

### AGA KITAN TROST FOR COLLORE JOS OF A COLLORE A multi-venue festival of peerless Concerts, Exhibitions, Films, Seminars, and Heritage Walks celebrating the life and works of Amir Khusrau Dehlvi in the pluralistic milieu of India's diverse histories, cultures, and arts.

India Habitat Centre : 15 Feb to 19 Feb Sunder Nursery : 20 Feb to 21 Feb Hazrat Nizamuddin Basti : 22 Feb to 24 Feb National Museum, New Delhi : 22 Feb to 24 Mar The National Archives of India : 01 Mar to 27 Mar

### **Further Information:**

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AGA KHAN TRUST FOR CULTURE



Humayun's Tomb - Sunder Nursery - Nizamuddin Basti URBAN RENEWAL INITIATIVE Festival Sponsor: FORD FOUNDATION

In Collaboration with ARCHAEOLOGICAL SURVEY OF INDIA, MINISTRY OF CULTURE, INDIA HABITAT CENTRE CENTRAL PUBLIC WORKS DEPARTMENT, NATIONAL MUSEUM, THE NATIONAL ARCHIVES OF INDIA

Publicity Partner: **DELHI TOURISM AND TRANSPORTATION DEVELOPMENT CORPORATION** Media Partner: **DD BHARATI** 

### EVENT CALENDAR

Friday, 15 February Inauguration Ceremony Chief Guest - Smt. Chandresh Kumari Katoch Hon'ble Minister of Culture 6:00 PM - Amphitheatre, India Habitat Centre

- Exhibition Amir Khusrau: Poet, Historian & A Mystic Visual Art Gallery Atrium, India Habitat Centre

- Classical Vocal **Ustad Nasiruddin Saami** (Pakistan)\* 6:30 PM - Amphitheatre, India Habitat Centre

Symposium - Wazifa-e-Khusrau (Aalam-e-Khusrau Research Fellows) 10:30 AM - Casurina, India Habitat Centre

Film - *The Lamp in the Niche* (**Girish Karnad**, 1989) Introduction by **Shama Zehra Zaidi** 3:30 PM - Casurina, India Habitat Centre

Talk - *Amir Khusrau's Hindavi Kalaam* Speaker: **Prof. Gopi Chand Narang** 5:00 PM - Casurina, India Habitat Centre

Folk & Classical Vocal - Sawan, Basant & Mandha

**Thursday, 21 February** Heritage Walk - *Chishtiya Dargahs of Delhi* Led by: **Sohail Hashmi** - 8 AM to 11 AM Visual Art Gallery, India Habitat Centre

Ghazal Recital - **Tahira Syed** (Pakistan)\* 6:30 PM - Amphitheatre, Sunder Nursery Opp. Humayun's Tomb

### Friday, 22 February

Sitar Recital -**Ustad Shahid Pervez Khan** (Pune) - 6:30 PM Chaunsath Khamba, Hazrat Nizamuddin Basti

### Saturday, 23 February

Symposium -Amir Khusrau, Amir Hasan Sijzi, Nizami Ganjavi & Abdul-Qadir Bedil: Comparative Perspectives Speakers: Dr. Sunil Sharma, Prof. Sharif Hussain Qasemi & Prof. Akhlaque Ahmad 10:30 AM - Casurina, India Habitat Centre

Talk - *The Masnavis of Amir Khusrau* Speaker: **Prof. Chander Shekhar** 2:30 PM - Casurina, India Habitat Centre

### Heritage Walk -

Sufism: Dargah Hazrat Nizamuddin Auliya Introduction and Walk by **Pirzada Farid Ahmed Nizami -** 5 PM to 6 PM Ghalib Academy, Hazrat Nizamuddin Basti

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P1 1B 2/9/2013 10:09 AM Page

Rehana & Parween Mirza (Jaipur) Saira Begum (Banaras) & Gulshan Ara (Hazaribagh) 7:00 PM - Stein Auditorium, India Habitat Centre

### Sunday, 17 February

Heritage Walk - Chishtiya Dargahs of Delhi Led by: Sohail Hashmi - 8 AM to 11 AM Visual Art Gallery, India Habitat Centre

Talk -

Amir Khusrau's Experiments with Persian Maqams Speaker: **Dr. Dilorom Karomat** 11:30 AM - Casurina, India Habitat Centre

> Film - Heritage of Amir Khusrau (Yousuf Saeed, 2012) Introduction by Yousuf Saeed 3:30 PM - Casurina, India Habitat Centre

Classical Vocal -Vidushi Kankana Banerjee (Mumbai) 7:00 PM - Stein Auditorium, India Habitat Centre

### Monday, 18 February Kashmiri Sufiana -Ustad Ghulam Muhammad Saaznawaz (Srinagar) 6:30 PM - Amphitheatre, India Habitat Centre

**Tuesday, 19 February** Classical Vocal -**Ustad Abdul Rashid Khan** (Kolkata) 6:30 PM - Amphitheatre, India Habitat Centre

> Wednesday, 20 February Heritage Walk -

Classical Vocal -

Ustad Mashkoor Ali Khan (Kolkata) - 6:30 PM Chaunsath Khamba, Hazrat Nizamuddin Basti

### Sunday, 24 February

Heritage Walk - *Chishtiya Dargahs of Delhi* Led by: **Sohail Hashmi** - 8 AM to 11 AM Visual Art Gallery, India Habitat Centre

### Symposium –

Cultural Pluralism in the Works of Amir Khusrau Speakers: Prof. Amlan Das Gupta, S. Kalidas Iyer, Prof. Najma Perveen Ahmad & Prof. Iqtidar Husain Siddiqui - 10:30 AM Casurina, India Habitat Centre

Sitar & Vocal - **Ustad Shujaat Husain Khan -** 6:30 PM Chaunsath Khamba, Hazrat Nizamuddin Basti

### **Other Events**

### National Museum, New Delhi 22 February to 24 March

Exhibition -The World of Khusrau: From the Collection of the National Museum Ajanta Hall, National Museum, Janpath

### Friday, 8 March

Masnavi Recital & Qawwali - Ustad Jameel Ahmad 6:30 PM - Auditorium, National Museum, Janpath

Sufism: Dargah Hazrat Nizamuddin Auliya 3 PM to 4 PM - Introduction and Walk by **Pirzada Farid Ahmed Nizami** Ghalib Academy, Hazrat Nizamuddin Basti

Contemporary Fusion - **Mekaal Hasan Band** (Pakistan)\* 6:30 PM - Amphitheatre, Sunder Nursery Opp. Humayun's Tomb

### The National Archives of India 1 March to 27 March

Exhibition -

Life &The Works of Khusrau: From the Collections of National Archives, Khuda Bakhsh Library, Rampur Raza Library, and Aligarh Muslim University Exhibition Hall, National Archives, Janpath

\* Subject to Change

### EXHIBITIONS

The exhibitions will introduce the contributions and attributions of Khusrau in contemporary settings to provide a more comprehensive understanding of the multi-faceted genius of Amir Khusrau and of the beginnings of India's medieval era - art and culture - and their continuity into present day. It will elaborate a vital chord of our heritage, which has produced an amazing range of works of art from architecture to music.

**Basant Festival** at Dargah Hazrat Nizamuddin Auliya

It marks the coming of spring in Delhi and it is celebrated in the basti to evoke an event initiated by Amir Khusrau to please his pir, spiritual teacher, Hazrat Nizamuddin Auliya.



### 15 Feb to 24 Feb, 2013 at India Habitat Centre AMIR KHUSRAU: HISTORIAN, POET- MUSICIAN & AMYSTIC

- presents the contributions/attributions of Amir Khusrau in the cultural context of Hazrat Nizamuddin Auliya and in the continuing traditions of Hazrat Nizamuddin Basti. Displaying the ways of the Sufi and the rituals of the *dargah*, the exhibition narrates the life of Amir Khusrau in its historical



and regional settings of 13/14<sup>th</sup> century India.

### 22 Feb to 24 Mar, 2013 at National Museum, Janpath THE WORLD OF AMIR KHUSRAU: FROM THE COLLECTION OF THE NATIONAL MUSEUM

 puts the multi-faceted contributions of Amir Khusrau in contemporary context with a diverse array of related objects and visuals from the collection of National Museum and contemporary sources. In all, 3 manuscripts – 'Ijaz-e-Khusrawi, Qiran-us-Sadain, and Khamsa Amir Khusrau – will be displayed, including multiple copies of the same. The exhibition will be laid out in accordance with the main subjects of the manuscripts.





### 1 Mar to 27 Mar, 2013 at National Archives, Janpath AMIR KHUSRAU: LIFE & WORKS

The exhibition will display the manuscripts from the National Archives, Khuda Bakhsh Library, Rampur Raza Library and Aligarh Muslim University. It will be set out in 6 thematic sections – BIOGRAPHY, POETRY & LANGUAGE, GOVERNANCE, ETHICS & SCIENCES, MYSTICISM and MUSIC – displaying the respective manuscripts from various collections which highlight the themes.



*Khusrau gets a glimpse of Shirin bathing* - Amir Khusrau's Khusrau va Shirin

Manuscript: 48.6 -7 Folio no. 37 National Museum New Delhi

# CONCERTS & RECITALS







Ustad Mashkoor Ali Khan – Son and disciple of CLASSICAL Ustad Shakoor Khan, he is the direct descendant of Ustad Abdul Karim Khan and Ustad Abdul Wahid **Ustad Nasiruddin Saami** – A leading exponent of the Khan, the founders of the Kirana gharana. He will Dilli gharana of khayal gayaki from Karachi, Pakistan, sing traditional bandishes in ragas such as Poorvi, he will present aprachalit ragas attributed to Amir Shahana and Bahar which are attributed to Amir Khusrau and render some rare compositions such as Khusrau. qalbana, hawa & basit.

Ustad Shahid Pervez Khan – Trained by his father Vidushi Kankana Banerjee – She has been groomed Ustad Aziz Khan, he is among the leading Sitar by Ustad Amir Khan of the Indore *gharana* and has players in the world and a representative of the ably kept aloft the mission of her guru as well as his Etawah gharana. He will perform ragas such as love for the Sufis. She will render ragas Yaman Shahana and varieties of Bahar in a befitting tribute Kalyan, Poorvi, Jog, Darbari and Bhairavi presenting to Amir Khusrau. a mix of *bandish*es and *tarana*s.

Ustad Shujaat Husain Khan – Son of the legendary **Ustad Abdul Rashid Khan** – Probably the oldest Ustad Vilayat Khan, he belongs to the Imdadkhani performing artist in the world at 105, Ustad Abdul gharana of Sitar and has been able to carve a niche Rashid Khan is a doyen of the Gwalior *gharana*. He for himself the world over. He will perform the rare will sing a couple of aprachalit ragas attributed to raga Saazgiri in a tribute to Amir Khusrau and Amir Khusrau and render some Persian bandishes conclude the concert with contemporary and rare *tarana*s. interpretations of select Hindavi kalaam attributed to Khusrau.



**Tahira Syed** – Trained in classical music by Ustad Akhtar Hussain and in *ghazal* gayaki by her illustrious mother Begum Malika Pukhraj, she is equally conversant in ghazal and folk music. She will render a selection of classical Persian ghazals of Amir Khusrau doing justice to the literary tradition and sing a few Hindavi kalaam in the way she has learnt them from her mother.

Ustad Jameel Ahmad – Initiated into music by his father Ustad Kallan Khan, he learnt from Ustad Chhote Wazir Khan. His keen interest in Persian and Urdu poetry lends his gayaki with a gravity of understanding which is rarely found today. He will reciting the *masnavis* and *ghazals* in traditional compositions.

# GHAZAL &

### **REGIONAL:**

**KASHMIRI SUFIANA**, generally known as 'Saazandar Geawun' is a classical rendering in which lyrics predominate the *maqam* (musical mode). The choral is performed by an ensemble of four to seven musicians with all musicians singing in unison, except the main singer who sings only the main lines of the song.



Ustad Ghulam Muhammad Saaznawaz Having learnt the classical music of Kashmir from his father Ramzan Joo and uncle Sidh Joo, he is the undisputed master of the Santur as well as Persian kalaam sung in the Kashmiri Sufiana style. Along with his

sons and grandson, he will present hitherto unsung Persian kalaam of Amir Khusrau in the style of the region.

### VERNACULAR

Rehana & Parween Mirza, Saira Begum and Gulshan Ara will be presenting the folk and vernacular compositions like *bidai*, *sawan*, *mandha*, and *geet* attributed to Amir Khusrau.

Rehana Mirza & Parween Mirza – They belong to a traditional family of musicians from Jaipur and excel in geet and ghazal gayaki. They will present sawan, bidai and geets attributed to Amir Khusrau.

**Saira Begum** – She belongs to a traditional family of musicians from Bhabua, Bihar who settled in Benares and acquired the *gayaki* of the rich cultural region. She will sing *mehndi*, *sawan* and *thumri*s attributed to Amir Khusrau.

**Gulshan Ara** – She pursued her passion for music since a young age and has acquired ghazal gayaki imbued with a classical touch under the watchful eye of Guru Murlidhar Prasad. She will render basant, mandha and geets attributed to Amir Khusrau.

CONTEMPORARY In the agenda of Jashn-e-Khusrau 2013, the place – *maqam* – of Amir Khusrau in the local contemporary music scene is seen as an important niche to explore and include. The making of regional identity within the contemporary Western music style has led the young musicians of South Asia to look within their own traditions for inspirations in which Sufiana, and thus Amir Khusrau, has been an important point of reference for many. The scheme to present contemporary interpretation of Amir Khusrau's kalaams and musical compositions has stirred the interest tremendously with the result a set of 8 to 10 kalaams – in Persian and Hindavi – of Amir Khusrau have been set afresh for the concert.

Mekaal Hasan Band – Formed in 2001, the Lahore, Pakistan, based bands music is a contemporary fusion between the popular rhythm of the West and traditional nuances of the East. The musical arrangements and harmonic sophistication of the Band has created a regional mood of its own with growing popularity in Pakistan and India. The band

leader Mekaal Hasan has received formal training in Western music from Berkelee School of Music, Boston and the lead singer, Javed Bashir, son of Basheer Ahmad Qawwal, has been trained in Hindustani classical vocal music by Ustad Mubarik Ali Khan.



### HERITAGE WALKS: HAZRAT-E-DEHL

By the time of Amir Khusrau, Delhi had become the centre of Indo-Islamic intellectualism, culture and arts. The city was bustling with scholars, poets, artisans and Sufis who fled the persecution of the Mongols. The coming together of the two civilizations – Hindu and Muslim – led to the synthesis of the composite Hindustani culture. The khanaqahs of the Sufi saints formed the hub of composite culture and among them the most influential and popular was the Chishti order. The Heritage Walks are woven around the dargahs and practices of the Chishti Sufis. The Heritage Walks will introduce the Chishti Sufi teachings, the lineage, and the shrines of Delhi.

Sufism & Dargah Hzt Nizamuddin Auliya FLM SCREEN NGS

The introduction and the walk will enhance the general understanding of Sufism by way of outlining its history and teachings. At the same time, it will present the relevance of Sufi pluralistic thoughts and practices in today's context. The walk will point out the many features and ritual elements of Dargah Hazrat Nizamuddin Auliya.

**Chishtiya Dargahs of Delhi** – Three of the most revered Sufi Sheikhs of the order had their khanaqahs (and subsequently dargahs) in Delhi. Khwaja Qutbuddin Baktiyar Kaki, disciple of Khwaja Muinuddin Chishti of Ajmer, settled in Delhi in 1222 establishing his *khanaqah* at present Mehrauli. Later in 1256/57, Khwaja Nizaumuddin Auliya moved to Delhi from Badayun, in present day U.P., and set up his *khanaqah* in Ghiyaspur on the bank of Yamuna. On his request, he was buried in an open ground nearby which, over time, has grown into the settlement of Hazrat Nizamuddin Basti. One of his disciples, Hazrat Nasir Chiragh-e-Dehli, continued the Chishti *silsila* in Delhi. The area around his *khanaqah* and *dargah* in today's Delhi has come to be known as Chiragh Dehli.

*The Lamp in the Niche* is a 2-part documentary on Sufism and the Bhakti movement in India. It traces the origins and development of Sufism and its intimate and intricate relationship between them. The film has been made by Girish Raghunath Karnad – a contemporary writer, playwright, screenwriter, actor and film director. Shama Zehra Zaidi has done the research and has written the script for the film. She is a screenwriter, costume designer, art director, theatre person, art critic, and documentary filmmaker.

Heritage of Amir Khusrau explores the poetic and musical heritage of Amir Khusrau. The film uses the voices of several well-known musicians, scholars and art practitioners from India as well as Pakistan. The film has been made by Yousuf Saeed, an independent filmmaker and researcher based in Delhi. Some of his prominent films include *Inside* Ladakh, Basant, A Life in Science: Yashpal, Train to Heaven and Khayal Darpan. He is the founder of Ektara India and Tasveer Ghar.

Pirzada Farid Ahmed Nizami is the 21<sup>st</sup> ancestral descendant of Hazrat Nizamuddin Auliya and naib sajjadanashin, Dargah Hazrat Nizamuddin Auliya. Having studied at Jamia Millia Islamia and National Institute of Law, he is a lawyer by training and works tirelessly to promote the mission of the Chishti Sufis.

Sohail Hashmi is a geographer by training and a history buff by choice. He has conceptualised, researched and scripted several documentary films and writes a weekly column on the history of Delhi in The Hindu.

# SYMPOSIUMS & LECTURES

Manuscript - Diwan-e-Amir Khusrau - catalogued from Maulana Abul Kalam Arabic & Persian Research Institute, Tonk, Rajasthan

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Wazifa-e-Khusrau (Aalam-e-Khusrau Research Fellows) – The scholars will present the research and documentation completed by them as part of the requirements. The fellowship programme provides scholars and the project the opportunity to collect seminal material related to the contributions/ attributions of Amir Khusrau.

**Prof. Akhlaque Ahmad** will present an overview of Amir Khusrau's manuscripts available in the museums, archives, and libraries from across India.

Dr. Shahbaz Amil will discuss the historical and cultural aspects of 13/14<sup>th</sup> century India as narrated by Amir Khusrau in his prose writings.

Dr. Irshad Naiyyer will argue a case for the attributions of Hindavi poetry of Amir Khusrau as they continue in the collective memory, cultural traditions, and Sufiana music assemblies.

### Amir Khusrau's Hindavi Kalaam

Prof. Gopi Chand Narang - a leading and pioneering scholar of Persian, Urdu and Hindi languages, he has done seminal work interpreting Amir Khusrau's Hindavi *kalaam*s. He had initially worked on the Hindavi *kalaam*s with reference to the manuscript from the collection of Dr. Alwas Springer, Status Bibliothic Museum, West Berlin, Germany. A large section of Amir Khusrau's works is unknown to the general populace. They remain exclusively in the world of language and literature scholars, musicologists and historians – mainly because of the language barrier. The Jashn-e-Khusrau 2013 Symposiums and Lectures series discuss the plurality of Amir Khusrau's contributions in the making of Hindustani cultural traditions. Though a Turk from his paternal side and a Persianate as a poet, he was very proud of his Hindustani heritage, which he inherited from his maternal lineage. He writes passionately about the greatness of Indian native language (Hindavi), traditions and nature. About the new Indo-Islamic culture and arts – literature, music, food and other aspects of civilization – he writes that they are even better than the regions of their origin.



Right: Masnavi <mark>Duval Rani Khizr Khan</mark>, National Museum, New Delhi. Masnuscript dated 1568 AD.

Amir Khusrau, in his need to create an Indian love story as grand as the classic Persian and Arabic tales, writes this historical masnavi symbolically weaving two traditions and civilizations - Hindu and Muslim. The illustration displays the marriage of the Hindu princess Duval Rani with the Muslim ruler Khizr Khan, which the angels have come to bless.

### The Masnavis of Amir Khusrau Prof. Chander Shekhar will focus on different aspects of the literary contribution of Amir Khusrau by way of a detailed analysis of the *masnavis* composed by Amir Khusrau.

### Amir Khusrau's Experiments with Persian Magams

Dr. Dilorom Karomat will talk about the adoption and adaption of the Persianate system of music with the existing Hindustani system of music in the works of Amir Khusrau.



Dream Garden of Persian Poets - The illustration from Nava'i, Sadd-i Iskandar (Wall of Alexander), dated AH 890 (1485–86 AD). Illustration attributed to Qasim Ali. Apart from Nizami in red robe, Jami in orange and Nava'i in green, the poets depicted are the spirits or ghosts of great writers of the past. Amir Khusrau is the fourth figure from the left. Bodleian Library, University of Oxford, MS Elliott 339, fol 95v

Illustration from manuscript -<mark>Khamsa</mark> Nizami and Amir Khusrau, from the collection of National Museum, New Delhi.

The image depicts a celebration with musicians and dancer. The musicians are seen using chang and daff, popular instruments from Central Asia and Persia which had become central to Indian court music during the time of Amir Khusrau.

### Amir Khusrau, Amir Hasan Sijzi, Nizami Ganjavi & Abdul-Qadir Bedil: Comparative Perspectives

The symposium will analyze the writings of Amir Khusrau in comparison with the classical works of his friend and a *murid* of Hazrat Nizamuddin Auliya, Amir Hasan Sijzi (1254-1337), the legendary Persian poet Nizami Ganjavi (1141-1209) and the later poet Abdul-Qadir Bedil (1642-1720) in the larger context of Persianate literature.

Dr. Sunil Sharma will develop the comparison between Amir Khusrau & Amir Hasan Sijzi based on their writings and personal interaction.

**Prof. Sharif Hussain Qasemi** will compare the works of Amir Khusrau with Nizami Ganjavi, focusing primarily on their *masnavis*.

Prof. Akhlaque Ahmad will make the comparison between the writings of Khusrau and the poetry of Bedil.





### Cultural Pluralism in the Works of Amir Khusrau

The presentations and the discussion here will articulate the plurality of Amir Khusrau's interests and his passion for the Indian language, culture, art, and its natural environment as expressed in his poetry & music. It will also focus how he, at the early formation of the Indo-Islamic era, played a vital role in defining the pluralistic aspects of medieval India, its culture and art which has continued till today.

Prof. Amlan Das Gupta, using archival recordings, will discuss *khayal* compositions attributed to Amir Khusrau - both from a stylistic musical perspective as well as from a cultural perspective.

Prof. Najma Perveen Ahmad will discuss the contribution of Amir Khusrau to Hindustani music outlining his experiments with cross-cultural genres, compositions, and instruments.
S. Kalidas Iyer, based on oral history sources, will tall

S. Kalidas Iyer, based on oral history sources, will talk about cultural diversity as present in *qawwali* tradition attributed to Amir Khusrau in terms of music, language and imageries.
Prof. Iqtidar Husain Siddiqui will speak on Amir Khusrau's understanding of Indian culture and his role in the development of the composite Hindustani culture.



Above: A Muslim pilgrim learns from the piety of a Brahmin - Khamsa Amir Khusrau from the collection of the Metropolitan Museum of Art, New York

### AGA KHAN TRUST FOR CULTURE

### AMIR POET HISTORIAN KHUSRAU & AMYSTIC An exhibition

An exhibition exploring the genius and spirituality of Amir Khusrau



15 FEBRUARY TO 24 FEBRUARY, 2013 VISUAL ART GALLERY ATRIUM INDIA HABITAT CENTRE

> Presented in Collaboration with India Habitat Centre Sponsor: FORD FOUNDATION

### INTRODUCTION

Amir Khusrau Dehlvi (1253-1325) saw the merging of two great civilizations and wove them so beautifully in his literary works that they even surpassed the masters from Persia and Central Asia. He served as a court poet to several nobles and sultans of Delhi Sultanates between 13th and 14th centuries: recording their battles and guiding their political campaigns; praising them eloquently in metaphors and analogies of Persian literature adapted within Indian imageries; creating governance norms and ethics; making discourses and innovations in science and music; writing epic historical and love poems; and, as a devout of Hazrat Nizamuddin Auliya, the revered 13/14th century Chishti Sufi of Delhi, he gave to us the vibrant artistic traditions of Sufiana music and poetry – which continue till today in many oral traditions ranging from the classical to the folk. And continues to inspire us in many ways.

The exhibition traces his life and works in the context of India's historical development and origins of Hindustani cultural traditions. It persents him as a poet, historian, musician and a mystic through his work and attributions.



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A POE Ab'ul Hasan Yamin al-Din Khusrau, better known as Amir Khusrau Dihlavi, wrote poetry primarily in Persian, but there is also Hindavi poetry attributed to him. "There were poets in the reign of Sultan Alauddin Khilji," a contemporary of Amir Khusrau, Ziauddin Barni, remarks in his famous Tarikh-i-Ferozshahi (1375 AD), "such as had never existed before and have never appeared since. The incomparable Amir Khusrau stands unequalled for the volume of his writings and the originality of his ideals; for, while other great masters of prose and verse have excelled in one or two branches, Amir Khusrau was conspicuous in every department of letters. A man with such mastery over all the forms of poetry has never existed in the past and may perhaps not come into existence before the Day of Judgment..."

Maulana Shibli remarks in the Shi

Ajam, "... To take poetry alone, Khusrau's mastery over all its forms is marvelous. Firdausi, Sa'di, Anwari, Hafiz, 'Urfi and Naziri are kings in the realm of verse, but the sway of each of them was confined to one section of it only, Firdausi could not advance beyond the masnavi, Sadi could not write *qasidas*, Anwari had no power over the ghazal or the masnavi, while Hafiz, 'Urfi and Naziri were unable to step outside the circle of the ghazal. But Khusrau's comprehensive genius takes the ghazal as well as the masnavi, qasida, and rubai within its all-embracing fold... For sheer quantity no one can equal him. Firdausi's couplets amount to about seventy thousand, Saib has been responsible for over a hundred thousand, but Amir Khusrau's couplets number several lacs..." In addition to this, Auhadi remarks in the Taskira-i-Urfat that Khusrau's work in Brij Bhasha (Hindi) was as extensive as his work in Persian.



Khusrau was a prolific classical poet associated with the royal courts of more than seven rulers of the Delhi Sultanate. It is unfathomable to comprehend how he managed to find time for all his poetry. He was in service from the beginning of his career and had to be present in the courts (of *amirs* and kings) from morning till sunset, and poetry was not the only duty they required of him. Devoted as he was to his poetry, Khusrau was at heart a mystic, a beloved disciple of Hazrat Nizamuddin Auliya, to whom he dedicated all of his work.

Hazrat Nizamuddin Auliya with Amir Khusrau.

Tehran Museum, Iran

*Courtesy:* Pradeep Sharma Khusro Divide an almost supernatural energy and an indefatigable capacity for work, he was able to ensure that all his works are duly organized. All his five *diwans* are preceded by prefaces and introductions, which, in some cases are very long and full. However, his *diwan* never got illustrated but they formed and continue to form part of living culture and arts. They got inscribed goblets and bowls, and still heard in musical traditions.

### **TUHFAT-US-SIGHAR** (Gift of Youth) 1273 AD. This first collection of Khusrau's poems, according to the poet's own statement in the preface, was composed



Gilded binding of a Khamsa of Amir Khusrau. from the age of sixteen to nineteen. It was his friend and patron Tajuddin Zahid who urged Khusrau to make the collection. It contains 35 *qasidas*, 5 *tarjis* and *tarkib-bands*, and a short *masnavi* descriptive of the poet's unpleasant experiences in an Afghan fortress.

WAST-UL-HAYAT (Middle of Life) 1284AD The second diwan consists of a preface, 58 *qasidas*, 8 *tarjis* and several fragments. We learn from it that Khusrau had now established his position among the poets of Delhi and that with the advance of years his poetry had acquired maturity and richness. In this *diwan* too, as in Tuhfat-us-Sighar, he has followed in the footsteps of Khaqani.

GHURRAT-UL-KAMAL(Prime of Perfection) 1294 AD. In the third and, in several respects, the most important of Khusrau's five *diwans*, he says in the preface that he was encouraged and helped in the task by his friends, notably, Alauddin Ali Shah, Maulana Shihabuddin and Tajuddin Zahid. The preface is quite substantial and

contains some very interesting discussions about the merits of poetry, superiority of Persian over Arabic poetry, excellence of the language and verse of India, different kinds and classes of poetry, and the various methods of acquiring

Iopkapi Palace Museum. *Courtesy:* Prof. Chander Shekhar

mastery over the art.

**BAQIYA NAQIYA** (Miscellaneous Selections) 1316 AD The fourth diwan was compiled by Khusrau soon after the death of Sultan Alauddin Khalji. In the preface, he describes the four orders of poetry which he likens to the four elements, i.e. earth, water, air and fire, and of which the one resembling fire, he says, is the noblest and most sublime. He then compares his four diwans to four skies and gives his ideas as to how a diwan should be arranged and what it should contain.

NIHAYAT-UL-KAMAL (Extremity of Beauty) 1325 AD The fifth and the last collection of Khusrau's poems was made by him about the close of his life after the death of Sultan Ghiyasuddin Tughlaq and the ascension to the throne of his son Muhammad Tughlaq. the *ghazals* appear to be not entirely new but simply a selection from those attached to the previous *diwans* with the addition of some new ones.



Invention of Mirror in the presence of Alexander the Great. (Nizami's Khamsa -Sikandar-Nama from Akbar's ourt). W613\_000048, Walter Arts Museum, Baltimore.

Timurids, his Khamsa was place. has been lavishly illustrated in the karkhanas of Sultans

and Badshahs 15th century onwards from the Timurids to the Mughals.

Amir Khusrau's Khamsa contains the five spiritual master, Hazrat Nizamuddin versified narratives in line with Nizami's Auliya. Through his Khamsa he established work. To distinguish his work he titled himself as one of the greatest poet and them - Matla-ul-Anwar, Shirin-o-Khusrau, storyteller in the Persianate landscape of Majnun-o-Layla, Aina-e-Sikandari, and then and now. Hasht-Bihisht. (Nizami's Khamsa components were titled - Makhzan-ul-Asrar, Khusrau-o-Shirin, Layla-o-Majnun, Sikandar-Nama and Haft-Paykar.) While Nizami's work was exquisitely crafted with

> Right: Farhad gets a glimpse of Shirin. Far right: Layla visits Majnun in the forest, (Nizami & Khusrau Khamsa). 48.6 13, National Museum, New Delhi.

This is a response to Nizami Ganjawi's work Makhzan-ul-Asrar. Khusrau says in Matla-ul-Anwar that if he lives long enough, he would complete 5 masnavis in a befitting response to Nizami's Khamsa. In 698AH, he began writing the Matla-ul-Anwar at the age of 48 years and



completed it within 2 weeks' time. The work deals with moral education, scholasticism and mysticism and has been divided into 20 sections. Khusrau excels his predecessor's depiction by way of the use of similes and metaphors. The work is characterized by a flow and beauty of language that enhances the importance of its composition along with the fact that all sections of the work contain examples explaining the various themes covered.

The Prophet Khizr paying a visit to a pious man. (Matla al-Anvār). W622\_000047\_300, Walter Arts Museum, Baltimore.

Dabdabā-e Khusroyam shud buland, Zalzalā dar gor-e Nizāmī figand The grandeur of Khusrau rose high, Causing disturbance in the grave of Niz Translated by Prof. Iqtidar Husain Sid 

The 12th century Persian poet, beautiful language and subtle thoughts Nizami Ganjavi's *Khamsa* (Arabic/ over many years, Amir Khusrau's Khamsa Persian, lit. "five") influenced was completed within three years - in fast many artists and poets - Amir paced narrative and lightheartedness, Khusrau Dehlvi was one of them. wordplay and double meaning phrases Amir Khusrau set out to write and words. He himself writes in Aina-ihis own version of the Sikandari that Ganjavi has - carefully Khamsa (c. 1298-1301AD) in *poured out all the clear wine and left only* Delhi with a preface (from the dregs for all after him - but Amir Matla-un-Anwar) that said Khusrau was able to make his stories his poetry will rock the grave richer and different with variants where of Nizami - and it did in many he was able to artistically induce Indian ways. Among many, including imageries, metaphors, and philosophical the Ottomans and the in cultural context of his own time and

preferred over Nizami's. It The Khamsa stories are mainly of brave heroes, heroic battles, huntings and romantic love stories. His poems contain eloquent panegyrics dedicated to his patron, Sultan Alauddin Khilji and to his





The work narrates the romance between Prince Khusrau Parvez, Emperor of Iran, and Princess Shirin. Besides the events relating to the hero and the heroine, the capital city of Madain (near Baghdad) has been described in detail. The details about Khusrau Parvez's beautiful palaces and gardens add to the importance of the poem. Amir Khusrau describes the love story of Farhad in such a way that the reader finds a lot of suspense in the narrative. Khusrau has succeeded in using new similes and metaphors as well as beautiful phrases containing new meanings.

The Story. On his the route of Arman, Khusrau sees Shirin who also comes to the hunting ground. Khusrau falls in love but Shirin does not yield to him. Later in Isfahan, Khusrau marries Shakarmalka. This makes Shirin jealous and she starts to pass her time hunting the game. Once, she goes to a mountain and meets Farhad, a hill digger who falls in love with her at first sight. Shirin asks him to construct a canal of milk so that she may get fresh milk easily and promises to reward him with a meeting again.

The jealous Khusrau conspires to send news to Farhad that Shirin has died. On hearing this, he commits suicide by falling from the mountain. Shirin in return poisons Queen Shakarmalka. Now, both Khusrau and Shirin repent their respective sins. Years later, they meet each other and, after some time, agree to live together.

### TUGHLAQ NAMAH

Khusrau is reputed to have written this fifth historical *masnavi* in 721AH/1322AD detailing the events of the short reign of Ghiyasuddin Tughlaq. The poem describes the heroic efforts of the ruler to rescue the throne of Delhi from the usurper Khusrau Khan who deposed Sultan Mubarak Shah and became the ruler for a few months. For a long time, it was believed that this work was lost to posterity but it was found by Maulvi Rashid Ahmed of Aligarh in Maulvi Habib-ur-Rahman Sherwani's private library under the title Jahangir Namah. At the desire of

> MughalEmperorJahangir, the lost fragments of the masnavi was compiled preface and conclusion by Hayati. So far it is the only copy of the manuscript which has survived. Recently it got edited and published by Syed Hashimy.

Conceptual chart based on Amir Khusrau's astrological description on the occasion of the Coronation of Ghyasuddin Tughlaq (Tughlaqnama). Ref: S. M. Rizvi

### SHIRIN-O-KHUSRAU

MAJNUN-O-LAYLA Layla-Majnun tale from Arabia is a legend in the realm of love stories. Hafiz, Shapur Tehrani, Malik Qummi, Urfi Shirazi, Saeb Tarshizi, Mirza Ghalib have all made references to this legendary tale in their poetry. As far as the comparison between the masnavi Majnun-o-Layla of Nizami Ganjavi and Amir Khusrau is concerned, Khusrau's verses have greater effect on the senses because of its sensitivity and heightened aesthetics. The story is based on the romance of Qais & Layla. When her parents



Mubarak Shah returns to his cour in India. (Nuh Sipihr) W623\_000478\_273b, Walter Arts, Museum, Baltimore.

### N BUJA <mark>F</mark>RANSI MAJA

The fourth historical masnavi was completed in 718AH/1317AD. It celebrates the glories of Mubarak Shah Khalji's reign and the poets love for India. Amir Khusrau goes into poetic details



of his motherland, describing it as a heaven on earth where Adam was sent by God, where the peacocks the birds of paradise live. He writes gloriously about its culture, its language, its climate, its flowers, its fruits, its animals and, of course, its people praising the Brahmans and the ways of the Hindus. Containing 4500 hemistitches, the poem is divided into nine parts titled as the Nine Skies (Nuh Sipihr) of unequal lengths each being one of the nine heavenly bodies. The introduction contains beautiful verses dedicated to Hazrat Nizamuddin Auliya. The masnavi is a great masterpiece and is replete with things of immense historical and sociological interest.

come to know of their love -Layla gets confined to the walls of her house. The marriage proposal from Majnun's side is rejected by Layla's parents. He goes off to the wilderness and lives in the agony of separation. While Layla, married off to another man, passes away in anguish. Majnun, when hearing this, jumps into her grave and dies embracing the body of his beloved.

Majnun at Layla's grave. F1959.3, Freer Gallery of Art, Washington, D.C.

### Khizr Khan & Dewal Rani being entertained From Topkapi Palace Museum. Courtesy: Prof. Chander Shekhar

The 'Ishqiya as it is sometimes called, is the third *masnavi* composed by Khusrau and it was completed in 715AH/1313AD. It contains a total of 4519 lines written in two batches. The central theme of the long poem is the romantic love and the tragic fate of Khizr Khan, son of Sultan Alauddin and the beautiful princess Dewal Dei, daughter of Raja Karan of Gujarat. Dewal Rani Khizr Khan was Amir Khusrau's need to create an Indian epic love story in response to the prevailing Persian and Arabic classic romances - Farhad-o-Shirin and Layla-o-Majnun. Here he wove cuurent historical events as intriguing as mythical tale. He first completed the *masnavi* with the marriage of young Muslim prince with the Hindu princess in spite of his mother's rejection of their love. He brings together the symbolic union of the two civilizations -Hindu and Muslim. Due to the unfortunate death of Khizr Khan as a prisoner of his brother, he later updated the masnavi with a tragic end.

By the time he wrote this *masnavi*, he had already completed the Khamsa and acquired a proficiency in the style. The romance is unique in Persian literature in more than one respect – it has for its theme a contemporary event, it belongs to the domain of history and not mythology, it describes India in stunning detail and contains small tales within the narrative which are original and instructive. Capture of a castle during the conquest of India. From Topkapi Palace Museum. Courtesy: Prof. Chander Shekhar.

Alexander the Great lassos a Chinese warrior (Āyinah-i Iskandarī)

W622\_000348\_300 Walter Arts Museum, Baltimore

### AINA-E-SIKANDARI

Aina-e-Sikandari is a masnavi about warfare. Both Nizami and Khusrau have depicted the battles fought between Darius, the emperor of Iran & Alexander, the king of Greece. Amir Khusrau, in order to find justification for the composition of the masnavi, tries to improve the beauty of his verses with the use of new similes and metaphors as well as the flow of the overall poem. Khusrau has changed the story to suit his own purposes and differs considerably from Nizami and completely leaves out Alexander's conquest of Persia and the death of Darius.

This is the last of the 5 components of Khamsa and was completed in 701AH/1301AD. In it, he attempts to aspire for the last stage of *kamal-e-shayari* claiming that his imagination flows to the pinnacle of excellence. Nizami's Haft Paykar contains a few more chapters compared to Khusrau's Hasht-Bihisht. Nizami addresses the son and Khusrau addresses the daughter. Khusrau's narration is the outcome of his own imagination while Nizami narrated the stories which had been sent down to him through tradition. Though Khusrau's stories are fictive, they read like factual ones. In the course of the narrative in Nizami's masnavi, instructions are interspersed affecting the rhythm of the poem. On the contrary, Khusrau's narrative flows much more smoothly.

### DEWAL RANI KHIZR KHAN



### HASHT-BIHISHT

Prophet Mohammad's night journey (esrā<sup>,</sup>) and heavenly ascen (merāj). Qiran-us Sa'Dain, as many o Khusrau's masnavi gives an exquisit narration of 1 Prophet's ascent to

> The Metropolita Aurangzeb's period.



The young prince who was wrongfully accused of incest follows the advice of three friends to exonerate himself. He is shown meditating upon a statue, as instructed. (Hasht-Bihisht)

W624\_000044\_300 Walter Arts Museum, Baltimore

One of the literary innovations credited to Amir Khusrau is his use of recent historical events and his own contemporaries, instead of stories and legendary characters from the past, as the subjects of epic and romantic masnavis. Furthermore, it seems culturally anachronistic for a poet who was renowned for his devotion to Hazrat Nizamuddin Auliya to produce a prodigious amount of dynastic history in verse that mainly deals with the power struggles and conquests of the various Khalji and Tughlaq sultans of medieval Delhi. Both the Sultan and Sufi master are dedicatees in many of Amir Khusrau's works, pointing to the overlapping spheres of their influence on the society of the time. Written in the masnavi form, chiefly used for mythological and romantic tales, the subject matter of his courtly narrative verse was ostensibly current or fairly recent historical episodes that were connected with the patron of the work and that the poet had witnessed nimself. Even though Amir Khusrau's works provide a wealth of information for historians of the Sultanate period, they tend to be neglected by literary critics because they defy all the established typologies of form and genre in classical Persian literature.

Museum of Ai Khusrau's Khamsa



MASNAV

The first long poem in *masnavi* form composed by Khusrau was written at the request of Kaiqubad after his return from Oudh where he stayed for two years. Completed in 688AH/1289AD, it contains 3944 lines counted by Khusrau himself to ensure that "careless scribes" match his quantification.

### MIFTAH-UL-FUTUH

The second of Knusrau's historical *mashavis,* it was completed in 690AH/1292AD and describes four victories achieved by Jalaluddin Khalji within the course of one year. The poem, comparatively a small one, forms part of the poet's third diwan, Ghurrat-ul-Kamal. The style of the masnavi is extremely simple and it's written in a matter-of-fact style giving an account of factual details in poetic form. Khusrau concludes the poem saying that he had three things in mind when he wrote the poem – to show his gratefulness to the beneficent monarch, to leave behind a lasting relic, and, through the everlasting name of the king, earn an immortality for himself.

The main theme of the poem is the quarrel between Bughra Khan, the son of Balban, and Kaiqubad, the son of the former who successes his grandfather to the throne of Delhi, and their meeting and reconciliation on the bank of the river Sarju.

Sultan Mu'izz al-Dīn is reconciled with his father, Nasīr al-Dīn Bughrā Khān (Qiran-us-Sa'Dain

### QIRAN-US-SA'DAIN

W623\_000428\_212b, Walter Arts Museum,





The area spreading from Anatolia, present day Turkey, to India by 13th century came under the influence of Persiante language, culture and art. The cross influence created a Persianate society with rich intellectual and artistic exchanges and influences. Furthermore, the plunder and massacre of Chengis Khan chased many Sufis, scholars, intellectuals, musicians, and artisans towards India where Delhi Sultanate provided them with a rich cultural haven. By the time of Amir Khusrau Delhi had become the centre of the Persianate world.



## AHISTORIAN

Amir Khusrau, an iconic figure in the cultural history of the medieval era was born in 1253 in Patiali, Uttar Pradesh to a Turkish father and Indian mother. Khusrau went on to influence the entire political, cultural and literary panorama of his times and become one of the brightest stars of Persian language and literature. His dynamic personality had many facets - a great scholar, an eminent poet, a celebrated historian, a proved astrologer, a noted musician and a trusted statesman.

Khusrau's works cover a broad continuum of genres, from poetry to

prose to riddles, to creating the world's earliest known dictionary in 1320 in both Persian and Hindavi. He worked as a poet, writer and courtier with more than seven Sultans of Delhi, from Ghiyasuddin Balban to Ghiyasuddin Tughlaq.

Amir Khusrau was seven when his father Saifuddin Sultan expired. He then came to Delhi for higher education under the guardianship of his maternal grandfather, Imad- ul-Mulk. By this time Delhi had become the vibrant repository of the finest talent and work developed in the Persian speaking lands of the Islamic world. The conquest by the Mongols under Chengis Khan in Central Asia Persia led many intellectuals to migrate to India. Their arrival turned Delhi into a centre of learning and culture leading to the development of Persian language and literature.

Amir Khusrau, under the fostering care of his grandfather, became well versed with Persian language and politics. After the death of Imad-ul-Mulk in 1273, he started working with Malik Chhajju as a poet, under Sultan Balban's rule. The rise of Khiljis in 1290 and the revolutionary changes during that time brought out best in Khusrau as a writer. He documented the history of several Sultans' reigns and documented events of social and political importance as witnessed by him. Khusrau widened the scope of Indo-Persian historiography by inventing new genres, writing history in both prose and verse. He was the first among the Persian poets of his time to write historical *masnavis*.



### **DELHI SULTANATE** Birth of Amir Hasan Sijzi in Badaun. Yamuna in the village of Ghiyaspur.

1265 Visal of

Sheikh Fariduddin Ganj-i-Shakar

### 1266

1246

1255

1256-57

Nasiruddin Mahmud,

the 8th Sultan of Delhi.

son of Iltutmish becomes

Hazrat Nizamuddin Auliya

comes to Delhi and sets up his

khanagah on the banks of river

Ghiyasuddin Balban, ex-slave, son-in-law and Prime Minister of Sultan Nasiruddin Mahmud, becomes the 9th Sultan of Delhi after the death of Sultan Nasiruddin Mahmud.

Sultan Balban builds 'Kushaki Lal' the earliest Islamic palace in Delhi which is today identified as the Lal Mahal in Hazrat Nizamuddin Basti.

### 1276

Birth of Sheikh Nasiruddin Chiragh, the spiritual successor of Sheikh Nizamuddin Auliya and a friend of Amir Khusrau. 1277

Sultan Balban leads the expedition against rebels in Bengal along with his son, Bughra Khan. After the destruction of rebels, Bughra Khan is entrusted with the Government of Bengal.



### 1285

Fall of Prince Mohammad Khan, the first son of Balban, in the battle against the Mongols.

NASIRUDDIN MAHMUD 253 1266			GHIYASUDDIN BALBAN				
Patiali	Delhi			Samana	Bengal	Multan	Lahore
1253 Birth of Amir Khusrau in Patiali where his father Amir Saifuddin Sultani is posted as a military officer since the time of Sultan Shamsuddin Iltutmish.	1264 Death of Khusrau's father. His arrival in Delhi for higher education under the guardianship of his maternal grandfather Imad-ul-Mulk who was the Amir-i-Ariz (paymaster-general of the Army).	1271-72 Approximate date of Imad-ul-Mulk's death. Amir Khusrau enters into the service of Malik Chhajju as a court poet. Ins first diwan, tufat-us-Sight has 35 Marine Muhammad Khaj as a court poet. At the service of the service service of the service as a court poet. At the service of the service service of the service as a court poet. At the service of the service of the service as a court poet. At the service of the service as a court poet. At the service of t	<text><image/><image/><text><text></text></text></text>	1276 Amir Khusrau joins the service of Prince Bughra Khan, the second son of Sultan Ghiyasuddin Balban and the Governor of the territorial unit of Samana.	1277 Khusrau accompanies Bughra Khan on his <i>Bengal</i> expedition but returns to Delhi soon.	1280 Joins court of Sultan Mohammad (Balban's eldest son) and travels with him to Multan. 1283 Amir Khusrau compiles his second diwan, Mast-ul-Hayat. Wast-ul-Hayat. Wast-ul-Hayat. Mastados in proise of God, the Prophet, Sheikh Nixomuddia Auliyo, Bolban, Kaiqubag and Bughra Khan among others.	1285 In the bar fought ag <i>Mongols</i> is taken a but is abl escape an to Delhi. he compo famous <b>A</b> on the ur fall of Prin Mohamm <i>Khan-e-S</i>

# ISLAMIC WORLD

### Sack of Baghdad by Halaku, the grandson of Chengis Khan, murder of Caliph Muhtashim Billah and the end of the Abbasid Caliphate. The Mongols destroy Qurlugh Kingdom in the Slat range (Punjab) and establish their control over the

### 1258

1266

region.

1273 Death of Maulana Jalaluddin Rumi, poet, jurist, theologian and a Sufi mystic, later his masnavi seems to have gained popularity in India.



Death of Nasiruddin Tusi, a Persian writer, architect, astronomer and biologist. He was considered one of the greatest Persian scholars.

### 1274

1283 Death of Yaghmurasan. Accession of his son Othman. 1285 Tunisis splits in Tunis and Bougie.

### 1287

Sultan Balban dies and Kaigubad, his grandson at the age of 18, succeeds him as the Sultan. 1290

Sultan Kaiqubad suffers from paralysis and is replaced by his infant son as Sultan. Jalaluddin Khilji, the Amir-e-Ariz seizes the throne and becomes the Sultan.

MUIZUDDIN KAIQUBAD

1289



### 1290

Jalaluddin Khilji captures the throne of Delhi - ending the Slave dynasty.

### 1296

1290

Sultan Jalaluddin Khilji gets killed by the men of Alauddin - the nephew and son-in-law of Jalaluddin.

JALALUDDIN KHILJI

Amir Khusrau

composes his

masnavi,

second historical

liftah-ul-Futuh.

Delhi

1287

### Awadh

ittle gainst the s, Khusrau a prisoner le to ind return In Delhi, oses his *Mersiya* ntimely ince mad Khan aheed.

1287-88 Khusrau joins the service of Hatim Khan, the Governor of Awadh and is an eye-witness to the meeting between Sultan Kaiqubad and his father Bughra Khan. Khusrau stays with him in Awadh for two years and returns to Delhi.



Khusrau gets invited by Kaiqubad and is made a Courtier. He is asked to write the history of his reign in verses with special references to the meeting between the Sultan and his father, hence Khusrau completes his first historical masnavi

### Qiran-us-Sa'dain, meaning meeting of the stars.

1290 1292 Amir Khusrau favoured with the title of Nadim and also appointed as Mashafdar.





1296

### 1290 Othman embarks on a career of conquest and by 1290 most of the Central Maghreb got conquered by the Ziyyanids.

### 1291

Death of Iranian poet Sadi. He was one of the most important Persian poets of the medieval period. He is recognised for the quality of his writings and for the depth of his social and moral thoughts.







1296

1299

1300-01

conquered.

Invasion of Gujarat

Ranthambore and, after

1299

Alauddin Khilji rises to power and

becomes the powerful Khilji ruler.

Builds his fort in Delhi named Siri

Expedition sent for the conquest of

Ranthambore, the fort of Chittor gets



### 1301-02

The Mongol army, commanded by Targhi invades India and reaches the vicinity of Delhi unchecked. Sultan Alauddin defends the capital from inside.

### 1305-06

Expeditions organised and despatched for the conquest of the regions of Malwa and Gujarat.

### 1306-07

Malik Kafur despatched with an army to attack Deccan and Deogiri.

### 1310-11

Conquest of Telangana, Andhra Pradesh, Karnataka and other coastal regions.

### 1314

Sultan Alauddin falls ill and calls back Malik Kafur from Deogiri. Malik Kafur instigates Alauddin to have his brother-in-law Alap Khan assassinated.

> 1315-16 Death of Sultan Alauddin and Malik Kafur

> > Delhi

Amir Khusrau

crown prince

Khizr Khan to

requested by the

write in verse the

story of his love

with Dewal Rani.

Dewal Rani va

Khizr Khan.

1313

1312

Amir Khusrau

Khazain-ul-Futuh

completes

### 1316

Accession of Qutbuddin Mubarak Shah on the throne of Delhi.

### 1320

Murder of Sultan Qutbuddin Mubarak Shah by the supporters of *Khusrau Khan. Malik Ghazi*, a loyal of Khilji, defeats Khusrau Khan and gets the latter executed. Malik Ghazi ascends the throne and adopts the title of Sultan Ghiyasuddin Tughluq Shah.

### KHILJI DYNASTY

1303

Amir Khusrau

campaign.

accompanies the

king on his Chittor

### ALAUDDIN KHILJI

Ranthambore Chittor

### 1296

1298 Birth of Khusrau's son 'Ain Uddin'.





Death of Khusrau's

### 1302 Birth of Amir Khusrau's daughter Afifa. The same year, he completes the masnavis and Hasht Bihish Amir Khusrau accompanies the

King on his Ranthambore campaign.



### 1316

1316 Sultan Qutbuddin Mubarak Shah comes to power. In the same year, Khusrau compiles the diwan, Baqiya

1317 Amir Khusrau requested by Sultan Qutbuddin Mubarak Shah to write the history of his reign in verse, which resulted in the composition of his fourth historical

masnavi, Nuh Sipihr 1319

Completion of the prose work z-i-Khusravi in five volumes.

1299 Mongols invade Syria.

### 1304

In the Mongol Ilkhanate, Ghazan the 7th ruler of Mongol empire dies and is succeeded by his brother Khudabanda Oljeitu. In Algeria, Othman dies and is succeeded by his son Abu Zayyan Muhammad.

### 1312

In Tunisia, Abul Baga is overthrown by Al Lihiani.

### 1313: The Ilkhanate invades Syria.

### 1314

In Kashmir, Rainchan, an adventurer from Baltistan, overthrows Sinha Deva, the Raja of Kashmir. Rainchan is converted to Islam and adopts the name of Sadrud Din.

### 1315

In Tunisia, war breaks out between Bougie and Tunis; Lihani is defeated and killed. Abu Bakr becomes the ruler of Bougie and Tunis.

### 1316

In the Ilkhanate, *Oljeitu* dies and is succeeded by *Abu Said*.



1321-22 Ghiyasuddin Tughluq begins the construction of a new fortified city of Delhi known as Tughlaqabad. At the same time, as popularly narrated, a Baoli is built by Sheikh Nizamuddin Auliya's disciple Nasiruddin Chiragh.

### 1324

Estrangement of relations between Sheikh Nizamuddin Auliya and the Sultan.

### 1325

Sultan dies of an accident. Succession of Sultan Muhammad bin Tughlug Shah to the throne.



1321 In the Chagatai Khanate, Kebek is succeeded by Hebbishsi, who is later overthrown by Duwa Timur. 1322

In the Chagatai Khanate, Duwa Timur is overthrown by Tarmashirin, who converts to Islam.

### 1326

In the Ottoman Empire, Osman I dies and is succeeded by Orhan. Orhan conquers Bursa and makes it his capital.

### AMUSICIAN

Amir Khusrau Dehlvi is popularly cherished for his contribution to *qawwali* tradition and vernacular Hindavi compositions. The exact contributions of Amir Khusrau in the realm of music are still being argued among scholars and musicologists. Within the traditional musician families, however, Amir Khusrau is revered as an exponent of Hindustani music and is attributed with the creations of many forms of musical compositions, including many ragas, and musical instruments like Sitar and Tabla. It is true, so far, that there is no evidence in the writings of Amir Khusrau, or of his contemporaries, of such innovations and inventions, but he has credited himself with detailed knowledge of music and that he himself is a very gifted musician. We know that in his lifetime his poetry was sung.

Amir Khusrau writes that he is well versed in his mother tongue, Hindavi, and that it is his favourite language. He also writes that he has written great many Hindavi verses and has distributed them among his friends, *qawwals* and musicians. But Amir Khusrau never prepared a *diwan* of his Hindavi poetry leading to ongoing debates within communities of scholars about their authenticity. None the less, his vernacular compositions remain in the collective memory of musicians and general populace as part of the oral tradition and they continue to be performed till today in *sama*' and household *mehfils*.

In the realm of Sufiana music, it is *qawwali* which is mainly seen as the mystical genre as they are performed in the ritual setting of *sama'* in the *dargahs* of the Sufis. It is believed that Amir Khusrau invented *qawwali* as we know it today. He had trained a group of young men in the form to please his *pir*, Hazrat Nizamuddin Auliya who was very fond of music. Amir Khusrau's *kalaams* (Persian and Hindavi) which are popularly sung as Sufiana depend on the mood and intention of the *mehfil* for their spiritual essence.



# COURT MUSIC

# NAQSH-O-GUL

While *naqsh* is a *rubai*, a poem of four lines, gul is a bait, a poetic usually sung in varieties of Raga of four lines, nigar is a bait, a Bahar and contains a description poetic composition of two lines.

Usually made up of mnemonic syllables, tarana is structured in the same way as a *khayal* Said to be the first composer of composition consisting of sthayi and antara. In some cases, the antara is a rubai from the works of poets like Jami, Nizami & Khusrau.

# NAQSH-O-NIGAR

composition of two lines. It is While nagsh is a rubai, a poem of spring. It is usually sung in varieties of Raga Malhar and contains a TARANA description of the rains.

# 

khayal compositions, Khusrau's creations were not modeled on the dhrupad compositions of his day but were mostly medium to fast tempo with two sections – sthayi and antara.

# BASI

This is a variety of chaturang which s usually set in multiple ragas and is commonly referred to as ragasagar.

## DO-SUKHANE

These are couplets with the unique quality that both lines are different questions but their answer is one and the same.

# SAWAN

VERNACIIAR

As the name indicates, this is a song-genre sung during the rains and is usually in the voice of a nayika pining for her beloved.

# MUSIC INSTRUMENTS

In the third harf of the ninth khatt of risala-i-duvum of 'Ijaz-i-Khusravi, Khusrau has drawn intimate thumbnail sketches of all the leading court music instruments of his period. He writes that though the instruments have come from Persia and Arab lands they are played the best in India and their artists in the courts of Delhi are the most gifted.

# ALAWAN KINGRA

having four main strings | string matching the tus of the instrument from Sanskrit texts. played by kalawants, the highest order of performing musicians.



# MANDHA/BIDAI

Sung usually at the time when the bride leaves her parents' home and goes to the home of the groom. Consisting usually of a *sthayi* and multiple antaras, it is in the voice of the bride who expresses her desires, fears and anxieties.

The Vina of Khusrau's The instrument is described time, it is described as as having only one playing and is accorded the sta- description of Kinnari Vina

The only wind instrument of the period, it is described as a reed-pipe, a precursor to the later day Shahnayi.

As the name suggests, this song-genre is sung during spring and is a description of the blossoming of flowers and the resultant joy emanating from the weather.

# PAHELIYAN

Khusrau composed riddles in a simple language and touched upon many everyday themes by way of couplets which remained embedded in aural memory.





The chief percussion instrument of the period, the Duff was held in the left hand and played by the right hand and accompanied the Chang and Rabab.

### CHANG

It is described as a broad-based string instrument with sixteen strings made of silver and steel which are pegged on three corners.

### TANBUR

Like Rabab, the Tambur also had four main strings, two silken and two metallic and was the precursor to the later period Tanpura.

# 

The description given by Khusrau is that this was the percussion instrument used by the womenfolk.



## KEH-MUKARNIYAN

Similar to paheliyan in structure, keh-mukarniyan have the unique quality such that there is a double entendre in them intended to create confusion while the answer lies hidden within the text.

# 

مرن كذت مولا مولا على مولا 

An utterance, either of Prophet Mohammed or of prominent Sufis, qaul is usually in Arabic and is mixed with a tarana consisting of mnemonic syllables.



## 

A poem written in the praise of Allah, hamd is sung in the qawwali genre as the starting point of the mehfil but is also equally rendered in a recitatitve style without the accompaniment of musical instruments.





نمی دانم چرمنزل بود شب جا بے کہ من بودم بہر سو رقص سبمل بود شب جا ہے کہ من بودم خداخو دميب رحبس بود اندر لامكان شترو محرشي محفل بودشب جايب كهمن بودم

A poem in praise of Prophet Mohammed, na't is a genre of poetry by itself such that Persian and Urdu poets compose several of VANQABAT hamd.





# ومكون سانخفا مقام جنوب خداجاني

# توری صورت کے بلہاری نجام سي سكوين من يزوري بل دیکھ شکیں نرباری اب کے بہارچند تروری رنگ دو

them in their oeuvre. This is a devotional poem In a *qawwali mehfil*, it in praise of Hazrat Ali and is usually sung after the prominent Sufi saints. In a qawwali mehfil, it is usually sung after *na't*.



# DIALDAIN

This is a composition in Arabic mixed with Hindavi words. It is usually set in multiple talas and is commonly referred to as talasagar.

A creation of Amir Khusrau, rang is usually made up of two sections - sthayi and antara. It is usually sung at the conclusion of a gawwali mehfil and reflects the celebration of the union with the divine.

> آج رنگ ہے اے ماں رنگ ہے ری اری ایری محبوب کے تھر رنگ ہے دی



# AMR KHUSRAU AS A MYSTICE

gorī so'e sej par, mukh par dāle kes chal Khusrau ghar apne, sānjh bha'ī chahu des 💙 Beauty sleeps on the bed, her hair across her face. Come Khusrau, let's go home, night has set over this place...



This is the last *doha*, a two line poem, Amir Khusrau supposedly recited at the rauza of his pir, the great 13<sup>th</sup> century Chishti Sufi sheikh – Hazrat Nizamuddin Auliya, who died on 3 April 1325. Grief stricken by the death of his beloved sheikh, Amir Khusrau too died after about six months on 27 September 1325. He was buried a few yards away from the rauza of Hazrat Nizamuddin Auliya. Today the mazar of Amir Khusrau lies in the *dargah* compound of the Sufi saint and he is venerated as a beloved of Mehbub-e-Ilahi (beloved of the Divine) Hazrat Nizamuddin Auliya and as a mystic in his own right. Every year the anniversary of his death is celebrated as *urs*, signifying the importance and common acceptance of him as a Sufi saint. Urs, meaning wedding, denotes the ultimate union of the blessed mortal's soul with the divine Beloved (God). For the anniversary celebration, gawwal from all across South Asia come to the *dargah* to pay their tribute, haziri. Qawwali is sung all night at the dargah and other venues within Hazrat Nizamuddin Basti - which is alive with festive stalls and events for three days to mark the

Nazrat Nizamuddin Auliya with Amir Khusrau Victoria Memorial, Kolkata

### occasion.

Amir Khusrau was the poet of the sultans as well as a devout of Hazrat Nizamuddin Auliya. He was at awe of the Sufi's spiritual grandeur. In his later masnavis he bestowed and showered his sheikh with praise even more beautiful than the sultans. In the ambitious path to immortalize himself through his poetry he learnt from his pir that the richness of the spirit was of far more important. And it is true, it is his spiritual path that has immortalized him.

Chun gohar-e madha-e Khwaja siftam Az ghaib shunidam an che guftam

As soon as I begin to praise Khwaja (Sheikh Nizamuddin), I hear my words echo from heaven.

الے شن بوسہ بہ بائے زدیش بے ادبی

بائے نازک نہ شودر نجال بہ بوسیدن تو

ى توچرىن لاكى

روت لوفيل کاری

ترى رى بى توجر شى لاكى

بترى ريے بي تو حرف لاكى

ببرخام الدين تواجر تجام الدين

جتنابهی كرون نازم اناز بحاب

l'a more

س حسرتے کہ بنایا برس

تے قبلہ ابروئے تواست

بى توجر سى لاكى

برقوم راست راه دین وقیله کاب

من قبله داست كردم بسمت في كلب

I fall at your feet Pīr Nizāmuddīn, Khwājā Nizāmuddīn I fall at your feet However conceited I may be, my conceit is legitimate For I am at your feet Every nation has an altar where they worship My altar faces the one with his cap askew My face facing your face, am the dust in your street It's my duty to bow towards the altar of your eyebrows My face facing your face, I am the dust in your street Your face is my altar, prostrate myself in your street I sit in your street in a desolate state Hoping you'll cast a glance at me I fall at your feet

Terī re main to charnan lāgi Pīr Nijāmuddīn, Khwājā Nijāmuddīn main to charnan lāgi jitnā bhī karūn nāz merā nāz bajā hai

n main to charnan lāgi har qaum rāst rāh-e dīn-e wā qiblāgāh-e man qiblā rāst kardam bar simt-<mark>e ka</mark>jkulāh-

Pīr Nizāmuddīn, Khwājā Nizāmuddīn Pīr Nizāmuddīn...

> rūyam ba sū-ye rūyat khākam ba khāk-e kūyat

sajdā besūye qiblā abrū-ye tu ast farz rūyam ba sū-ye rūyat khākam ba khāk-e kūyat

rūye tu qiblāgāh-e kūye tu sajdāgāh-e ba rukū-ye tu nashistam ba hālat-e tabāh-e

zīn hasrat-e ke shāyad bar man tu nigāh-

terī re main to charnan lāgi Pīr Nijāmuddīn, Khwājā Nijāmuddīn Pīr Nijāmuddīn...





Shrine of Amir Khusrau















### PROJECT BACKGROUND

Aalam-e-Khusrau was initiated in 2010 by Aga Khan Trust for Culture with a three year grant from Ford Foundation. As a pivotal component of Hazrat Nizamuddin Urban Renewal Initiative pioneered by Aga Khan Trust for Culture in partnership with Archaeological Survey of India, Municipal Corporation of Delhi, and Central Public Works Department, Aalam-e-Khusrau has successfully completed several projects in the last three years. They showcase the Aga Khan Trust for Culture initiatives in the urban conservation of



Hazrat Nizamuddin Basti and the monuments within and around it. The programme projects link the cultural and the social elements of the society with its built heritage and history in an integrated urban renewal program.

The Urban Renewal Initiative demonstrates a prototype for urban revitalization with a not for profit Public-Private Partnership model. The project objectives include conservation of protected and unprotected monuments, public space enhancement and environmental rehabilitation works with a series of community based socio-economic development initiatives designed to improve the

quality of life and environment for the well-established communities within the project area are amongst the key interventions.

The programme has come to be recognized by the authorities and the populace concerned as seminal in many ways. The former Minister of Culture, Kumari Selja, at the release of *Jashn-e-Khusrau*:



A Collection, an event catalogue of Aalam-e-Khusrau 2010 outreach project, summarized the importance of the programme as "...not only to Delhi but to all of the nation. It (Aalam-e-Khusrau) provides a window to the world of our history and culture. And that we need to save our culture for ourselves, our future, and for the rest of world to cherish... What we are today is because of our past history and culture... We need to take Khusrau out to the world and this (Aalame-Khusrau programme) exemplifies that effort."

## AALAM-E-KHUSRAU PROJECTS

Jashn-e-Khusrau is an event of Aalam-e-Khusrau – which seeks to document the multifarious contribution of this legendary figure in the field of music – from the popular qawwali and folk music genres to Hindustani classical music and contemporary interpretations. Through archiving, research and documentation, public performances, discussions and seminars and a fellowship and scholarship

programme, we hope to bring forth a deeper and richer understanding of the legacy and relevance of Khusrau in this day and age. At the same time, the project's objectives are to develop diverse platforms for the works of Amir Khusrau to be assimilated as the cultural heritage of the region, in general, and Hazrat Nizamuddin Basti in particular.



Nashist: (Discussion): A series of gatherings of scholars, musicians, writers, poets, *khuddām*, and select members of the public are organized to discuss the works and contributions of Amir Khusrau. Through the medium of moderated discussions, the *nashist* will produce a body of focused discourse useful for a wide array of users.

Khazana: (Research, Archiving, and Documentation): The documentation unit of the programme identifies and terrain in the area of Amir Khusrau studies. A total of three diverse fellowships have been instituted, and the material generated from them will be curated towards a comprehensive volume during the course of the programme.

Shagird: (Scholarship Programme): The scholarship programme of the project is working towards identifying and supporting talented young candidates belonging to families of musicians and non-musicians in their

records oral histories and performed repertoires of Amir Khusrau from Uttar Pradesh, Punjab, Rajasthan, and Jammu & Kashmir. Compilations of selected recordings will be disseminated through a series of audio CDs, which will be produced during the course of the programme.

Wazifa: (Research Fellowships): The research fellowships are a way of opening up hitherto unexplored

quest to acquire various aspects of the performed traditions of Amir Khusrau.

Numaish: (Multimedia Exhibition): The programme will culminate with the creation of a travelling multimedia exhibition on Amir Khusrau. Drawing on the research and documentation carried out during the course of the programme, it will illustrate an indepth understanding of the man and his work in the field of music.