

### THE ROLE OF HOMAYOON ON TRANSFERRING OF IRANIAN'S CULTURE TO INDIA

Motamedi Mohsen

*Department of Theology, Shirvan Branch, Islamic Azad University, Shirvan, Iran*

**ABSTRACT:** In the Homayoon's era (1531–1566 AD) he was familiar with Iranian because he stayed a term in Shah Tahmasb's court. Therefore Iranian had more influence on him. Along this term he stayed in Harat for many years and to respect his ancestor established Iranian's temples and contractures. In these golden years he could see the magnificence of Iranian's and Teymoorian's architecture and also glory of Safavian's architecture in the first years of Safavian's era. n (1550 AD) Homayoon came back to Iran and could dominate on India by helps of Iranian's army. Iranian's scientist in different courses as mathematic architecture, Philosophy, astronomic and etc. Could departure to India and then India could benefit from the newest of Iranian sciences.

**KEYWORDS:** Homayoon Shah, Shah Thahmasb, Architecture, Painting, literature.

#### THE ROLE OF HOMAYOON ON TRANSFERRING OF IRANIAN'S CULTURE TO INDIA

Zaheer-Aldeen Mohammad Baber, the organizer of ancestry of Indians' Goorkanian established governor of Indian's Goorkainan in 1526 AD ([Romloo, 1973](#)). After occupancy of Delhi this domination lasted more than 1531 AD years. After him his great son by the name of Nasir – Aldeen Mohammad Homayoon was vicar ([Al-Namr, 1980](#)). In the first years of Homayoon's domination faced with his brothers disobedient and there was chaos across his realm ([Dolafoz, 1937](#)).

#### REFUGE OF HOMAYOON TO IRAN'S COURT

The first conflict between Homayoon-shah and Shir-shah Soori was occurred in Bengal region in 1539 AD Shir-shah attracted beyond the Gang River, and the big army of Goorkanian with 100000 people conflicted with fearful army of Shir-Shah beside the Gang river. And they were fighting about one month. But Mirza Kamran, the brother of Homayoon belies his brother and escaped from battle field with his army. This cause to fail Homayoon and his recess to Agra. Homayoon got himself to Lahore and tried to ally his brother until with their assistance. Could dispel his enemies But this idea wasn't achievable Because his brother's jobbery. Homayoon lost Delhi because of his brothers and commanders and then he try to occupy the western regions of India. Shir-Shah misused from this opportunity and occupied Delhi then established a new dynasty by the name of Soo in India ([Riyaz, 1994](#)).

When Homayoon failed in the other regions went toward Kandahar as the last solution. This city was dominated by Kamran Mirza and Askar Mirza, step brother of Kamran Mirza was the governor of the city ([Janabadi, 1999](#)). When Homayoon saw these bad conditions he was disappointed and give up from going to Kandahar and by encouraging of Bayram Bake moved toward Iran ([Riyaz, 1994](#) and [Badaoni, 2001](#)). Then got out from India and with less than 50 people departure to Iran ([Jamali, 2006](#)) and took his permission before entering to his realm. Therefore sent a letter by Gholi Baiy in 29 December 1543 AD ([Ray, 2004](#)). Homayoon described his bad situations for the king of Iran and mentioned his interesting to meeting of Shah-Tahmasb ([Eskandar beyk, 2003](#)). The king of Iran invited him to the capital intimately by Ahmad Sultan Shamloo the governor of Sistan ([Bayat, 2003](#) and [Janabadi, 1999](#)) and wrote elaborative letter to Mohammad Khan Slaraf-Aldeen Oghloo Takoo the governor of Khorasan and Lalleh Sultan Mohamad Mirza about good reception from him ([Navaee, 1998](#)). Homayoon gifted a lot of Jewelry as a big piece of diamond an a lot of pieces of hyacinths and Smaragds ([Iraj, 1991](#) and [Janabadi, 1999](#)). In this time Shir Shah was governor of India instead of Homayoon. He demanded to transfer Homayoon to India in order to keep good relation between India and Iran. Shah Tahmasb was angry about this and ordered to cut the ears and nose of Mohammad Shah's ambassador. In order Shir Shah annoyed the Iranian which was resident in India and even he planned to ally with Uzbeks to attack to Iran.

The main aim of Shah Tahmasb for welcoming to Homayoon and his interesting to ally with him against Uzbeks was occupying of the realms in region of Mavara-Annalir this was the reason that Shah Tahmasb pay a lot of cost for it He wanted to get the control of Khorasan and Kandahar and Kandahar region and in this way he could prevent from Uzbeks attacks to his realms, therefore having a good relation between Iran and Goorkanians of India was very important for him and he did every things for making permanent peace in the regions ([Jamali, 2006](#)). This was the main reason for his welcoming to Homayoon and his comrades by his agents from Sistan until Gazvin ([Athar Razavi, 1997](#)).

#### DEPARTURE OF HOMAYOON TO INDIA

About one years after staging of Homayoon in Iran where Homayoon accepted Shia religion officially, Shah Abbas supported him specially and helped him to recapture his country and in 1543 AD Homayoon Shah with some famous commander like Shah Qol : Sultan – the governor of Kerman and Boda Khan Qajar by supporting of Shah Tahmasb ([Ebn-e-Ghobad, 2000](#)). Homayoon went to Tabriz at first in return to India and then prince Mohammad Mirza and king commander Joined him ([Ray, 2004](#) and [Riyaz, 1994](#)).

The army of Homayoon with 10000 soldier which joined him in the way with command of Bodagh Khan in fall in 1545AD and after fighting these cities were surrounded ([Badaoni, 2001](#)) and in seven September 1545 AD Homayoon occupied by his army ([Badaoni, 2001](#)). Homayoon stayed a long time in Kabul after occupying of the city and finally he could enter in Delhi in 1557 AD but he dead suddenly less than a year ([Hendoo Shah, 2009](#)).

#### THE ROLE OF HOMAYOON ON IMPRESSION OF IRANIAN'S CULTURE ON INDIA

##### 4.1. Architecture

The impression of Iran was more sensible in Homayoon eras because he lived a term in Shah Tahmasb court and was familiar with Iranian closely ([Konel, 2005](#)). He staged in Harat many years and made many shrines and buildings in Iran to respect his ancestors. In these golden years Homayoon could see glory of architecture of Ilkhanian and Teymoorian in the first years of Safavian's era. He could govern in 1557 AD but he fall from his library's steps and dead ([Balkhari, 1999](#)). In this time the India's architect was impressed by Iranian architecture so that there wasn't any special difference between two architecture except some color cliff which was use in Indian architecture that has

remained from Khalaji's kings ([Navaee, 1991](#)). Major of farmsteads which have remained from Homayoon in the era of his returning to India is anacritic his widow in the age of his son's childhood by the name of Akbar. The artist that were taken from Iran to India by Homayoon developed Iran's, architecture and art in India so these farmsteads were built in Iranian's special way .

##### 4.2. Painting

Homayoon and some of his pupils were familiar with Behzads School in Iran and among valuable books in the royal library a pictorial copy Khamseh which ended in 1543 AD were seen and took part in some congresses which have hold for leyli and Majnoon. They were interested to this congress. The painter of this congress was Mir Seyyed Ali who was one of the Behzads pupils ([Vaziri, 2004](#) and [Talbot Ris, 1996](#)). He was one of the great painter in the era of Shah Tahmasb and his attention and delicacy in drawing of fighter's image was apparent ([Ajand, 2000](#)). He has skills in pastoral scenes ([Pakbaz, 2006](#)) and also he was adept to show the natural landscape and the scenes of peasant and nomadic life. When Shah Tahmasb was pessimist about the accurate of pictorial images of gave up from supporting of artists ([Rajez, 2003](#)). At that time Mir Seyyed Ali and his father Mir Mansour and Abdul Samad Shirazi were invited to Homayoon court in India ([Ajand, 2000](#)). Mir Seyyed Ali entered into Delhi after staying in Kabul and he taught painting to Akbar's prices. Mir Seyyed Ali was one the Goorkanian's court attendant Because of his skill in painting and he was nicknamed Nader Al-Molk ([Ajand, 2000](#)). Mir Seyyed Ali Was establisher of special ways of painting in North of India. Because he and Abdul Samad Shirazi mixed some elements of Miniature of Iran and painting of India and made new way of painting in India ([Vaziri, 2004](#)). He tried to establish classic painting in Mongul's court ([Ajand, 2010](#)).

Homayoon met Khaje Abdul Samad Shirazi, Khaje Nezam Almolck's son, minister of Shah Shoja in Tabriz. He was a great chirographer and painter. Homayoon called him to his court. He created some valuable miniatures on the brass and paper. Homayoon ordered him to teach painting to Akbar. Akbar didn't interest to writing and reading but he was more interest to learning of painting ([Athar Razavi, 1997](#)). Therefore the Mongol's painting in India was follow in of Teymoorian and the first school of Safavian's painting. There wasn't any like between this kind of painting and the painting of India and even the way of painting in the past. Vajata was an example of this kind of painting.

Its chassis board was from Iran and the color which were used was from Iran even its look out was the same of Iran some of the manuscripts which were selected for painting was the love stories in Islamic terms like Nezami's Khamse or the strong of Amir Hamze ([Aziz, 1987](#)) comparing of the stork of Amir Hamze (Indian) and Khamse Nezami (Safavian) show a lot of correspondence between this two schools.

If we compare the images of Amir Hamze's book with the miniatures which Seyyed Ali has drawn in the book of Khamse we see a similarity between them. In both of the horizon is extended as you think that the visitor is looking from the upside. The front and behind cliffs separate this sconces. The body is to Slim and the faces are similar and covered. The Iranian's bodies are relax and the Indians bodies are so active and show a historic scence even the tents of camps army is conform with reality ([Vaziri, 2004](#)).

In the painting of Teymorian-Iranian the bodies are moving and the face of human are circular in the Mongols and Iranian painting and it show three part of face. This rule is used for ages and the other parts. In some copies like Babel. Name whole of details of plan, color and the way of polishing is the same of Iranian way ([Aziz, 1987](#)).

In 1551 AD Homayoon compel Mir Seyyed Ali that to draw the pictorial conference for the story book by the name of Hamze Name this the why that he supported a lot of Indian and Iranian painters . However Homayoon dead in 963 AH the painters by suppository of Mir seyayed Ali Tabrizi and with leading of Abdul Samad Shirin Qalam the work which started in the age of Akbar was followed and drawing of 1200 images for that book lasted about 25 years ([Navaee, 1991](#)).

The remains of the 1400 images from the book keep in industrial museums of vine and Victoria and Albert in London. Majority of these images have drawn in the age of Akbar which have drawn by Mir Seyyed Ali and Abdogsamad and assistance of India's painters ([Dimand, 1994](#)).

These two painters are the same the impressed the first painting in this school. And this was because of the accurate and ornament way. One of the most important pieces is the of Al-e Teymoor which has drawn on cloth it shows the wonder work of the artist ([Esmaeel Allam, 2007](#)).

The impression of Abdul Samad is more than the impression of Mir Seyyed Ali - Painting of this book started from Homayoon age in Kabul then was flailed in Delhi.

The most beautiful painting was a show of battle field which keeps in the museum of Metropolitan. Painters pay attention to

geometric forms and different parts of the buildings. The way of India is obvious in the face of people and also the way of Iran is seen in the painting with colors in the natural features ([Esmaeel Allam, 2007](#)).

However a lot of works haven't remained from Mir Seyyed Ali and it seems his work was less. Except of Nezami's Khamse one work from him keeps in a privet museum and one work keeps in the Boston museum. But Abdul Samad has leaved more work than him. Also Abdul Samad's son is one of the famous painters which nicknamed as Ostad Sharip ([Navaee, 1991](#)).

#### 4.3. Music

Music was prospered in Mongols of India in 16<sup>th</sup> century and then 2 was augmented ([Rabertson, 1990](#)). In this age music find a thin tone and got many of Arabsan Iranian's tones. And by changing them was more peaceful ([Rabertson, 1990](#)). Interesting to music was natural in the Babar's family. As it is understood from Baber name, Baber was a setter. Also Homayoon has encouraged artist and musicians. Homayoon's court used three Master of setter, musician and executants by the names of Hafez Saber Faq, Mowlana Qasem Qanooni and Ostad Shar Shah Mohammad. Always there were a group of executants, musicians in the court of Homayoon ([Bayat, 2003](#)). Many of courtier and commanders followed Homayoon and supported musicians and executants in the age of Homayoon. One of them was Mirza Heydar who was Babar's cousin (1499 - 1552 AD) ([Bayat, 2003](#)). Movement of Alfi in the step of Mahdaveyat disagrees with music ([Aziz, 1987](#)).

#### 4.4. Philosophy

When Homayoon got power with assistance of Iran for second time in 1550 AD famous scientist like philosopher came to India and the newest improvements about philosophy transferred from Iran to India.

#### 4.5. Literature

After escaping of Homayoon and his turning back to India in 1550 AD with supporting of Iran's army the condition were changed. This was a good culture for Mongols culture that was Shah Tahmasb ordered eulogium should be gone and religion was dominated ever things. In this situation the Iranian's Poets had an opportunity that Homayoon accepted artist and Poets in his staging term in Kandahar a Kabul ([Shimel, 2007](#)). A group of Poets like the Poets of Harat departure with Baber to India therefore they have to compose some Pomes to turkey ([Aziz, 1987](#)). Homayoon composed to Persian language However there was an interesting to Persian and

Indian Poems ([Aziz, 1987](#)). He had a bureau which one of its copies remains in Akbar's library ([Alami, 1892](#)).

In the age of Homayoon the Persian language was passed from Turk language because the Iranian's Poets moved toward India and this movement continued until Akbar and Jahangir Shah and genius of Turk was drooped and at the same time genius of Turk language was drooped in Mavara Al-Nahr which was dominated by Uzbeks ([Aziz, 1987](#)).

### CONCLUSION

Homayoon Goorkani was unfamiliar with Iranian's culture but his compulsion journey to Iran makes him to interest to Iranians and their culture. When he came back to Iran from India, took many of Iranian's scientists to India and when he stayed in Kabul many scientists and artists were living with him. Homayoon Shah spent a long time in Kabul in his authorities' era. He saw some of Iranian's culture and architecture. Because of his interesting to Iranian's culture and civilization he invited many of Iranian's scientist and artists. His good behavior with Iranian in one hand and the impolite manner of Shah Tahmasb in the other hand caused many of Iranian's scientist refuge to India.

### REFERENCES

- Ajand Y. Graphics in Iran. 1<sup>st</sup> edition, Samt Publisher, Tehran, 2000; pp:501.
- Ajand Y. Safafian. 1<sup>st</sup> edition, Samt Publisher, Tehran, 2010; pp:131.
- Alami AMN. Akbar Aeen. Molakshor-Laknaho, 1892; pp:382.
- Al-Namr AM. The history of Islam in India, 1980; pp:181.
- Athar Razavi A. Shia in India. 1<sup>st</sup> edition, Publisher Howzeh, Elmiyeh Qom, 1997; pp:313.
- Aziz A. The history of Islamic thinking in India. 1<sup>st</sup> edition, Tehran, 1987; pp:191-127.
- Badaoni AQ. Montakhab Al – Tavarikh. Publisher of Ajoman Asar va Mafakher, Tehran, 2001; pp: 303-306.
- Balkhari H. The fate of Islamic art and civilization. 2<sup>nd</sup> edition, Publisher of Pajooeshgah, Farhang va Honar Eslami, Tehran, 1999; pp:9.
- Bayat B. Tazkereh. Hoomayoon va Akbar, Asatir Publisher, Tehran, 2003; pp:8-250.
- Dimand SM. The guide of Islamic industries. 2<sup>nd</sup> edition, Elmi va Farhangi, Tehran, 1994; pp:70.
- Dolafoz F. The history of India. 1<sup>st</sup> edition, Maref's Publisher, 1937; pp:73-81.
- Ebn-e-Ghobad H. The history of Iilchi of Nezam Shah, 2000; pp:152.
- Eskandar Beyk T. The history of Alam Ara Abbasi. 3<sup>rd</sup> edition, Amir Kabir Publisher, Tehran, 2003; pp: 377.
- Esmaeel Allam N. The arts of Middle-East in Iran. 2<sup>nd</sup> edition, Behnashr Publisher, Mahhad, 2007; pp:342-346.
- Hendoo Shah AA, Molla Qasem M. The history of Angel. Publisher of Asae va mafakher farhangi, Tehran, 2009; pp:140-147.
- Iraj A. Alalam Araye Shah Tahmasb. 1<sup>st</sup> edition, Publisher of Donyaye Ketab, Tehran, 1991; pp:259.
- Jamali Y. The history of evolution of Iran in Shavavi Era. Publisher of Islamic Azad University–Najf Abad, 2006; pp: 575-576.
- Janabadi MB. Roze Safaviyeh. Publish of Bonyad Moqoofat, Tehran, 1999; pp:478.
- Konel E. Islamic art. 1<sup>st</sup> edition, Toos Publisher, Tehran, 2005; pp:223.
- Navaee AH. Iran and the world from Mongul until Qajaryeh. 3<sup>rd</sup> edition, Homa Publisher, Tehran, 1991; pp:195-531.
- Navaee AH. The Politic and Economic relations of Iran in Safaveye. 1<sup>st</sup> edition, Samt Publisher, Tehran, 1998; pp:46.
- Pakbaz R. Iran's Painting. 15<sup>th</sup> edition, Tehran Publisher of Zarrin Simin, Tehran, 2006; pp:91.
- Rabertson AD. The comprehensive history of music. 1<sup>st</sup> edition, Moroori Publisher, 1990; pp:70-75.
- Rajez MG. graphic era. 1<sup>st</sup> edition, Dolatmand Publisher, Tehran, 2003; pp:41.
- Ray S. Iran. 1<sup>st</sup> edition, Aroon Publisher, Tehran, 2004; pp:22-107.
- Riyaz AE. The history of Iran and India. 1<sup>st</sup> edition, Amir Kabir Publisher, Tehran, 1994; pp:53-73.
- Romloo H. Ahsan Altavarikh. Babak Publisher, Tehran, 1973; pp:314.
- Shimel AM. In territory Khanan Mogul. 1<sup>st</sup> edition, Amir kabir publisher, Tehran, 2007; pp:276-277.
- Talbot Ris D. Islamic Art. 1<sup>st</sup> edition, Elmi Va Farhangi Publisher, Tehran, 1996; pp:248.
- Vaziri AN. The general history of portray arts. 1<sup>st</sup> edition, Tehran Publisher of Entesharat va chap, Tehran, 2004; pp:196-482.