

## From Babar to Aurangzib: A Historical Review of Mughal's Textile Tent Tradition

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### Abstract

*This study is a historical review of Mughal tradition of textile tents which have long been used in the Mughal dynasty from Bābar to Aurangzib. It further delineates Mughal art of the tent, camp, pavilion, from moving idiom to a luxurious life, however, they have been neglected as an art form in the subcontinent particularly in Pakistan. In their historical context, they served as a mobile court as well as for metropolitan affairs and wars and have left impacts on the tentage culture of many countries. This study argues that the tents and textiles serve as a type of conspicuous show created by skilled people who exercise creativity by adapting accepted design conventions to ritual and social roles. Through written records and the contents analysis of visuals, this paper maintains that Mughal tent techniques have been replaced with contemporary factory printed fabric bearing patterns from the traditional heritage of later half of the 20th century. It is maintained in the study that the Mughal Dynasty's luxuriously decorated cloth tent drapes that are conventionally made with textile techniques such as appliqué, brocade, silk and velvet have influenced our modern art and design. This paper further identifies the evolution of the historical textile tent basics that have helped form the modern use of tents and the influence of Mughal in detail, which are mainly rich in textile materials and methods. This study is an effort to provide a documentation for the examination of the textile content, textile structure and textile architecture of the Mughal Textile tent.*

**Keywords:** *Aspak, Art form, Culture, Punjab, Tentage, Trellis, Tentmakers.*

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### Introduction

This study demonstrates the structural fabrication of textile tents and their techniques which have played a significant role in the economical, ethnic, and sociopolitical lifestyle of the monarchies for centuries. These tents served as a mobile court particularly in 18<sup>th</sup> century (Chowdhury, 2015). This study delineates the Mughal tents which are magnificent in design and execution, an area of design that has not be documented enough from a South Asian perspective. The Mughal empire was corresponding mainly of the modern countries like India, Pakistan, Bangladesh and Afghanistan. The Mughals began to rule this part of South

Asia from Zahir-ud-Din Babar (1526 AD) and Aurangzeb (1707 AD) who ruled most of the parts of above countries. After 300 years of power, they declined rapidly but ruled very less territories until 1850s. The origin of the Mughal dynasty branches out from the Timurid dynasty of Turco-Mongol ancestry. There is a need to document the details of tents, their designs and their various techniques. As it will give more meaning and history to the research of modern textile architecture in the subcontinent for new researchers working in the same field.

Substantial and typical Mughal tents can also be highly added as an addition to urban life, in particular for military purposes, or as an extravagant development of the regular touring method of nomadic living. It was viewed as part of the definitions of strength and grandeur and was thus realized when the circumstances permitted in lavish circumstances, but royals explained particular styles for their own embodiment of luxury and originality was prized for their ability to amaze. Consequently, the memory of their camps and tents may continue as an image of their glory, as the power of famous monarchs manages to be renowned in writings after their death, but its significance is usually limited to height, size and richness of material; so, it is in these positions that the practice is re-articulated. In addition to large scale, the novelty of shape and richness of material portrayed by Mughal tents is seen as one of the requirements for expressing power and prestige (Andrews, 1999).

The tradition has the oddity that such spectaculars were mostly conceived as fake architecture of various kinds as a result of the near involvement of splendor and influence with cities. Some were so useless that they were tough to build and even risky. It can therefore be said that princely tentage, although in fact also short lived, concentrated on a comparatively high degree of modification by difference with itinerant tentage, and was only standardized in terms of elementary restrictions such as the width of fabric and its tension power; assembly speed could be achieved by the service of large numbers of court servants.

Nevertheless, the Mughal tentage retained its allegory in an Islamic context. For the divine right of kings, it offered a natural manifestation: the king, appointed by heaven, was covered by a blissful canopy. Throughout the Mughal empire, such definitions were the best. The court is packed with foreigners from occupied and taxed people during periods of royal creation. If the ruling empire were on an itinerant basis, it could at first maintain customs as part of its national individuality, consisting of its residences, while it would also obtain some of the traditional equipment of foreign Mughal royalty. In further developed circumstances, and a distinct setting, surrounded by distinct, local customs, and under the influence of a literary, Mughal reign instead of an ethnic concept of monarchy, gave way to beautiful luxury structures.

## Literature Review

Melissa Van Der Klugt shares with BBC news magazine, about the Rajasthani Royal red tent which is four-meter-tall made of silk, velvet and gold. Housed by the Mehrangarh fort, taken out for a restoration project. She explains that each section is so big that three conservationists, use cleaning brush appropriate for delicate dusting. There is a huge elaborate gold threaded lotus flower embellished in the fabric of the tent. And this is not an average tent it is considered to be used by Mughal Emperor Shah Jahan (Figure 1). This was manufactured in the royal workshops in cotton, silk, velvet and gold. It is called *Lāl dirah* or the *Shāhī Lāl dirah* meaning the royal red tent. This was the first cleaning effort for this tent in the past 350 years (Klugt, 2017). Furthermore Karni Singh Jasol, director at the Mehrangarh fort archive in Jodhpur delineates that there is not any surviving item like this anywhere else in the world. He added that there would be other accessories like pillows, cushions, bolsters, beds, hookahs, jewelry cases and wine flasks carried along with the tents and their equipment (Klugt, 2017). Usually hundred elephants, five hundred camels, four hundred carts and team of bearers were used to travel and install encampments. Contradicting with this statement, we all know in the tent researcher's world that there are many imperial tents surviving in Egypt & Turkey in much better conditions.

Lt. George Thamsom writes in his accounts in 1865 during a war, "... got my great coat badly wet before I got shelter Tent up" he reported, "We are encamped in the woods upon very moist and wet ground. Our camp is little over a mile from where we encamped last night." Later in the same account he also says, "The Reg.t has been engaged today in fixing up their shelter tents, &c. Had my tent raised from the ground and a flooring put into it, & a bunk made" (Garrison, 2013). The purpose of sharing these writing is to compare the similar circumstance of the soldiers and warriors. There was need for a tensile structure to keep them warm and protect them from rain and other environments. Same was it for warriors of Abbasid, Fatimid etc. and later on in the subcontinent Tuglaq, Sayyid, Lodhi, and finally the Mughals dynasty. By the time it reached the Mughals, they roused it to the level of high luxury and creativity.

In their temporary living arrangements, Marcy A. Barnett supports the value of tent cities in the U.S. and the temporary residence and camps used as a protest in the major cities of social and economic inequalities, those affected by harm done to their homes or peace of mind by a catastrophe may have little alternative. The demonstrators called themselves 'Occupiers'. In conventional excavation centers, families, hotels, temporary shelters and some go for open space, such as parks, beaches, cars etc., many people affected by large-scale emergencies will seek refuge.

The outdoor tent like structures are spontaneous, improvised encampments which provide shelter from the hazards or environment. Yet it can present serious environmental health challenges if in appropriate built or support is lacking (Barnett, 2012). Apart from just that when the inhabitant is using manufactured equipment which can be plastic, paper, glass, clothes and there is no system of drainage for the cleaning facilities the outdoor encampment can become very hazardous for the people themselves. In the outdoor structures of the Mughal dynasty or before it, the process of life was less developed in terms of product manufacturing and it involved more natural processes for performing day to day life. Which was very much parallel with nature. So, they coexisted very nicely and for a long span of time.

Rashidi and Bowker explain tentmakers in their book about the Egyptian tentmakers, as they are social group of experienced artisans, mainly men. Residing about the renowned tentmaker's street - *Al-khayamiya*<sup>1</sup> in Cairo still in practice.

In Egyptian Independent, Ahamad Ramadan writes, "As tentmakers sew with hand, an Egyptian needle turned cotton applique called *khayamiya*<sup>2</sup> meaning the 'art of tent'. This word is derived from the Arabic word, *khayma*<sup>3</sup>, which means 'tent' so *khayamiya* is the art of tent. This supports standards of Turkish grammar commonly used in Egyptian Arabic, a semantic heritage of collective Ottoman tradition" (Ramadan, 2010). Nurhan Atasoy, explain in detail the Ottoman Imperial tents from Topkapi Museum. He talks about the various parts of the Royal tents, with different constructional parts, cleaning and restoring process and exhibition at *Has Ahirlar*<sup>4</sup> (Atasoy, 2000).

Mahmud Ghazni (998-1030 AD) was the first of the Turkish dynasty of Ghaznavid's by the time of his kingdoms decline his power had spread to Pakistan, Makran, Afghanistan, Iran, khawarzm and quite some area of subcontinent. He conquered and looted the wealthiest cities in the primitive subcontinent Pakistan and India for about seventeen occasions and employed the loot to construct his capital in Ghanzi. He is recorded in the Grove Encyclopedia of Islamic Art & Architecture. The Ghaznavid ruler Mahmud used an enclosure screen, (Pres. *sarāy-parda*)<sup>5</sup> of red Shustari brocade with a canopy and ridged tent of gilded silk

<sup>1</sup> *Al-Khayamiya* is a famous tentmakers street in Cairo, Egypt. The transliteration presented here is by the writer Rashidi and Bowker

<sup>2</sup> *Khayamiya* it referred to the technique of needle turn applique in Egypt. The transliteration presented here is by the writer Ramadan

<sup>3</sup> *Khayma* means tent. The transliteration presented here is by the writer Ramadan

<sup>4</sup> *Has Ahirlar* is the royal section of the Topkapi Palace

<sup>5</sup> The transliteration presented here is by the writer Bloom & Blair

brocade. He also had a great tent, (*khayma*) of silk brocade figured with gold; these were used deliberately to impress the khan of Turkistan. Mahmud's main enclosure screen, probably about 2.5 m high and stiffened with vertical battens at 1m intervals could house 10,000 horsemen (Bloom and Blair, 2009).

## Research Methodology

The methodology applied in this research is a qualitative mode of analysis. The analysis is drawn on the photographic evidences and written records provided by the Mughal historians and emperors with other written data during and after the Mughal empire. Furthermore, a mix of data and content analysis and observation of data (photographs) were performed and analyzed by selective pictures. As in this historical research, physical data is less to interpret rather historical written information is employed to drawn comparisons and analysis. Historical miniature pictures and drawings are incorporated to provide knowledge and information.

## Analysis

The lifespan of Zahīr-ud Dīn Muhammad Bābar (1483-1530 AD) extents both the culmination of the Timurid Kingdom and the beginning of the Mughal Empire. In formation the nature of the tentage, the details he gives in his autobiographies, the Babarnama, are so significant that he, as victor, transported to South Asia, aimed at the establishment of this tradition, that under his inheritors the excessive growth of the camp and tentage was to take place. About the following tents, he writes: Chodīr and Chodirīm. "We were so impoverished that we had only two tents, chadīr, between us; my own tent, chadirīm, used to be pitched for my mother, and they set up an *alachuq* for me to sit in at each camp site" (1969 Bābar). Here he applies chodīr to begin with in a produced feeling, although he clearly employs it immediately afterwards, as a guy tent, compared to *alachuq*. *Alachuq*, as an air of shock about it, bears its typical somewhat pejorative sense, "I used to live in an *alachuq*." A felt tent must be meant, but it is uncertain whether this is a form, that is, compared to the qirghiz and the shahsevan a strut tent, or a generalization of ancestral trellis tents, (Figure 3). Babur certainly expanded the basic scholarly relationship between *khaima* and *khargah*, as in the grant of assistance obtained by Basī-al-Zamān Mīrzā from Khusrau Shah in 902/1496-7, "... horses and camels, tents and trellis tents, khaima va khargah, and all kinds of war-like equipment" (Bābar, 1969). On occasion, öy is equated with *alachuq*. This is not decisive, because öy has both the general sense of abode and a trellis tent, but in particular as a Turk between öy and trellis tent, one can depend on Babur's individual reminder. Like Yaylaq as summer quarters, the distinctive regular nomadic language he uses in his book (Bābar, 1969). "He also talks about movement from one location to another by using the word" Koch, "explicitly in the context of the migration of a day, referring to a nomadic movement here (Bābar, 1969).

In every camping site they set up an *alachuq* for me (Bābar, 1969) Tosh, is a word he uses to make camp (Bābar, 1969). Yurts are a camping place. The outdoor sitting structures were also used by Babur, Nīmgīrah, like depicted in Figure 2. Currently used for parties, wrestling, outdoor informal meetings, and activities, Emperor Babar is seated under a nīmgīrah. It marks the throne and defines the position of the emperor. Under the Mongols, the importance of white was now known as a positive color for tents for the induction of khans of the Chagatai family, as defined by Babur himself for the appointment of Yunus khan (Bābar, 1969), traditionally provided a unique place in its usage. The broadcloth and velvet materials happened to be the basic fabrics used in the Mughal Empire's tentage. The common one is Bābar's assortment of nomadic languages for the camp.

In 951-1544 AD, when Humayun went to Iran for aid, Shāh Tahmasq gave him the necessary tentage. Gūlbādan doesn't tell us if the shape of the melon was the standard among the Mughals at the same time, but then she had to remind her readers if that was the case. Indeed, in Bābar's reign, rounded cases were common both at large and in small scales (Figure 2) and the pictures show Baburnama. If so, the later rectangular form of the Mughal camp was derived from the Iranian model, with the exception that in the

adjustment process, the roundness continuity has been retained so that the Mughal version has been closed in rear.

The prevailing turquoise of his court, his love of splendor, his fascination with the arcane, maybe his exile to Iran were the currents that shaped Humaysun's temptation. The trellis tents should therefore continue to be seen as a prince's ideal home and used for rites like birth, marriage and death.

When the time of birth was nearby, the ladies said that with the ease of the palace at hand, the trellis tents were pitched, and beds stuffed, all the more so at Agra (Begam, 1902). Thirty-seven years later, Prince Salīm Jahangīr was born in a similar place at Fatehpur Sikri. It was not unusual for children to be born on the camp site itself, such as the daughter of Askari and Hamida Begum. (1902-Begam).

It is distinctive that only khargah are listed among the fine tents as the novelties of Humanyun, but he was not content to leave them in their ordinary shape. The most impressive one was the khargah, or the zodiac trellis tent. Like a dome of spheres enclosing a sphere of fixed stars, a new trellis tent surrounded this trellis tent on either side, so that it dropped like a shield over it. And just as the sparkling sphere is free from the static stars and planets' designs, windows and trellises are also unoccupied by this trellis tent, *panjara va qanāt*. The trellis tent was built well beyond its former tribal meaning to reflect an excessive declaration of the power of the empire, which could place its ruler in the center of such a development, of the privileges of nature and by consequence. Mixed with the tribal one, the princely custom of tentage characterizes Humanyun as a dignified, stately, and regal ruler who observed a great deal of state and pomp.

## Discussion

In the ordinary, deliberate status series, *khaima-u khargah-u bargāh*, tents are identified (Begam 1902). The terms *chodir* and *khaima* are used by both authors, at first seemingly interchangeable. Before the Mughal era, *Khaima* was a term commonly used in South Asia, and it might be assumed that *chodir* was a new Persian or Uzbek word. Gulbadan is predominantly consistent, she has *khaima-u khargah-u bargah* whenever she speaks of the Emperor's tents, but if there are women's tents on the same scene, it's *chodir*. In the Ottoman era, the word *shāmīānah* was not used, so it must have been used as a later Indian term.

At the present time in the subcontinent it seems that the words *sai-bān* and *shāmīānah* have been used synonymously. The materials used are exactly the same as in Timur, but since they are of foreign origin, they are of special significance. The author of trellis tents and a state tent lined with gold brocade in Europe and covered with Portuguese broadcasting, is Gulbadan (Begam, 1902). Gulbadan also refers to the brocades of Gujarati as the tents for her accommodations in 934-1528. Certain local products, especially those produced in Gujarat, have also been valued. This time it refers to the sides of the gold bordered Tents (Begam, 1902) of Gujarati.

During the reign of Akbar, the number of tents in quantity and quality was increased and codified in the *Ain-i Akbari*, where it has been clarified ... Since he sees his decoration as a divine worship as part of the pomp of authority, he accounts for his treatment. The camp, which had a quarter, became the advance inside a rectangular enclosure for the architecture of the Palace in Delhi, earned the greatest attention. The public audience hall was an open courtyard with a large, marquee-like tent of state (*bargāh*), surrounded by 50 marshlands (*shamiānah*) and wavy fly cloth (*qalandarī*) as shown in Figure 3. Towards the end of the Akbar rule, it seems that the roof of those tents has shifted to a higher level, about halfway up the hill, as a result of the repeat eaves of valence, typically patterned with concentrated lozenges, so that the roof seems to have been two levels. This is definitely the instrument to cover the seams with extra width in the gores at the end of the tent.

The tents were more like the Europeans of the same time in other design details. The velum was installed between the pylons and the gates, all running down the roof line, with a standard width in the center. With

web-fitting, seams were strengthened internally between clothes or gores and finished with a folded two-eye leather tab, which rowed double guy ropes. The ridge and eaves are still strengthened. On both ends of the ridge, the principal pole against the Velum was enhanced with leather discs (sometimes wooden), surrounded by decorative caps which match the valance of the eaves. The sides, which were strengthened in battens sewn into pocks, had a latching string of toggles and loops attached under the eaves valance. The inside was usually lined, as a royal right, with a different material that was red and strictly protected in color. In the apex, which went through the improved dice and crowned outside with gold finishes, the main poles ended with spindles. The account of Akbar camps and temptations by Abu'l Fazl is so clearly defined that one cannot do any better than follow the concept he has described. In the two-pronged concept of a resting place on a journey, he introduces the term "camp made as a military expedition" and becomes the usual motto for the camp between the Mughals and the centre of the camp, a place which has a more precise meaning than the Turkish yurt.

It is easy to see how the form of the camp could have been brought to take on such considerable significance, with such an attitude prevailing in court. The creation of the tentage can also be seen in a combination of range, size and magnificence as the essence of the princely tradition, although some tents at the court of Shah Jahan were to be more lavish in speech.

Of the other tents mentioned by Abul Fazl, as would be expected in such long-established symbols, the state tents and enclosure screens seem to have followed the usual pattern. The parasols were also left unchanged. To judge from this list, Akbar's inventions were in different combinations of awnings to form larger units, and in tents called zamīndūz. Three separate terms, sarāpardah or parda sarā, sarācha and qanāt, are used for enclosure. It appears that Sarāpardah and sarācha had their poles mounted at twice the regular interval. With brass knobs on the poles, both types could be fitted, and both were made of tapestry work (Roe & Foster, 1899). In general, Abul Fazl is consistent with naming shamiānah awnings and retaining the term sai'ban for an oval sunshade held on a handle (Fazal, 1656).

The ājāibī was from the Nine Awnings, five rectangular and four tapering, all set on four poles, satūn, i.e. triangular. These will result in the cross-shaped assembly of the five rectangles within, with the four triangles filling the angles between the arms of the cross. However, the language is ambiguous, as there is also a reference to the one-piece awning, Siriq, on a single pole. It is fascinating to compare the words sutūn and siriq, as it confirms the impression given to the bargāh that siriq meant an especially powerful column.

Without triangular corner panels, the *mandal* appears to have been almost the same, consisting of five awnings on four poles, but is likely to have been rigged differently. If the side awnings were to be elevated, lowered or inclined, separate individuals would be required for the four poles. The Hindi name (mandāl-mandīl-mandār-mandīr) emphasizes the closed aspect, which means dwelling. The khambhā was on eight poles, sutūn, of seventeen awnings of unspecified form, pitched as the name says. For the great tent of the state hall, the qalandarī was a fly sheet (Fazal, 1656). The royal tents were constructed of the same variety of materials as before, whether they were in the camp or in the palace. Akbar is credited with one particular invention, however Abul Fazl notes in ā'īn 21 that the sarāpārdaha was made of a bafta in former times (in some cases, red zarbaft, gold cloth). Akbar made use of the tapestry, gilimī, instead.

The old dolat-khāna must have existed in the camp, because Jahangir referred to it many times (1969 Jahāngīrī). He writes of the royal tent as daīra, which means dwelling or tent (Jahāngīrī, 1969). The environment of the camp seems to have been his main concern, as he frequently reflects on it, usually with reference to the surrounding water (Jahāngīrī, 1969).

Emperor Hamanyūn himself explains of his own tents as the apartments of the imperial state, so that he could mention their *daulat* khāna-i humanyūn department (Jahāngīrī, 1969). The use of four pole canopies over the throne, in camp or at court, attracted Roe's attention. These were square, as is evident in Figure 1,

and the poles were coated with silver: they appear to be *nimgīrah* (Roe & Foster, 1899). *Khaīma* was also the usual term for both Mughal and Afghani tents, as well as for South Asians.

The overview of the tents at court indicates the increasing popularity of the *bargāh* there. On the occasion of *nauruz*, Jahangir preserved the tradition of decorating the “Hall of Audience” with fine garments, and shading the courtyard with tents (Jahāngīrī, 1969).

The review of the facts reveals that, except for a greater focus on splendor, the camp apparatus set up by Akbar proceeded with little alteration. The Trellis tent was still a major part of this equipment, but it seems to have been assimilated to the custom of the court to suit its purposes and can no longer be seen as distinct in any way. Tentage was recognized as being required to live comfortably in the courtyards and gardens of the houses, and the attention paid to its quality was such that the rich tent, with carpets and parasols, sent by Jahangīr to King James I, was among the presents. (Roe and Foster, 1899).

Shah Jahan had the same tendency to develop the Akbar-developed model as his predecessors, but he followed it more vigorously. Some of De Mandelslo's writings in 1638 reveal that he had a distinctly nomadic attitude. For the most part, he takes up his quarters in the fields where he allows his tents to be pitched; this is done with this accompaniment, that, as on the one hand, there are just a few quarters and entertainment of the court, so on the other, he takes special pleasure in camping, in summer, in cool places; in winter, in hot places; in such a way that, in some places, he is the master of camping. He usually leaves Agra in late April, retiring near Lahore, or any other province in the north, and passing through May, June, July and August, then returning to the usual place of dwelling.

*Aspak* denotes a kind of tent that was typical to Shah Jahan's court. It appears first in the list of significant tents, in the position historically occupied by the *bargāh*, which could therefore have been replaced. In fact, this is thought to be a simplified version of *bargāh* without walls, which was already well known to the audience as a tent. The Trellis tent also seems to have had more prestige, but it can be seen that both had a special significance, as either the *khiama* or the *chodīr* are not considered worthy of mention by the royal district. It can be noted that the *sardpardah* is as distinct from the *qanāt* and noted that it was of greater importance before them. Variations of materials used to support the idea that *qanāt* applied to secondary screens of some kind and the executives in the public and private courtyard of the state hall in the capital city put *aspaks* or “dal-badal” or “masses of clouds” at the royal workshop, public and private courtyards of the State Hall; the magnitude and dignity of the height and scale of the skirts are tenfold in nine places, like the wide tent of the heavens. Within the Mass of the Clouds a spike of gold, brocaded velvet, was placed, and awnings, *Shamīnah*, of brocaded velvet gold, on columns, *sutūn*, silver and gold were built around it. Below the *aspak* there were silver trellis tents, broken with velvet and broken in gold, and various colorful tapestries and ornamental tapestries, and thrones and golden seats were assembled, parasols with drop-down perils erected. Gujarat gold fabric and European curtains, and brocades from Turkey and China, and gold clothes, both public and private, were on doors and walls.

The Royal tradition was represented by the same secured internal enclosure by an examination of the history of the Mughal temptation and its organization with their successively more exclusive rooms which emphasized the picture of sovereignty and its presentation to the people. The organization of the region was connected to and may have included a plan for palace courtyards. The improvements that followed were those in the design of the palace, and the original division into the State Tent and its courtyard. This increase represents the camp's rising significance as a mobile headquarters for empire management.

The camp's development occurred through successive systemic changes. Initially, Akbar's *gulāl bār*, built out of a trellis with cloth covering, included the harem in his own quarters. This padding was later withdrawn and the whole apartments were used as a clasp. Much later, an extra defense was doubled around the security zone. Possibly during Aurangzib's term, the shape of the district itself was changed from a number of rectangles to a square. The second courtyard inside was also fenced off. It seems that the Emperor's private quarters were moved outside the harem. The final majestic enclosure building had an

almost civic character with its entrances. The nobles emulated this concept as a blueprint for their own quarters on a smaller scale. The approach of the camp in general has also shifted. In order to separate and access parts of the army, Akbar constructed a layout on Bazaar Street with the original Mongolian architecture.

Their arrangement was re-organized by the reign of Aurangzāb, and made simpler by the red marker flag being adopted. In order to allow the army to travel quickly, base camps were constructed more frequently as this whole apparatus became more ponderous.

The use of the various styles of tent demonstrates a concern with rank and a growing knowledge of the visual impact they could bring to court formalities. Although royal tents were characterized by their red color and high height, they were strictly regulated by those of the nobles to avoid emulation of any color, size or height. Combinations of some forms, such as *saracha*, with an *aspak*, or qanat, with a *tambu* and *qalandarī*, have been recognized as marks of rank. Initially, the *bargāh* is the largest tent at both the camp and the court. Later, it was replaced by a new kind, the *aspak*, first in court, and later also in the camp, as a more powerful cover for the public spaces in front of the throne. The fabrics ranged from velvets, brocades, silks, to textile techniques from Emperor Babur to his successors to Aurangzāb, such as embroidery and patchwork. The early emperors used fabrics that included gold brocade, double nap velvets and satin silks at first, then the pearls and gold and silver threads were made popular and commonly used from the time of Shah Jahan. Islamic calligraphy, floral and geometrical styles were integrated into the motifs. Higher scale

Until their production was halted by Aurangzāb, tents and finer materials were sought. Meanwhile, a series of harmonized, proportionate structures were produced that were completely integrated with the nature of the palace architecture. At present, Lahore's tentage resembles and adapts a few traces if these typical tents do not maintain the lavish legacy in terms of simple structure.

For at least five hundred years, the development of these tents has remained untouched. Although the structure, layout have been adapted to the modern requirements of these textiles, their approach remains constant. Likewise, as every art alters with time, but with every new craftsman and the manual work that goes into it, the practice is passed on. The structural types have tended to stay the same on the Pakistani subcontinent over the years, but these days the techniques performed by hand are not encouraged. It was due the wide consumption and high cost. For surface design, the emphasis was on digital printing, screen printing, jacquard woven fabric and embellishment. The target was a little altered these days as the tentmakers want their own business structure instead of working for someone else.

The argument that their main task was to manufacture tents and that these endorsed such conventional sizes, dimensions and decorations was one of the important characteristics of the tentmakers company that carried until the 1970s (Figure 6). The tent panel size became more standard in the twentieth century, such as the average width of 2.5 to 3 m and the height of 3 to 4 m, and the prevalent color is generally white or off white, otherwise available in all kinds of colors.

## **Conclusion**

Reminiscent of the Mughal tent tradition, its use as a decorative textile screen is consistent with the current trend in tensile structures, typically for ceremonies and occasions in the outdoors. In the subcontinent, the tents that make rituals are influenced by areas such as Egypt, Ottoman turkey, Syria, Iran, India, Morocco, Afghanistan, Uzbekistan, almost all of Central Asia. This region's tent history also includes decorative appliques, patchwork, stitching, felt, embroidery and other building methods. Turkish, Iranian, Egyptian, Indian and Pakistani methods and techniques tend to be very closely related as they share a similar Islamic point of origin.

Later, the nomadic and semi nomadic abodes were initially fleeting tents for the Mughals for metropolitan affairs, war camps or tours. We argue that the tents and textiles serve as a type of conspicuous show created by skilled people who exercise creativity by adapting accepted design conventions to ritual and social roles. The tent techniques have been replaced with factory printed fabrics bearing patterns from traditional heritage since the late half of the 20<sup>th</sup> century. Tent has been featured at public and private events for a long time in the past, but has also been neglected as an art form in subcontinental countries, such as Pakistan. The tent has not made it into popular art, despite its impressive Mughal past, and has been overlooked and neglected. This is mostly because it was an art that has died from being patronized *appliqué* by the elites or the government over time. We also maintain that the Mughal Dynasty's luxuriously decorated cloth tent drapes that are conventionally made with textile techniques such as *appliqué*, brocade, silk and velvet have influenced our modern art and design. In the work of modern Pakistani artists, authors, musicians, poets, even though they have undergone all these tensile craft systems, tents have not appeared either. Tents are simply not used in present-day promotion or advertisement of Pakistani or Mughal culture, and there are very few, if any, noticeable examples of museum or gallery tents here. For the preservation of young traditional tent makers, this neglect or stigma is problematic. These historical treasures should not be deprived of their abundance and elegance, but our culture and heritage must still be valued and understood.

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[www.bbc.news.magazine](http://www.bbc.news.magazine)



Figure 2: Canopy on four poles. Bābar's visit to Muzafar Mirza from Babarnama, by Jemshed Chela, Mughal 1590, V&A Museum.

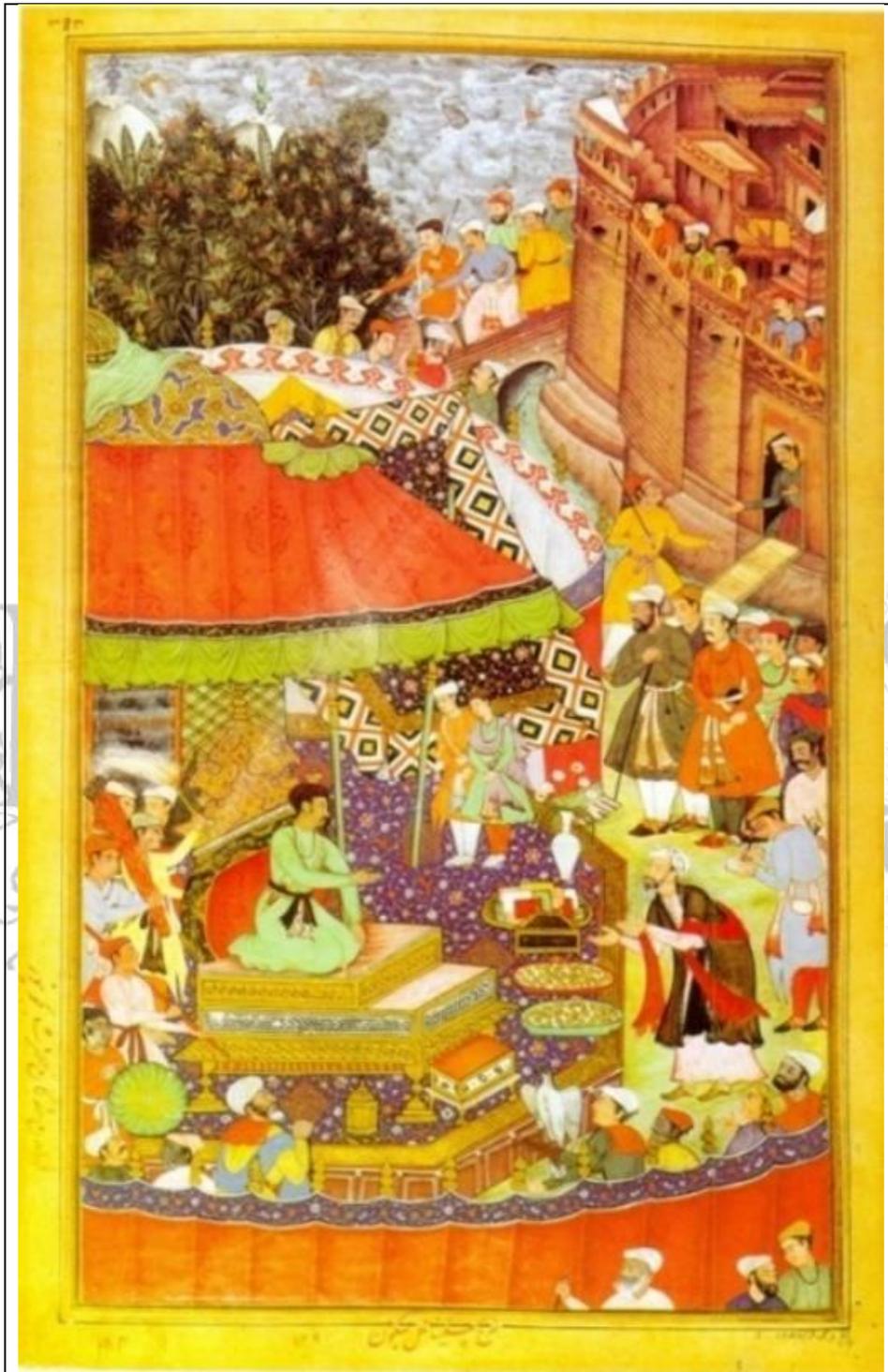


Figure 3: Trellis tent behind the audience tent, awing and enclosure, Akbar receives gift in camp at Janpur by Miskn and Bhagwan, Mughal, 1590, V&A Museum.

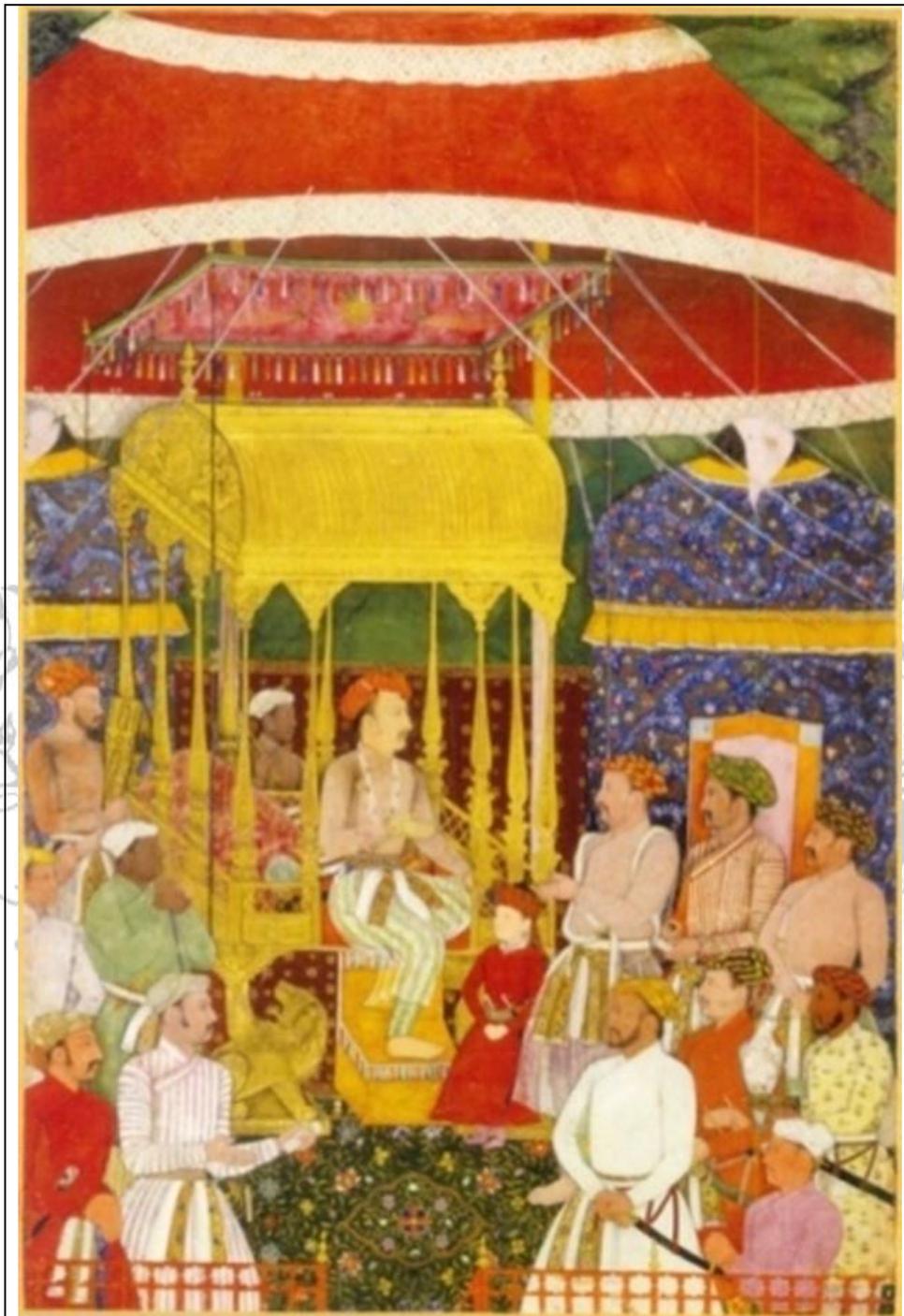


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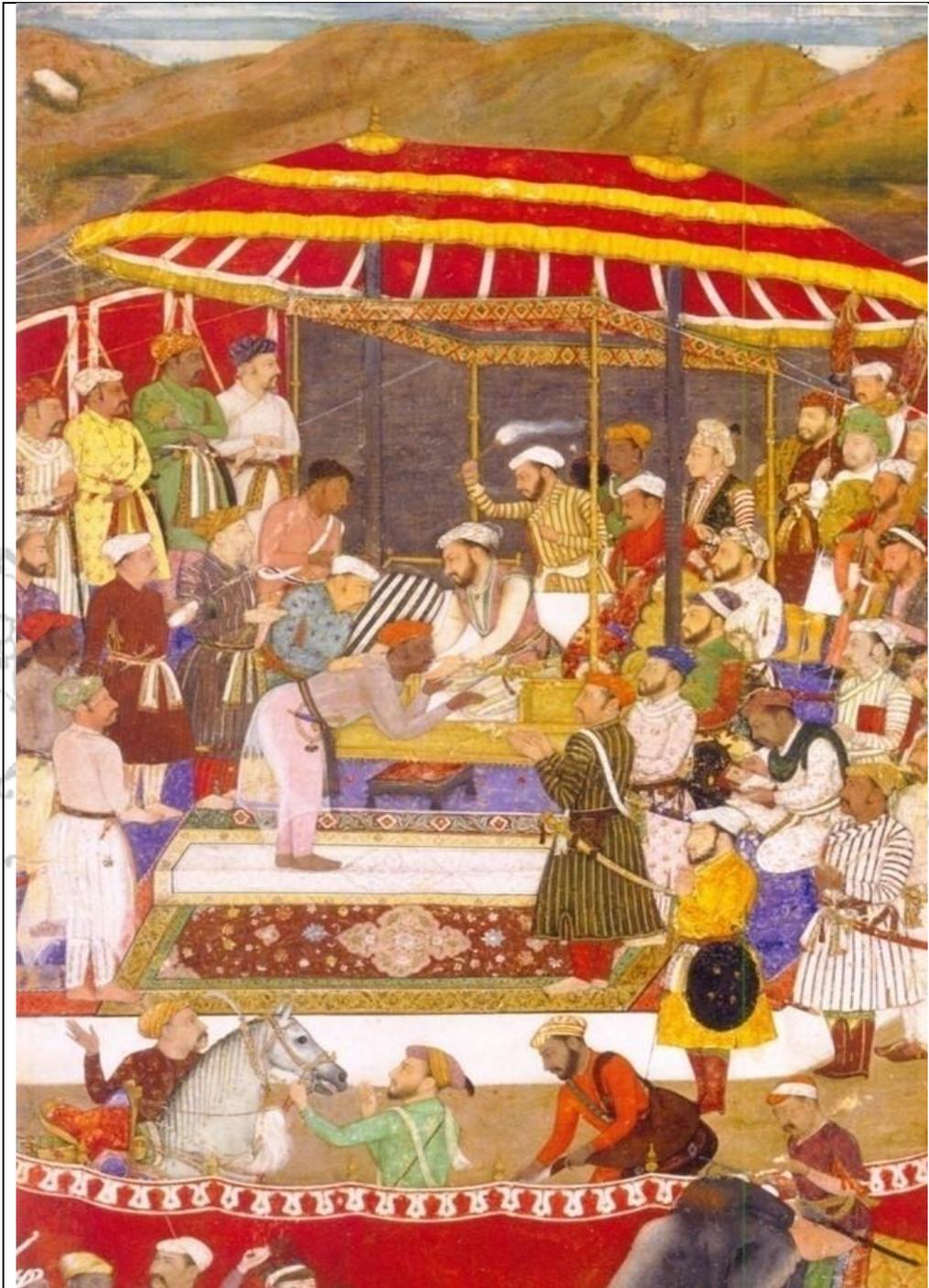


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