

FESTIVAL OF LECTURES EXHIBITION & MUSIC 10 MARCH - 12 MARCH HUMANITARIAN PATRON

MARCH 10, FRIDAY INAUGURATION 7:00 pm

by Shri M.J. Akbar Hon'ble Minister of State for Foreign Affairs Government of India

CONCERT 7:15 pm Folk rendition of Rahim's Dohas by REHMAT KHAN LANGA & GROUP and its urdu translations rendered by MOHAMMED AHMED WARSI & GROUP at Stein Auditorium

राच नहां विन हानि का. जा न हाग हित हानि। रिसन पानि मगारेग मगर मात के आम्म

STATESMAN

COURTIER

SOLDIER

POET

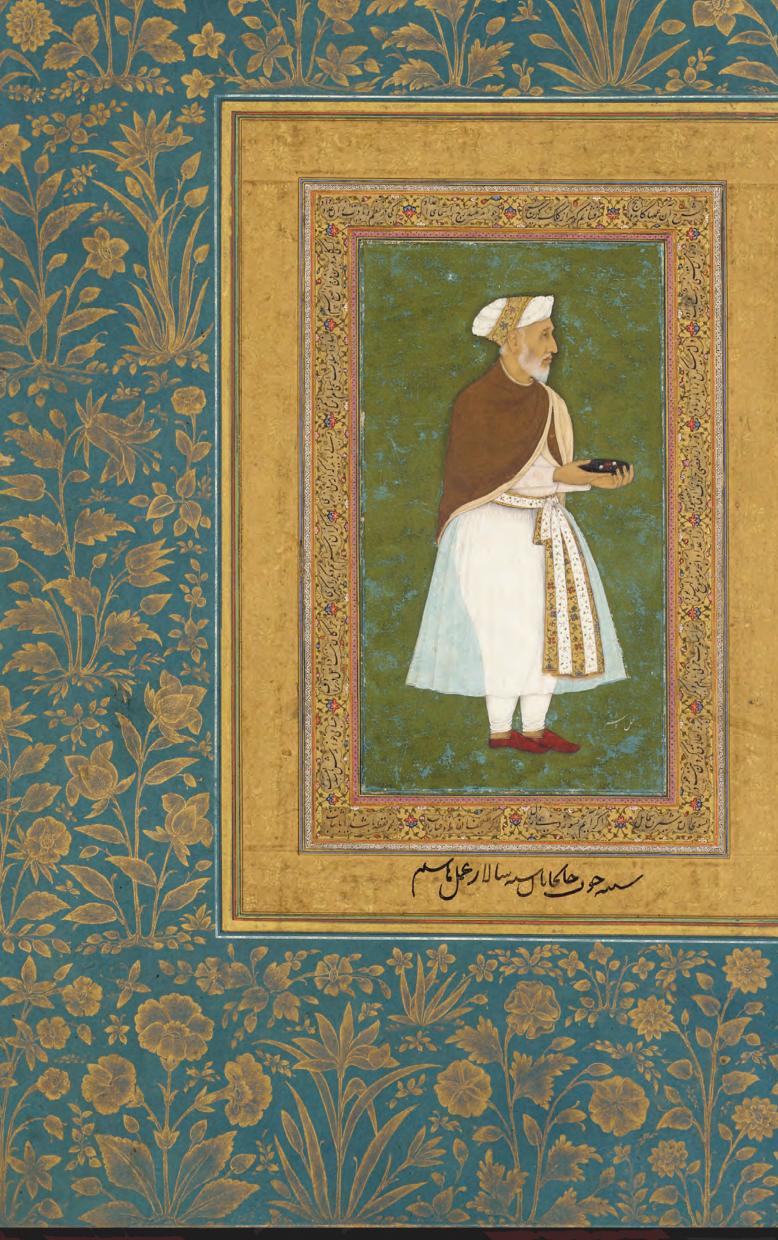
MARCH 11, SATURDAY INTERNATIONAL CONFERENCE

MARCH 12, SUNDAY

9:30 am - 3.30 pm at Gulmohar Hall

THE RAHIM MUSICAL NARRATIVE 7:15 pm ANKIT CHADHA, DEV NARAYAN SAROLIA, HARPREET & NETAI DAS at Stein Auditorium

CONCERT 7:15 pm Five Elements PANDIT RAJAN SAJAN MISHRA PANDIT RITESH RAJNISH MISHRA & SWARANSH MISHRA at Stein Auditorium



Raised in the pluralistic environment of Emperor Akbar's court, 'Abdur Rahim acquired proficiency in Persian, Arabic and Turki. He developed a refined taste and sensibility for poetry in different languages. He eventually turned out to be a versatile poet, prolific writer, consummate scholar and an able administrator.

Of his works, only Baburnama is extant. It was translated from Chagatay Turki to Persian. His mother tongue was Hindavi, and it was his Hindavi verses, which gained popularity among the elites and populace since their composition in sixteenth century and gave him his legend.

Equally important was his patronage. His library was a rich store of learning, open to scholars. Some precious books that once belonged to his collection are found in some prestigious collections across the world. Khan-i-Khanan is also credited with the construction of beautiful buildings, canals, tanks, pleasure gardens in Agra, Lahore, Delhi, and Burhanpur. The most important monument constructed by him is his wife's tomb in Nizamuddin, Delhi, which later also served as his tomb and a source of inspiration for the architecture of Taj Mahal at Agra.

Abdur Rahim Khan-i-Khanan (1556-1627), was the son of Bairam Khan-i-Khanan, the regent of Mughal Empire from 1556-1560. Upon his birth, Maulana Fariduddin Dehlavi, the learned associate of Bairam Khan composed the line (of chronogram) yielding the year of his birth: "The pearl from the river of good fortune has come forth".

With time, many aspects of his genius and his compassion have been lost to us. Popular memory recollects Rahim for just a few of his dohas, which are taught in schools. Even the Hindi literature enthusiasts mostly know him for his dohas. **Celebrating Rahim**, a festival of lectures exhibition & music presents the many facets of the legendary figure for the first time with contributions by the experts on Rahim from India and abroad.

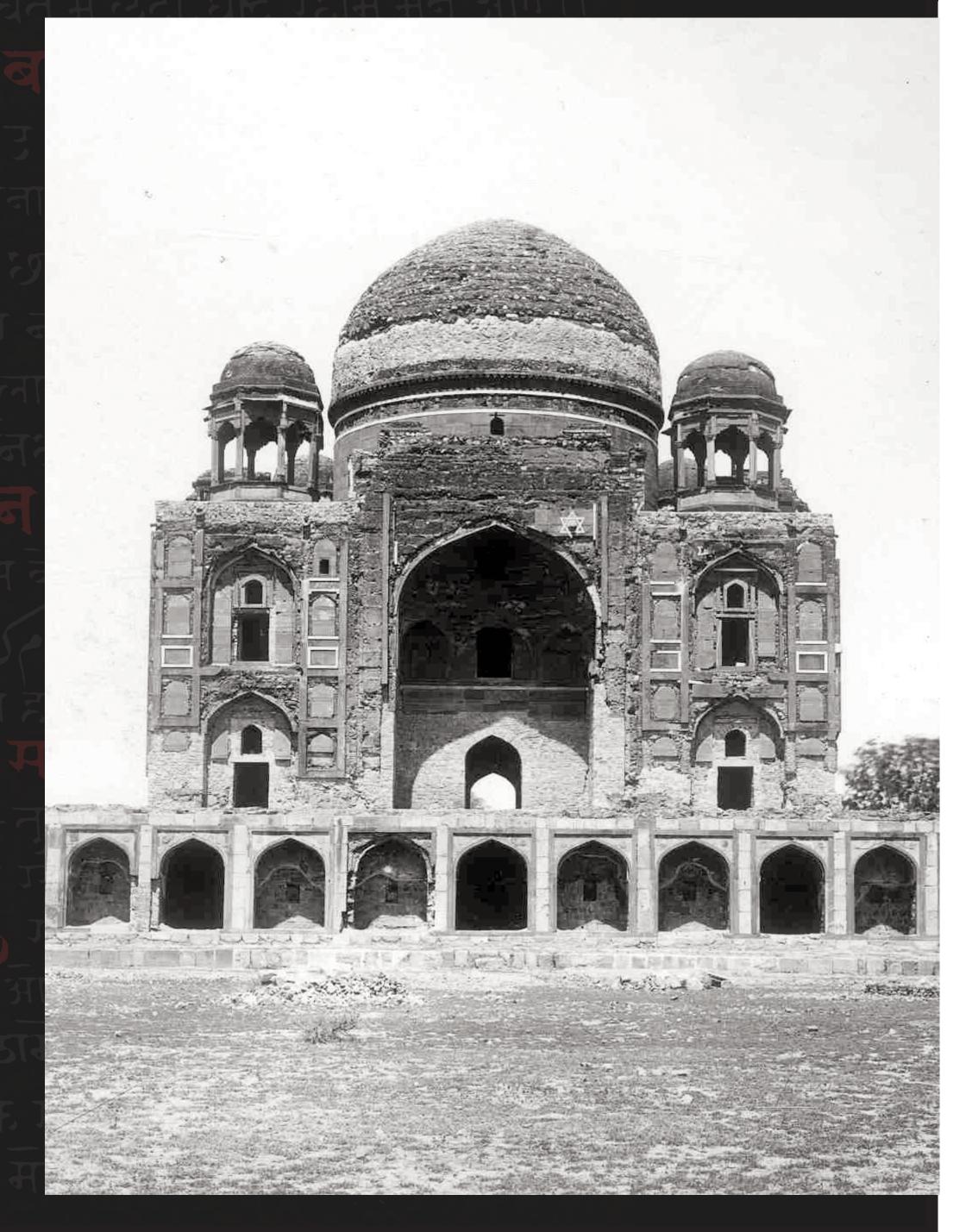
The Festival illuminates the multi-faceted life, patronage, and literature of 'Abdur Rahim Khan-i-Khanan, one of the Nine Gems in the court of Emperor Akbar.

The Exhibition sheds light on him and his contributions to literature, arts, and architecture in the pluralistic cultural landscape of Early Mughal India. The concerts and performances present a selection of his *Verses in Music* composed for the first time in classical, traditional and contemporary genre.

PROJECT BACKGROUND

Conservation of 'Abdur Rahim Khan-i-Khana's tomb and legacy is one of the key projects of Nizamuddin Urban Renewal Initiative implemented by the Aga Khan Trust for Culture (AKTC) in partnership with Archaeological Survey of India and Interglobe Foundation. Celebrating Rahim is its cultural revival component.

Since 2007, the Nizamuddin Urban Renewal Initiative has been undertaking this project which is aimed at the regeneration of Nizamuddin Areas as a model historic city centre. The project being undertaken in the non-profit public private partnership has three broad components: Heritage Conservation of over fifty historical monuments, Improving the Quality of Life for the residents of Nizamuddin Basti through socio-economic and urban improvement initiatives, and **Environment Development** of historic urban landscapes. The project also links the cultural and the social elements of the society with its built heritage and history in an integrated urban renewal program.



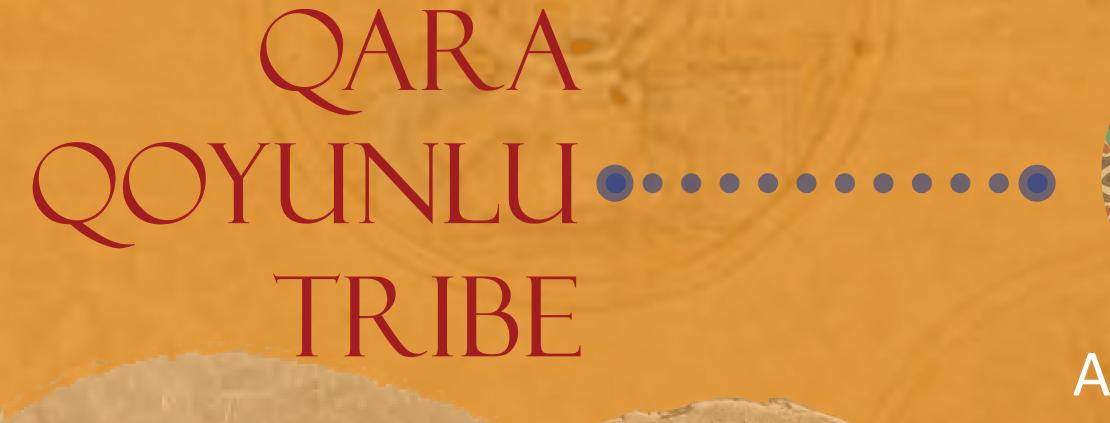
ABDUR RAHIM'S

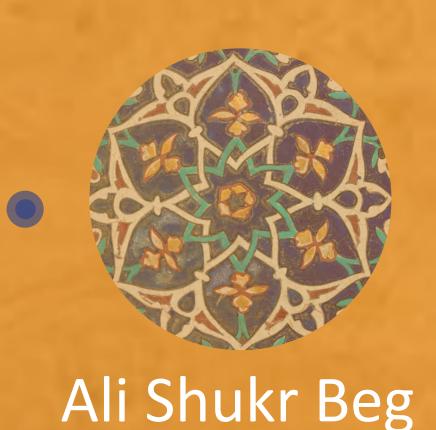
childhood was marred by the fall of his father's career and assassination soon after. However, the young boy was brought to the court and under the mentorship of Akbar, he was trained by the best scholars and calligraphers. His marriage to Mah Banu, daughter of Akbar's foster mother, Jiji Anga, smoothed the rivalry between the two leading families of Bairam Khan and Shamsuddin Atgah Khan.

Imbibing the best of a pluralistic and aristocratic culture, Khan-i-Khanan is remembered as a voracious reader, the knower of many languages, a gifted poet

and an indulgent patron of several others.







Pir Ali Beg

Through intricate links of loyalty, mentorships, and marriages, the family of Abdur Rahim was laced together with the Mughals over several generations.

PASHA BEGUM'S

grandnephew—Bairam Beg (later titled Khan)—joined the service of Babur and tutored his son Humayun. Over time, Babur's descendants were tutored by Bairam and his son—Abdur Rahim.

Dildar Begum



Yar Ali Beg

Saif Ali Beg

SALIMA SULTANA (d. 1613) was the granddaughter of Babur from his marriage with the daughter of Pasha Begum.

Gulrukh Banu

Pasha Begum was the grandaunt of Bairam. Her marriage with Babur's uncle, Sultan Mahmud, initiated a series of marital alliances between the family of Rahim and the Mughals.

Bairam Khan married Salima Sultana. After the death of Bairam Khan, Akbar also married her.

Bairam and Humayun married the daughters of Jamil Khan, a chieftain

Jana Begum

Khan (d. 1619)

Daughter

Descendants of AMIR TIMUR (d. 1405)

(d. 1494)

Sultan Mahmud

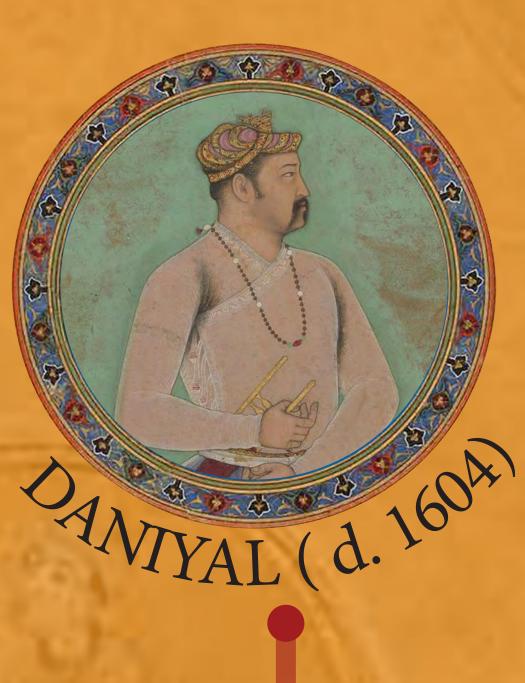
Mirza (d. 1495)

Takht Gosain

KHA Foster Father of Akbar

ATGA

Mah Banu (d. 1598) Foster sister of Akbar



In the aftermath of Amir Timur's death, several Turkish tribes surfaced to power across central Asia. Ali Shukr Beg from the Baharlu clan was a prominent member of Qara Qoyunlu tribe. His descendants served many rulers across Central Asia including Timur's descendants.

Qutlugh Nigar Begum

Descendants of CHENGHIZ KHAN (d. 1227)

AMIL KHAN **MEWAT**

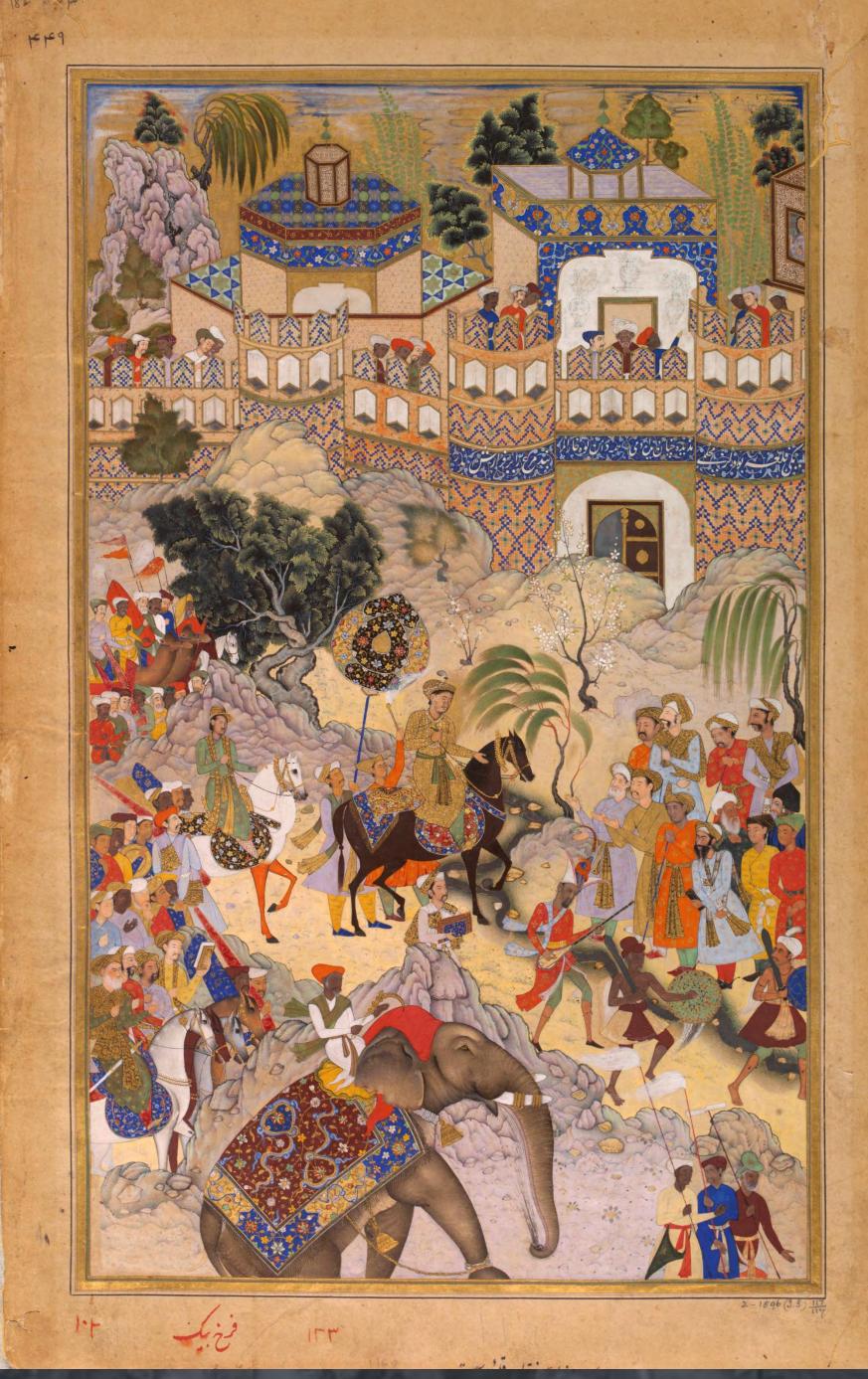
ABDUR RAHIM'S family came into the service of the Mughals (Babur) sometime after 1505 AD. At the age of sixteen, Bairam was associated with Babur and then Prince Humayun. Later the alliances grew between the two families with several intermarriages. It is vital to have an overall understanding of this to place Abdur Rahim, his family, and his ancestry in the context of Mughal history, even before Babur's conquest of India. The direct associations over four generations— Babur to Shah Jahan—and previously with the Timurid princes locate Abdur Rahim Khan-i-Khanan in the inner circle of the Mughal royal family. Moreover, their loyalty and the bravery, along with their well-groomed etiquettes and highly educated background made them perfect companions and tutors of the Mughal princes. Bairam became the regent of Akbar when he ascended the throne at the age of thirteen.

LEGEND

Services

Marriages •••• Descendants **Foster Family**





Akbar's triumphant entry into Surat (1572), Victoria and Albert Museum, London.

Khan-i-Khanan's imperial career coincided with the territorial expansion of the Mughal state. He led the Mughal army in Gujarat (1584), Sindh (1590), Mewar (1578) and Deccan (1595-1622). He also quelled rebellions at Ranthambhor (1582) and Kannauj (1611).

He also served as the governor of Gujarat (1575, 1584), Ajmer (1578) and Khandesh (1608, 1617). Interestingly, during his governorship, he gave audience to European travelers and merchants several times to settle trade disputes.



(Above and right) Battle of Sarnal in Gujarat, Victoria and Albert Museum, London.



Humayun fights Bahadur Shah in Gujarat, 1535, LACMA

GUJARAT CAMPAIGN

A prosperous maritime kingdom under the Muzaffarid dynasty, Gujarat had been briefly captured by Humayun in 1535.

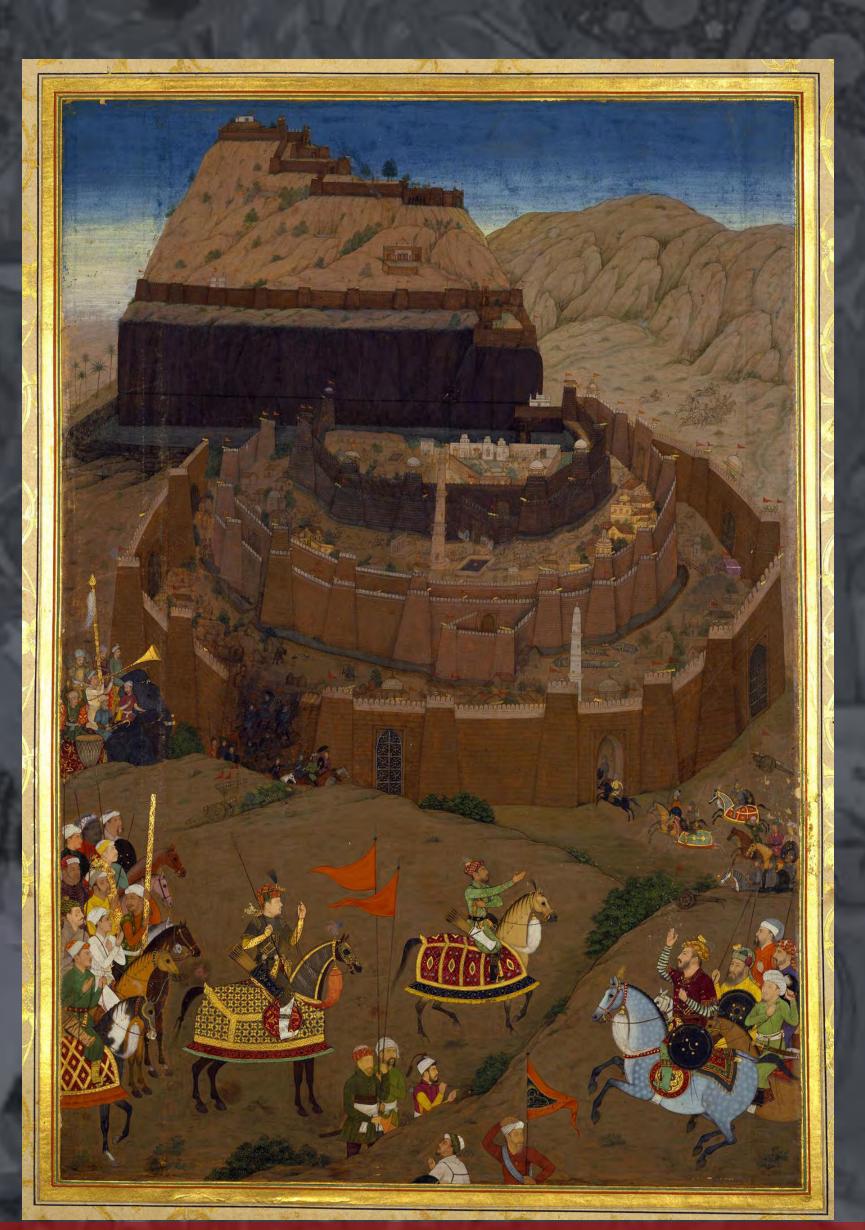
In 1572, sixteen year old Abdur

Rahim accompanied emperor Akbar on the Gujarat campaign. On the way, he was granted the jagir of Patan, where his father had been killed. Despite a victory, the forces had to return to Gujarat and Abdur Rahim participated at the battle of Sarnal.

In 1584, aided by experience he returned to successfully quell the rebellion by former Sultan Muzaffar III, defeating the latter at the battle of Sarkhej near Ahmedabad.



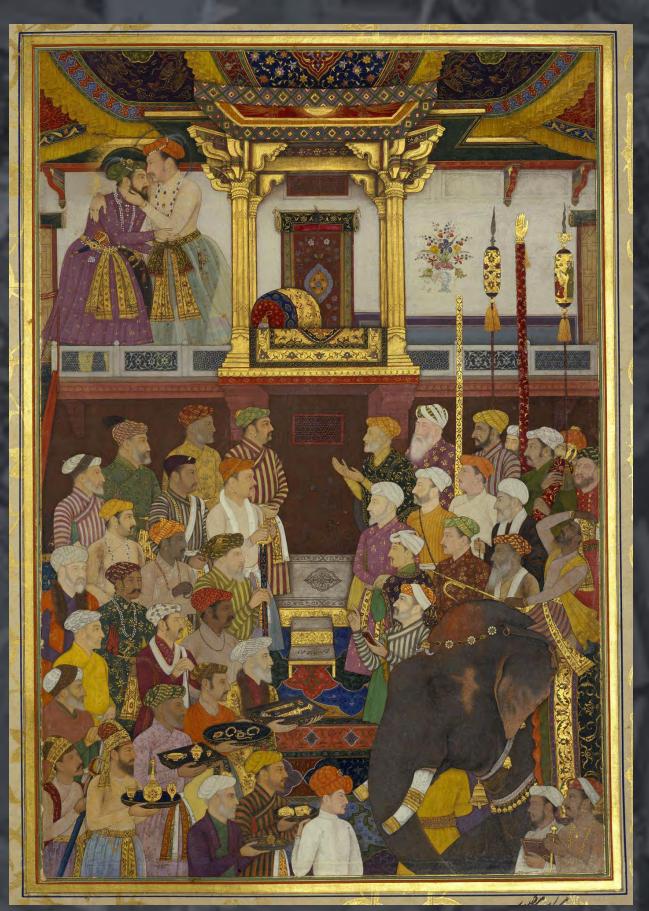
Portrait of Ibrahim Adil Shah II of Bijapur, folio from the Shah Jahan Album, The Metropolitan Museum of Art, New York.



The Siege of Daulatabad (April-June 1633) 1656-57, folio from Windsor Castle Padshahnama, Royal Collection Trust.

DECCAN CAMPAIGN

Khan-i-Khanan was chosen for the campaign against Deccan sultanates in 1593. In this unpredictable campaign, the combined efforts of Bijapur and Ahmednagar sultanates swiftly turned gains into losses. Yet, in 1600, the Ahmednagar army under Chand Bibi surrendered to Khan-i-Khanan and prince Daniyal. Despite suspicion for treason, Khan-i-Khanan and his sons regained lost territories of Balaghat and sent a huge tribute to the emperor.



Jahangir receives Prince Khurram on his return from the Deccan (10 October 1617) 1656-57, folio from Windsor Castle Padshahnama, Royal Collection Trust.

SINDH CAMPAIGN

Khan-i-Khanan subdued the Tarkhan ruler of Sindh—Mirza Jani Beg. In 1592, victory came after a twenty month siege in riverine terrain. Khan-i-Khanan signed a treaty and married his son to Mirza Jani Beg's daughter.

Tales of emperor Akbar's court and his "nine gems" or navratnas are fondly recounted to this day. His court was a thriving cosmopolis where Sanskrit texts were translated to Persian and Braj Bhasha poetry was eagerly patronized. Khan-i-Khanan served at important positions in the court including being tutor or ataliq to prince Salim, the future emperor Jahangir.

1. Portrait of Raja Man Singh of Amber, a member of the circle the emperor called the Nauratan, or "nine jewels." Metropolitan Museum, New York. 2. Abul Fazl presenting the second volume of Akbarnama to emperor Akbar, Victoria and Albert Museum, London. 3. Hindu and Muslim Scholars Translate the Mahabharata from Sanskrit into Persian in Akbar's translation bureau,



4. Disguised Akbar with court singer Tansen visits Swami Haridas, National Museum, New Delhi. 5. A portrait of Raja Birbal, British Library, London. **6. Dagger, Mughal dynasty,** late 17th century, Freer Gallery of Art, Washington D.C.

Free Library, Philadelphia.





COURT INTRIGUES

Despite his stature, like his father, Khan-i-Khanan also had a turbulent career. The slow progress of the Deccan campaign coupled with his difficult relationship with prince Murad and other nobles, led to rumours about his treachery.

However, Jahangir soon realized that the campaign was indeed very tough and reinstated Khan-i-Khanan in the Deccan.

Later, Khan-i-Khanan supported the rebellion of prince Khurram against Jahangir and lost all favour with the emperor. In 1625, the ailing Jahangir recalled his old tutor to the court and reinstated him as Khan-i-Khanan.

7. Jahangir weighing prince Khurram against gold and silver, watched by the courtiers, including Khan-i-Khanan and Mahabat Khan, British Museum, London. 8. Akbar, Todar Mal, Tansen, AbulFazl, Faizi and Abdur Rahim Khan-i-Khanan in a court scene (sixteenth century AD). Panel No. 45, Outer Gallery of Parliament House. Image courtesy: Harper Collins.

Khan-i-Khanan writes: By the help of God, the kindness of Jahangir

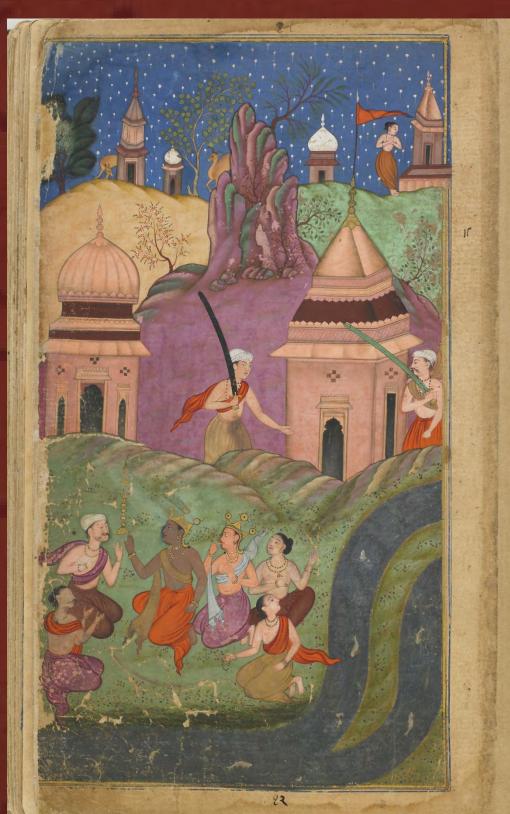
Has twice given me life and twice the Khan-i-Khanan. Massir-ul-Umara. Vol. I (translated by H. Beveridge)

Ramayana 1587-1605

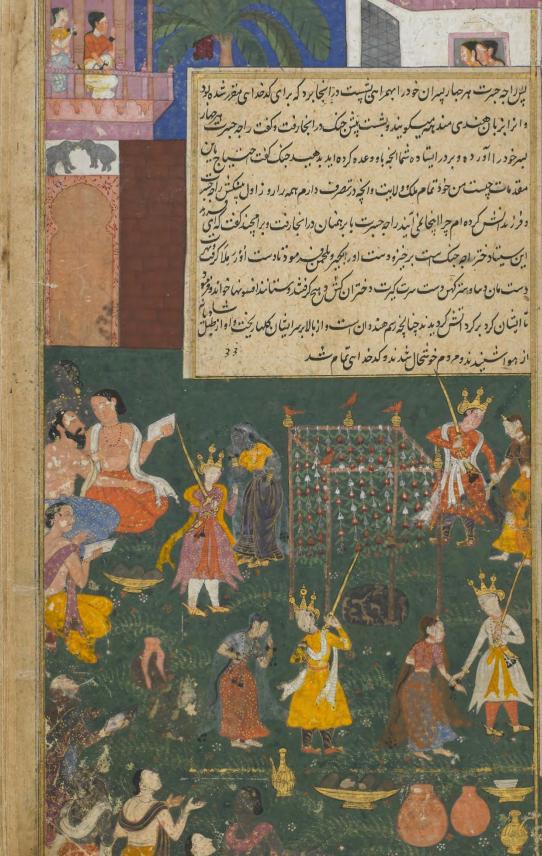
Khan-i-Khanan commissioned a Persian translation of the Ramayana. It followed a translation commissioned by emperor Akbar. Work began in 1587 and was completed around 1605. The beautifully illustrated manuscript was prepared by several artists, some of whom had worked in emperor Akbar's atelier too. The manuscript contains not just a note by Khan-i-Khanan but also by emperors Shah Jahan and Aurangzeb, attesting to its arrival in the imperial library eventually. It is preserved in the Freer Gallery, Smithsonian Institution, Washington D.C.

Abdur Rahim Khan-i-Khanan

was a passionate patron of arts and lover of books. His atelier followed the trends of the imperial atelier or karkhana. The manuscripts chosen by him, like Ragamala and Timurnama, indicate his interest in both Indian Plut . XXXIV. B literature and Persian classics. The atelier also restored damaged books. Besides this, Khan-i-Khanan also supported hundreds of Persian poets and musicians who came from as far as Isfahan, Mashhad and Nishapur in Persia. Hindavi poets like Shahnama Gang Kavi, Prasiddh, and even Keshavdas also Passed down from emperor Jahangir's library, lavished praises on his this manuscript crossed several hands before role as a patron. it was refurbished at Khan-i-Khanan's atelier.















A Persian translation of the Mahabharata, was produced in Khan-i-Khanan's atelier following an imperial copy of the *Razmnama*. Work started in 1616-1617.

It contains a number of illustrations especially from the Ashvamedhika Parva. There is a certain stylistic homogeneity to the works. The illustrations have the largest dimensions among those produced in the atelier. The folios are now dispersed all over the world.

Khamsa This is a copy of Amir Khusrau's (d. 1325) Khamsa, an imitation of the Khamsa of the poet Nizami (d. 1209). Several dispersed folios were painstakingly accumulated over a decade from different sources. The repair of the final manuscript was completed by Khan-i-Khanan in 1617.

دكذن أن قمى مشتكر مزدادستل ودرميان ات فقرجنا ناديبالى بزدين وأب صابى انج جشمة طاهر يفد مبر درآن نابرخانه ارجن خود ابسنا دوهر سنا اختناعلاد الجالكد شنن بباستد وبكسن فهودتا اسبان دلاب بلهد بدكه بعلاذانكداسيان فوت كبرنا وماعسل بكنيم ماديكا رخود مشغول خاهيم يتدود بين حالت بإداوان دا ادارج بج جهنو دودل نكراني انجانب اودان ان كيك الان امل بابتيان خريسانيك لدارجن باكست د د فلان كوش اوسلان يتبالان خانه ساخته وإذابجا جشم داآب ماني براورده الفض جنمة الانخانة مستك ظاهريند لكسن ددابخادفت آبى ديلجون

ارايادست كدد عبن جنكابن طورح فصاتى مديل ن بيلانيستنالكان بردنلكرمكل فترس جاتي بنان شالع بالحجن

6



a suff shall h. A cropped note by the name of he

a reference to its acquisition in Gu

CON of Mundiot- Khwaia Abdullah Ali

dream

This was copied by the renowned

Ansal

RUNG. Atext on

interpretationby

nan Andalusi.

note mention that the manuscript was a could be could be could be a could be

Guilarat.

Despite constant movement through his career, Khan-i-Khanan maintained a rich library. His biography, Maasir-i-Rahimi mentions the existence of a library in Gujarat, Malwa and Burhanpur.

Works of various genres—Persian poetry, medicinal treatises, books on dream interpretation, Quranic commentaries and other religious texts were housed in the library. Notes by Khan-i-Khanan in the books reveal that he took a personal interest in the collection. Similarly the biography states that library officials were poets themselves and often Khan-i-Khanan personally corrected their compositions.





1. Mah Banu's tomb, Delhi (d. 1598)

Located close to the shrine of Hazrat Nizamuddin Auliya, this doubledomed garden- tomb is closely patterned on Mughal emperor Humayun's tomb. Although later it became Khan-i-Khanan's resting place, it was the first monument built for a Mughal lady.

2. Darab Khan's tomb, Delhi (d. 1624-25)

No longer extant, this irregular-octagonal structure stood to south of Humayun's tomb and east of Arab Serai in Nizamuddin East and would have had a dome earlier.

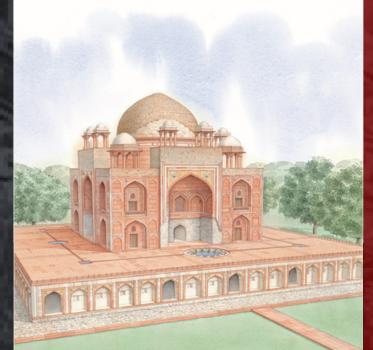
3 & 4. Shah Nawaz Khan's tomb, Burhanpur

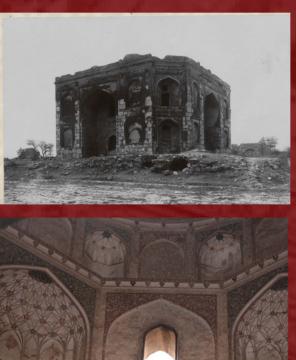
(d. 1619). Reminiscent of Faruqi architecture in Khandesh, the rectangular tomb has a triple arched opening in the middle of each side. It rises gradually to a dome which also has pillars on each side.

MOSQUES

5. In 1626-27, Khan-i-Khanan rebuilt a burnt down mosque at Burhanpur by adding an eighteen pillared structure. It has gold finials on the minarets and a beautiful gateway. It is now known as the Tana Gujri Mosque.

6. On his instruction, Arif Naumani, a Sufi from Burhanpur undertook the repair of the Jama Masjid. He added stone carvings to the original structure of the erstwhile Faruqi ruler Raja Ali Khan.











Groundplan of Hamam irhanpur, source: Ebba Koch Muahal Architecture





For the city of Burhanpur, Khan-i-Khanan, in the 17th century, built an elaborate underground Qannat network to ensure water supply at all times. He employed Iranian architects like Tabkutul Arz, Muhammad Ali Khurasani and Ustad Baroli. They introduced sophisticated designs especially for public works.

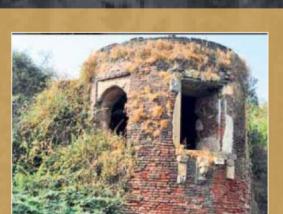
Khan-i-Khanan is credited h the constructi public gardens with beautiful walk-ways, fruittrees and rare flowers in Ahmedabad, Surat, Burhanpur and Lahore.

In 1618 Jahangir visited the Fateh Bagh constructed to commemorate the victory at Sarkhej, Gujarat in 1584:

"In the garden the Khankhanan made on the site of the battle next to the Sabarmati River, he built a splendid building with a terrace worthy of the building overlooking the river... . I rather liked it. It can be said that in all of Gujarat there is nothing like this garden." (Jahangirnama, translated by Wheeler M. Thackston).

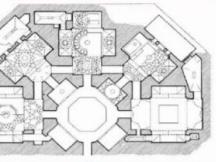
"The pond in Lal Bagh remains full of lilies of different colours. It is a flower which is called by Indians nilufar; but it does not resemble it in colour and smell. The white type of it is like jasmine in smell but it is twenty times as big as that in size.... In Khandesh this kind of flower had never been seen before..." (Translated by C. R. Naik)

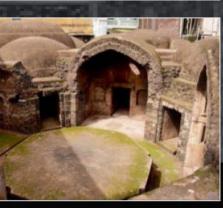
GARDENS



"This garden which, no doubt, is the most delightfu of any in the Indies is also the most considerable of any in the whole country, not only in respect of the victory which the Moghul gained in that place over the last king of Guzerratt ... but also in respect of its magnificent structures and the noble fruits..." (John Albert de Mandelslo, October 1638.)









Rahim's public works included building of Hamams. A surviving hamam built in 1606-7 in Burhanpur is in ruins today but it's original grandeur can be discerned.

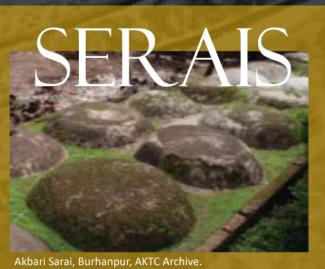
The Radhavallabh temple at Vrindavan was constructed by Sundardas Bhatnagar, Khan-i-Khanan's *divan* or finance officer. The saintly biography, *Rasik* Ananyamal, relates that Sunderdas was accused of siphoning funds for the temple. On finding out, Khan-i-Khanan himself made lavish donations to the temple.

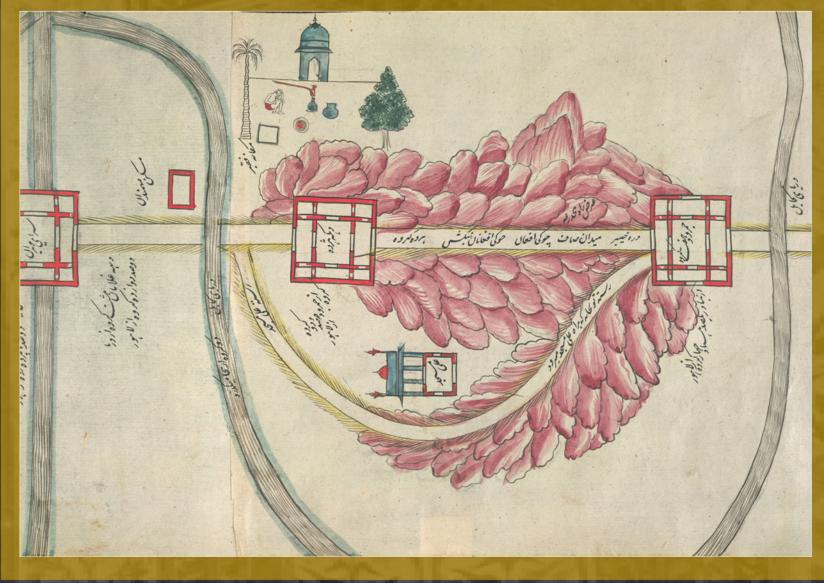
खाँ ने कही तू मेरा होई। ओछा काम न कीजै कोई॥ ओछे काम न मोहि बड़ाई। जो चाहो सो लेहु मँगाई।।

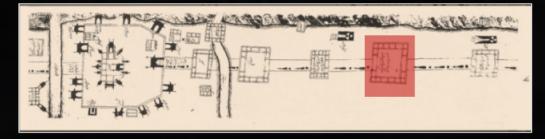


Khan-i-Khanan constructed beautiful buildings for public utility.

In Lahore and Burhanpur, he sponsored caravan-serais for the comfortable stay of the travellers. Nihavandi states that the travelers put up in the serais, enjoyed food and comfort free of any charge.







The scroll marks Sarai Khan-i-Khanan (no longer extant) to the south of Lahore Fort. The drawing above shows a detail from the same scroll. India Office Collection, British Library.

'Abdur Rahim inherited a flair for poetic compositions from his father, Bairam Khan who composed poetry in Turki. A childhood spent in the pluralistic milieu of Akbar's court instilled interest in him towards Sanskrit and Hindavi bhakti (devotional) and *shringar* (love) literature. Rahim emerges as a remarkably vivid poet—displaying his penchant for moral advice, pithy observations and appreciation of love based poetry centred on Krishna. Deriving from the *riti* poetry, of the court, Rahim's works can be seen as a typical example of toning down *bhakt*i rhetoric into a less religious context.

He wrote in many metres and genres. The most popular among them were dohas and barvais. It is popularly believed that his barvai verses inspired Tulsidas to compose his Barvai Ramayan.

is a remarkably brief couplet with 19 *matras* in each line. The first quarter contains 12 matras while the second contains 7. Rahim has two works in *barvai* metre to his credit.

शुक्लाभिसारिका सेत कुसुम कै हरवा भूषन सेत। चली रैनि उँजिअरिया पिय के हेत।।

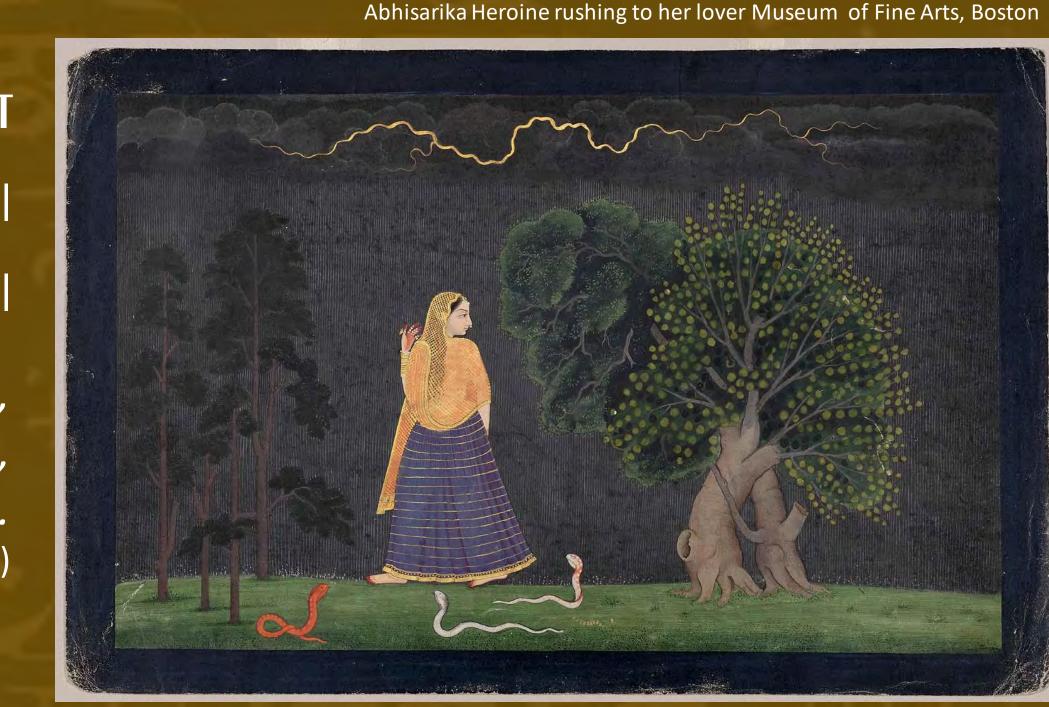
With a garland of white blossoms, adorned in white, she went to her lover in the moonlit night. (Translation by Rupert Snell)

In Barvai there are almost 105 verses experimenting in Barahmasa (twelve months) mixed with Krishnaite poetic themes.

It depicts the *gopi*s (milkmaids) pining for Krishna since he has not returned for the monsoons and has sent his message through Uddhav (Krinshna's friend). Most of the compositions showcase pain and longing.

कवित कह्यो दोहा कह्या तुले न छप्पय छंढ

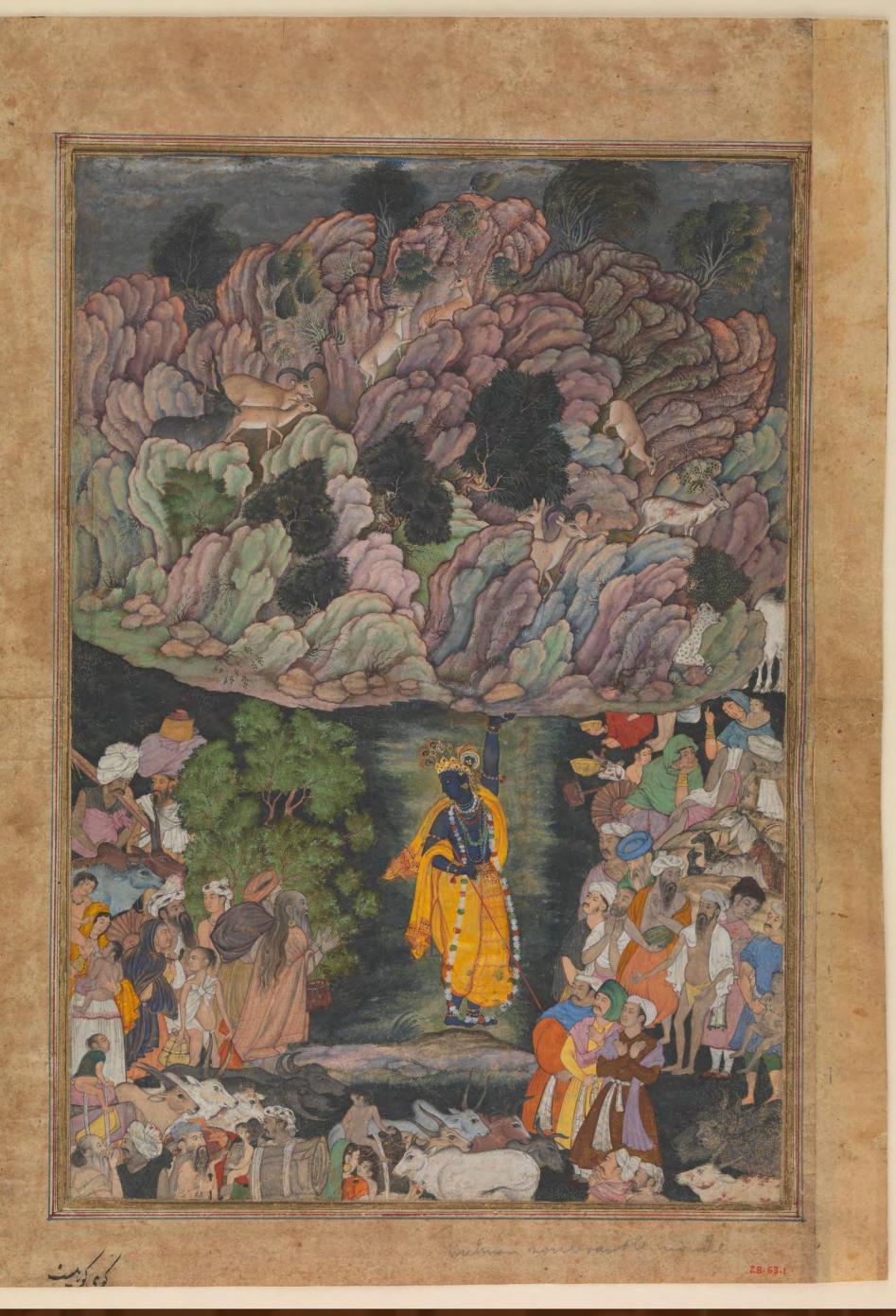
बिरच्या यह विचार के यह बरवे रस कंद।।





Vasakasajja-Nayika National Museum New Delhi





Krishna Holds Up Mount Govardhan to Shelter the Villagers of Braj. Folio from a Harivamsa (The Legend of Hari (Krishna) The Metropolitan Museum of Art.

This is a

versified catalogue, with its roots in Sanskrit drama traditions. It demonstrates the emotional and physical states of a variety of heroines (*nayikas*). It comprises of about 119 couplets with an Avadhi touch, varying from the erotic to the humorous. Rahim's heroines range from the *mugdha* or innocent, *madhya* or middling and *praudha* or mature, in terms of romantic experience. Each of the couplets carefully describes the heroines in a variety of roles—as a wife, lover, mistress or courtesan. They depict the heroines in different

situations—seeking the lover out of desire, being cross with him for having spent the night elsewhere, or repenting after quarrel, among many others.

सावन आवन कहिगे, स्याम सुजान।

अजहुँ न आये सजनी, तरपत प्रान।।

थके बैठ दुओरेया, मोजह पाय ।

पिय तन पेंची गरमिया, विजन डोलाय।।

Dear Shyam left saying he would come, when Savan comes But still he tends not, friend, my writhing soul. (Translation: Rupert Snell)

> Hanuman returns the mountain with the four healing plants to the Himalayas, The Freer Ramayana Smithsonian Institution.



तरूवर फल नहिंखात हैं, सरवर पियहिंन पान। कहि रहीम पर काज हित, संपति सँचहि सुजान।। A tree doesn't eat its fruit, the lake doesn't drink its water; Says Rahim, good peoples' wealth is for others' benefit. (Translation by Mehr Afshan Faroogi and Richard Cohen)

Lime, from Vagi'at-i Bāburī the Memoirs of Babur, The British Library

ओछो काम बड़े करै, सो न बड़ाई होय। ज्यों रहीम हनुमंत को, गिरधर कहै न कोय।।

> The great receive no praise for trifling deeds; Rahim, no one calls Hanuman "Giridhar". (Translation by Rupert Snell)



are rhyming couplets set to a metre. The first half of each line of the couplet or *paad* comprises of 11 metres, while the second half comprises of 13 metres. Filled with references to Hindu mythology and Persianate courtly customs, Rahim's dohas are remarkable for their insightful observations on worldly matters and ethical conduct. Rahim was not the only poet to compose dohas; Kabir is celebrated for his dohas, and Tulsidas for his Ramcharitmanas which also contains dohas. Rahim is attributed with aproximately 300 dohas.

Rajasthani Gypsy Girl, Mukesh Shrivastava, otheby's.com



A chakor in a 17th century Persian encyclopedia, Farahnamah, John Hay Whitney Medical Library Yale University

lololrshobho In doha verses it

describes the characteristics of city-women from different castes and communities like the chippin (printer's wife), chiterin (woman artist), kasain (butcher's wife).

और बनज ब्यौपार को, भाव बिचारै कौन। लोइन लोने होत हैं, देखत वाको लौन।।

> The banjaarin or gypsy girl is arresting: Who can think about business transactions? My eyes are absorbed by her beauty. (Translation: Allison Busch)



269 ونیک تواند بر داکرما بند کمن نورد او د بند متر دو آواز و سر وبد د کوند در بان برت بر مرود داند رو حاصت بت آلرون او با سیسر AF وت الكون كمار الجديد وما ى كور بالذعاب - اكرباد بر مرود ما ن ران ن ما ندان ن مح الد کرد فاست زمره اواكرو شب تستد كورى بردغامت سبه اكرنبه ورخاز روزال ومسرطان كدركرون را بد كالبذسود وازد واكر سبربكف مالندكلف رابيرد واكرسها ومكدار مدما روغن مشيره دعائي لينه

How does it avail to be in the good books of the great when God himself does not wish to grant happiness. The lotus cherishes a special bond with the Sun and yet it is blighted by the frost. The moon dips itself in the Ocean of Milk, and lives on the forehead of Shiva but nothing can erase its dark spots. The chakor bird is so loving, and a friend of the Moon but its fate still is to swallow hot embers. (Translation: Harish Trivedi)

Ghanakshari (phutkar) बड़ेन सों जान पहिचान कै रहीम काह जो पै करतार ही न सुख देनहार है ताऊ पै कमल जारि डारत तुषार है बडो रीझिवार है चकोर दरबार है

saviyya, ghanakshari metre, appreciating Krishna in excellent Braj Bhasha have been attributed to Rahim. They have been found comparable to that of Surdas.

हियरा भरै तबाखिनी, हाथ न लावन देत। सुरवा नेक चखाइ कै, हड़ी झारि सब देत।।

The tabakhini (cook) does not permit one to eat to their heart's content; She just offers a taste from the ladle, and pushes away the pot. (Translation: Mehr Afshan Farooqi & Richard Cohen)



142 dohas composed in the shringar ras depicts seventy different kinds of heroines in the city in Nagarshobha.

Ganaashtakam

Verses in veneration of Ganga.

अच्युत चरन तरंगिनि, शिव सिर मालति माल। हरि न बनायो सुरसरी, कीजो इंदव भाल॥

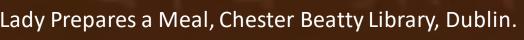
सीत-हर सूरज सों नेह कियो याही हेत नीरनिधि माँहि धस्यो शंकर के सीस बस्यो तऊ न कलंक नस्यो ससि में सदा रहै कलानिधि सो यार तऊ चाखत अंगार है

Several verses in kavitt,

Oh that image of the enchanting Krishna! His waist-band tied, a flute in his hand, the yellow silk cloth adorns him. On his forehead a tilak of saffron-paste, in splendour he is like the new moon. O my friend, I cannot forget the glance his large eyes cast on me. His charming laughter, sweet lips soft as a flower, in colour like gulal, His lustrous pearl necklace swaying like water drops rolling on a lotus leaf. Priceless are the gestures and speech of that Kama-like Cowherd. Only they who have seen that beauteous form can know what a state Rahim is in. (Translation: Harish Trivedi)

Madanashtaka Soratha

A composition of eight verses of love poetry in "macaronic" or multilingual lines. These are composed in the *Malini* metre and so far four versions of the same with variations have been found.



छबि आवन मोहनलाल की काछनि काछे कलित मुरलि कर पीत पिछौरी साल की बंक तिलक केसर को कीने दुति मानो बिधू बाल की बिसरत नाहिं सखि मो मन ते चितवनि नयन बिसाल की नीकी हँसनि अधर सधरनि की छबि छीनी सुमन गुलाल की जल सों डारि दियो पुरइन पर डोलनि मुकता माल की आप मोल बिन मोलनि डोलनि बोलनि मदनगोपाल की यह सरूप निरखै सोइ जानै इस रहीम के हाल की



An inverted *doha*; here the first paad comprises of 13 metres, the second is composed of 11 metres. Rahim is also known for *Sorathas* based on love themes, called Shringar Soratha.

SIAN VERSES

Babur supervising construction of reservoir at Istabul near Kabul, National Musuem, New Delhi.

From an early age 'Abdur Rahim showed signs of literary bent of mind. He acquired proficiency in different languages such as Arabic, Persian, Turki, Sanskrit as well as Hindavi



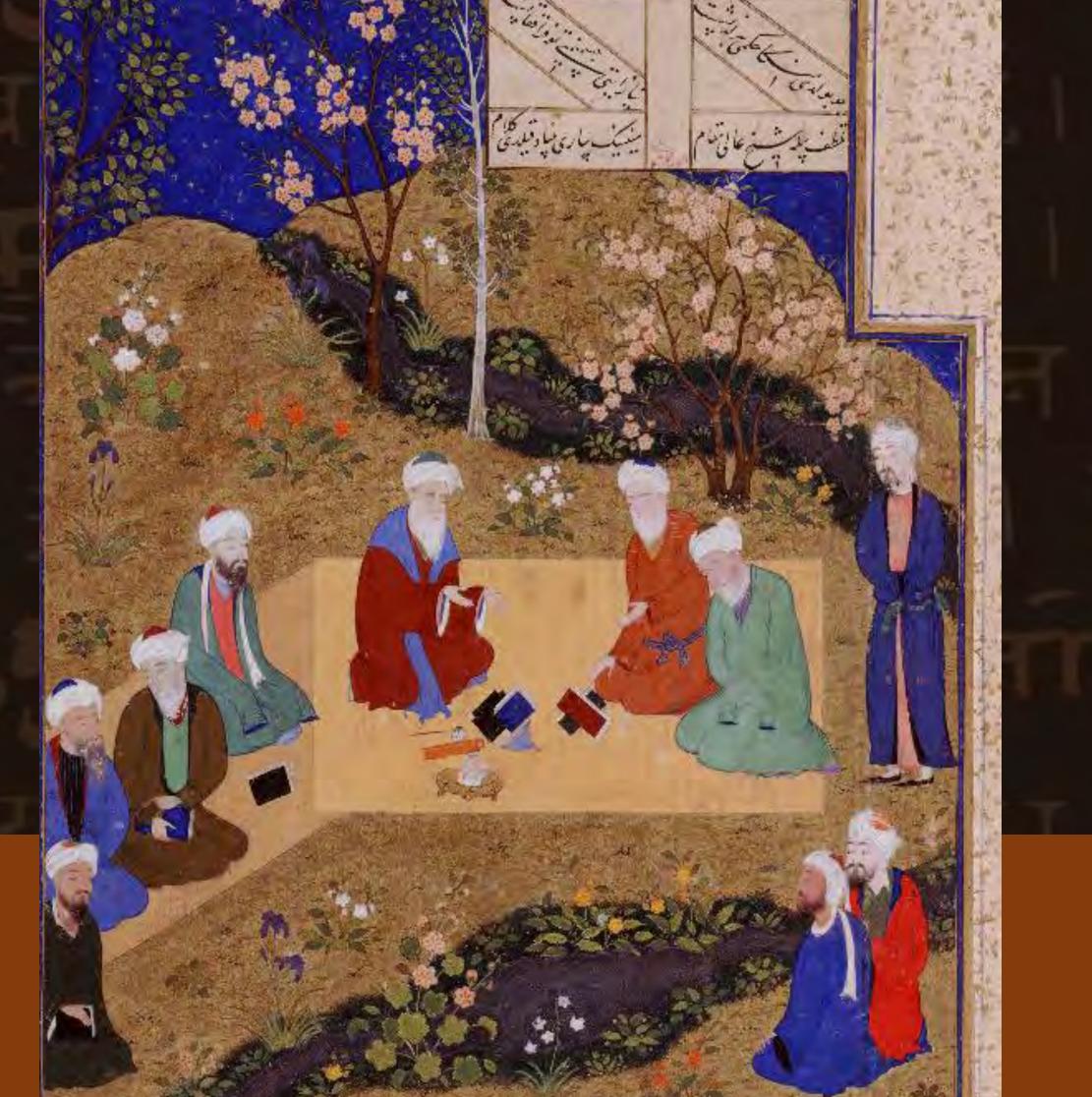
which was his mother tongue. He also developed a refined taste and sensibility for poetry in different languages. شمار شوق نه دانسته ام که تا چند است شمار شوق نه دانسته ام که تا چند است شمار شوق نه دانسته ام که تا چند است ا مرا شرو نه دلم سخت آرزو مند است I don't know how to measure desire; Except that my heart aches with craving مـرا فـرو خـت مـحبـت ولي نـه دانستم که مشتری چه کس است وبهای من چند است I am sold to love, but I don't know Who is the buyer and what is the price?

(Translation: Mehr Afshan Farooqi and Richard Cohen)

His biographer, Nihavandi asserts there was no *divan* or compilation of Khan-i-Khanan's Persian couplets since he composed spontaneously. He records that while Khan-i-Khanan was influenced by Sheikh Sa'di, he could also experiment with the new free flowing styles of composition.

Khan-i-Khanan's court was a haven for Iranian poets. He participated in *mushairas* in his *dar-ul-ilm*, where poets met and composed *ghazals*. His own compositions in Persian whether his *rubai*, *ghazals* are praised for their simplicity and smoothness. He translated Babur's memoirs from turkish to persian.

> Dream Garden of Persian Poets, Bodleian Library, University of Oxford.



1. Bujhi Bujhi ke Sulagahi

Sung by Dev Narayan Sarolia Translation: Harish Trivedi

यह न रहीम सराहिये, देन लेन की प्रीति। प्रानन बाजी राखिये, हारि होय के जीति।। What good is this petty love of exchanging little gifts? Wager your life on love, and see if you lose or win.

बाझ बाझ के मलगा

मीन कटि जल धोइये, खाये अधिक पियास। रहिमन प्रीति सराहिये, मुयेउ मीत कै आस।। When the fish is cut up it's washed in water, eat it and you thirst for water. How great is the fish's love for its mate, that even when dead it yearns for water.

> जे सुलगे ते बुझि गए, बुझे ते सुलगे नाहिं। रहिमन दाहे प्रेम के, बुझि बुझि के सुलगाहिं। Some burn and then go out, and some never burn at all. But those who burn with love go out and then flare again.

रहिमन खोजे ऊख में जहाँ रसन की खानि। जहाँ गाँठ तहँ रस नहीं, यही प्रीति में हानि।। A sugar-cane is full of juice all over. Except where there's a knot — and that's how love is.

प्रेम पथ ऐसो कठिन, सब कोउ निबहत नाहिं। रहिमन मैन—तुरग चढ़ि, चलिबो पावक माहिं।। The path of love is arduous, not everyone makes it to the end. You mount a horse made of wax and ride through a blazing fire.

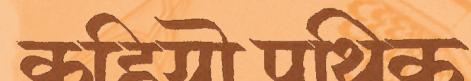


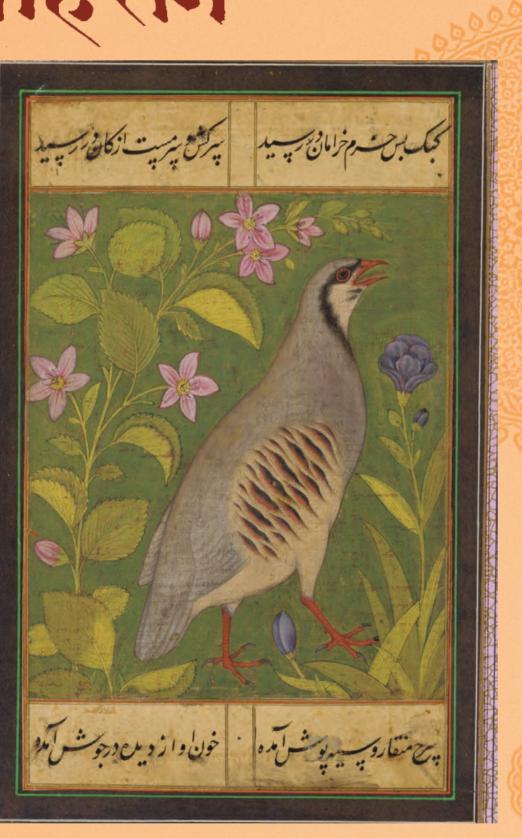
Verses of Rahim—unlike Surdas, Kabir, Tulsidas, or the Sufis—never got sung among the populace nor in the courts. The reasons can only be speculated: One, as the musicians expressed, they were not written to music, though his verses were in strict metres as of the others. In the process of putting his *Verses in Music*, we learnt that certain words of Rahim had to be replaced to create melodies. Two, they may have remained totally within a small circle of the imperial courts. They are not even recorded in his extended biography by Nihavandi where his and his patron poets' Persian verses are generously documented. Lastly, as in the tradition of poetry presentation, where poets recite their poems in *laih/tarannum* (rhythm), his Hindavi verses were not written for listening. *Verses in Music* is a collection of his poems to be sung for the first time for listenening pleasure.

3. Pat Chahe Tan... Composed and Sung by Harpreet Translation: Harish Trivedi

पट चाहे तन पेट चाहत छदन मन चाहत है धन, जेती संपदा सराहिबी। तेरोई कहाय के रहीम कहै दीनबंधू आपनी बिपत्ति जाय काके द्वार काहिबी।। पेट भर खायो चाहे, उधम बनायो चाहे, कुटुंब जियायो चाहे काढि गुन लाहिबी। जीविका हमारी जो पै औरन के कर डारो, ब्रज के बिहारी तो तिहारी कहाँ साहिबी।। My body wants clothes, my stomach wants food, the heart wants wealth that'll be the envy of all. I was generous to all for You were generous to me, so to whom shall I go now and cry in my need? I want to eat my fill, I want to lead a good life I want to feed my household and to give gifts. But if my fortune depends on the grace of others, O Braj-bihari Krishna, what kind of a Lord are you?

> बड़ेन सों जान पहिचान कै रहीम काह, जो पै करतार ही न सुख देनहार है। सीत-हर सूरज सों नेह कियो याही हेत, ताऊ पै कमल जारि डारत तुषार है।। नीरनिधि माँहि धस्यो शंकर के सीस बस्यो, तऊ न कलक नस्यो ससि में सदा रहै। बड़ो रीझिवार है, चकोर दरबार है, कलानिधि सो यार तऊ चाखत अगार है।। बड़ो रीझिवार है, चकोर दरबार है, कलानिधि सो यार तऊ चाखत अगार है।।





How does it avail to be in the good books of the great when God himself does not wish to grant happiness. The lotus cherishes a special bond with the Sun and yet it is blighted by the frost.



धनदारा

2. **Dhan Dara Sutan su...** Composed and sung by Rehmat Khan Langa and group

Translation: Harish Trivedi

धन दारा अरू सुतन सों, लगो रहे नित चित्त। नहिं रहीम कोउ लख्यो, गाढ़े दिन को मित्त।।

> Wife and sons and wealth are ever close to one's heart. But no one spares a thought for God, one's friend in the end.

समय दसा कुल देखि कै, सबै करत सनमान। रहिमन दीन अनाथ को, तुम बिन को भगवान। Everyone honours a man of lineage, state and station. No one takes notice of the poor and the meek except for God.

जो रहीम मन हाथ है, तो तन कहुँ किन जाँहि। जल में जो छाया परे, काया भीजति नाहिं।। May the body room here and there if the mind is

May the body roam here and there if the mind is in one's hands. Reflection cast in water will not wet body nor soul.

जाल परे जल जात बहि, तजि मीनन को मोह। रहिमन मछरी नीर को, तऊ न छाँड़त छोह।।

> When a net is cast, water runs out, leaving the fish behind. But the fish don't let go of water until the end when they die.

थोथे बादर कॅंवार के, ज्यों रहीम घहरात। धनी पुरुष निर्धन भये, करें पाछिली बात।। Fluffy clouds in an autumn sky may rumble all they like, Like the once-rich poor boasting of their lost wealth.

14041 114 14

5. **Kahiyo Pathik...** Composed by Pandit Rajan Sajan Mishra Sung by Pandit Ritesh Rajnish Mishra

कहियो पथिक सँदेसवा, गहि कै पाय। मोहन तुम बिन तनकहु, रह्यौ न जाय।। O traveller, grasp his feet and make my plea: "Without you, Mohan, I can't survive at all". Translation:Rupert Snell

> जब ते बिछुरे मोहन, भूख न प्यास। बेरि बेरि बढ़ि आवत, बड़े उसास।। Since Mohan went away I've no hunger or thirst, time and time over great sighs arise within my heart. Translation: Rupert Snell

उन बिन कौन निबाहै, हित की लाज। ऊधो तुमहू कहियो, धनि ब्रजराज। Who else but Krishna can redeem our love. Plead with him, Uddhav, please, on our behalf. Translation: Harish Trivedi

> सावन आवन कहिंगे, स्याम सुजान। अजहुँन आये सजनी, तरफत प्रान।। Dear Shyam left saying he would come, when Savan comes but still he tends not, friend,my writhing soul. Translation: Rupert Snell

पीव पीव कहि चातक, सठ अधरात। करत बिरहिनी तिय के, हिय उतपात ।। "Sweet, sweet!" — the wretched cuckoo's midnight call assails the lovelorn woman's grieving heart. Translation: Rupert Snell

> भज मन राम सियापति, रघुकुल ईस। दीनबंधु दुख टारन, कौसलधीस।। O my mind, praise Rama, Sita's husband, Raghu lord, friend of the poor, grief's victor, lord of Kausala! Translation: Rupert Snell

The moon dips itself in the Ocean of Milk, and lives on the forehead of Shiva but nothing can erase its dark spots. The chakor bird is so loving, and a friend of the Moon but its fate still is to swallow hot embers.



्रधोब आवन माहनलाल की

4. Chabi Awan Mohan Lal...

Composed and Sung by Pandit Rajan Sajan Mishra Translation: Harish Trivedi

छबि आवन मोहनलाल की।

काछनि काछे कलित मुरलि कर पीत पिछौरी साल की।। बंक तिलक केसर को कीने दुति मानो बिधु बाल की। बिसरत नाहिं सखि मो मन ते चितवनि नयन बिसाल की।। नीकी हँसनि अधर सधरनि की छबि छीनी सुमन गुलाल की। जल सों डारि दियो पुरइन पर डोलनि मुकता माल की।। आप मोल बिन मोलनि डोलनि बोलनि मदनगोपाल की। यह सरूप निरखै सोइ जानै इस रहीम के हाल की।।

> Oh that image of the enchanting Krishna! His waist-band tied, a flute in his hand, the yellow silk cloth adorns him. On his forehead a tilak of saffron-paste, in splendour he is like the new moon. O my friend, I cannot forget the glance his large eyes cast on me. His charming laughter, sweet lips soft as a flower, in colour like gulal, His lustrous pearl necklace swaying like water drops rolling on a lotus leaf. Priceless are the gestures and speech of that Kama-like Cowherd. Only they who have seen that beauteous form can know what a state Rahim is in.

**&**

8. Antar Daav Lagi Rahe...

अन्तर दाव लगी रहै, धुआँ न प्रगटै सोइ। कै जिय आपन जानहीं, कै जिहि बीती होइ।।

It's the fire that keeps burning on the inside, the one without smoke. Only he understands, who has experienced it. Translation: Allison Busch

अब रहीम चुप करि रहउ, समुझि दिनन कर फेर। जब दिन नीके आइ हैं बनत न लगि है देर।।

When good fortune deserts you, keep calm and just lie low. The good days will be here again in no time at all. Translation: Harish Trivedi

कहि रहीम धन बढ़ि घटे, जात धनिन की बात । घटै बढ़ै उनको कहा, घास बेचि जे खात ।। My wealth now grows now dwindles,' so say the affluent.

Nothing grows or dwindles if one lives from hand to mouth Translation: Harish Trivedi

जाल परे जल जात बहि, तजि मीनन को मोह। रहिमन मछरी नीर को, तऊ न छाँड़त छोह। When a net is cast, water runs out, leaving the fish behind. But the fish don't let go of water until the end when they die. Translation: Harish Trivedi

भूप गनत लघु गुनिन को, गुनी गनत लघु भूप। रहिमन गिर तें भूमि लौं, लखो तो एकै रूप।। Kings look down on artists, artists look down on kings. From low ground to high mountains, isn't it all the same? Translation: Harish Trivedi

मन से कहाँ रहीम प्रभु, दृग सो कहाँ दिवान। देखि दृगन जो आदरे, मन तेहि हाथ बिकान।।

The heart is the king and the eyes the prime minister. If eyes find they are welcome, the heart is mighty pleased.



9. Dohas...

Composed and Sung by Pandit Rajan Sajan Mishra & Pandit Ritesh Rajnish Mishra

रूठे सुजन मनाइए, जौ टूटे सौ बार। रहिमन फिरि फिरि पोहिए, टूटे मुक्ताहार।।

If a good friend breaks off, go plead with him again and again. If a necklace of pearls breaks, don't we thread it again and again Translation: Harish Trivedi

समय पाय फल होत है, समय पाय झरि जाय। सदा रहे नहिं एक सी, का रहीम पछिताय।।

At the right time, the tree bears fruit; another time, its leaves fall; Rahim says, life is not always the same—why have regrets? Translation: Mehr Afshan Farooqi and Richard Cohen

बिगरी बात बनै नहीं, लाख करौ किन कोय।

रहिमन फाटे दूध को, मथे न माखन होय। When things happen to go wrong, no way can they be mended. Churn soured milk all you like, it still will not yield butter Translation: Harish Trivedi

> रहिमन बिपदाहू भली, जो थोरे दिन होय। हित अनहित या जगत में, जानि परत सब कोय।। Even calamity is welcome if it lasts a short while.

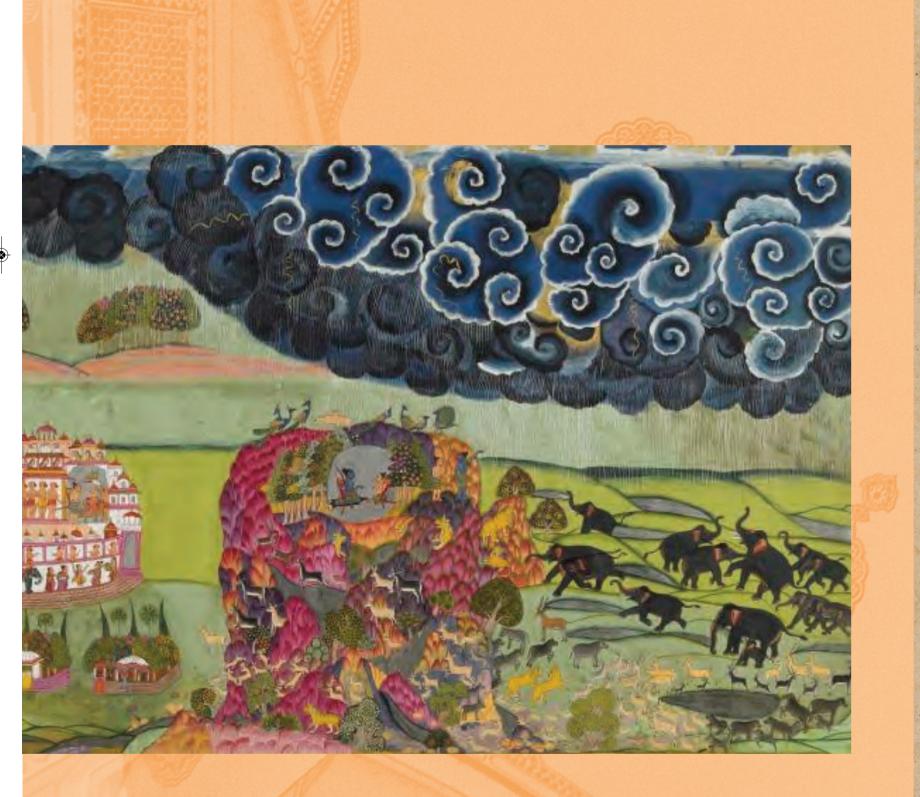


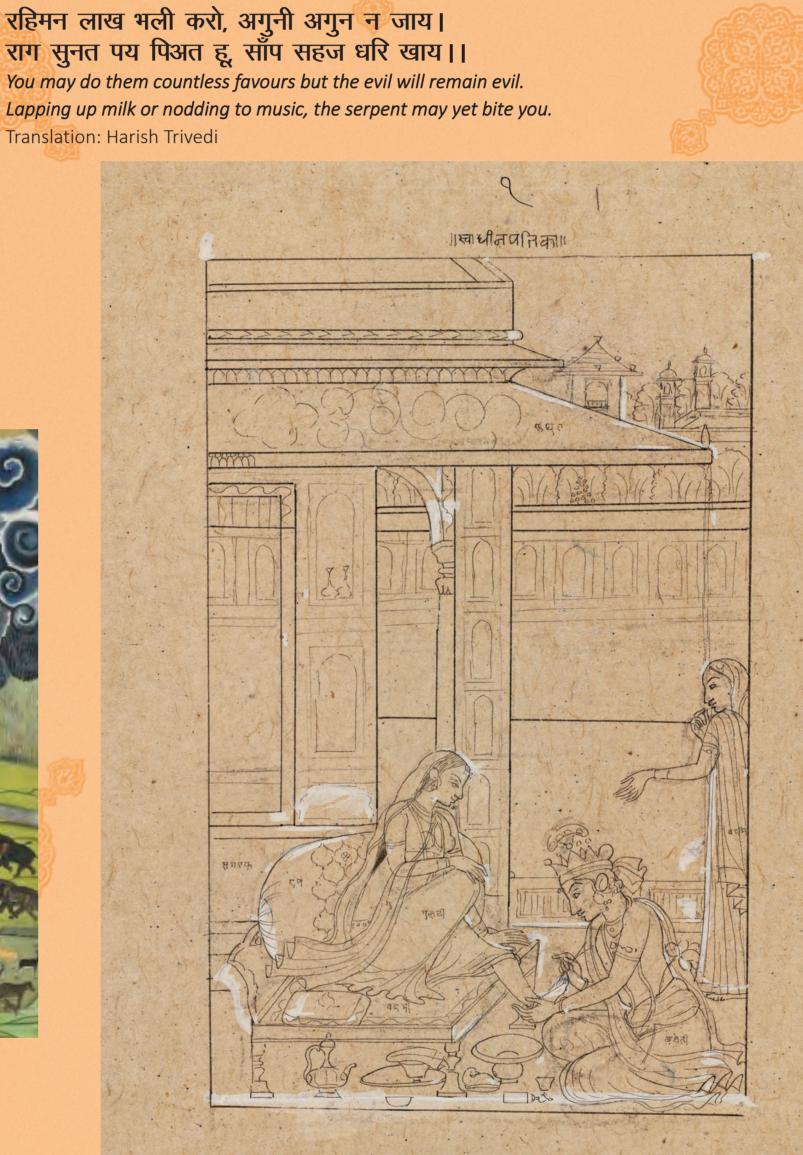
7. **Kamal Dal Nainani ki...** Composed and sung by Swaransh Mishra Translation: Harish Trivedi

कमल-दल नैननि की उनमानि। बिसरत नाहिं सखी मो मन ते मंद मंद मुसकानि।। यह दसननि दुति चपला हूते महा चपल चमकानि। बसुधा की बसकरी मधुरता सुधा-पगी बतरानि।। चढ़ी रहे चित उर बिसाल को मुकुतमाल थहरानि। नृत्य-समय पीतांबर हू की फहरि फहरि फहरानि।। अनुदिन श्री वृन्दावन ब्रज ते आवन आवन जानि। अब 'रहीम' चित ते न टरति है सकल स्याम की बानि।।

Translation: Harish Trivedi

His eyes are like lotus petals. My dear friend, how can I forget that softly smiling face, his teeth flashing brighter than lightning on his tremulous lips. His nectar-sweet talk sweeter than all the delights of earth. Oh the thought of that pearl necklace swaying on his broad chest. And his yellow silk garment fluttering and fluttering as he danced. Each day I pray he'll come back soon to Brindavan and me. 'Rahim:' That whole stance of Krishna stays fixed in my heart.





For then one comes to know who is with one and who's not. Translation: Harish Trivedi

दोनों रहिमन एक से, जौ लौं बोलत नाहिं। जान परत है काक पिक, ऋतु बसत के माँहिं। The two look quite alike so long as they don't make a sound. But once Spring arrives, a koel's a koel and a crow a crow. Translation: Harish Trivedi

रहिमन धागा प्रेम का मत तोडो छिटकाय। टूटे से फिर ना मिले, मिले गाँठ परि जाय।। Do not ever snap off the slenderthread of love For you can not tie it again and if you do the knot will show Translation: Harish Trivedi

10. **Barvai Chaand...** Composed and Sung by Harpreet

प्रेम पंथ को बिरवा चलेहु लगाय सींचन की सुधि लीजो मुरझि न जाए You planted the sapling of love and then went off. Remember to return and water it before it wilts. Translation: Harish Trivedi

का तुम जुगुल तिरियवा, झगरती आय पिय बिन मनहूँ अटरिया, मुहि न सुहाय Why are you two fighting here? Without my lover, this high terrace pleases me not. Translation: Ankit Chadha

थके बैठ दुअरिया, मीजहु पाय पिय तन पेखि गरमिया, बिजन डोलाय Tired he flopped down, she massaged his feet. He was hot and perspiring, and she began to fan him

Translation: Harish Trivedi

PERFORMERS

Devnarayan Sarolia is a veteran exponent of the Malwi tradition of Kabir's poetry. He has been performing across the world along with the eminent folk singer Prahlad Singh Tipaniya for the last 18 years. Based in Madhya Pradesh, Devnarayan is a self-taught violinist besides having a golden rustic voice.

Netai Chandra Das is a percussionist from the Birbhum district of West Bengal. A seasoned player of the sreekhol and duggi, he has accompanied leading *Baul* singers of the country and has been performing in the country and abroad.

Ankit Chadha, a writer, researcher and storyteller, specializes in weaving research-based narratives for *Dastangoi*—the centuries-old traditional art of storytelling. His writing varies from biographical accounts of personalities like Kabir and Dara Shikoh to modern folk tales on corporate culture and the Internet. He has been invited to speak on the *Dastan* narrative tradition at prestigious universities across the world including Princeton, Harvard, NYU, IIT-Bombay and Jadavpur University. Ankit also works for young audiences, and has performed the Urdu adaptations of children's classics including Alice and The Little Prince. He is the author of the award-winning book for children, "My Gandhi Story" and the recently released "Amir Khusrau - The Man in Riddles"

Harpreet is an independent musician, who composes his own songs and the writings of various poets. He is trying to bring back the languages to the current generation in a more contemporary way. Having performed at some of the country's most prestigious festivals, his selection of poetry in his music is what sets him apart. Harpreet has also collaborated with various theatre directors like, Dadi Pudumjee, Ashwat Bhatt, Purva Naresh and Deepak Dhamija. He has also composed and sung promotional songs for the films '*Titli*", and 'Moh Maya Money'.

Mohammad Ahmed Warsi Nasiri from Rampur, Uttar Pradesh, is acclaimed to be one of the leading *khanaqahi* qawwals in the country today. His grandfather Ustad Abduallah Khansahib and his brothers were employed at the Rampur court under the patronage of Nawab Hamid Ali Khan. He was initiated into the art of *qawwali* by his father Ustad Abdul Shakoor Khansahib who was a *khayal* singer himself but desired a different career path of a *qawwal* for his son.

Ustad Rehmat Khan Langa belongs to a famous traditional family of Folk singers—The Langas of Jodhpur, Rajasthan. He received his initial training in singing from his father Ustad Mange Khan and advanced training from the eminent Folk Singer Ustad late Noor Mohammad Langa and Ustad Alauddin Khan Langa. Starting his music career very early in his life, he has been performing both at national and international events for more than 40 years now. Associated with All India Radio and National Bal Bhawan, he has various awards to his credit and currently resides in Delhi.

Pandit Rajan Sajan Mishra are the foremost exponents of the Benaras *Gharana*. Their compositions reflect a high regard of literary content and observe the purity of *raga*, which brings out their subtlest intended emotions and carry an instant appeal with the audience. They have delighted audiences all over the world, and their creativity and contribution to the art has

won them wide recognition from various quarters, including the much prized honour, the Padma Bhushan Award and Sangeet Natak Academy Award given by the President of India. They have been conferred in the past with Kashi Gaurav Award, Sangeet Bhushan Award and Sanskriti Award.

Pandit Ritesh Rajnish Mishra have harnessed the rich legacy of the Indian *ragas* that they have inherited. They have been skillfully rendering *khayal, tappa, tarana, bhajan* and other classical forms. They have performed at many concerts the world over and have been recipients of many awards including Yuva Ratna award and Sangeet Samridhhi Samman.

Swaransh Mishra comes as the sixth generation with a lineage of 350 years of classical music belonging to the Benaras *Gharana*. He has been blessed with the able guidance of his father and uncle Padma Bhushan Pt. Rajan-Sajan Mishra, maternal grandfather Padma Vibhushan Pt. Birju Maharaj ji and grandfather Pt. Hanuman Prasad Mishra ji to explore the world of composing, singing and writing.