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Present the Exhibition

LIFE & WORKS OF KHUSRAU



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Exhibition Developed and Produced by
AGA KHAN TRUST FOR CULTURE
In Conjunction with

JASHN-E-KHUSRAU 2013

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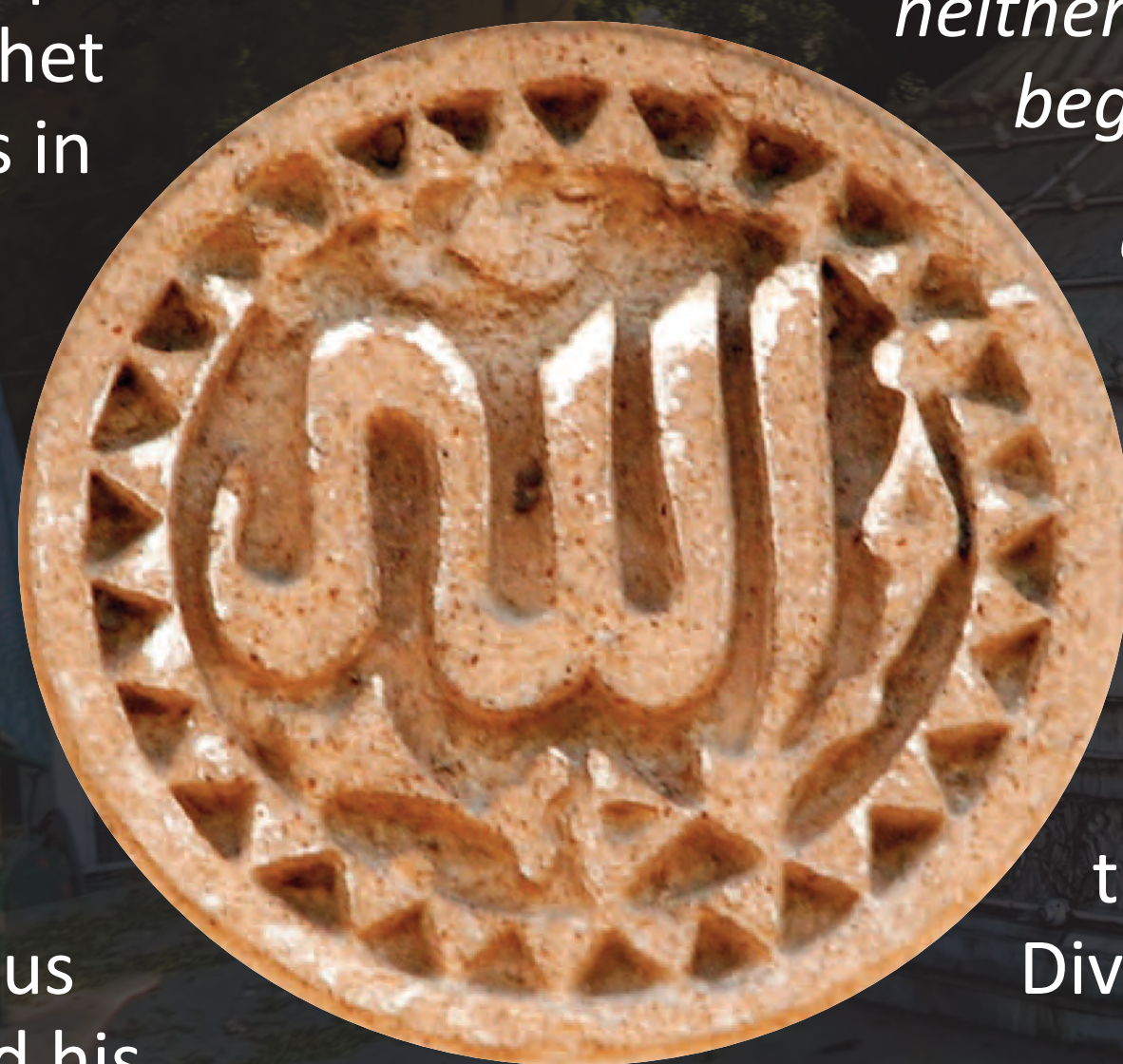
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 خود امی و در صدر عالم نشانت
 زیا لالش لوح و قلم زیر دست

IN DEDICATION GOD, PROPHET, *PIR*, AND THE SULTANS

Amir Khusrau was a court poet and a Sufi at the same time. He served seven sultans while being a devout *murid*, disciple, of Hazrat Nizamuddin Auliya. In all his works he dedicated beautiful verses in the praise of God (*hamd*); the Prophet (*na't*), and *manqabats* in the praise of his *pir* (Sufi master) Hazrat Nizamuddin Auliya, before he praised his patron masters - nobles, princes, and sultans. Barani, his contemporary, wrote that he was a very pious man and he dedicated his life to prayers and reading of the Qu'ran.

In the praise of Allah, he writes in Aina-i-Sikandari, a *masnavi* from his Khamsa:



You are the ruler of the universe from the day of its creation till its end.

You are the bestower of eye sight, You sustain the creation. Thou art the first and the last in the entire creation, neither thou hast the beginning nor the end.

Unaware of you, talent and intelligence are useless and one goes astray.

In Nuh Sipihr, Khusrau dedicates these lines to the Divine:

Let me praise God at the start of my writing, For He has opened the doors of meaning to his slave.

He has given one the knowledge of all the hidden secrets. He has adorned the sky with stars, He has also

adorned the earth with mankind. He has added to the head of the animal the eyes and ears, While man has been gifted with wisdom and common sense.

In the praise of the Prophet, he writes in Aina-i-Sikandari:

The messenger (of God) has arrived endowed with strong reason. His argument appeals to the common sense.

Mohammed is the king because of whom the edifice of life has risen high.

He has paved the path of shariat. The Prophet was the guest of god and everyone who follows the Prophet is rewarded by God.



In Nuh Sipihr he praises the Prophet: *The universe owes its existence to his wish and is under his control.*

Everything that is, exists for him. The light of the world is the light of his personality.

His mandate is the law of shariat, Though himself unlettered, he chaired the place of learning and got knowledge in lieu of his services for God.

Top: Hamd from Nuh Sipihr

Above: Emblem from 16th century Isa Khan tomb evoking Allah.

Above: The calligraphy emblem from 17th century Bara Batashewala tomb, near Humayun's tomb, evokes the shahada, "to know and believe without suspicion, as if witnessed, testification". It is the declaration of belief in the oneness of God (tawhid) and acceptance of Muhammad as God's prophet. There is no god but God, Muhammad is the messenger of God. (lā 'ilāha 'illā l-Lāh, Muḥammadun rasūlu l-Lāh)

Top: Na't from Nuh Sipihr

Above: An illustration of Buraaq - the imaginary creature on which Prophet Mohammad travelled to heaven to receive the Qu'ran.

خسراماں شوالے خامہ گنج زیر
 بدر سفتن الماس را دارتیز
 بہر حسرتی ارایشسی سازکن
 بہر نکتہ گمکش فلک بازکن
 علاؤالدین سکندر تاج بخش
 ز رفعت بگردوں رواں کردرش
 ہماں وقت پاس جہاں کارست
 ترا پاسباں بخت بیدارست

پناہ جہاں دین حق را نظام
 رہ قدس را پیشوای تمام
 بخت مسیحی در آخر زماں
 براصل زمین حجت آسمان
 جہاں زندہ از جان بیدار او
 زمین روشن از روز بازار او
 زمین و فلک در ولایت حش
 ولی گوشہ بوریا مسندش

Amir Khusrau enshrined his spiritual master, Hazrat Nizamuddin Auliya, with exquisite rhymes in almost all his writings. He was humbled the grandeur of the Sufi's spirituality, and in his quest to gain immortality through his poetry, Khusrau truly attained that through his poems dedicated to his Sufi. In Aina-i-Sikandari he writes:

(Sheikh) Nizam is the refuge of the realm of divine faith. He is the perfect guide on the road to piety.

The authoritative guide like Christ, He is the guardian from Heaven for mankind.

The world is awake on account of his enlightenment, The earth is alight owing to the light emanating from his centre.

Both the heaven and earth come under the frontiers of his spiritual territory,



Although he resides in a corner and sits on an ordinary mat instead of a throne.

In Nuh Sipihr he accepts:

The path (of spirituality) is extremely difficult, It cannot be traversed without the preceptor.

Sheikh Nizamuddin's place is a great refuge, Where one finds the straight path to piety.

I am lucky to receive guidance from him to reach the truth.

Then he goes on to glorify his earthly masters:

First I praise the King who has ascended the throne after his father.

The lives of the people of the world are safe as if the late Sultan (Alauddin) was revived through his succession to the throne.

The King of the world is Qutb-i-dunya-o-din (pole star of the world and the faith) before whose throne the heavens come down to kiss the ground.

Time has become pleasant on account of the king's justice as the garden turns beautiful owing to spring. (For Qutbuddin Mubarak Shah he writes in Nuh Sipihr.)

O, treasure scattering pen move slowly but become fast in stringing diamonds.

Try to embellish each letter, so that Heaven may get the point. The crown bestowing Alexander deposes the horse from the height of power towards Heaven.

You are always preoccupied with the affairs of the world, Your protector is your auspicious star. (For Alauddin Khalji in Aina-i-Sikandari)



Top: Madha-e-Sheikh (Hazrat Nizamuddin Auliya) from Aina-i-Sikandari

Above: Painting depicting Hazrat Nizamuddin Auliya with Amir Khusrau in a garden listening to music.

Source: Tehran Museum, Iran

Top: Madha-e-Sultan (Alauddin Khalji, r. 1296-1316 AD) from Aina-i-Sikandari

Above: An illustration of Amir Khusrau presenting a manuscript to Alauddin Khalji.

Khusrau's Khamsa; Smithsonian Collection, Washington DC

آدم از ایوان بهشت و طربش
کامده بوی و میوه بلبش

"Adam came from the palace of paradise ,
He could only be sent to an orchard of fruits (India)."

KHUSRAU ON INDIA



BIRDS AND ANIMALS

In the third sipih of Nuh Sipih, Khusrāu presents details of the birds and animals of India. He talks about the parrot in glowing terms because it can speak like human beings.

*Khudāyā chu Khusrāu darīn bostān
Kuhn Tutī-ye shud ze Hindostān*

(O God, you have created Khusrāu like a parrot in this garden of Hindustan)



Top: Landscape Carpet, Mughal, Late 16th century
Source: Österreichisches Museum für angewandte Kunst, Vienna

Bottom: Alexander the Great's army carries his casket back to Greece from Aina-e-Sikandari
Folio. 108b; Acc. No. W623_000220_300
Source: Walters Art Museum, Baltimore



SEASONS

Amir Khusrāu compares the seasons of India with the seasons of Rum, Iraq, Khurasan and Qandahar. He says that the winter of India is not harsh like that of Khurasan where people can go deaf by the heavy winds. In the Qiran-us-Sa'dain, Amir Khusrāu describes the season of winter in vivid terms

"How the days become short and the nights become long, how it becomes difficult to work for long hours and how a water body starts to resemble a broken mirror due to the cold winds."



"If trained intelligently, the monkey's understanding develops to such an extent that he learns to obey orders and act as directed."

Monkey, Rajasthan, Mewar, c. 1700
Source: Collection Stuart Cary Welch

FLOWERS & FRUITS

Khusrāu talks about the fragrance of Indian flowers, fruits such as mango, banana and sugarcane and dry fruits such as cardamom, camphor and cloves making the case for the uniqueness of India.



Tulips and an Iris, Mughal, mid-17th century
Source: Collection Prince Sadruddin Aga Khan, Geneva

**Though the tulip is a flower from Central Asia, it became popular in the imagination of the Indo-Persian landscape by way of its use in the imagery of ghazals composed by Amir Khusrāu and other contemporaries.*

FOOD

The details of the royal banquet are summarised in the Qiran-us-Sa'dain.



Here, mention is made of the samosa (samosa stuffed with minced meat and nuts)



Besides these, there were various kinds of sweet dishes, particularly halwa

In I'jaz-i-Khusravi, he has composed nara-i-paan, a set of 42 couplets, praising the various qualities of the betel leaf calling it a delicacy like none other found in the world.



Shirin entertains Khusrāu from Shirin wa Khusrāu
Folio. 51a; Acc. No. W624_000103_300
Source: Walters Art Museum, Baltimore

SUFIS & KHANAQAHS

Outside the courts of the nobles, princes, and sultans, the *khanaqahs* of the sufis in Delhi were bustling - but with people from walks of life. Here too there were gatherings and music, but in the realm of the spiritual. Here the two civilizations - Indian and Islamic - also met and were merging to create the medieval India in which Khusrāu took great pride. He glorifies it as the best in the world.

The films shown here present some of the rituals of Dargah Hazrat Nizamuddin Auliya - beloved above all to Amir Khusrāu - as they continue till today. Beginnings of *qawwali* music and *basant* celebration are attributed to Khusrāu.

اگر فردوس بر روی زمین است
همین است و همین است و همین است

Agar firdaus bar rū-e zamīn ast,
Hamīn ast-o hamīn ast-o hamīn ast
If there is a paradise on earth,
It is this, it is this, it is this (India)
(couplet attributed to Amir Khusrau)

INDIA AS PARADISE

KHUSRAU'S LOVE OF INDIA

Amir Khusrau's love for India is legendary and he talks about it in several works extolling the landscape, people, knowledge, flora-fauna and the arts and culture of the country. For instance, in the third *sipihr* of Nuh Sipihr, he calls India a paradise on earth and says that it was here that Adam came from heaven because of the similar climate and gardens.

آدم از ایوان بهشت و طربش
کامده بوی و میوه بلبش

"Adam came from the palace of paradise,
He could only be sent to an orchard of fruits (India)."



Cover of Duwal Rani Khizr Khan
Acc.No. - F 1340—0219
Source: Topkapı Palace Museum, Istanbul

In Qiran-us-Sa'dain, Khusrau sings the praise of India and Delhi in the following way:

"Happy be Hindustan with its splendour of religion,
Where the sharia enjoys perfect honour and dignity.
In learning now Delhi rivals Bukhara."



The Qur'an mentions the existence of seven heavens:

"See you not how Allah has created the seven heavens one above another, and made the moon a light in their midst, and made the Sun a Lamp?"

Answering critics from Central Asia and Persia, he cites a hadith of Prophet Mohammed which says that love of the motherland is an essential part of faith.

گر نه بهشت است همین هند چرا
از پی طاووس جنان گشت سرا

"If India is not paradise, how could it be,
Made the abode of the Peacock (the bird of paradise)?"

"Calling the peacock a bird from paradise, Amir Khusrau describes the beauty of the bird as part of his argument that India is paradise on earth. He says that the peacock's tail is like a work of art such that a thousand mirrors shine from it."

Top: Map of the Universe, the terrestrial globe, the 7 stages of sky, the zodiacs, the position of the 28 days of the month, from The Fine Flower of Histories, or Zubdat al-Tawarikh, a work of political and religious world history by Ottoman historiographer Seyyid Loqman Ashuri, 1583
Image Reference: AA421605
Source: Turkish and Islamic Art Museum, Istanbul courtesy The Art Archive at Art Resource, NY

Left: An illustration merging garden-carpet design and the layout of Shalimar Garden, Kashmir
Image credit: Lafont, Jean-Marie, The French & Delhi Agra, Aligarh And Sardhana, India Research Press, 2010



Peacock, Mughal, c. 1610
Source: The Knellington Collection, courtesy Harvard University Art Museums, Cambridge, Massachusetts

KHUSRAU ON SHIEKH NIZAMUDDIN AULIYA

Importantly too, his love for India was heightened by the presence of his *pir-o-murshid* Sheikh Nizamuddin Auliya whom he calls the *qutb-i-zaman*, the pole of the world. Elsewhere, in Matla-ul-Anwar, he calls Sheikh Nizamuddin Auliya the key to the truth from whom Khusrau draws inspiration for all his works. In turn, it was his *pir* Sheikh Nizamuddin Auliya who had gradually transformed his personality enabling him to become a man of cosmic consciousness.



دلم چوں با گوهر کشی خاص گشت
به دریائے اندیشه عواص گشت
پناه جہاں دین حق را نظام
راہ قدس را پیشوائے تمام

"As I stood on the edge of the river seeking a pure jewel,
In every dip I found so many pearls that the river was emptied.
He is the refuge of the world and divine faith,
Sheikh Nizam is the true guide on the divine path."

Top: Hazrat Nizamuddin Auliya in the company of Amir Khusrau, Hyderabad, Deccan, c. 1725, National Museum, Delhi

ON FIREWORKS
In his I'jaz-i-Khusravi, Amir Khusrau refers to fireworks in connection with celebration of *shab-i-barat*, influenced by the Hindu festival of Deepawali



Firework display for Muhammad Shah 'Rangile', c. 1730
Acc.No. 1920.0917.0.237
Source: The British Museum, London



Chess and backgammon board
Acc.No. 48.174.87
Source: Metropolitan Museum of Art, New York

SHATRANJ
Talking about means of entertainment in the court of Delhi, Khusrau describes *shatranj* (chess), a unique contribution of India to the world

از ثنویه بدوئی رفته سخن
گفته یکی هندو و منکر نه بکن
عیسویان روح و ولد بسته برو
هندو ازین جنس نه پیوسته برو

DELHI HIS BELOVED CITY

In the Qiran-us-Sa'dain, Khusrau is in praise of Delhi's magnificent buildings, the Jama Mosque (in present day Mehrauli), the Qutb Minar, the beautiful gardens, scholars, poets, and craftsmen who inhabited the city. He goes on to give details of its court feasts, music, festivals, fireworks and merriments.

"When the Hindu musician plays on the *Alawan* (*Rudra Veena*), my veins vibrate like the strings of a musical instrument."



از ثنویه بدوئی رفته سخن
گفته یکی هندو و منکر نه بکن
عیسویان روح و ولد بسته برو
هندو ازین جنس نه پیوسته برو

"There are people who believe in duality, but the Hindus believe in the oneness (of reality), The Christians believe in the father, son and holy ghost (Trinity) but the Hindus don't adhere to this conception."

ON KNOWLEDGE & WAYS OF HINDUS

SANSKRIT

Khusrau reserves the highest praise for Sanskrit comparing it with Arabic in terms of its grammar, definitions, rules of usage and literature. Khusrau says that the four Vedas, written in Sanskrit, are the source of all arts and sciences of India and regrets not knowing enough about the language to be able to write in it.

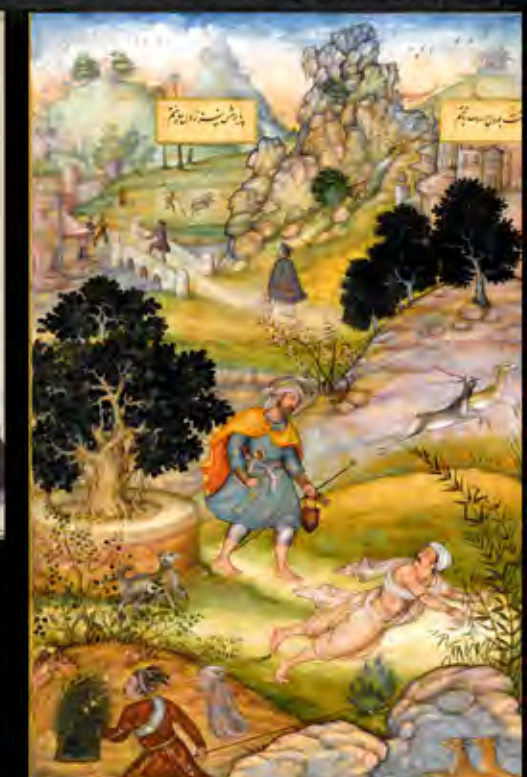
لیک زبانست دگر کز سخنان
آنست گزین نزد همه برهمنان
منسکوت نام ز عهد کهنش
عامه ندارد خبر از کن مکشش

"There is also another language in the list of languages of India which is preserved by the Brahmins, It is known as Sanskrit since antiquity and the masses are not familiar with it."



A page from the Arabic version of Kalila wa Dimna, dated 1210 AD, illustrating the King of the Crows conferring with his political advisors.

"A Muslim Pilgrim Learns a Lesson in Piety from a Brahman", Folio from a Khamsa (Quintet) of Amir Khusrau Dihlovi
Acc. No. 13.228.29;
Source: Metropolitan Museum of Art, New York



MATHEMATICS

In the third *sipihr* of Nuh Sipih, Khusrau says that scholars come to India from all over the world to learn its arts and sciences. It is here that he mentions that the inventor of the science of mathematics was a Brahman named Asa. From his name, this numerical science came to be known as Hind-Asa.

حجت چارم رقم هندسه بین
کاهل جهان وضع ندیدند چنین

"My fourth argument (as to why India is paradise on earth) concerns mathematics, With which the scholars of the world were not conversant."

Ladies of the Imperial Harem celebrating the night of Shab-i-Barat
The San Diego Museum of Art, 1990.374

A court scene from Nuh Sipih
Folio. 268a; Acc. No. W623.000539.300
Source: Walters Art Museum, Baltimore

Amir Khusrau: A Documentary
Film (16 mm, B&W) by Films Division, Bombay, 1975-76

Amir Khusrau describes in the *dibacha* of Ghurra-ul-Kamal that the leading nobles emulated the Sultan in hosting banquets on a grand scale and spent lavishly on entertaining their guests. The details provided by Khusrau of the banquet hosted by Malik Chhajju give us an insight into the culture of the ruling elite. The nobles invited and rewarded the poets, musicians and dancers with money.

Khusrau says that the Brahman of India is such a learned man that, as far as knowledge and learning are concerned, he has far excelled Aristotle. He makes mention of the Dimna-Kalila (Panca-Tantra), which is an ancient work of India, containing conversations between animals and birds saying that it is an exemplary work reflecting the flight of creative imagination

ELEMENTS OF ASTRONOMY AND ASTROLOGY IN KHUSRAU'S POETRY

Khusrau used elements of astronomy in his poetry in various forms – poetically describing complete horoscopes, through the use of planets, stars and astrological symbolisms as metaphors to embellish his historical poems.

He narrated (within the limits of poetry) horoscopes in his following five *masnavis* - Qiran-us-Sa'dain, Nuh Sipihir, Duwal Rani Khizr Khan, Tughlaq Namah, and Miftah-ul-Futuh. Khusrau's prediction and his use of astrological beliefs have been found by the astrologer Saiyid Samad Husain Rizvi to be completely accurate and up to date with present day astrology. He has artistically introduced astrological principles, terms, allusions, beliefs, traditions and complete horoscopes in his poetry. He can be credited for inventing this new genre of poetry.

Al-Beruni (d. 1048 AD) suggested 'the possibility of centrality of the sun in a solar system, with the earth both

revolving around it and turning on its own axis. Amir Khusrau in his historical *masnavi* Qiran-us-Sa'dain proposed during the reign of Sultan Mu'izzuddin Kaiqubad (1287-90 AD) that:

*Movements of the earth
has been linked with Time.
Hence the day and night,
the seasons of Spring and Autumn.
They constitute the source of life
and make all existence possible.*

Amir Khusrau expresses the same view in his prose work, I'jaz-i-Khusravi, completed towards the end of Sultan 'Alauddin Khalji's reign (1296-1316 AD). He says:

*We move around the Sultan
As the earth moves around the sun.*

Other works, composed by Amir Khusrau such as Nuh Sipihir and Tughlaq Namah show that he possessed good knowledge both of astronomy and astrology. His interest

in astronomy seems to have encouraged him to gain familiarity with the achievements made by the Hindus in scientific fields during ancient times. Extolling their achievements, he wrote that physics, mathematics, astronomy and divination of the past and the future were known to the Hindus. Khusrau also became conversant with the subtleties of these sciences to some extent and also appears to have technical knowledge of 'astrolabe' - the instrument used to measure the positions of stars and planets.

Amir Khusrau talks of astrolabe in the following couplet that tends to suggest its popularity among the elite of the Delhi Sultanate. It was used by people to know auspicious moments.

*'With the accurate yellowish
astrolabe, The astrologers buried
themselves in determining the
auspicious moment.'*

ZAICHA - ASTROLOGICAL CHARTS FROM KHUSRAU'S POEMS

قمر	عطارد	زحل
زحل	زحل	زحل
زحل	زحل	زحل
زحل	زحل	زحل

In his *masnavi* Nuh Sipihr, Khusrāu has described the planetary positions on the occasion of coronation of King Qutubuddin Mubarak Shah at Delhi. The exact time of coronation was selected and pre-determined astrologically by the poet himself.

Virgo's granary was empty only to fill up with ceremonial pearls. The balancing light in Libra, only to pour treasures like a shower of pearls

As the King's arrow pierced the Scorpio's sting, It expelled all magicians from the court of the King, Sagittarius too got protective of his possessions. Didn't allow anyone to hold his bow, apart from the King.

Capricorn too got nothing but mercy. Aquarius got a rope from Saturn, to water high-ways of the King.

Moon sat with Pisces to spread proclamations abound, From heights of the heaven to bottom of the sea grounds, Ascending node reaches upto Aries, So that the King achieves more and more beneficence.

The tenth house, the house of the kingdom, It was house to Taurus and other three auspicious planets.

The first being Sun, giving light from heights of the heaven. A happily singing Venus and a lucky third mercury piercing the enemy.

Gemini let no planets tie up waists with it, His belt was reserved only for the King herewith.

Cancer too had no planets in it. It being the house of the moon was saved for the stay of the King.

Such was the auspicious day and moment well known, When the Caliph was crowned on an elevated throne.

Moon	Rahu Mercury	Venus Sun	
Saturn	Horoscope 2 18 April 1326 12.20 PM Julian Calendar 28N40 77E13 Delhi, India Tropical Zodiac	Asc. Mars Jupiter	
	Ketu		

Moon	Rahu Mercury	Venus Sun	
Saturn	Horoscope 2 18 April 1326 12.20 PM Julian Calendar 28N40 77E13 Delhi, India Tropical Zodiac	Asc. Mars Jupiter	
	Ketu		



It's the birth of Prince Muhammad, the planets showering goodwill on him, The moment blessed with Taurus' ascendance, filling the revolving moon with joy

Mercury too placed in same ascendant, decorating Sirius like Pleiades. Speaking of high education, great wisdom and predicting tremendous learning Sun in Gemini and in the

house of wealth, Indicating prince's huge treasures and wealth. Gemini tightens Sun to make Prince's slave Throws light from its aphelion at Cancer, which is moon's cave.

Venus present in third house with a grand pose, As if Queen Sheba sits on her precious throne. From her position of sextile aspect with ascendant, Bestows her beneficence and throws her light.

With the third house belonging to movements and power, It all signifies that the prince will conquer all direction he moves.

No planet pays heed to the lion of the heaven, Leo Prince being the new born lion and more beloved. As the fourth house

has relation to 'father', The Prince's father will also exercise high influences.

The cunning Mars in Virgo, descending node sitting as a friend, Decreases the strength of Mars just like a snake in the sleeve

Mars turns benefic due to descending node, Together they are like Adam and Shees, aspecting the ascendant with trine-aspect. Fifth being the house of

pogeny and gifts, The prince is sure to have gifted sons and daughters. With Jupiter holding Libra in his hand, Prince will have a balanced beneficence all time.

With sixth house being the house of subordinates and dignity, The Prince is to achieve grandeur due to his generosity.

قمر	عطارد	زحل
زحل	زحل	زحل
زحل	زحل	زحل
زحل	زحل	زحل

Ketu	6	Mars Jupiter	4	3
7	5	8	2	Venus Sun
9	10	Saturn	11	12
				Rahu Mercury

Khusrāu poetically draws up the horoscope at the birth of Prince Muhammad, son of King Qutubuddin Mubarak Shah at Delhi. He described the relevance of all the twelve houses of the natal chart. Khusrāu empasized the beauty of Mercury in Taurus near Sirius, one of the brightest stars in the heavens.

From Khusrāu's verses, the astrological and horoscope charts have been developed based on the analysis of the astrologer Samad Husain Rizvi from Pakistan.

Above: Court scene from Nuh Sipihr. Folio: 263b Manuscript: Ms. W623 - Collection of Poetry Walters Art Museum, Baltimore

Above Centre: Return of Muhammad Shah to Delhi. Folio: 237b Manuscript: Ms. W623 - Collection of Poetry Walters Art Museum, Baltimore

قمر	عطارد	زحل
زحل	زحل	زحل
زحل	زحل	زحل
زحل	زحل	زحل

As planets get afflicted in Scorpio, but don't occupy the unfavourable sign, Moon conceals the ill influence of Scorpio, in the heart of the Scorpion.

As the eighth house relates to fears and dangers, The heavenly bow, Sagittarius, has become arrowless Sagittarius searched and found the forceful hands of the Prince, Hence not giving his possession to Moon or to any other planet.

No planet can occupy Sagittarius now, As the Prince holds the command of the heaven too, from now. Planets keep away from Capricorn, as rays of light come from Saturn to the Prince. Ninth house being the house of wits and faith, confers both the qualities on the Prince.

Aquarius has remained away from the nine planets, As the filthy water of Aquarius is

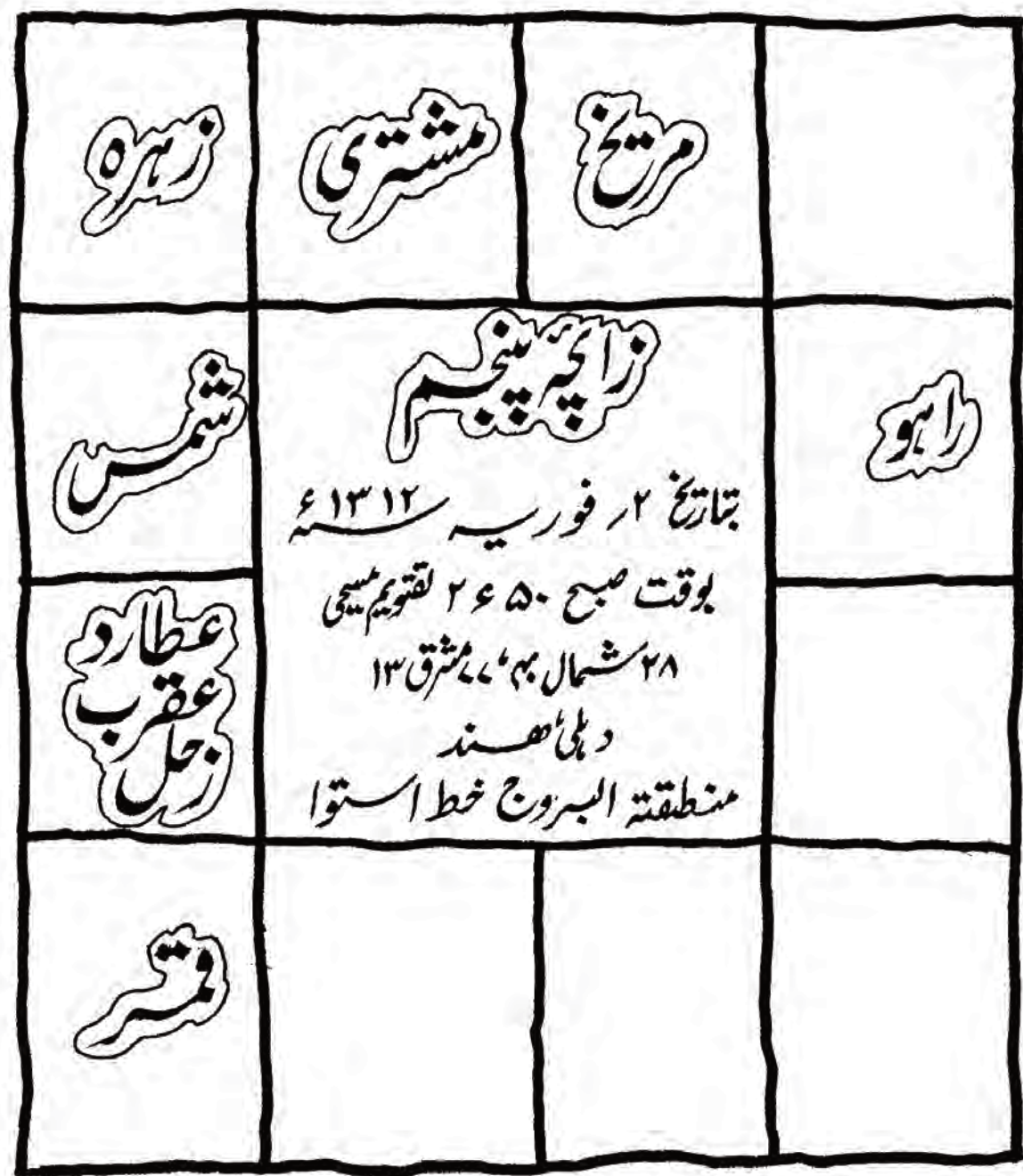
unsuitable for the Prince Tenth house, the house of hope, Expects that the Prince achieves a perpetual kingdom.

The three planets in Pisces placed favourably- Moon, Saturn and the Ascending node, This configuration turning Saturn as auspicious as Jupiter.

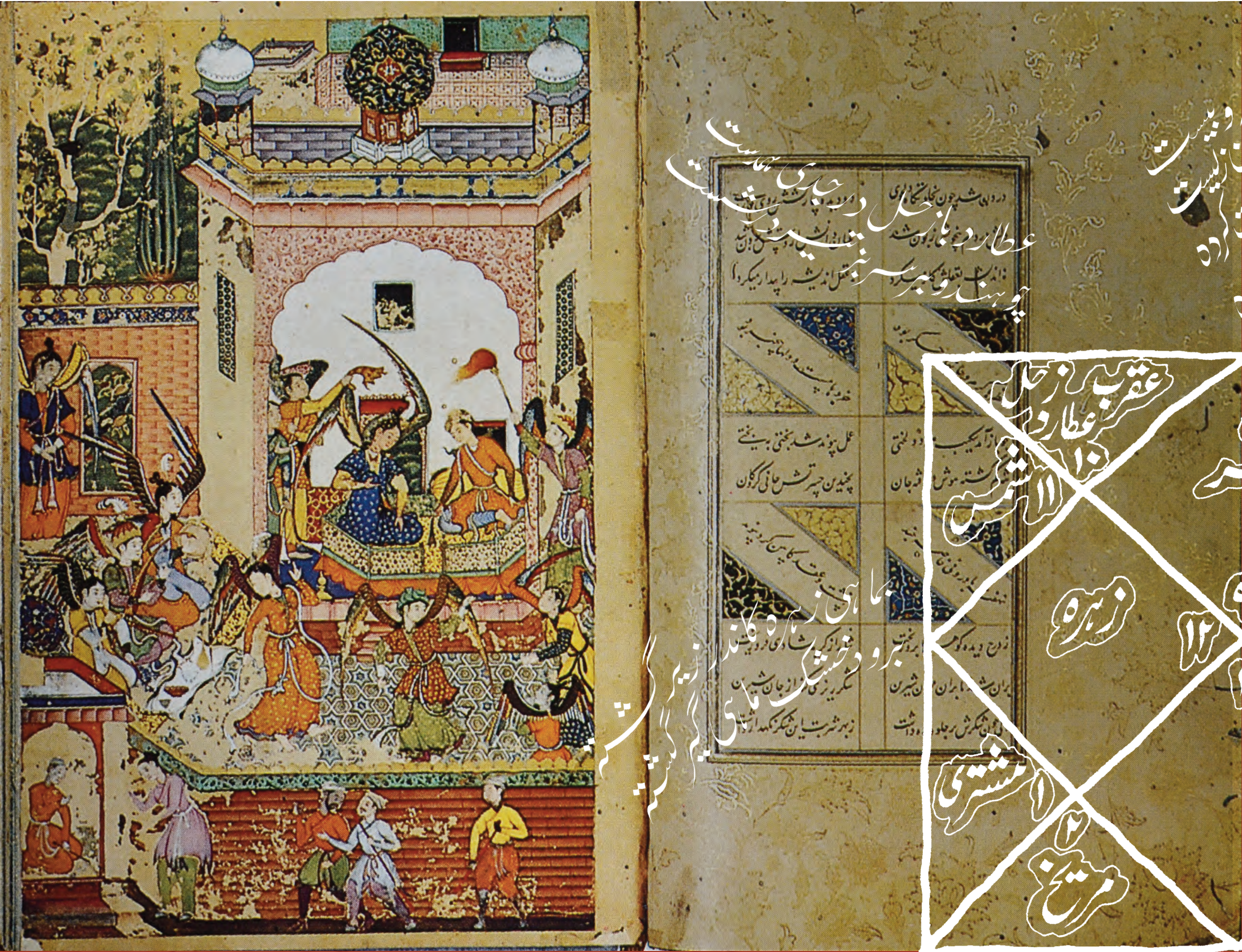
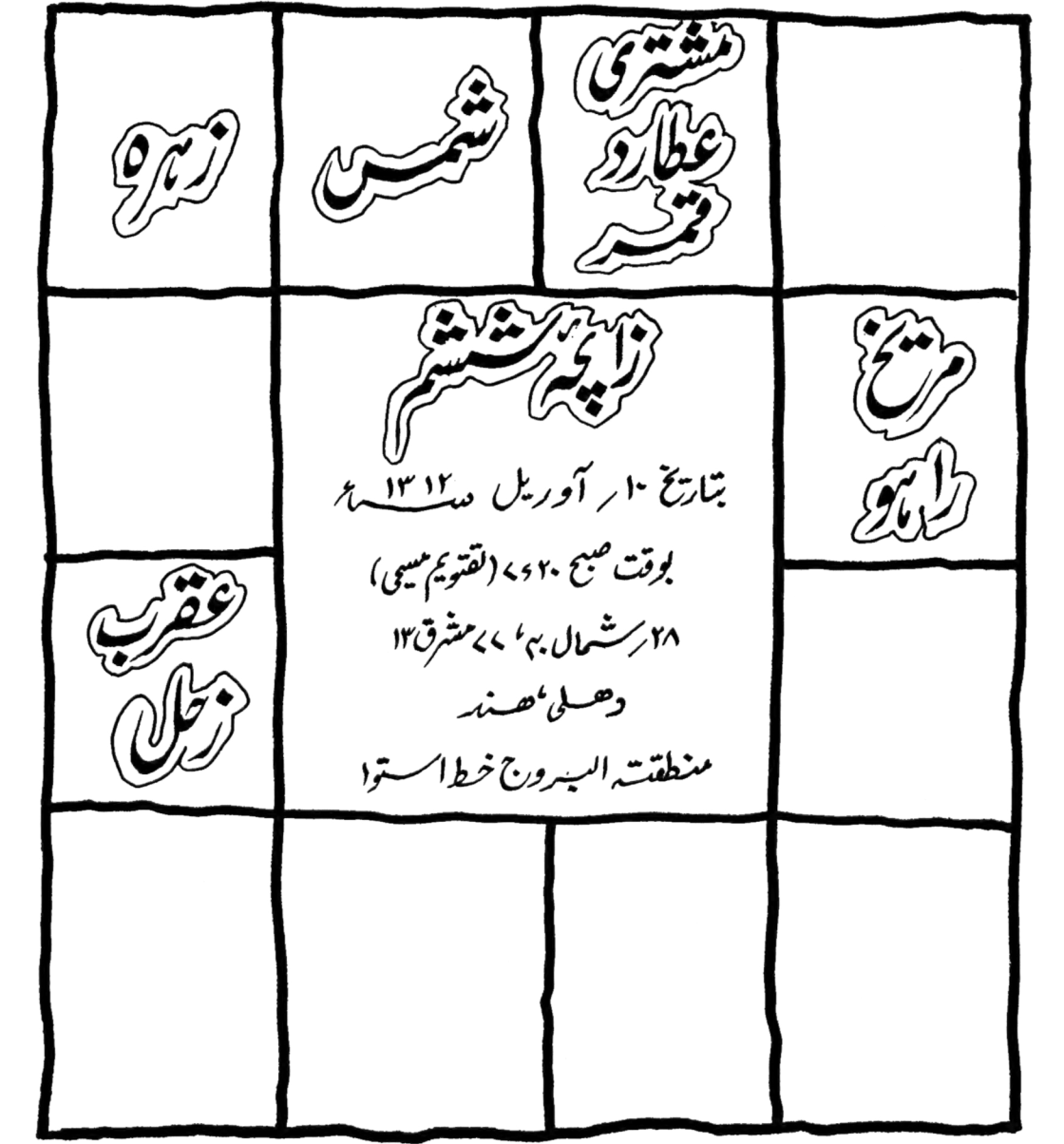
As the eleventh house relates to gains and increases, This beneficial influence will be achieved by the Prince again and again.

Aries remains free from all other planets too As the newly born, the prince, offers light to this joyful sign of Sun Twelfth house being the house of elephants and horses, The two ranks will remain straight beyond expectation.

In the bright and lucky horoscope, There are all indications of prosperity and dignity...



Venus	Jupiter	Mars	
Sun	Horoscope 5 2 February 1312 2:50 PM (Julian Calendar) 28N40, 77E13 Delhi, India (Tropical Zodiac)		Rahu
Mercury Ketu Saturn			
Asc. Moon			



بروز چهارشنبه مرمی وینست
مرزوق خالق اندر بهشتین زینست
تقدیر قوس یاد در فلک کرد
سمان خنق را راست کرد

Duwal Rani and Khizr Khan
consummating their blessed wedding.
Manuscript dated 922 AH (1584 AD)
Collection: Topkapi Palace Museum, Istanbul
Folio 88; Ms. TSMK H.684

Monday morning, following
the night of first day of
Ramazan, And the same year
as previously told.

Beneficence brought moon in
the joyful sign, And a special
configuration of Moon and
Venus was seen.

A clown of joy on the head of
Sun too, Mars just moving in
Cancer,

Mercury in conjunction with
Jupiter in Taurus, Just to
increase the beneficence of
the moment .

Descending node and Saturn
in Capricorn, Ascending node
decorating moon like a
jewellery box,

Moon and Venus occupying
their respective signs of
adulation, With three hours
passed after the rising of
Venus.

تقدیر قوس یاد در فلک کرد
سمان خنق را راست کرد

بروز چهارشنبه مرمی وینست
مرزوق خالق اندر بهشتین زینست



In his *masnavi* Duwal Rani Khizr Khan, Khusrau has described the planetary positions on the occasion of the *nikah* (marriage) of Prince Khizr Khan, son of King Alauddin Khalji and the Hindu Princess Deval Dei, daughter of Raja Karan of Gujarat.

Above: Duwal Rani and Khizr Khan being blessed by the angels from Khusrau' *masnavi*. Manuscript dated 976 AH (1568 AD) Collection: National Museum, New Delhi

تقدیر قوس یاد در فلک کرد
سمان خنق را راست کرد

Moon sought a place in Sagittarius and straightened her way for the time,

Saturn with Mercury in Capricorn, like an Indian at Goat's head with bow and arrow

Descending node was also involved with these planets, And got hold of the goat's

Jupiter caught the ram, Like an offering from the Sage of the King,

Mars fallen into Taurus, To scatter Pleidas over the King.

Beneficence had placed Ascending Node precisely On the five footed throne – Cancer.

تقدیر قوس یاد در فلک کرد
سمان خنق را راست کرد

بروز چهارشنبه مرمی وینست
مرزوق خالق اندر بهشتین زینست

Later, in the same *masnavi* Duwal Rani Khizr Khan, Khusrau describes the positions of the auspicious stars and planets on the occassion of *rukshati* (departure of the bride after the wedding to the groom's place) for which he astrologically determines and selects the time.

تقدیر قوس یاد در فلک کرد
سمان خنق را راست کرد

بروز چهارشنبه مرمی وینست
مرزوق خالق اندر بهشتین زینست

The astrological and horoscope charts presented here have been developed based on the verses from Khusrau's *masnavi* Duwal Rani Khizr Khan. The analysis of them in terms of modern astrology has been done by the astrologer Samad Husain Rizvi from Pakistan.

ASTRONOMY AND ASTROLOGY IN MEDIEVAL ISLAM & DELHI SULTANATE

Scientific knowledge and instruments were introduced in the Sultanate by the refugees from the Arab-Persian lands and Central Asia. At the same time, Islamic civilization acquired knowledge of natural and applied sciences from the different countries they conquered. The 'Muslims' of the land, then, made advances on these subjects through their own researches. They also invented instruments useful in scientific applications. In fact, various sciences and scientific instruments became the necessary accompaniments of civilized life and generated new components of culture.

By about the eleventh century AD, the science of astronomy, including astrology, had gained popularity among the elite in Central Asia. Growth of intellectual curiosity among scientists and philosophers led to the questioning of accepted truths concerning the universe.

Throughout the medieval period, the application of astrology was a matter of profound dispute between the religious Muslim scholars and the scientists. Despite the censor from Qur'an, astrology continued to flourish in the Muslim world. The *muwaqqits* based their predictions on tables of planetary positions. Their work was based on ancient sources from Greece, Iran, and India. The quest for astronomical knowledge in the Islamic era has helped provide the incentive for the study and development of astronomy in the world.

From eighth to tenth centuries, Baghdad had become a major centre of astrology and centres of learning in medicine and astronomy were set up in the city. In the medieval age, the Muslims also combined the disciplines of medicine

and astrology by linking the curative properties of herbs with specific zodiac signs and planets. However, some of the principles of astrology were refuted by several medieval Muslim astronomers such as Al-Farabi, Ibn al-Haytham, Avicenna, Abu Rayhan al-Biruni and Averroes with their reasons ranging from scientific to religious issues.

Basatin ul-Urs, a romance brought to completion by Ikhtisan, the Dabir-i-Khas (Minister-in-charge) of the royal chancellery under Sultan Muhammad bin Tughlaq in 1325-6 AD successfully reflects the scientific and cultural ethos of the Sultanate. In this work we find references to the astrolabe, physicians, their system of treatment and *darul-shafa* (hospital), maintained with government aid. It implies that astronomy and astrology had become popular and accepted sciences during the time of Delhi Sultanate.



18th century brass Astrolabe
from the collection of the
National Museum, New Delhi

IN THE SERVICE OF MALIK CHHAJJU

After the death of his maternal grandfather, Khusrau was compelled to seek a job. Khusrau got himself recruited in a platoon of Khan-e-Mo'zzam Malik Chhajju. During the term of his service, he composed a few panegyrics in his patron's praise.



TUHFAT-US -SIGHAR

Khusrau compiled his first *diwan* *Tuhfat-us-Sighar*. In this *qasidas* are in praise of Sultan Ghiyasuddin Balban and his son Prince Muhammad Khan Nasiruddin, the Martyr Prince. The *diwan* also contains a very interesting poem (dirge) on the demise of two birds, pets of the poet. It also has a short *masnavi* - *Shikayatnama Mominpur* describing his unpleasant experience and dislike of the place.

Right: Gilded Cover of Khusrau's Khamsa
Ms. Acc. No. DSCN5143
Collection: Topkapi Palace Museum, Istanbul
Courtesy: Prof. Chander Shekhar

"It is all due to my misfortune that I happen to be here, otherwise, Patiali was not the proper place where Sultani should have stayed. My place was Qubbat-al-Islam, a Qiblah of the Kings of the seven climes, That place is Dehli, which is the twin sister of the holy paradise and a true copy of the Arsh (throne of God or the highest heaven) on the page of the earth."



IN THE COURT OF BUGHRA KHAN

Bughra Khan welcomed Khusrau in his service on the request of some poets who were associated with his Court. Here too, Khusrau donned the cap of companionship and served prince Bughra Khan for almost four years.

IN THE COURT OF SULTAN MOHAMMAD SHAHED

One day, Sultan Mohammad called Khusrau in his chamber and suggested to him to join him as companion at Multan. Khusrau accepted the offer and went to Multan and stayed there for five years.

WASAT-UL-HAYAT

Khusrau completed his second *diwan* *Wasat-ul-Hayat* in which there are *qasidas* in praise of God, the Prophet, Nizamuddin Auliya, on Balban, Kaiqubad, Bughra Khan, Ikhtiyaruddin Kishli Khan, Shamsuddin Dabir, Tajuddin Alp bin Azhar, Jalaluddin Firuz Shah Khalji etc. He wrote a *masiya* (elegy) on the demise of Sultan Mohammad shahed called *Khan-e-Shaheed*

A folio from Khayalat-I-Amir Khusrau
Folios ; Ms. Acc. No. 784.8
Collection: Banaras Hindu University, Varanasi



"I tied the belt of service on my waist and put on the cap of companionship. For another five years I imparted lustre to the waters of Multan from the ocean of my wits and pleasesentries."

Illiminated folio from
Diwan-I-Amir Khusrau
Folio : 254
Ms. Acc. No. 2398
Collection: Khuda Bhaksh
Oriental library, Patna

IN THE COURT OF MO'IZUDDIN KAIQUBAD

The king asked him to commemorate his historical meeting with his father Bughra Khan, in a long poem named *Qiran-us-Sa'dain*. However, the king did not reward Khusrau in terms of the gold and jewels that he had promised to him. That made Khusrau's relation with him sour and he started looking for a new rising star to make him his patron. That rising star was Jalaluddin Khalji.



Detail of a illuminated folio of Qiran-us-Sa'dain
Folios 193b; Ms. Acc. No. W623.000390.300
Collection: Walters Art Museum, Baltimore

QIRAN-US-SA'DAIN

In *Qiran-us-Sa'dain*, Khusrau describes the cultural role of Delhi, its magnificent buildings and the gardens. He then describes the events of the reign of Kaiqubad, the peace that prevailed in Delhi till the news of the march of Sultan's father Bughra Khan from Lakhnauti and their meeting at Awadh. *Qiran-us-Sa'dain* also tells us that he had profound knowledge of astronomy. He has eloquently described the planets, stars, zodiacs, lunar mansions and other astrological aspects as much as permitted by rhyme, rythm and meter.



A folio from Qiran-us-Sa'dain
Ms. Acc. No. DSC0485
Collection: Darul Musannefin Academy, Azamgarh



Sultan Moizuddin is reconciled with his father,
Nasir al-Din Bughra Khan,
Illustration from manuscript Qiraan-us-sadain
Folios 212b; Ms. Acc. No. W623.000428.300
Collection: Walter Art's museum, Baltimore

IN THE SERVICE OF HATIM KHAN

Khusrau went to Awadh to live in the protection of Ali Sarjandar Hatim Khan. He remained in his service as one of his companions for almost two years. An important event that took place during the period of his stay at Awadh was the momentous confrontation and reconciliation of Bughra Khan, the governor of Lakhnauti with his son Sultan Mo'izuddin Kaiqubad, the king of Delhi.

IN THE COURT OF
JALALUDDIN
KHALJI

Khusrau used to compose *ghazals* for Khalji for which he used to get good rewards. Khusrau's major work in the times of Jalaluddin Khalji was his historical *masnavi*, known as ***Miftah-ul-Futuh*** which recounts four victories of Jalaluddin Khalji, achieved by him in the span of one year.

MIFTAH-UL-FUTUH

Miftah-ul-Futuh is a detailed account of the accession of Jalaluddin Khalji and of his military achievements. Khusrau explains the early career of his hero before his arrival in India. His work is free of flattery and describes the events as they occurred. Khusrau accompanied the Sultan on his expeditions and describes the topography of the region, rivers, barren deserts and beauty of Jhain's palace. Khusrau's verse, inspite of its rhyme and metre doesn't lack simplicity.

"The king of the world, Jalal-ud-Din , in reward for my infinite pain, which I undertook in composing verses, bestowed upon me an unimaginable treasure of wealth."



Painting showing Akbar's conquest of Ranthambore fort from Akbarnama. It compliments the beauty and terrain of the region as described by Khusrau.



Khizr Khan and Duwal Rani being entertained. Manuscript: Khusrau's Duwal Rani Khizr Khan Ms. Acc. No. DSCN 5261 Collection: Topkapi Palace Museum, Istanbul Courtesy: Prof. Chander Shekhar



Illustration from manuscript Duwal Rani Khizr Khan depicting the night journey of Prophet Mohammad (esra') and his heavenly ascent (me'raj). As in many of his writings, Khusrau gives an exquisite description of me'raj. Ms. Acc. No. DSC N5152; Collection: Topkapi Palace Museum, Istanbul Courtesy: Prof. Chander Shekhar

DUWAL RANI KHIZR KHAN

Duwal Rani Khizr Khan This *masnavi* has for its story the love-affairs of Duwal Dei, the daughter of Karan Rai of Gujarat, with Khizr Khan, the son of Alauddin Khalji and Malka-e- Jahan, fell in love with Duwal Dei and wanted to marry her. But Malka-e-Jahan did not want this marriage to take place. Anyhow, in spite of all the hurdles, prince Khizr Khan was at last married to Duwal Dei.

KHAZAIN-UL-FUTUH

Khazain-ul-Futuh is a detailed history of the reign of Sultan Alauddin Khalji from the time he was the governor of Kara. The work was written in an ornate style to draw the attention of the King for reward, which he had promised.



Illustration from manuscript Hasht-Bihisht Ms. Acc. No. 67.50 Collection: National Museum, New Delhi



Illustration from manuscript Khamsa Amir Khusrau Ms. Acc. No. 52.81 Collection: National Museum, New Delhi

KHAMSA

Amir Khusrau's *khamisa* contains the five versified narratives in line with Nizami's work. To distinguish his work he titled them - ***Matla-ul-Anwar, Shirin wa Khusrau, Majnun wa Layla, Aina-i-Sikandari***, and ***Hasht-Bihisht***. While Nizami's work was exquisitely crafted with beautiful language and subtle thoughts over many years, Amir Khusrau's *khamisa* was completed within three years - in fast paced light-hearted narrative, wordplay and double meaning phrases and words.



"Alexander is Lowered into the Sea" Illustration from manuscript Khamsa Amir Khusrau Ms. Acc. No. 13.228.27 Collection: Metropolitan Museum of Art, New York



"Khusrau Hunting" Illustration from manuscript Shirin wa Khusrau Ms. Acc. No. 69.27 Collection: Metropolitan Museum of Art, New York

IN THE COURT OF ALAUDDIN KHALJI

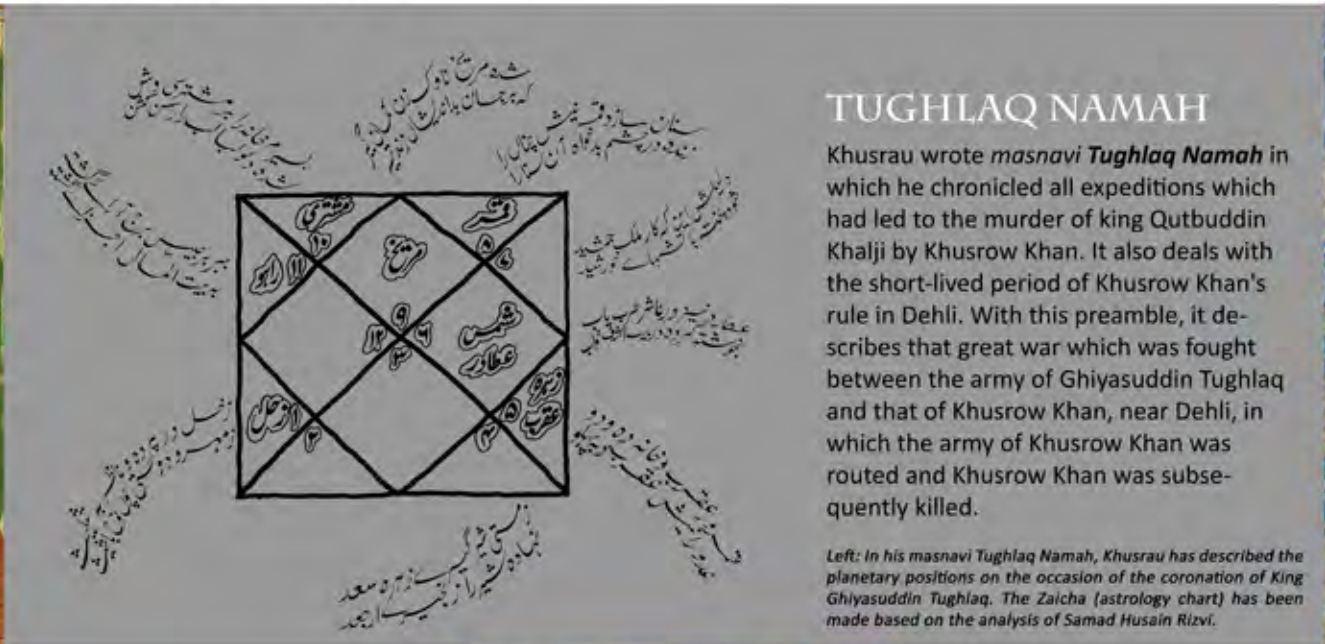
Khusrau spent most of his time in writing his *Khamisa* in imitation of *Khamisa-e-Nizami* during the reign of Alauddin Khalji. His *khamisa* (quintet) comprised ***Matla-ul-Anwar, Shirin wa Khusrau, Layla wa Majnun, Aina-i-Sikandari*** and ***Hasht Bihisht***. After he finished his *khamisa*, he tried his hand at writing a historical prose titled ***Khazain-ul-Futuh*** in which he chronicled all the conquests of Alauddin Khalji. Khusrau's *masnavi* ***Duwal Rani Khizr Khan***. This *masnavi* has for its story the love-affairs of Duwal Dei, the daughter of Karan Rai of Gujarat, with Khizr Khan.

"A school scene" from Nuh Sipihr
Folio 259b; Ms. Acc. No. W623.000522.300
Collection: Walters Art Museum, Baltimore



IN THE COURT OF GHIYASUDDIN TUGHLAQ

Khusrau wrote *qasidas* for Sultan Ghiyasuddin Tughlaq but was overlooked by the sultan due to strained relations between sultan and Hazrat Nizamuddin Auliya. Khusrau went to military expeditions with Ghiyasuddin Tughlaq which he has described in Tughlaq Namah.



TUGHLAQ NAMAH

Khusrau wrote *masnavi Tughlaq Namah* in which he chronicled all expeditions which had led to the murder of king Qutbuddin Khalji by Khusrow Khan. It also deals with the short-lived period of Khusrow Khan's rule in Delhi. With this preamble, it describes that great war which was fought between the army of Ghiyasuddin Tughlaq and that of Khusrow Khan, near Delhi, in which the army of Khusrow Khan was routed and Khusrow Khan was subsequently killed.

Left: In his *masnavi Tughlaq Namah*, Khusrau has described the planetary positions on the occasion of the coronation of King Ghiyasuddin Tughlaq. The *Zaicha* (astrology chart) has been made based on the analysis of Samad Husain Rizvi.

NUH SIPIHR

In Nuh Sipihr, Khusrau chronicled all the conquests and achievements that Sultan Qutbuddin Shah had made in the early years of his reign. Khusrau has presented many aspects of Indian culture, philosophy, sciences along with that of music and horoscopes of his son.

I'JAZ-I-KHUSRAVI

I'jaz-i-Khusravi means miracles performed by Khusrau and provides glimpses into the social life of Khusrau's times while being autobiographical at times.



GHURRAT-UL KAMAL

Ghurrat-ul-Kamal was also written around this time. It is the most comprehensive one in which he has expressed his dislike for pedagogic type of poetry, and also described a number of literary artifices.

BAQIYA NAQIYA

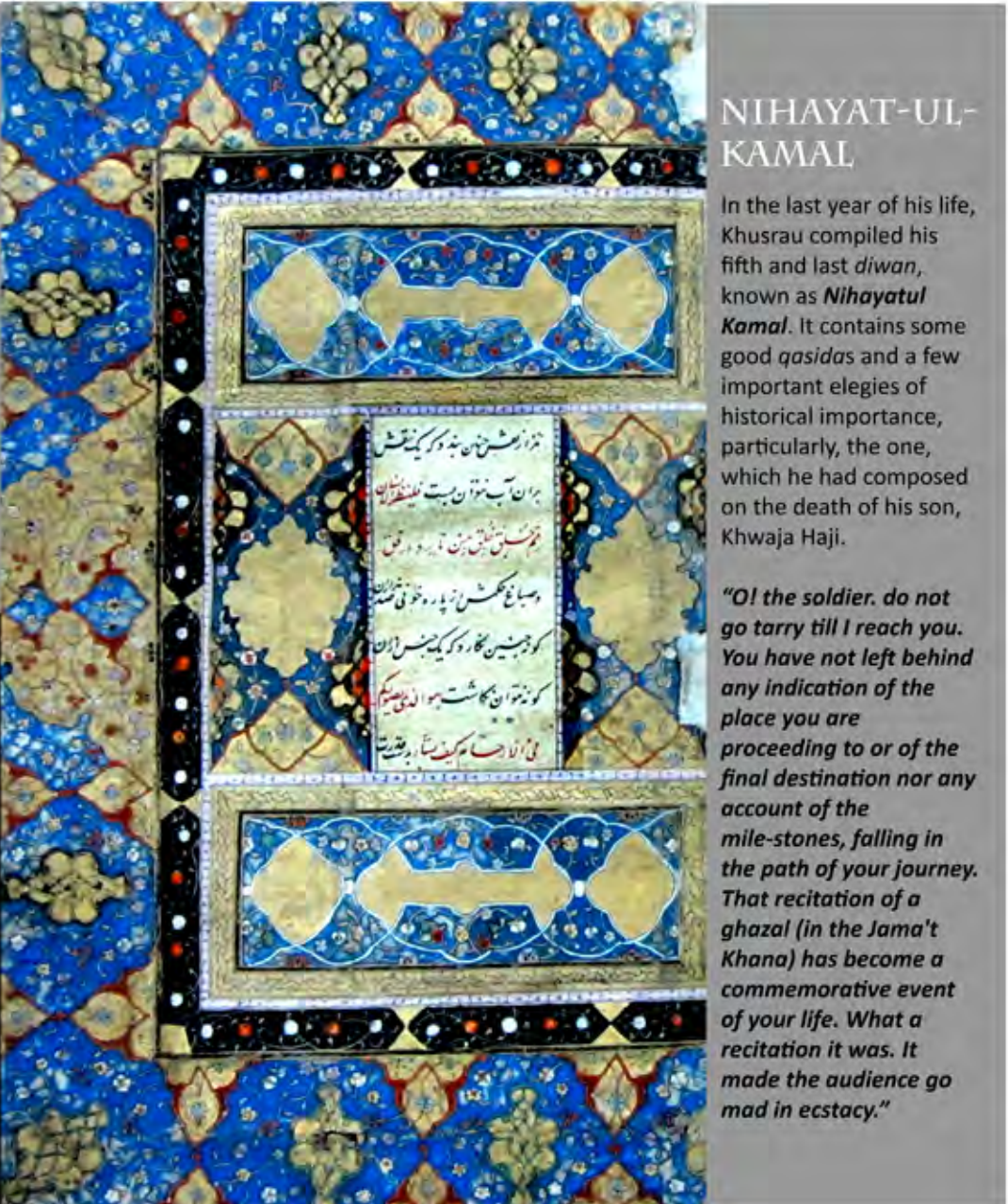
Baqiya Naqiya was completed after the death of Alauddin Khalji. There are a large number of *ghazals* in this *diwan* along with a few riddles.

"Muhammad Shah returns to his court in India"
Illustration from Nuh Sipihr
Folio 237b; Ms. Acc. No. W623.000478.300
Collection: Walters Art Museum, Baltimore

IN THE COURT OF SULTAN QUTBUDDIN MUBARAK SHAH KHALJI

Khusrau completed his *masnavi Nuh Sipihr*, in which he chronicled all the conquests and achievements, that Sultan Qutbuddin Shah had made in the early years of his reign. Khusrau completed his book on *insha* (letter) writing named *I'jaz-i-Khusravi*. His third *diwan Ghurrat-ul-Kamal* was also written around this time and his fourth *diwan Baqiya Naqiya* completed after death of Alauddin Khalji.

Illuminated folio from Diwan-i-Amir Khusrau
Folios 318; Ms. Acc. No. 334.125
Collection: Khuda Bhaksh Oriental Library, Patna



NIHAYAT-UL- KAMAL

In the last year of his life, Khusrau compiled his fifth and last *diwan*, known as *Nihayatul Kamal*. It contains some good *qasidas* and a few important elegies of historical importance, particularly, the one, which he had composed on the death of his son, Khwaja Haji.

"O! the soldier. do not go tarry till I reach you. You have not left behind any indication of the place you are proceeding to or of the final destination nor any account of the mile-stones, falling in the path of your journey. That recitation of a *ghazal* (in the Jama't Khana) has become a commemorative event of your life. What a recitation it was. It made the audience go mad in ecstasy."

IN THE COURT OF SULTAN MOHAMMAD

During the last seven months of his life, Khusrau was very closely associated with Sultan Mohammad, son of Ghiyasuddin Tughlaq. He composed two eulogies in his praise, and one of them was written in imitation of Anwari's.

AMIR KHUSRAU

A BIOGRAPHICAL NOTE

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.

His father was a slave from the Lachin tribe from where he got his name - Saifuddin Lachin. Later, under the service of Sultan Iltutmish (1211-36) as a police officer, he came to be known as Saifuddin Shamsi. He married the

daughter of 'Imad al Mulk, an Indian Muslim. Amir Khusrau, as we can see from his writings, was proud of being an Indian. He boasts in Nuh Sipihr that India is a paradise and it was here that Adam was banished to earth.

Amir Khusrau was seven when his father passed away. He then came to Delhi for higher education under the guardianship of his maternal grandfather. By this time Delhi had become the vibrant repository of the finest talent and work developed in the Persian speaking lands of the



Title page of Khusrau's diwan from the collection of Aligarh Muslim University Library, Aligarh

leading to the development of Persian language and literature. Though later he spent some years in his birthplace, Patiali, while serving in the military, he was very unhappy with it. By then he had adopted Delhi as his hometown, which had become a cradle of Persiante culture. At times, it almost seems from his writings that Delhi was his birthplace and not Patiali.

With Sultani as his pen name Khusrau started writing poetry early in his life. He received the name *Sultani* from Khwaja 'Izzuddin in front of whom he recited, when challenged, some couplets on unrelated words - hair, egg, arrow and melon!



Under the fostering care of his maternal grandfather, Khusrau 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 Khaljis in 1290 and the revolutionary changes during the time brought out the best in Khusrau as a writer. In service of the nobles and rulers, he travelled across the subcontinent as part of military campaigns and as required by his masters.

He met his spiritual mentor, Hazrat Nizamuddin Auliya, in his grandfather's house early

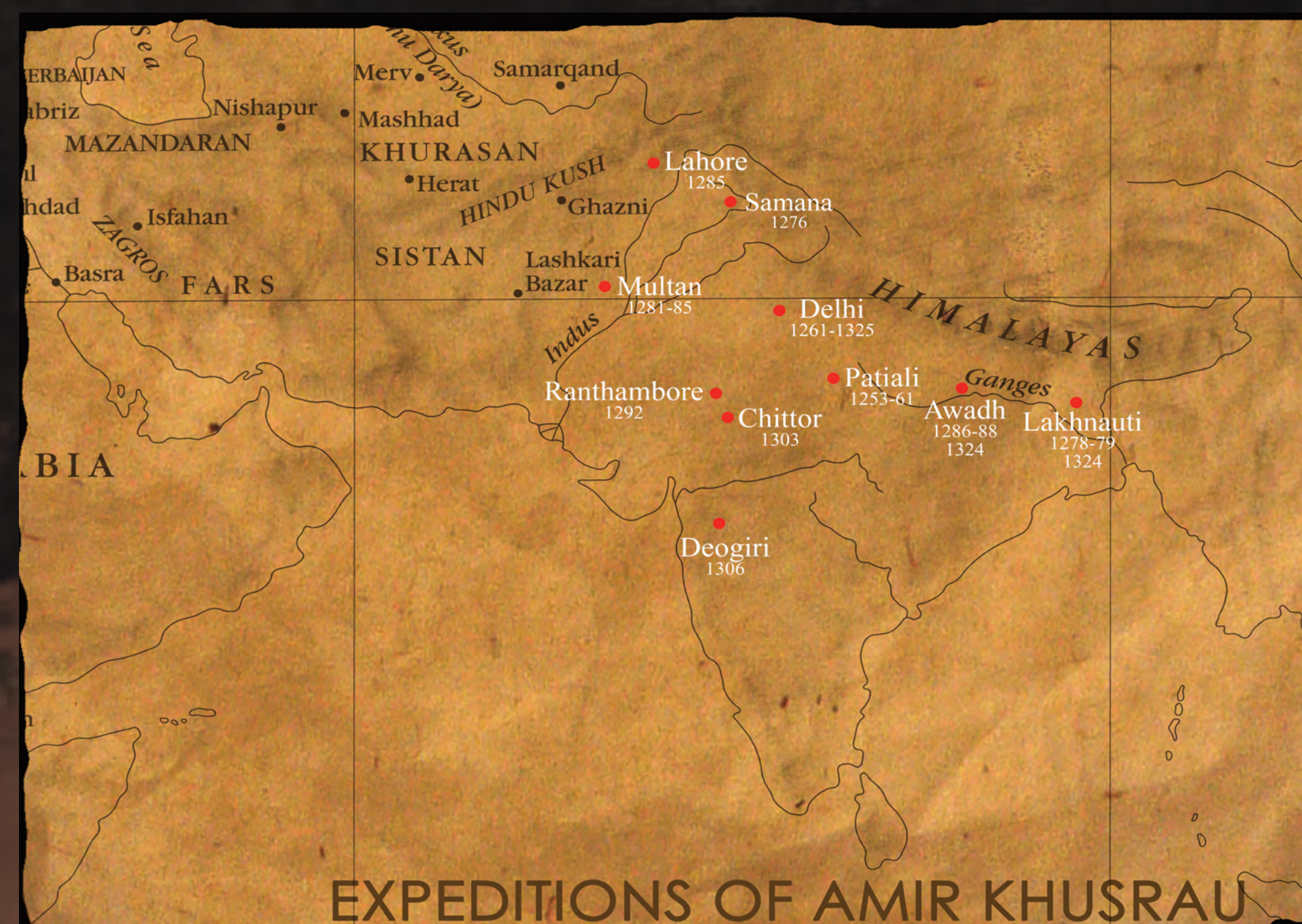


in his life. At the time, the young Sufi had moved to Delhi for his education. Later Khusrau became a disciple of Hazrat Nizamuddin Auliya who by now was the most

Hazrat Nizamuddin with Amir Khusrau from the collection of Victoria Memorial, Kolkata

revered person in Delhi. He had set up his *khanaqah* along the river Jamuna in Ghiyaspur, a settlement near the present day Hazrat Nizamuddin Basti. The friendship between the Shiekh and Khusrau grew and various accounts tell us that he was the most favourite disciple but Hazrat

Nizamuddin Auliya never made him his *khalifa* and Khusrau remained in the service of court till the end of his life. Amir Khusrau died six months after the death of his *pir*, in 1325. He lies enshrined a few feet away from the *rauza* of his Sufi Master in Hazrat Nizamuddin Basti, New Delhi.



LIFE & WORKS OF KHUSRAU

EXHIBITION OVERVIEW

The exhibition traces the life and works of Amir Khusrau Dehlvi (1253 - 1325) as they contribute to the making and continuity Indo-Islamic cultural heritage. Born as Ab'ul Hasan Yamin al-Din Khusrau in Patiali, in present day Uttar Pradesh, Amir Khusrau went on to create the largest and most versatile corpus of literature in the Persiante world of his time and of today.

His dynamic personality had many facets - he was a great scholar, an eminent poet, a celebrated

historian, a proved astrologer, a noted musician and a trusted statesman. Amir Khusrau studied and had an understanding of diverse knowledge (*'ilm*) - from science to religion - which formed the core of medieval scholarships and intellectual developments in the 13th century Muslim world - extending from Gibraltar to India. Though Amir Khusrau did not travel out of the region, the destruction of the Muslim world by Chengiz Khan brought the best of those regions to India with whom he interacted richly.

The exhibition will cite such interactions in the works of Khusrau and elaborate them in the context of India's medieval history and its rich cultural canvas which saw the merging of the world's two greatest civilizations.

It attempts to present the diverse and rich range of his work - which addresses the many facets of Indian history, culture, science and art as they continue to manifest till today.



It is laid out in six sections with illustrations from his manuscripts and visuals from contemporary sources.

In one section it presents his understanding of scientific thoughts in the field of astronomy and astrology with references to the manuscripts and to the scientific discoveries and knowledge within Islam.

As a disciple and beloved of Hazrat Nizamuddin Auliya, Amir Khusrau also lived in the realm of mysticism. In his works we find dedications to God, Prophet Mohammad, his *sheikh* Nizamuddin Auliya, and his patron sultans. The exhibition will explore his spiritual evocations along with his dedications to his sultans and patrons.

Life & Works of Khusrau at the National Archives is in continuation with Aalam Khusrau's event, **Jashn-e-Khusrau 2013** – a festival of music concerts, films, lectures, exhibitions, heritage walks, and poem recitals – celebrating the many legends, attributions, contributions and his beloved place (city of Dehli). The events were held simultaneously at Habitat Centre, Sunder Nursery, Chausath Khamba in Hazrat Nizamuddin Basti (15 February to 24 February, 2013). The exhibition is also a continuation of **The World of Amir Khusrau** exhibition at the National Museum (22 February to 24 March, 2013).



Far Left: An Illustration from 15th century Khamsa of Khusrau, Raza Library, Rampur
Left Top: 17th century Brass bowl with zodiac symbols.
Collection: National Museum, New Delhi
Above: Amir Khusrau in the court of the Sultan, Smithsonian Collection, Washington, DC.



JASHN-E-KHUSRAU 2013

PROJECT BACKGROUND

Jashn-e-Khusrau 2013 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.



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 Nizamuddin 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 (Aalam-e-Khusrau programme) exemplifies that effort.”

Far Left: Dargah Hazrat Nizamuddin during Khusrau's urs.
Top Center: Qawwali evening from Jashn-e-Khusrau, 2010
Above Left: Detail of the Tree of Life from MCD School, Hazrat Nizamuddin Basti. Above: Proposed facade along the (Suneri) Naala



AALAM-E-KHUSRAU PROJECTS

Jashn-e-Khusrau: Public events present Amir Khusrau's contributions and attributions in contemporary settings to provide a more comprehensive understanding of the multifaceted 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.

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* has produced 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 records oral histories and performed repertoires of Amir Khusrau from Uttar Pradesh, Punjab, Rajasthan, and Jammu & Kashmir. Compilations of selected recordings have been and 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 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 quest to acquire various aspects of the performed traditions of Amir Khusrau.

Numaish: (Multimedia Exhibition): The programme organizes exhibitions along with the Jashn events and 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, the various exhibitions illustrate an in-depth understanding of the man and his works.

Left Top: Jashn-e-Khusrau: A Collection book release event at Chaunsath Khamba, Hazrat Nizamuddin Basti, 2012.
Middle: Documentation of Ustad Aquil Ahmed Khan, Agra Gharana, from U.P. field research.
Bottom: The project archive and documentation collection.

Top: Research Fellowship documentation of Amir Khusrau's manuscripts from museums.
Middle: Project event exhibition at India International Centre, New Delhi, 2011.
Bottom: A Nashist session discussing the attributions of Khusrau as an inventor of Sitar.

