

THE WORLDOF AMIR KHUSEUM, NEW DELHI PRESENTS THE WORLDOF AMIR KHUSEUM, NEW DELHI PRESENTS



Khusrau gets a glimpse of Shirin bathing From **Amir Khusrau's Shirin o Khusrau** Acc. No. 48.6_7; Folio No. 37

Collection: National Museum, New Delhi

Related Event

Masnavi Recital & Qawwali Ustad Jameel Ahmad

Friday, 8 March - 6:30 PM Auditorium, National Museum Janpath, New Delhi

22 FEBRUARY TO 24 MARCH, 2013 10 AM TO 5 PM AT **AJANTA HALL***

For Inquiry: 011 2301 9272

For Further Information: www.nizamuddinrenewal.org www.facebook.com/NizamuddinRenewal

* Closed on Monday

Exhibition Developed in Conjunction with JASHN-E-KHUSRAU 2013 • In Collaboration with AGA KHAN TRUST FOR CULTURE

22 FEBRUARY TO 24 MARCH, 2013 THE WORLD OF AMIR KHUSRAU FROM THE COLLECTION OF NATIONAL MUSEUM

The World of Amir Khusrau displays the manuscripts of Amir Khusrau in the collection of National Museum. It presents the rich and diverse range of Amir Khusrau's work in the extended contexts of their contents - which address the many facets of Indian history, culture, science and art. The exhibition, besides showcasing the manuscripts for the first time, provides a more comprehensive



By the time of Amir Khusrau, Delhi had become the centre of the Persianate society spreading from Anatolia, present day Turkey, to India. The cross influence generated a rich canvas of intellectual, cultural, and artistic exchanges and appropriations.





THE EXHIBITION PRESENTED BY NATIONAL MUSEUM, NEW DELHI IN COLLABORATION WITH AGA KHAN TRUST FOR CULTURE Exhibition Developed in Conjunction with JASHN-E-KHUSRAU 2013

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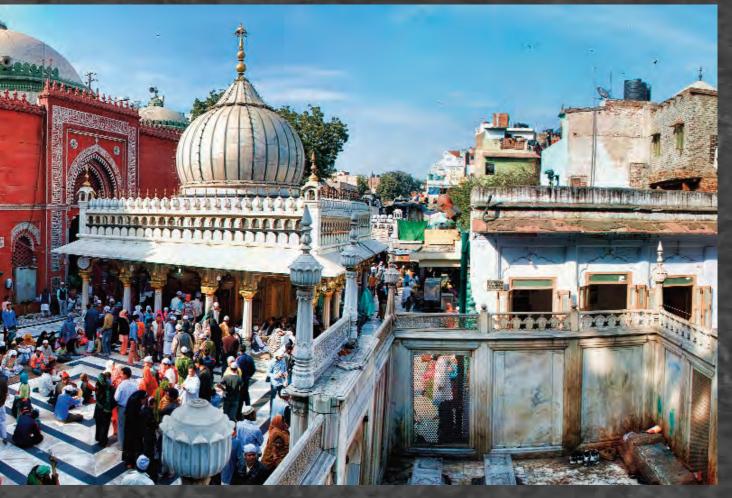
* Closed on Monday

mir Khusrau in the Dargah Complex of Hazrat Nizamuddin Auliya when ues to be venerated as a mystic and a beloved of the Sufi saint. An ontinue to be sund in sama' aatherinas every T

understanding of the world of Amir Khusrau; mediaeval era; and their continuity into the present day India. The World of Amir Khusrau elaborates the foundation of a vital chord of our heritage, history, and culture which has produced an amazing range of works of arts - from architecture to music.

The exhibition puts together the multi-faceted contributions of Khusrau in contemporary context with a diverse array of related objects and visuals from the collection of National

Museum and contemporary sources. In all, it the beginnings of the arts and culture of the displays seven original manuscripts of Amir Khusra – l'jaz-e-Khusrawi, Qiran-us-Sa'dain and five illustrtated manuscripts of the Khamsa (Quintet) of Amir Khusrau. One of the Khamsa's includes the Khamsa of Nizami Ganjavi in response to which Amir Khusrau wrote his quintet - MATLA-UL-ANWAR, SHIRIN-O-KHUSRAU, MAJNUN-O-LAYLA, AINA-E- SIKANDARI, and HASHT-BIHISHT. The Introductory Panels present the Life and Works of Amir Khusrau as recorded by his contemporary and later historians.



Sponsored by FORD FOUNDATION



Khusrau passing through Arman as a hunter, lead by his faithful associate Shapur, gets a glimpse of Shirin, the niece of the Queen of Arman. Manuscript: Amir Khusrau's Shirin-o-Khusrau National Museum, New Delhi - Manuscript No. 48.6_7. Folio No. 37

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 music and contemporary classical 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.

JASHN-E-KHUSRAU2013 PROJECT BACKGROUND

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, enhancement and public space 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

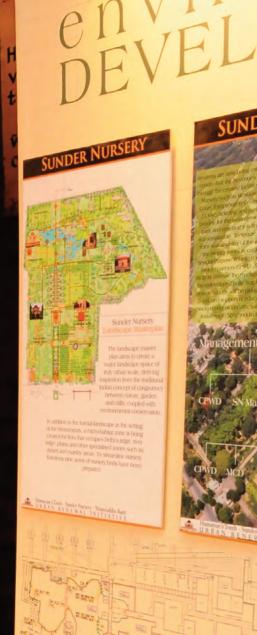
Conceptual diagram of Hazrat Nizamuddin Basti street improvement scheme - Musaffir Khana Street.





outreach summarized the project, 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 (Aalam-e-Khusrau world this programme) exemplifies that effort."

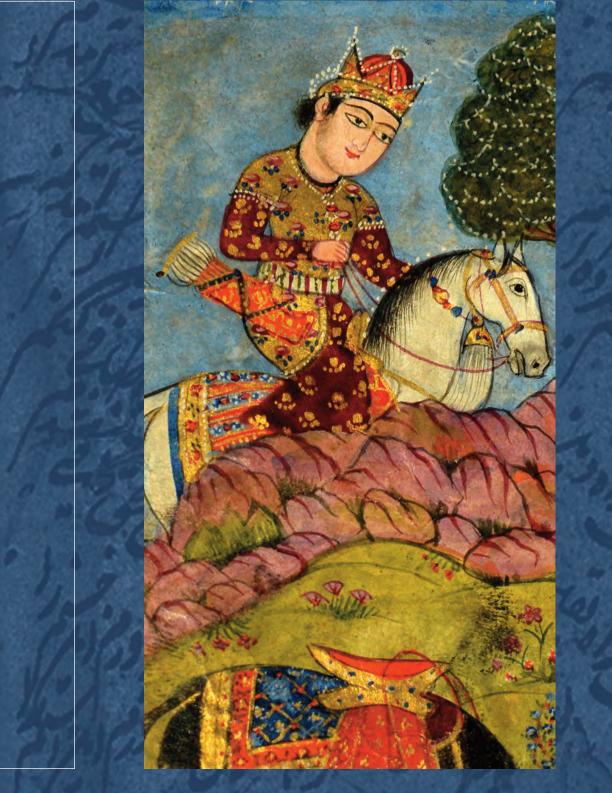
Far Left: Creating cultural space within the Basti to develop urban interaction with the city. View of Jashn-e-Khusrau: A Collection book release event at Chaunsath Khamba, a 17th century Mughal monument in Hazrat Nizamuddin Basti Above: Photograph of an exhibition at Urs Mahal, Hazrat Nizamuddin Basti, displaying the various components of the Hazrat Nizamuddin Basti Urban Renewal Initiative pioneered by Aga Khan Trust for Culture.



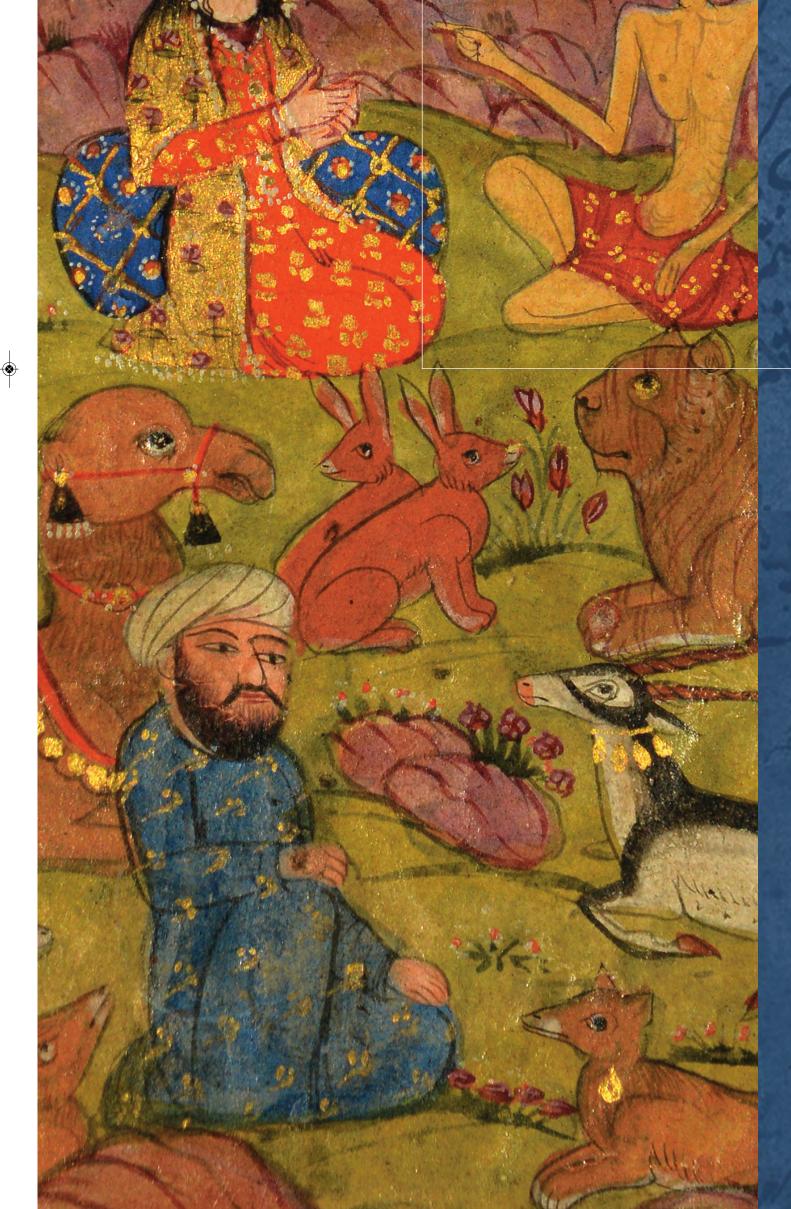


KHAMSA

The 12th century Persian poet, Nizami Ganjavi's *Khamsa* (Arabic/ Persian, lit. "five") influenced many artists and poets - Amir Khusrau Dehlvi was one of them. Amir Khusrau set out to write his



Makhzan-ul-Asrar, Khusrau-o-Shirin, Layla-o-Majnun, Sikandar-Nama and Haft-Paykar.) While Nizami's work was exquisitely carfted with beautiful language and subtle thoughts over many years, Amir Khusrau's Khamsa was completed within three years - in fast paced lighthearted narrative, wordplay and double meaning phrases and words. He himself writes in Ainai-Sikandari that Ganjavi has - carefully poured out all the clear wine and left only the dregs for all after him - but Amir Khusrau was able to make his stories richer and different with variants where he was able to artistically induce Indian imageries, mataphors, and cultural and philosophical contexts of his own time and place. 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 spiritual master, Hazrat Nizamuddin Auliya. Amir Khusrau Dehlvi, through his Khamsa, established himself as one of the greatest poet and storyteller in the Persianate landscape of then and now. It has been lavishly illustrated in the karkhanas of Sultans



Folio 297, Nizami-i-Khusrau Khamsa, Manuscript 48.6_13 Early AH 11th Century (17th AD) Language: Persian; Script: Nastaliq; Paper size: 17.5 X 10.3 cm

own Khamsa (c. 1298-1301AD) in Delhi with a preface (Matla-un-Anwar) that said *his poetry will rock the grave of Nizami* - and it did. Among many, including the Ottomans and the Timurids, his Khamsa was preferred over Nizami's.

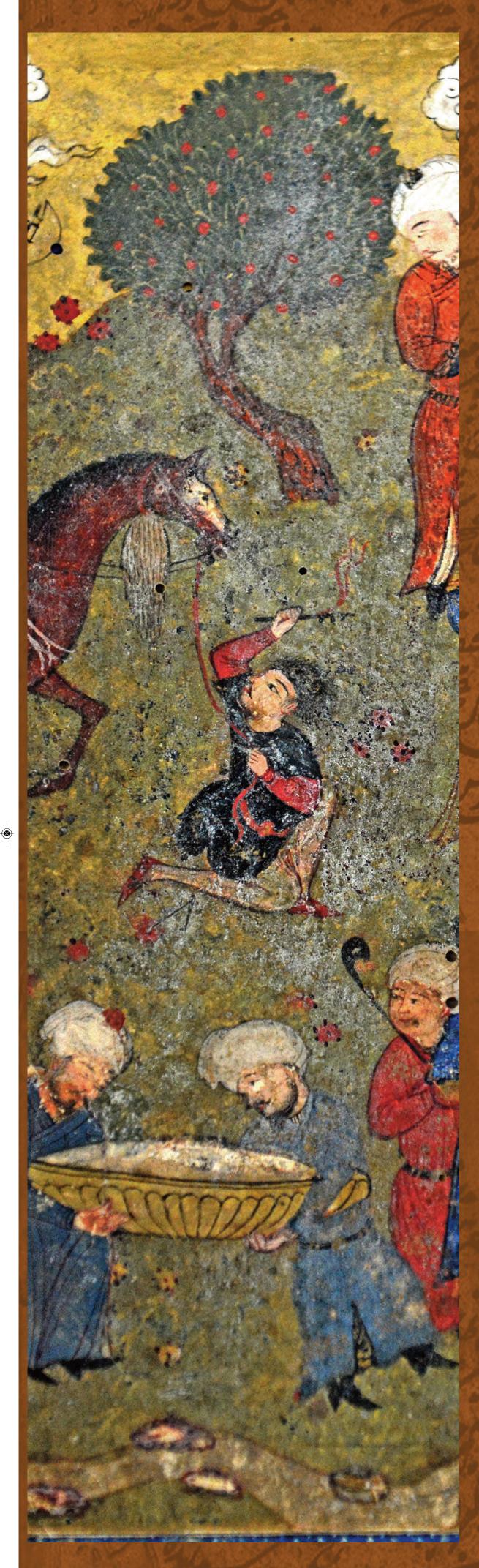
Amir Khusrau's Khamsa contains the five versified narratives in line with Nizami's work. To distinguish his work he titled them - Matla-ul-Anwar, Shirin-

o-Khusrau, Majnun-o-Layla, Aina-e-Sikandari, and Hasht-Bihisht. (Nizami's onwards - from the Timurids, the Khamsa components were titled - Ottoman to the Mughals.

Details from the Nizami-i-Khusrau Khamsa, Folio 2, Manuscript 48.6_13 - illustrating Layla visiting Majnun in the wilderness.

Insert: Detail from the Nizami-i-Khusrau Khamsa,Folio 2, Manuscript 48.6_13 - illustration showing Khusrau watching Shirin bathing.

HASHT-BIHISHT



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

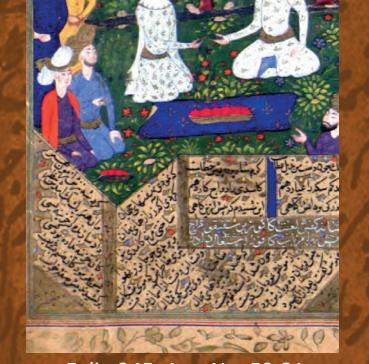












Illustrations from Hasht-Bihisht. Top: Khamsa Amir Khusrau, Folio 245, Acc. No. 52.81. Top Right: Nizami-i-Khusrau Khamsa, Folio 441, Acc. No. 48.6/13. Both from the collection of National Museum, New Delhi.

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.

Details from the title folio of Khamsa Amir Khusrau 901 AH (1495 AD); Folio 4, Ms. Acc. No. 52.81 Language: Persian; Script: Nastaliq Paper Size: 26.6 X 16 cm Collection: National Museum, New Delhi

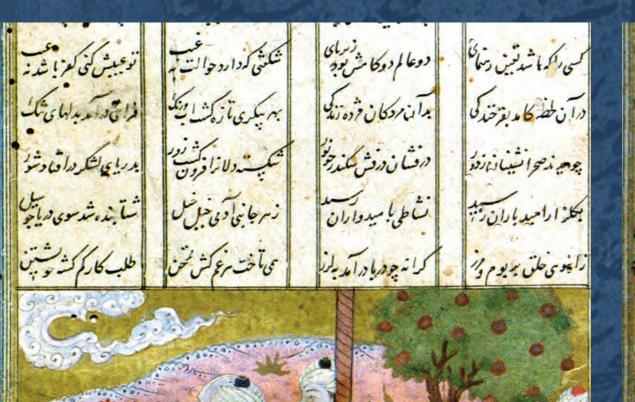
Far Right: Illustration of a hunting scene from the poem Hasht-Bihisht.

Top: Illustration of the celebration after hunting from the poem Hasht-Bihisht. Display Case: Khamsa Amir Khusrau Title Folio -From the poem Hasht-Bihisht showing a hunting scene (on the right) and the celebration after it (on the left).

Khamsa Amir Khusrau 901 AH (1495 AD); Folio 4, Ms. Acc. No. 52.81 Language: Persian; Script: Nastaliq Paper Size: 26.6 X 16 cm Collection: National Museum, New Delhi A REAL PROPERTY AND A REAL

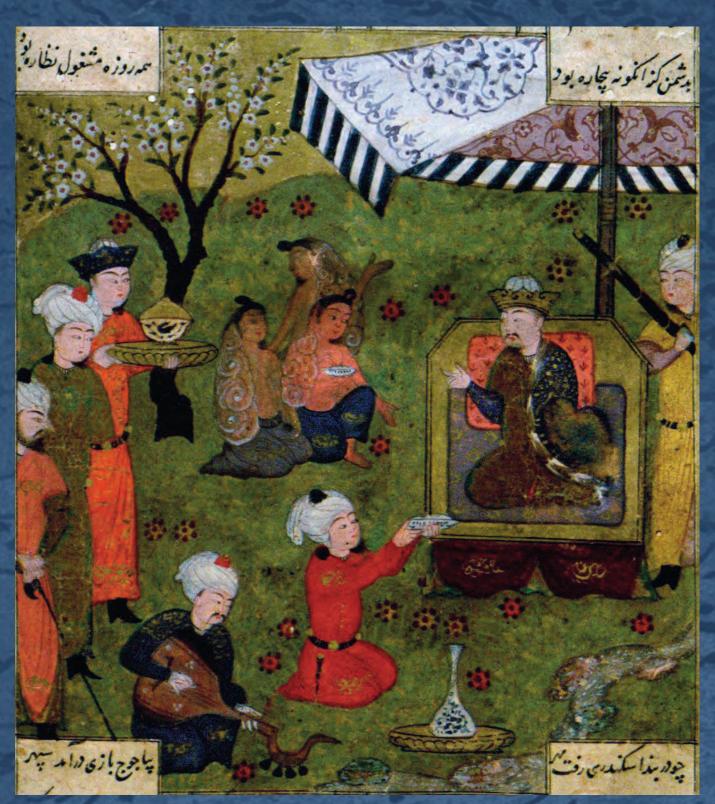
AINA-E-SIKANDARI

Aina-e-Sikandari is the fourth masnavi of the Khamsa and is mainly about Alexander - his battles, victories, inventions of his time, interaction with the great Greek philosophers and his journey with Khwaja Khizr across the











Sikandar (Alexander) travelling in a boat with his companions with everyone watching him - even the fish come up to see him.

> Khamsa Amir Khusrau 901 AH (1495 AD) Language Persian; Script: Nastaliq Paper Size 26.6 x 16 cm Folio 69, Ms. Acc. No. 52.81 Collection: National Museum







ocean. 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

After quenching his thirst with wine, Sikandar (Alexander) goes to bed

Illustration from Khusrau's Aina-e-Sikandari, Nizami-i-Khusrau Khamsa Early 11th Century AH (17th century AD) Language: Persian; Script: Naskh Paper Size 17.5 x 10.3 cm Folio 473, Ms. Acc. No. 48.6/13 Collection: National Museum

From the poem Aina-i-Sikandari: the painting is of Sikandar (Alexander) at a full night party with wine and the musician playing the Chang.

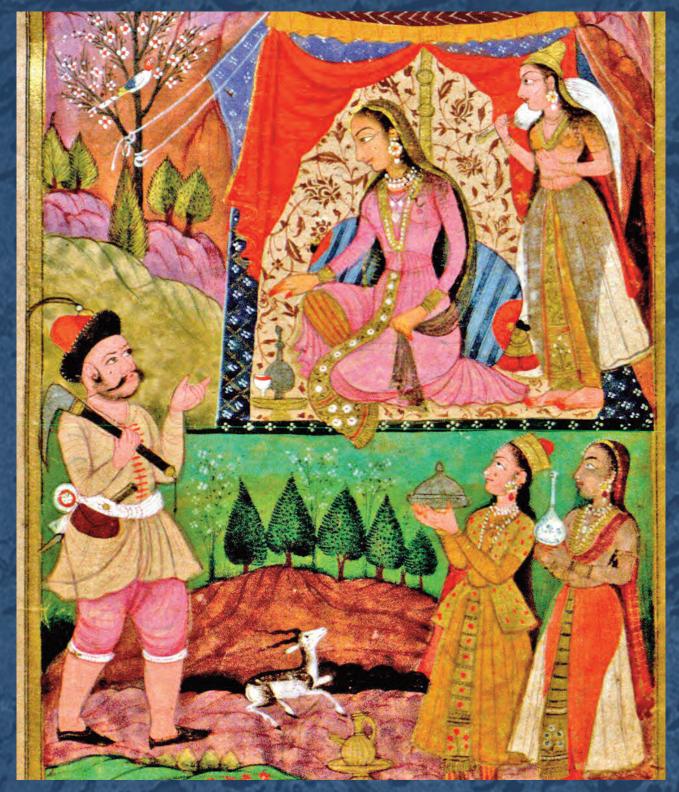
"All night the king held the wine in his hand And the Chang produced intoxicating sound, All night the king strew his treasure around, And the stimulating music turned blood into wine"

Khamsa Amir Khusrau Early 11th Century AH (17th century AD) Language: Persian; Script: Nastaliq Paper Size 26.6 x 16 cm Folio 41, Ms. Acc. No. 52.81 Collection: National Museum

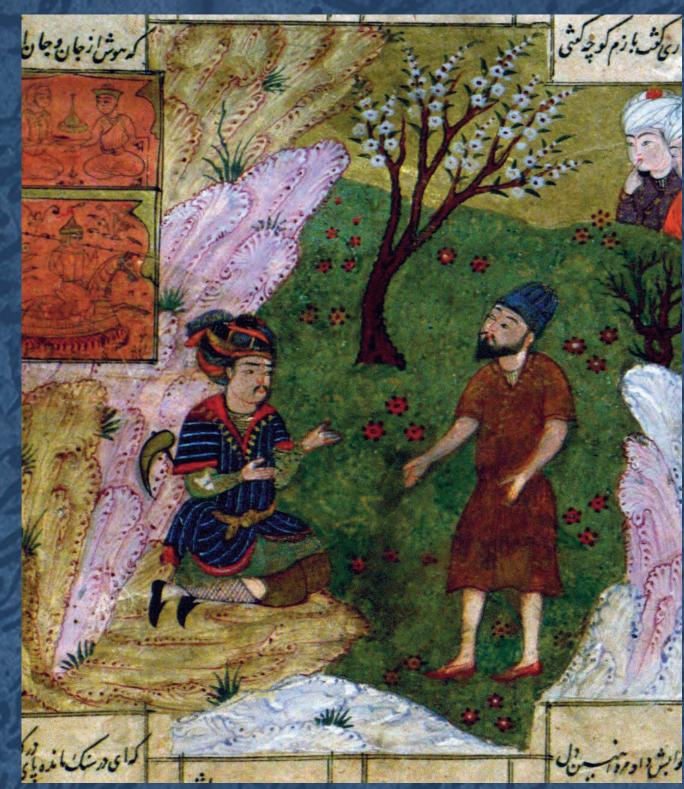
Alexander's conquest of Persia and the death

of Darius.



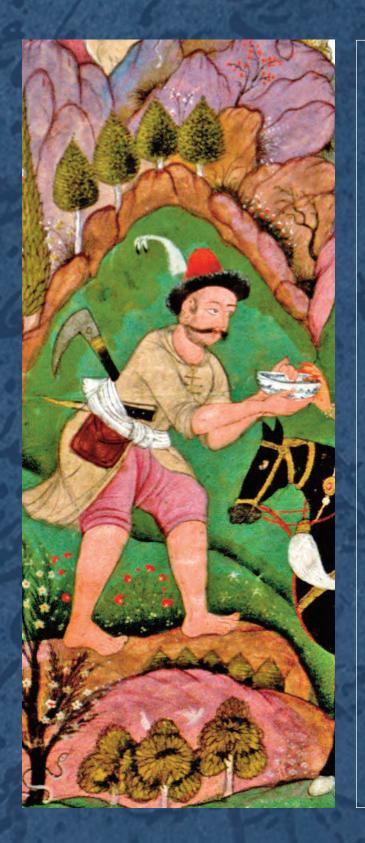


Prince Khusrau Parvez, son of After some time, Khusrau takes leave Harmuzd, ascends the throne after his and goes to meet Qaisar, Emperor of father's murder. In his travels, he is Rome who marries his daughter accompanied by his faithful associate Maryam to him and declares him his Shapur, who, in order to entertain heir apparent. With the military help him, shows Khusrau a portrait of and treasures given to him by his Shirin, the niece of Queen Muhin father-in-law, Khusrau attacks Behram Bano, the ruler of Arman. Seeing that Choubin outside the city of Madain Khusrau gets captivated by her, defeating him convincingly and Shapur advises him to take the route becomes the ruler of Madain. of Arman as a hunter. By chance, However, his constant longing for Shirin also comes to the hunting Shirin pains Queen Maryam and the ground and reaches the place where grief kills her. After her death, Khusrau Khusrau had camped. She plays host decides to travel and find Shirin. to him and Queen Muhin Bano hosts Shapur tries hard to dissuade Khusrau a banquet in his honour. Being drunk, not to go after Shirin praising the Khusrau makes advances towards beauty of Princess Shakarmalka of Shirin but she does not yield to him.



Isfahan. In Isfahan, Khusrau marries Shakarmalka the news of which makes

Illustrations from Shirin o Khusrau. From left: Farhad comes to visit Shirin in her camp; Prince Khusrau out of jealousy sends a false message to Farhad of Shirin's death; details of the folio in the display case - After hearing about Farhad's unselfish love for her, she comes to visit him; On hearing about the death of Shirin, Farhad kills himself -Shirin and her maidens mourn Farhad's death.



to reward him with a meeting again.

When Khusrau gets news of this entire Khusrau and Shirin are betrothed. A episode, he becomes jealous of few years later, the crown Prince Farhad. He leaves from Isfahan and Shiroya kills Khusrau and seizes the meets Farhad in disguise advising him throne. Hearing this, Shirin comes to to give up thinking about Shirin, but in Khusrau's bedside and kills herself vain. He then conspires to send news with a dagger and both of them are to Farhad that Shirin was no more. No buried in the same grave. sooner than hearing this, he commits suicide by falling from the mountain. Farhad's death causes severe grief to

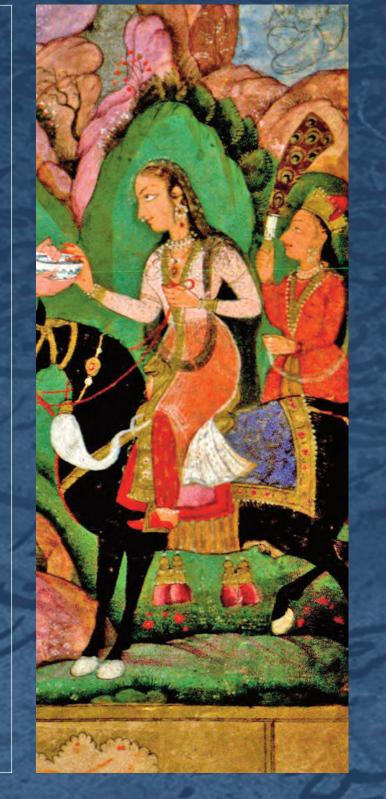
Shirin jealous and she starts to pass Shirin and she has him buried her time hunting the game. Once, she resolving to take revenge from Queen goes to a mountain and meets Farhad, Shakarmalka. She sends an old lady to a hill digger who falls in love with her deceive Shakarmalka and poison her at first sight. Shirin asks him to to death. Now, both Khusrau and construct a canal of milk so that she Shirin repent their respective sins. may get fresh milk easily and promises They meet each other and, after some time, agree to live together. During a banquet the two of them host,

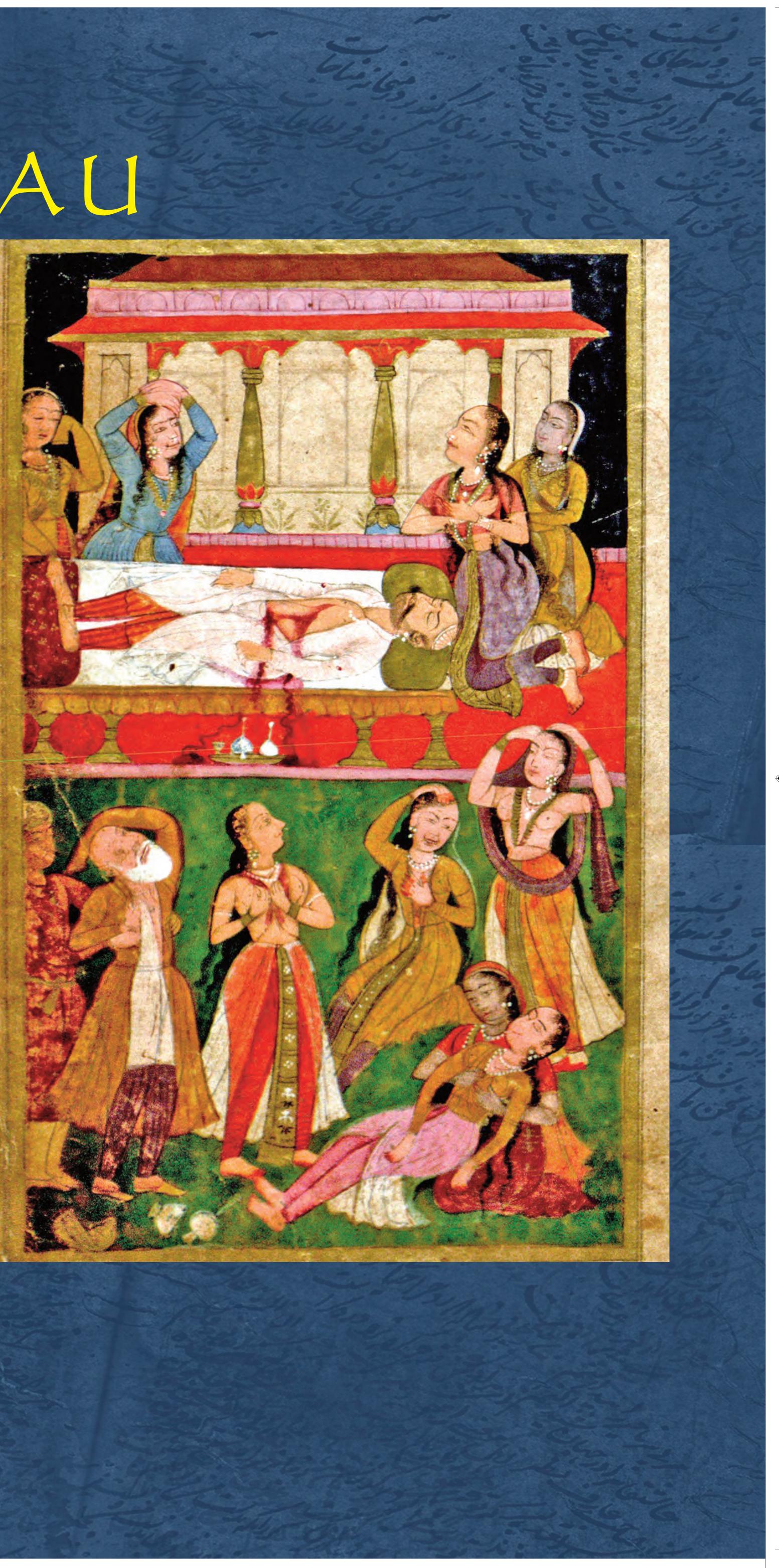
Except the second from left, all folios are from manuscript Shirin o Khusrau Dated: 1125 AH (1713 AD) Language: Persian; Script: Nastaliq; Paper Size: 21 x 12 cm Folios from left 139, 154 (in the display case), and 246 Ms. Acc. No. 48.6/2; Collection: National Museum, New Delhi The folio second from left is from:

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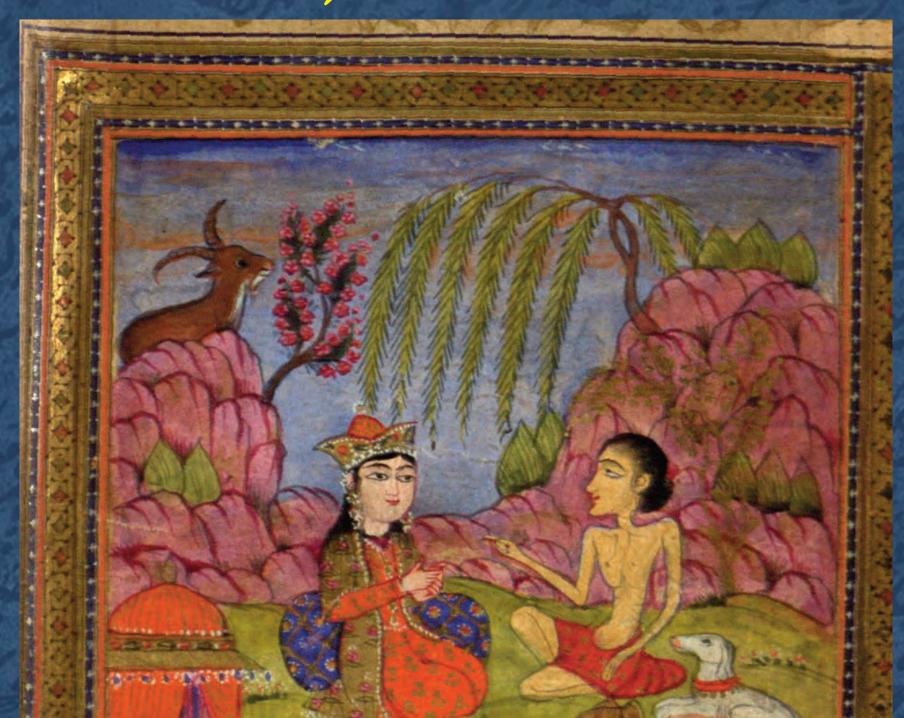
Khamsa Amir Khusrau 901 AH (1495 AD) Language: Persian; Script: Nastaliq *Paper Size: 26.6 x 16 cm* Folio 146, Ms. Acc. No. 52.81 Collection: National Museum, New Delhi

SHIRIN O KHUSRAU THESTORY





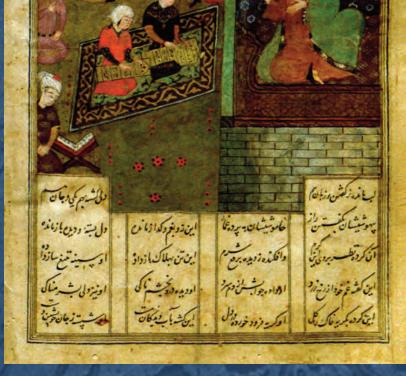
MAJNUN-0-LAYLA



The story is based on the classic Arabic romance of Qais & Layla. Both herd their animals outside the town as children and fall in love with each other. When the world







A teacher telling the story of Layla-Majnun to his students.

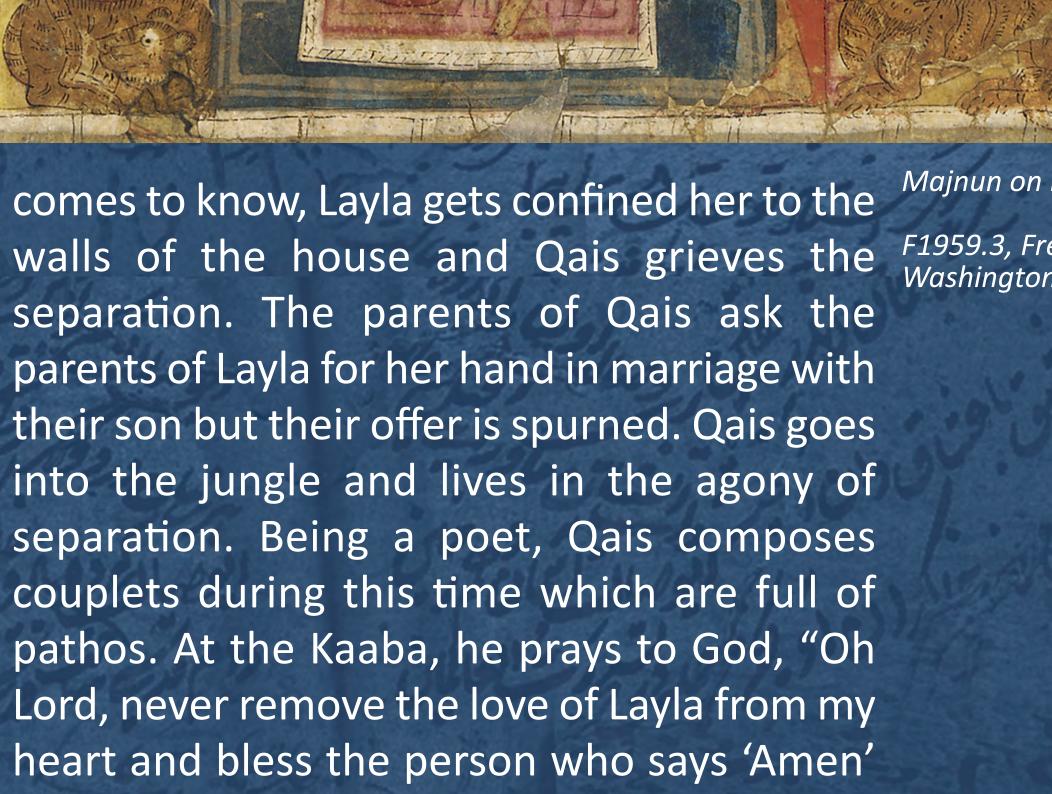
Khamsa Amir Khusrau 901 AH (1495 AD) Language: Persian; Script: Nastaliq Paper Size: 26.6 x 16 cm Folio 182, Ms. Acc. No. 52.81 Collection: National Museum

Layla visits Majnun in the wilderness.

Illustration from Khusrau's poem Majnun-o-Layla Nizami-i-Khusrau Khamsa Early 11th Century AH (17th century AD) Language: Persian; Script: Nastaliq Paper Size: 17.5 x 10.3 cm Folio 2, Ms. Acc. No. 48.6/13 Collection: National Museum



Layla-Majnun tale comes from Arabia in which Qais Amri is the hero who creates 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* of Nizami Ganjavi and Amir Khusrau is concerned, Khusrau's verses have greater effect on the senses because of their



having heard my prayer." In the meantime.

Layla, married to another man, passes away

in anguish and Majnun follows her to the

Majnun on Layla's grave.

F1959.3, Freer Gallery of Art Washington, D.C.

sensitivity and heightened aesthetics.

grave soon after.







MATLA-UL-ANWAR

MATLA-UL-ANWAR 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. As

Display Case: Title folio of Amir (husrau's Matla-ul-Anwa Language: Persian; Script: Nastaliq Paper Size: 27.6 X 16.6 cm Folio 5, Ms. Acc. No. 67.50 Collection: National Museum, New Delhi

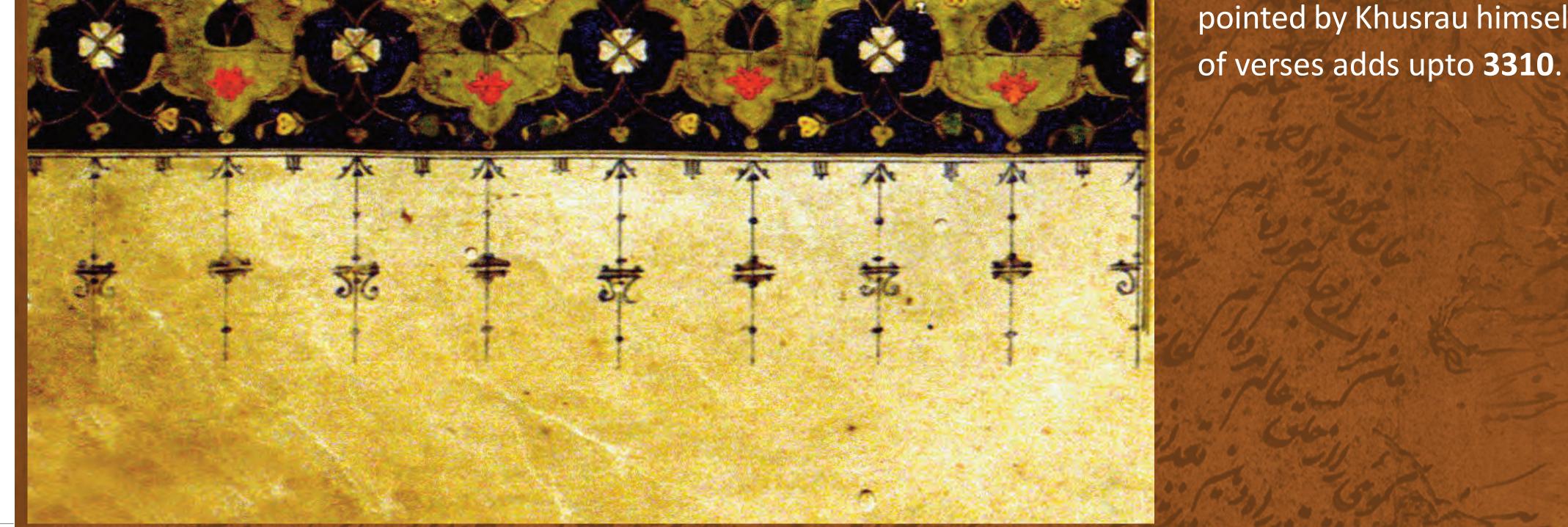
Far Left: Detail of the title folio of Khusrau's poem Matla-ul-Anwar

Khamsa Amir Khusrau 901 AH (1495 AD) Language: Persian; Script: Nastaliq Paper Size: 26.6 X 16 cm Folio 5, Ms. Acc. No. 52.81 Collection: National Museum, New Delhi

Left: The Prophet Khizr paying a visit to a pious man. The illustration is from Khusrau's poem Matla-ul-Anwar. W622 000047 300

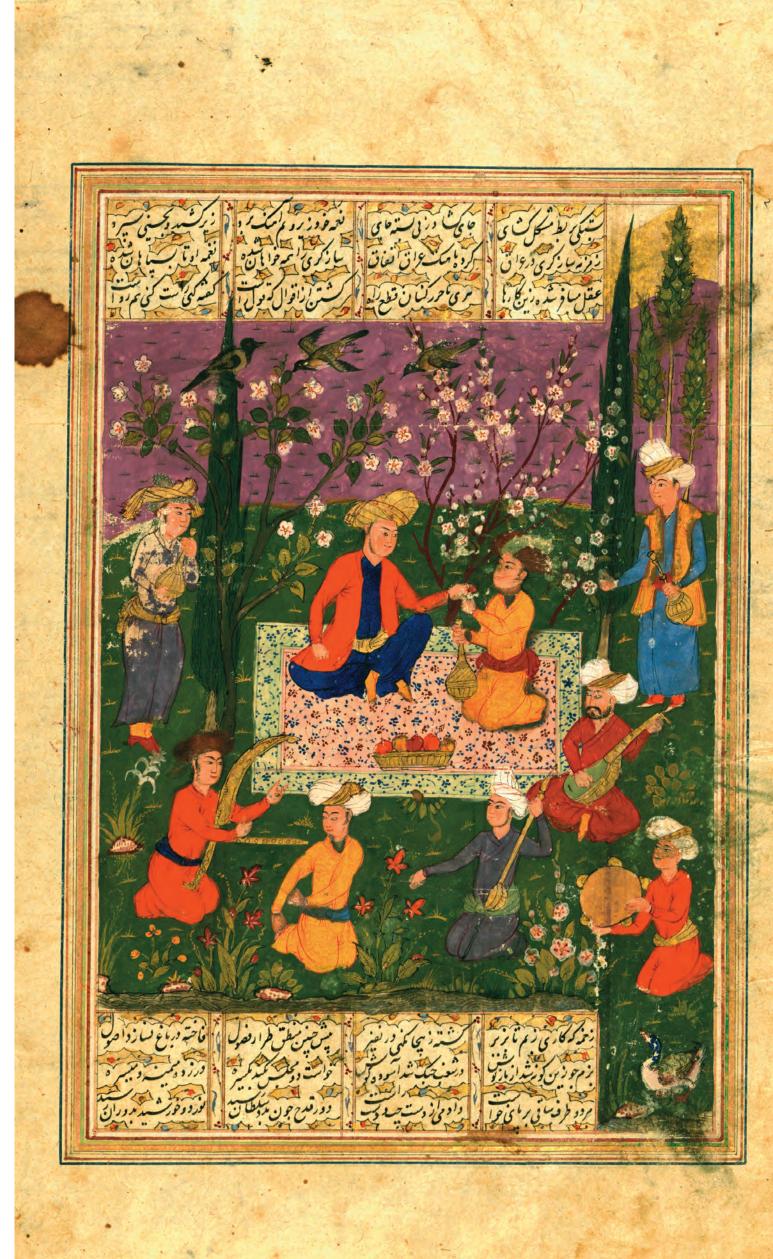
Walter Arts Museum, Baltimore

Top: The king, while hunting, accidentally killed a youth, offers the boy's mother his life or a platter of gold. Illustration from Khusrau's poem Matlaul-Anwar



pointed by Khusrau himself, the total number

W623_000059_300 Walter Arts Museum, Baltimore



Sultan Mu'izz al-Dīn reconciled with his father, Naīr al-Dīn Bughrā Khān.

Courtesy: Walters Art Museum Ms. W623_539; Folio: 212b

کرسی او قرد فلک چین Lion's heart, الا عفرب دم دا-Mars away it went 1000

As Lion broke Mercury's back Virget back, Virgo tied her waist in mourning, Mars held Libra in their hands, equivalent in

- Jupiter also unaware of Sagittarius empty and Mercury in another place

> Capricorn under shepherd ship of Saturn, went down like leather haa in water, It was left alone unguarded at night, now just so that to fetch

Strangely, Saturn got entrapped by fishes, Who made its place in the heart of Pisces

Poem from Amir Khusrau's Qiran-us-Sa'dain describing the positions of the planets at the time of the aupicious meeting between the father and the son.

Page 167 - 168. Qiran-us-Sa'dain, Institute Press Aligarh, 1918 AD

QIRAN - US - SA'DAIN THE MEETING OF TWO STARS

Qiran-us-Sadain is Khusrau's first long poem in the form of a historical Masnavi, based on the reconciliation meeting of Sultan Kaiqubad of Delhi and his father Sultan Bughra Khan of Bengal on the banks of the river Saryu.

The title Qiran-us-Sadain actually singing girls, musical instruments, means the meeting of two stars. gifts exchanged between Bughrā Khusrau being an eye witness was Khān and Kaiqobād, elaborate commissioned by Sultan Kaiqobad dishes on the royal table and the to capture this historical episode.

Qiran-us-Sadain occupies a unique of the creation. From textiles and position in the landscape of Persian the beautiful autumn season of literature. Through it, Khusrau Delhi to the reference of 'paan' in adopted a unique way of historical various modes and similes. Qiranwriting through verse in which he us-Sadain is a rich description of the included social and cultural life societal and cultural tapestry. persisting during that time.

Qiran-us-Sadain also establishes The components of Qiran-us-Sadain Khusrau as a knowledgeable are brilliant aesthetically and astrologer with his references of historically. The planets and the heavenly bodies at important description of Delhi, punishment of various places. the Mongols, triumphal arches,

Their plaited hair tied together, to this Taurus turned dignified

At a descending node, fallen from Aries' back, moon was covered with Gemini lit from its two faces, away from its door were eyes of the planet

Sun sat in Cancer in its fifth house Mercury in Leo, like arrow by a king in a

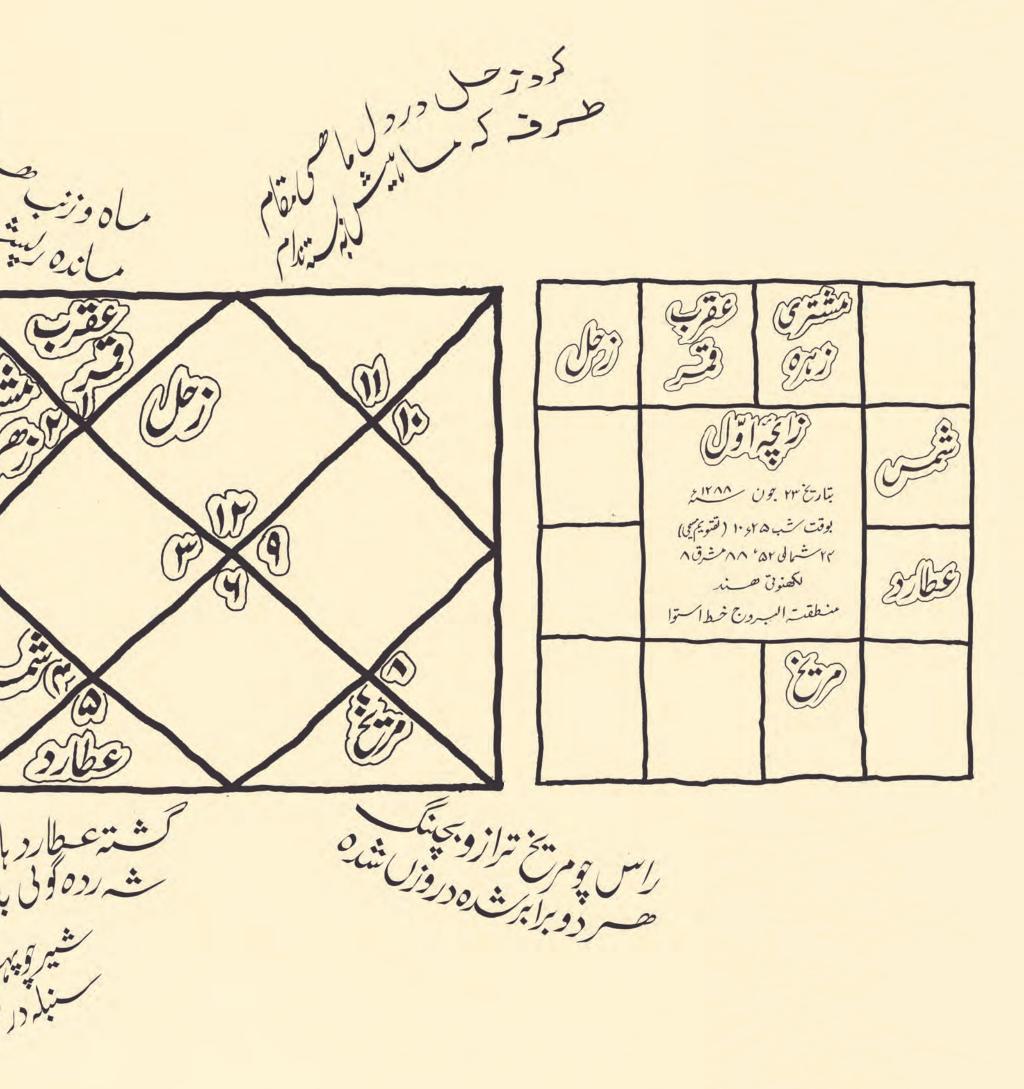
> The stingy Scorpio proved heart-some From its own planet

different kinds of boats used, are some of the illustrious components

Khusrau's poetic creations with astrologer from Pakistan is credited strong astrological elements establish for translating Khusrau's work on his knowledge and prowess in the astrology. Khusrau's prediction and field of astrology. He has artistically his use of astrological beliefs have introduced astrological principles, been found to be completely terms, allusions, beliefs, traditions accurate and up to date with even and even complete horoscopes in his present day astrology. In **Qiran-us**poetry. He can easily be credited for **Sadain**, Khusrau has defined the inventing this new genre of poetry, positions of the stars at the time of through use of horoscopes, as no the meeting between Kaiqubad and other Persian poet endeavored to his father Sultan Bughra Khan near describe complete horoscopes Laknauti in Bengal. through poetry. Hundreds of years later, Ghalib adopted this same style Reading from the poem (far left), Mr. of poetry.

مين منظرافت ب

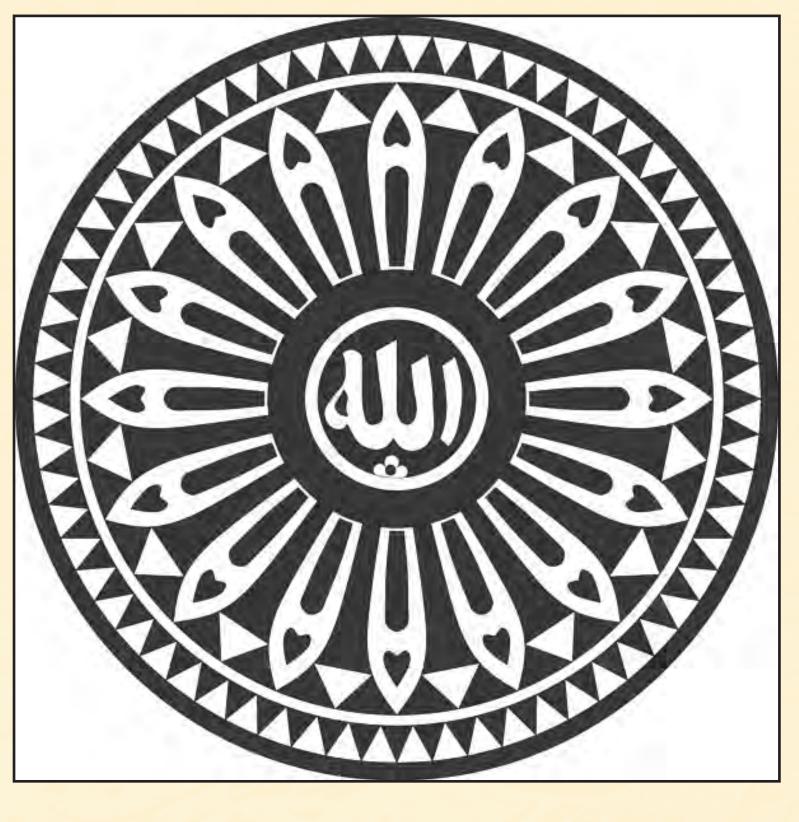
and stars to decorate scenes. In some Khusrau and analysed by Mr. Rizvi. through astrological symbolisms as figures of speech.



Amir Khusrau was a astrologer too. Saiyid Samad Husain Rizvi, noted

Rizvi has recreated exact time, day, date, and the year of the moment. Khusrau has used astrological The charts above present the elements in his poetry describing horoscope and the positions of the horoscopes, through use of planets, planetary bodies as narrated by Amir

NM 5B 2/21/2013 5:15 PM Page 1





Left: The sheet metalwork door from the gate leading to the baoli (stepwell) of Dargah Nizamuddin Auliaya. The calligraphy tughra in the door panels evoke 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 I-Lāh, Muhammadun rasūlu I-Lāh)

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

Above: Emblem from 17th century Bara Batashahwala tomb, near Humayun's tomb.

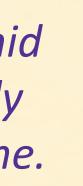
QIRAN-US-SAIDAIN IN THE PRAISE...

I thank the help of the Divine The Lord of the Universe With which I write with Tawhid Qiran-us-Sa'dain, auspiciously Exalted the planets of the time. I begin in praise of God So it is composed With the blessing of his name. He was present when the existence came into being He was in existence Even before Eternity. Even before reflections of men... The reflections of men Of intellect is His dust... His knowledge remained hidden... None can find a way to His reality

Thus, He came upon it Only by His guidance Thus, to Him is all compliance He revealed from time to time Finally through Quran To the Prophet Muhammad Sallallaho Alaihai wa Sallum

My (Khusrau) existence In the scale of intellect is little Whatever I have Is like my perishable existence...

He is One. None can recognize The Absolute Entity except One Whose Entity is Original and Real He is, He was, He will be Everything else gets destroyed. He is alive and Eternal He was in the beginning None was before Him...





When the night of His loftiness gave light to the sky, It was equivalent to the light of thousands nights

The eyes of the angels had begun to adorn That night with a deep longing... A messenger from God came at mid-night, From far it brought with its light the Buraq Through all constellations passed the Buraq, But no eye could ever become familiar with that... The lines of the angels moving, All at His stirrup in regal stars The 'give way' voice emanated from the sky, The light stemming from God like a torch Four angels fastening saddle upon their backs... Seven heavens forming a circle around. He first came upon the heavens of the moon The split of which became right Moving from there to Mercury The Buraq reposed and found its strength When Venus had warmth that very morning It also gave warmth to the sun's rays Sun saw the river of light, To raise the daylight of the cypres Ascending upon the fixed stars, It filled constellations with the moons and suns When the Lord passed the heavens' chair, The throne itself moved before the chair With His moving further, The wings of Jibra'il shivered even more A place vexed with the cardinal points, Prophet Sallallaho Alaihai wa Sallum visited With his body of water and soil... He drank the cup of purity And forgot the entity of his own...

Above: The Illustration depicting the Celestial Map of the Universthe Seven Heavens; the zodiacs; the position of the 28 days of the month from The Fine Flower of Histories, Zubdat al-Tawarikh, a work of political and religious world history by Ottoman historiographer Seyyid Loqman Ashuri, 1583.

Facsimile Location: Turkish and Islamic Art Museum, Istanbul Photo Credit: Gianni Dagli Orti / The Art Archive at Art Resource, NY Image Reference: AA421605

IN THE PRAISE OF DEHLI

Hazrat-e-Dehli is the refuge of religion and justice It is a Paradise and may it remain habilitated... A city like which was not created [by the men] But by Allah upon the earth.

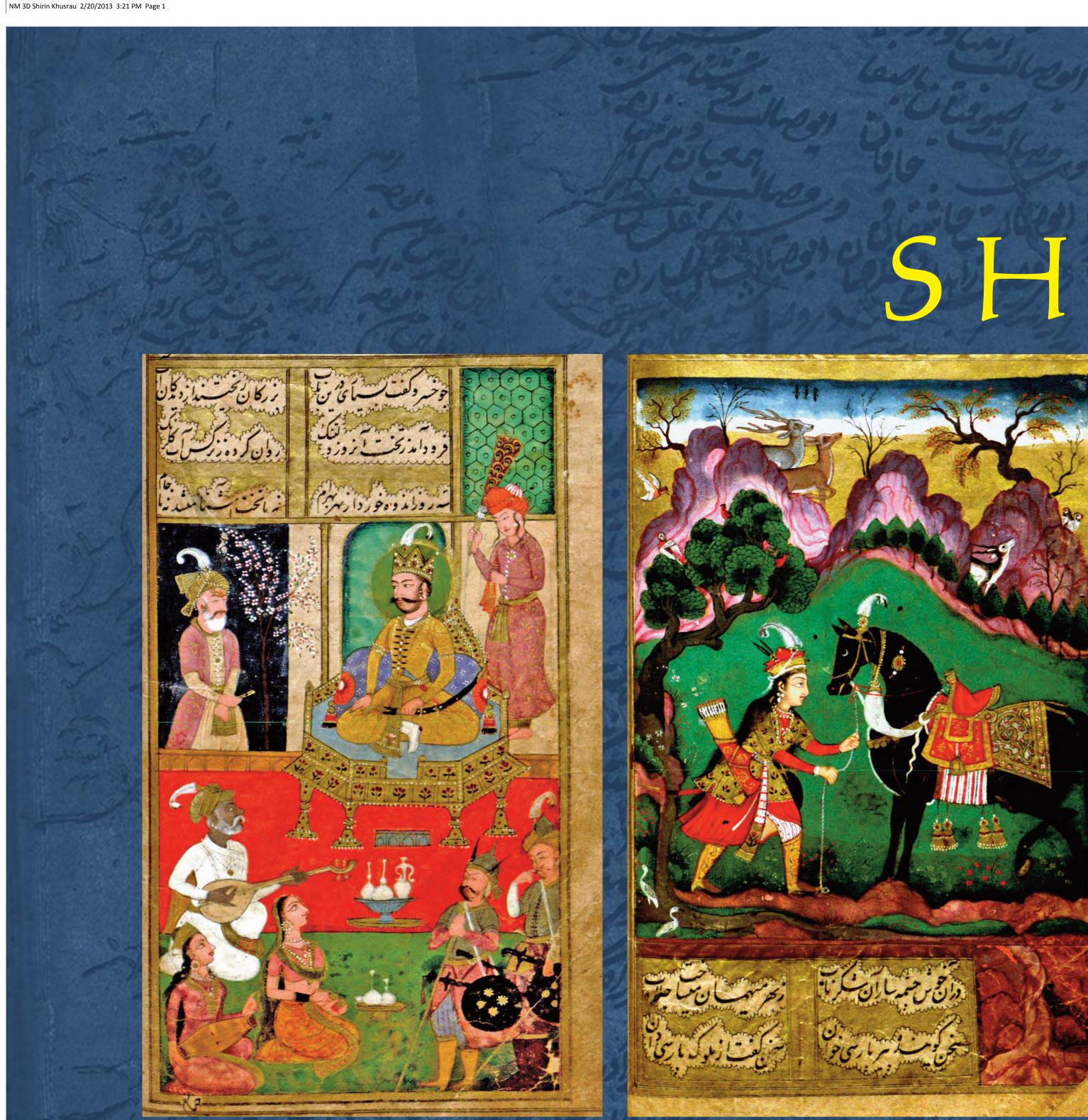
Its circumference is from that time When the pair of compass rotated And the circle of the sky was drawn When conferment upon it were seen from the sky...

it became Qubbah-i-Islam (Cupola of Islam) it fastened its cupola upon the seventh heaven...

It is the throne of lofted crown bearers prosperous due to the good fortune of the Sovereigns The comers of each house are glorious paradise

The shape of the minaret (Qutub Minar) is like that of column made of stones its head towards the mirror like roof of the sky. The roof of the sky got unraveled before it When the column of stone was placed under it. Till it hastened towards the height of the world, Its dome without stone got sky as its stone. Due to it the crest had the reigning of gold, the stone turned golden due to the rays of sun...





Illustrations from Shirin o Khusrau. From left: Prince Khusrau being entertained in his court ; Princess Shirin goes to the hunting ground on a black horse; details of the folio in the display case - Khusrau gets a glimpse of Shirin bathing; Prince Khusrau being entertained by Princess Shirin.

SHIRIN O KHUSRAU



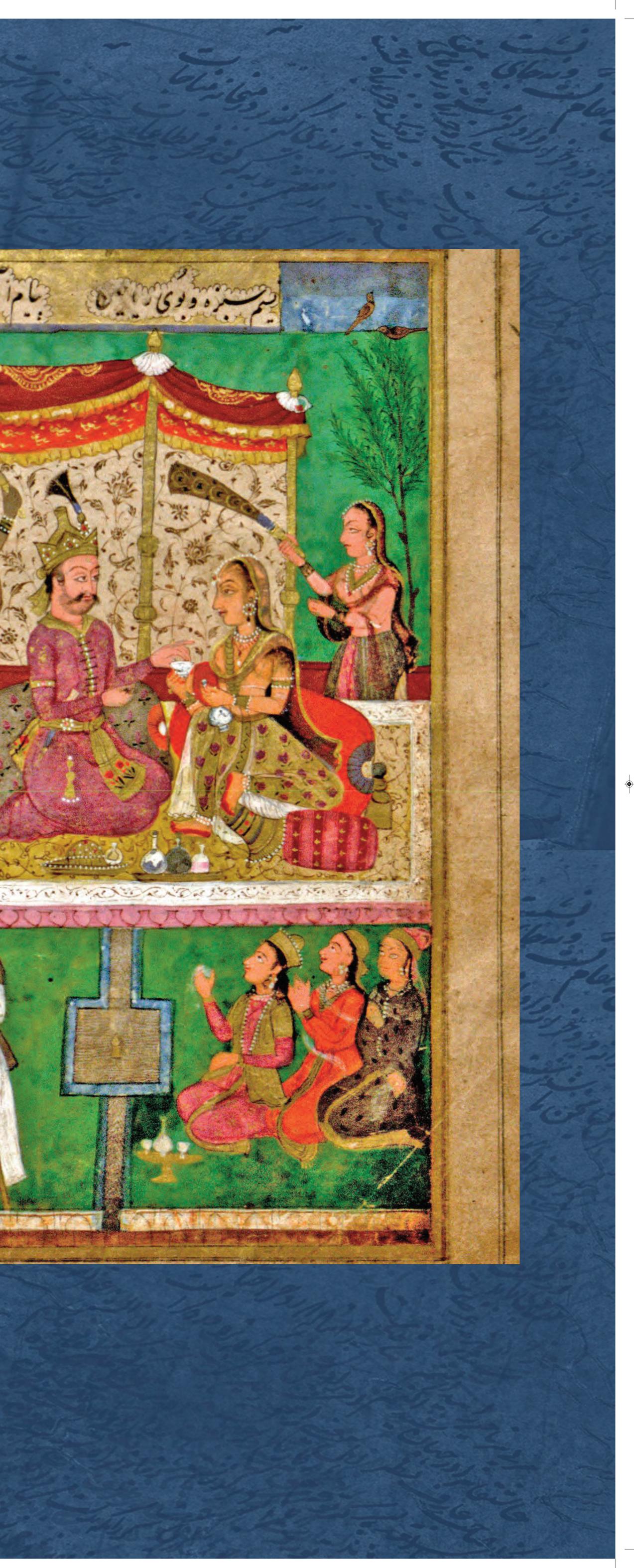
The second poem of Khusrau's Khamsa narrates the romance between Prince Khusrau Parvez, Emperor of Iran, and Princess Shirin. It is composed in the same metre Nizami's Khusrau-o-Shirin

and has four thousand one hundred and twenty four couplets! However, it is considerably different in details from Nizami's. 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.

—**()**—

All folios are from manuscript Shirin o Khusrau Dated: 1125 AH (1713 AD) Language: Persian; Script: Nastaliq; Paper Size: 21 x 12 cm Folios from left 70, 87, 53 (in the display case), and 97 Ms. Acc. No. 48.6/2; Collection: National Museum, New Delhi







Amir Khusrau, one of the greatest poets of this region, lived in the period which saw an amazing influx of scholars, poets, artisans, Sufis, travellers, and merchants from Persianate Central Asia – the area and civilization ravaged by Chengiz Khan, the Mongol – to India. He saw the merging of two great civilizations and wove them so beautifully in his literary works, which even surpassed the masters of Persian literature from Persia and Central Asia. He served as a court poet of several nobles and sultans of Delhi Sultanates between 13th and 14th centuries: recording their battles and guiding their political campaigns; praising them eloquently in the metaphors and analogies of Persian literature adapted within Indian imageries; creating governance norms and ethics; making discourses and innovations in science and music; writing classic epic historical and love poems and ghazals; and, as a devout of Hazrat Nizamuddin Auliya, the most revered 13/14th century Chistiya Sufi of Delhi, he gave to us the vibrant artistic traditions of Sufiana music and poetry - which continue till today in diverse oral traditions ranging from classical to folk.

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, a trusted statesman and a revered mystic.

Amir Khusrau was seven when his father Saifuddin Sultan expired. Amir Khusrau, under the guardianship of his maternal grandfather, Imad-ul-Mulk., became well versed with Persian language and politics. After the death of Imad-ul-Mulk in

| | 1 | 12 |
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| | | 124 |

1253

1266

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287

1290

1296

Nasiruddin Mahmud, son of Itutmish becomes the 8th Sultan of Delhi. 1255

Birth of Amir Hasan Sijzi in Badaun. 1256-57 Hazrat Nizamuddin Auliya comes to

Delhi. Sets up his khankah on the banks of river Yamuna in the village of Ghiyaspur.

1265 Sheikh Fariduddin Ganj -i-Shakar's visal



1266



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 builts 'Kushaki Lal' the earliest islamic palace in Demi which is today identified with the Lal Mahal in the Nizamuddin basti

1276

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

1277

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

1285

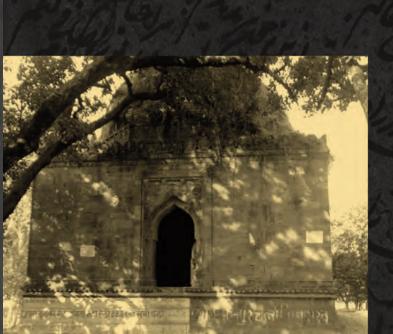
Fall of Prince Mohammad Khan, the first son of Balban, in the battle against Mongols.



1290

Jalaluddin Khilji captures the hrone of Delhi hence ending the Slave dynasty.

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



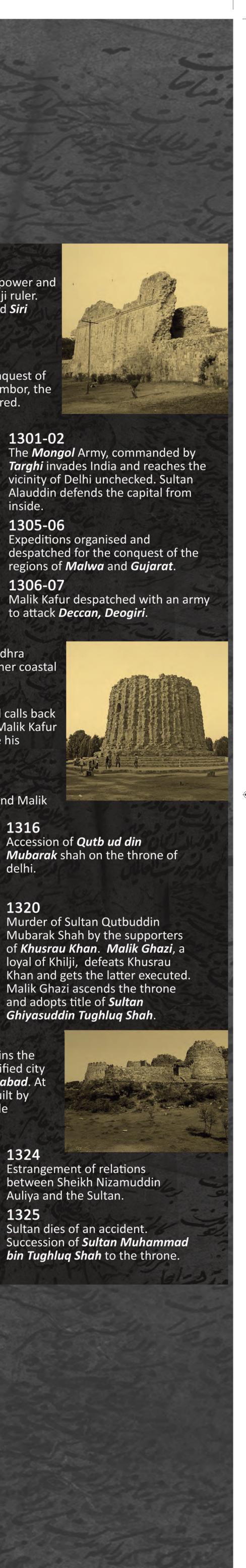
LIFE & LECENDS

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. 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.

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.

Grief stricken by the death of his sheikh, Hazrat Nizamuddin Auliya who died on 3 April 1325, 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) and as a mystic in his own right.

1296 1296 Alauddin Khilji rises to power and becomes the powerful Khilji ruler. Built his fort in Delhi named Siri 1299 Invasion of Gujarat 1300-01 Expedition sent for the conquest of Ranthambor, after Ranthambor, the fort of *Chittor* gets conquered. 5 1301-02 Ζ inside. 1305-06 \square DIN 1306-07 1310-11 Conquest of Telangana, Andhra Pradesh, Karnataka and other coasta regions. 1314 Sultan Alauddin falls ill and calls back Malik Kafur from Deogiri. Malik Kafu instigates Alauddin to have his brother-in-law Alap Khan assassinated 1315-16 Death of Sultan Alauddin and Malil 1316 Kafur 1316 Accession of Qutb ud din 1320 1320 1321-22 (\mathcal{I}) Ghivasuddin Tughluq begins the construction of a new fortified city of Delhi known as Tughlaqabad. A the same time a **Baoli** is built by Nizamuddin Auliya's disciple Nasiruddin Chiragh 1324 Estrangement of relations ()Auliya and the Sultan. 1325 GH Sultan dies of an accident. 1325



WORKS & ATTRIBUTIONS

| 1253 Bith of Amir Khusrau in Patiali where his father Amir Saifuddin Sultani is posted as a military officer since the time of Sultan Shamsuddin Iturmish | NASIRUDDIN MAHMUD | 1253 | to the ge the wor musicolo the lang Khusrau, wrote po Hindavi poets in |
|---|---|---|--|
| 1271-72 Approximate date of death of Imad-ul-Mulk Entry of Amir Khusrau in the service of Maik Chaiju as a court poet. Khusrau compiles his first diwan of poetry, Tuhfatus-sight. 1274-75 Approximate date of Amir Khusrau's joining the circle of murids of Sheikh Nizamuddin Auliya. 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 Sanana. 1277 Khusrau accompanies Bughra Khan on his Bengal expedition. But soon returns to Delh. 1280 Joins court of Sultan Mohammad (Balban's eldest son) and travels with him to Multan. 1283 Amir Khusrau compiles his second diwaan, <i>Urast-u-Hagut</i> . 1286 In the battle fought against the Mongols, Khusrau is taken a prisoner but is able to escape and is taken a prisoner but is able to escape and is taken a prisoner but is able to escape and is taken a prisoner but is able to escape and is taken a prisoner but is able to escape and is taken a prisoner but is able to escape and is taken a prisoner but is able to escape and is taken a prisoner but is able to escape and is taken a prisoner but is able to escape and is taken a prisoner but is able to escape and is taken a prisoner but is able to escape and is taken a prisoner but is able to escape and is taken a prisoner but is able to escape and is taken a prisoner but is able to escape and is taken a prisoner but is able to escape and is taken the Sovernor of Awadh and is an eye-wittes. 1289 Musrau gats invited by Ka | IALALUDDIN KHILJI MUIZUDDIN KAIQUBAD GHIYASUDDIN BALBAN | 1266 X L S V N X O H X V N X | contemp remarks AD), "such never ag Khusrau writings other gr excelled conspicu Maulana take poe forms is 'Urfi and the sway section beyond t Anwari Masnavi, to step Khusrau' as well a its all-em can equa DIWANS at variou Tuhfat-us ul-Hayat (Prime of (Miscella ul-Kamal |
| | | 1296 | credited |

A large section of Amir Khusrau's works is unknown neral populace. They remain exclusively in Id of language and literature scholars, gists and historians – mainly because of uage barrier. Ab'ul Hasan Yamin al-Din better known as Amir Khusrau Dehlvi, etry primarily in Persian, but there is also poetry attributed to him. "There were the reign of Sultan Alauddin Khilji," a orary of Amir Khusrau, Ziauddin Barni, in his famous Tarikh-i-Ferozshahi (1375 ch as had never existed before and have opeared since. The incomparable Amir stands unequalled for the volume of his and the originality of his ideas; for, while eat masters of prose and verse have in one or two branches, Amir Khusrau was ous in every department of letters.

> Shibli remarks in the Shi'rul Ajam, "To try alone, Khusrau's mastery over all its marvelous. Firdausi, Sa'di, Anwari, Hafiz, Naziri are kings in the realm of verse, but of each of them was confined to one of it only, Firdausi could not advance he masnavi, Sadi could not write qasidas, had no power over the ghazal or the while Hafiz, 'Urfi and Naziri were unable outside the circle of the ghazal. But s comprehensive genius takes the *ghazal* s the masnavi, qasida, and ruba'i within bracing fold... For sheer quantity no one l him…"

> Amir Khusrau collected his own poems s stages in his life with extended preface: S-Sighar (Gift of Youth) 1273 A.D.; Wasat-Middle of Life)1284AD; Ghurrat-ul-Kamal f Perfection) 1294 A.D.; Baqiya Naqiya neous Selections) 1316 A.D.; and Nihayat-(Extremity of Beauty) 1325 A.D.

> /IS - One of the literary innovations to Amir Khusrau is his use of current

historical events and his own observations, instead of stories and legendary characters from the past, as the subjects of epic and romantic masnavis.

KHAMSA - In response to the Persian classic, Khamsa (Quintet) of Nizami Ganjavi, he wrote his own adaptations of the five poems - Matla-ul-Anwar; Shirin-o-Khusrau; Majnun-o-Layla; Aina-i-Sikandari; and Hasht-Bihisht.

PROSE - l'jaz-i-Khusrawi is his literary prose work written in five volumes. Besides defining styles of writing, it provides eleaborate descriptions of various cultural and artistic traditions of his time.

GHAZALIYAT - Unlike his Khamsa, his ghazals are in simple and elegant style with beautiful flow and rhythm.

HISTORIAN - He documented the history of several Sultans' reigns and events of social and political importance as witnessed by him in poems & prose.

MUSICIAN - It is true that there is no evidence in his writings, or of his contemporaries, of music innovations and inventions, but he has credited himself with detailed knowledge of music and that he himself is a very gifted musician. In the realm of Sufiana music, it is believed that Amir Khusrau invented *qawwali* as we know it today. His kalaams continue to be recited by the *qawwals* in the *sama' mehfils* of the *dargahs* of Sufis.

MYSTIC - Devoted as he was to his poetry, Khusrau was a mystic at heart - a beloved disciple of Hazrat Nizamuddin Auliya, to whom he dedicated all of his work. 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 importance and it is this spiritual path that has immortalized him.

| 296 | E Sold | 1298 Birth of Khusrau's son 'Ain Uddin'. |
|-------------|------------------------|---|
| LJIDYNASTY | ALAUDDIN KHILJI | 1299 Death of <i>Khusrau's mother</i> and younger brother <i>Mubarak Qutlugh</i> in close succession. The same year, Khusrau's <i>masnavis</i> (romance) <i>Matla-ul-anwar, Shirinwa Khusrau and</i> <i>Majnunwa laila</i> get completed. |
| | | 1302 Birth ofAmir Khusrau's daughter <i>Afifa</i> . The same year, he completes the <i>masnavis</i> <i>Aina-i-Sikandari</i> and <i>Hasht Bihisht</i> . Amir Khusrau accompanies the King on his <i>Ranthambor</i> campaign. |
| | | 1303 Amir Khusrau accompanies the king on his <i>Chittor</i> campaign. |
| | | 1312 Amir Khusrau completes <i>Khazain-ul-Futuh.</i> |
| T ✓ | | 1313 Amir Khusrau requested by the crown prince <i>Khizr Khan</i> to write in verse the story of his love with <i>Dewal Rani</i> . <i>Dewal</i> <i>rani wa-Khizr khan</i> . |
| 316 | | |
| | QUTBUDDIN MUBARAK SHAH | 1316 Sultan Qutbuddin Mubarak Shah comes to power. In the same year, Khusrau compiles the diwan, Baqiyya Naqiyya. 1317 Mir Khusrau requested by Sultan Qutbuddin Mubarak Shah to write the history of his reign in verse resulting in the composition of his fourth historical masnavi, Nuh Sipihr. 1319 Completion of the prose work Jjaz-i-Khusrawi in five volumes. |
| 320 | | |
| 0 G H L A Q | HIYASUDDIN TUGHLAQ | 1321 Revision of the masnavi, Dewal Rani – Khizr Khan and addition of the description of the tragic circumstances in which Khizr Khan gets blinded and killed. 1322 Musrau completes the masnavi, Taghuqnama. 1323-24 Mmir Khusrau accompanies Prince Ulagh Khan on his Deogiri campaign. Accompanies Sultan on his Lakhnauti and Awadh campaign also. 1325 |
| WWW C.C. | | |

1325L

O The deaths of Sheikh Nizamuddin Auliya and Amir Khusrau.

Khusrau's fifth diwan Nihayat-ul-kamal compiled



Alexander the Great entertains Kanīfu. The illustration is from Aina-i-Sikandari of Khusrau's Khamsa. The painting depicts the Duff and the Chang - the musical instruments that Khusrau describes in l'jaz-i-Khusravi.

11 AZ-I-KHUSRAVI MARVELS OF KHUSRAU

Amir Khusrau completed this voluminous prose when he was nearly seventy years old. It provides insights into the life and culture of Delhi Sultanate and gives specimens of elegant prose - in a style unique and original.

It is divided into five volumes with Volume Two consists of specimens of creative discussions on rhetoric, prosody, connectives, figures of speech, chronograms, logic, philosophy and Islamic jurisprudence. In writing each volume, Amir Khusrau has discussed different sciences in epistles, documents and letters addressed to friends and relatives.

Volume One preface begins with a hamd (praise of God), followed by a na't (praise of the Prophet) and a mangabat of Sheikh Nizamuddin Auliya. It also contains the praise of Sultan Alauddin Khalji in which a number of the Sultan's achievements have been mentioned. It deals with nine styles of prose writing invented by the predecessors and contemporaries of Khusrau. He takes pride in the fact that he invented his own style to make an addition to what he received from tradition.

Courtesy: Walters Art Museum *Ms.* W622_374; Folio: 186b farmans (King's orders), parvanas (Documents issued by the Governor) and letters addressed to different persons. In the epistles, Khusrau displays his knowledge of astronomy and views about political economy. Here, Khusrau is the first to state that the sun is central in the solar system and that its reflected light make all satellites and stars shine. Later, in the ninth khat, interestingly he describes the benefits of betel-chewing; and goes on to discuss 'ilm-i-mousiqui (science of music); the qauls, from where the qawwals claim their beginnings; different musical terms; use of musical instruments – Shahnayi, Bablak, Babgaki-Muskak, Duff, Chang, Dam-i-Surnayi, Duhlak, Damdama-i-Nay, Tabira-i-Hindi, Duhl-i-Zan, etc.

l'jaz-i-Khusravi. Language: Persian Script: Nastaliq Paper size: 29.3 x 18.5 cm Acc. No. 645B

Collection: National Museum New Delhi



Volume Three is comparatively thin and contains two khats. The first one is divided into several brief sections relating to old usages and alterations. The second one is composed of fifteen harfs concerning new styles of writing invented by Amir Khusrau.

Volume Four is voluminous and an the life and culture in the Sultanate of Delhi. The study of these records suggests that the texts are fictitious and were composed by the author in an attempt to display his competence in writing in a florid and rhetorical style. counsel in varied forms with respect to the governors should perform their centre. functions in the far-off provinces; what

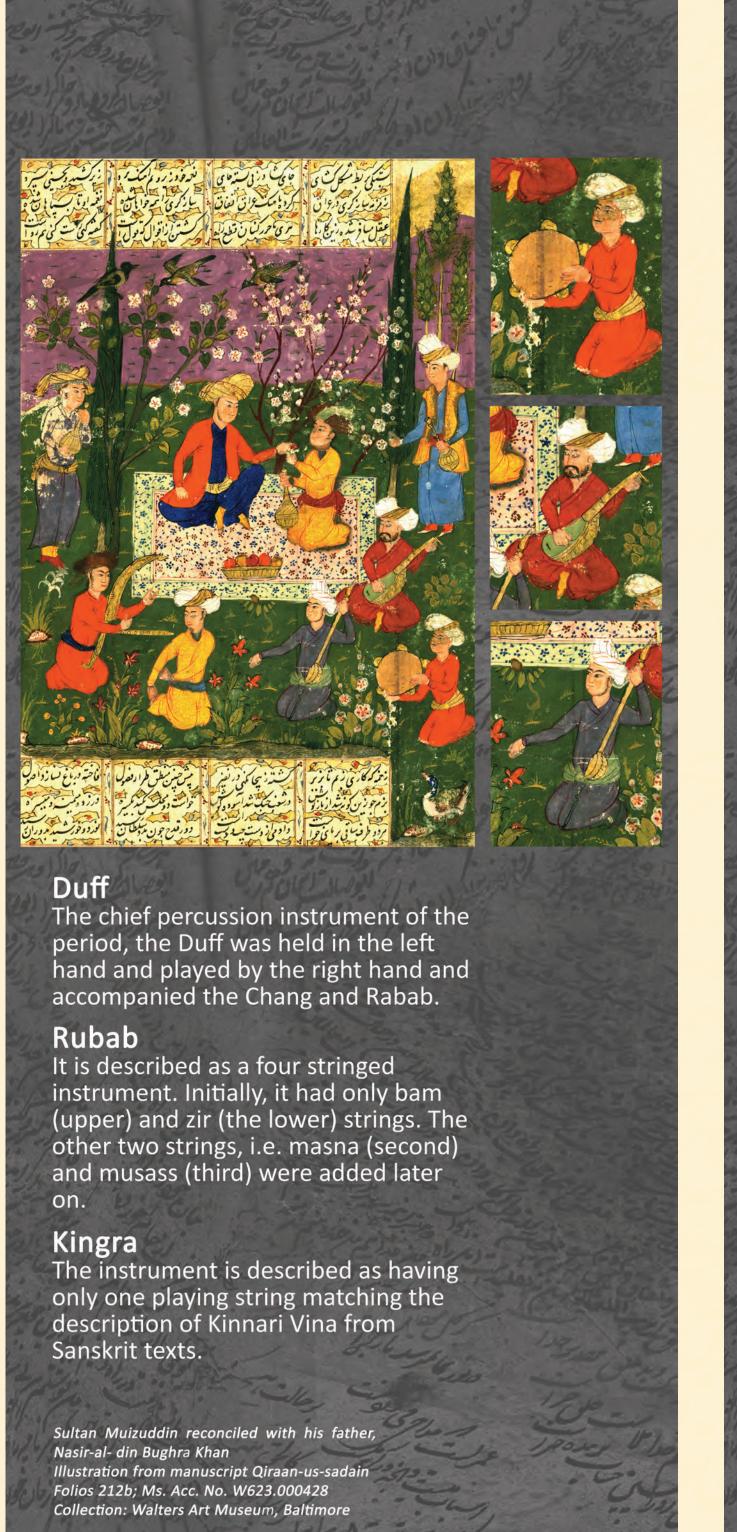
Astrolabe and the Astrological Globe from the National Museum, New Delhi collection included in the exhibition display. Khusrau was a proven astrologer, who wrote extensively on Astronomy and Astrology. He was supposedly the first to claim that earth went around the sun, metaphorically addressing his Sultan in l'jaz-i-Khusravi.

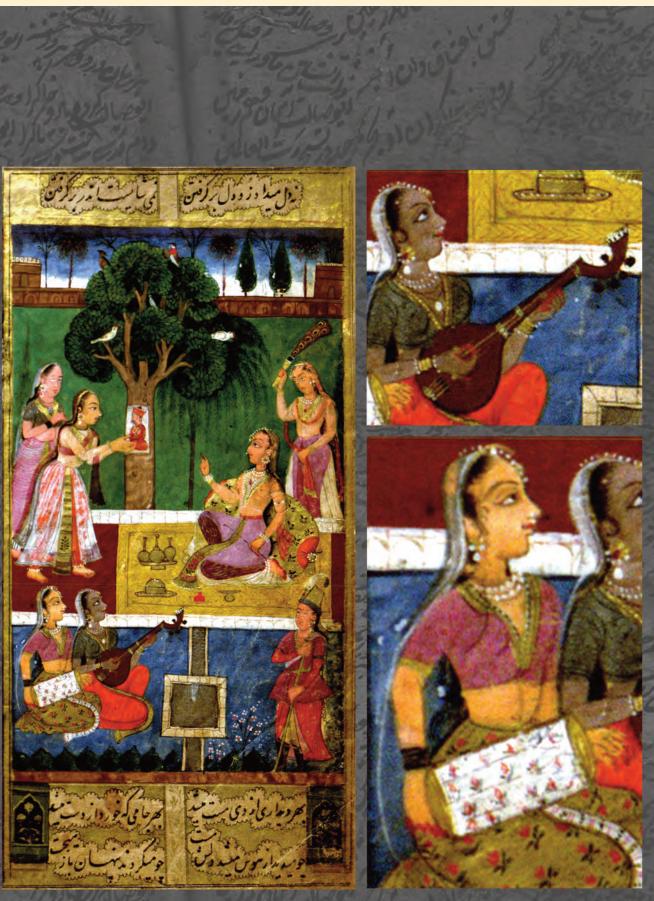
treatment should be meted out to traders engaged in foreign trade; and what policy the state should adopt with regard to the defence of the northwestern frontier of the Sultanate against the Mongol invaders from Central Asia.

Volume Five contains a number of important source of information about documents and letters. It begins with the praise of God which is followed by the Sultan's confession of his duties – that he would establish justice according to law, suppress social evils and expand his rule in the territories where local rulers were unwilling to Being a social and political thinker of acquiesce. The motive behind writing the Sultanate, Khusrau puts forth this was to suggest to the Sultan that every territory in the country should be regions with independent rulers; how brought under the control of the

QAUL. It is narrated by the *qawwals* that Amir Khusrau invented *qawwali* as we know it today. He had trained a group of young men, Qawwal Bachche, in this form to please his *pir*, Hazrat Nizamuddin Auliya who was very fond of music. Amir Khusrau while discussing different musical terms in l'jaz-i-Khusravi mentions the Arabic Qauls, the sayings of the Prophet Mohammad. The *qawwal* take this as the beginning of *qawwali* and till today they begin every *sama' mehfil* with a *qaul*. The most popular one being - *man kunto maulā, fā Ali-un-maulā*. The Prophet after the victory at Badr had announced, as written in some Hadiths, that "To whoever I am the Master, Ali is the Master of them." In the musical structure of this *qaul* unite Allah and Ali in a rhythmic One.

Khusrau has drawn intimate thumbnail sketches of all the leading instruments of his period: Duff, Rubab, Kingra, Barbat, Dholak, Chang, and Nay. Apart from these, the other instruments mentioned by him include Shahnayi, Surnay, Miskal, Nawalak and Duhl-i-Ghazi though no descriptions are provided for us to attempt matching them up with instruments that may have evolved from them.





Barbat

It is described as a broad-based, slender-necked string instrument with four strings which was played using a plectrum such that it successfully competed with the

Dholak

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

llustration from manuscript Shirin o Khusrau

Dated:1125 AH (1713 AD)

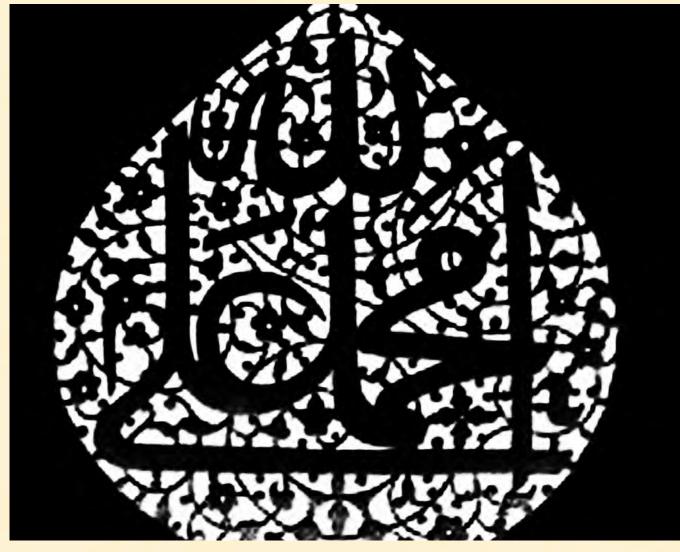
Paper Size: 21x12 cm

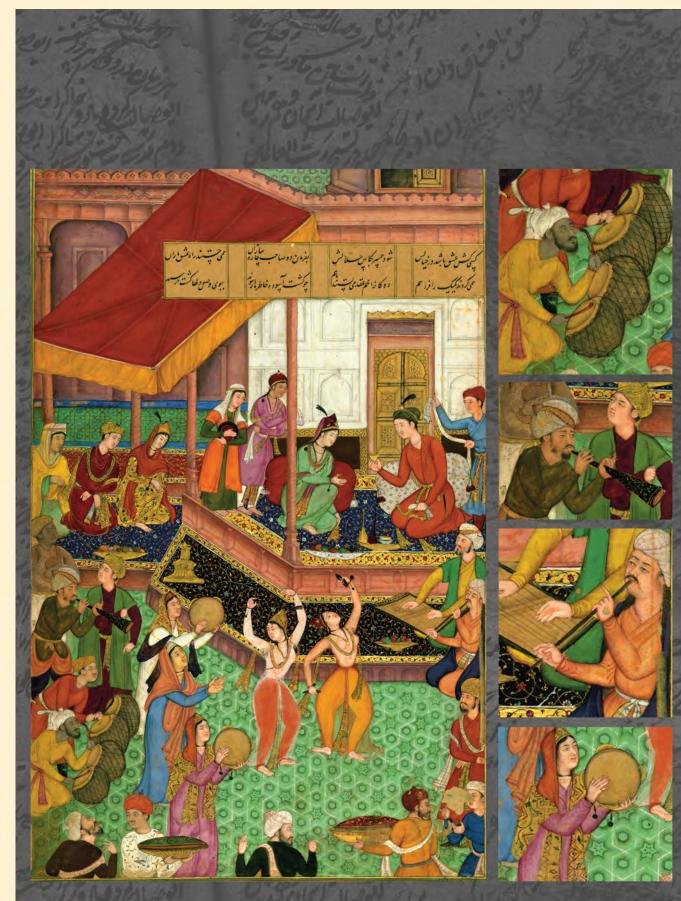
Language: Persian; Script: Nastaliq;

Collection: National Museum, New Delhi

Folios 39; Ms. Acc. No. 48.6/2

l'JAZ-I-KHUSRAVI on music





Chang

It is described as a broad-based string instrument with sixteen strings made of silver and steel which are pegged on three corners. It was played with a zakhma (plectrum). The most celebrated among the Changis of the time were Turmati Khatun and Mohammad Shah Murghak who was the chief of the minstrels in the royal orchestra.

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

Khusrau & Shirin in a wedding of Youth

Folios 58a; Ms. Acc. No. W624.000017

Collection: Walters Art Museum, Baltimore

Illustration from Khusrau's Khamsa. Shirin-o

Raga Basant. According to the ancient system of ordering, raga Basant is the ragaputra of the parent raga Hindol but it falls under the Poorvi thaat in accordance with the classificatory system in vogue today. According to the oral history traditions of *qawwals*, Amir Khusrau is credited with combining Basant with Bahar and the following *bandish*es are attributed to him:

Raga Bahar

Asthayi: Phool khile bagiyan mein, aamada fasl-e-bahar Champa chameli gulab phool rahi daar daar

Antara: Saqi-a waz jam mein Khusrau wa dar ku-e yaar

Raga Basant

Asthayi: Nazar-e-karam kun pir Nizamuddin Binati karat hun tihari

Antara: Bar hal-e zar-e man nazar kun ze rah-e lutf Do badhash-e husniyo Khusrau gada-e toh

Ragamala Paintings, 'garland of ragas', is a set of miniature paintings depicting various musical modes, ragas, of Indian music. In these paintings, each raga is personified by a colour, mood, a verse describing a story of a hero and heroine (nayaka and nayika); it elucidates the season and the time of day and night in which the particular raga is to be sung; and, finally, most paintings also demarcate the specific Hindu deities Arabic system and druta, laghu, guru notionally as well as practically. attached with the raga, like Bhairava or *and pluta* in the Indian system. By Bhairavi to Shiva, Sri to Devi, etc.

Top: Cut-metal emblem with Allah, Mohammad, and Ali tughra, a calligraphic monogram.

Within the traditional musician families 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. In the ninth khat of risala-i-duvum of l'jaz-i-Khusrau, Khusrau writes about his knowledge of music and musical instruments - giving details of the instruments popular in the court gatherings. Further, he states that he himself is a very gifted musician with a wonderful voice.

In the ninth *khat* of *risala-i-duvum* of l'jaz-i-Khusravi, Khusrau sums up the theory of music thus:

"The 'usul' are based on four, The 'pardas' on twelve and The 'strings' on six;

The rest are only ramifications and off-shoots of the above."

The 'usul' being referred to are the principles of rhythm which are tan, tana, tanan and tananan in the Perso-

'pardas' Khusrau meant what is known as *swarantara* in the Indian system – thus, there are a total of 12 musical notes, taking into account the komal and teevra versions of all swaras, except Sa and Pa which are assumed to be immovable. Finally, by way of saying that 'strings' are governed by six, Khusrau meant to describe the Rubab which was the instrument par excellence of his time.

In the same khat of *risala-i-duvum* of l'jaz-i-Khusravi, he gives the following autobiographical asides pertaining to his interest in *'ilm-e-mousiqui* (science of music): (i) He prided over his being a vocalist of a very high order such an instrumentalist or a that percussionist had, so to say, always play second fiddle to him. (ii) He claimed to know about the exactitude of any and all instruments of his time. (iii) He says that he could play the Rubab and Barbat with adeptness. (iv) Talking about his calibre as a vocalist, he says that he had a powerful, highpitched, sonorous voice. (v) He also writes about his self-confidence of being a theorist talking about music being an *'ilm* about which he knows

SHATRANJ

The Fourth Harf of the Ninth Khat: relating to the pleasantries of the board of chess (*shatranj*) and *nard* (the position of men on chess board).

This auspicious letter in which all types of jests are contained, may be extended in the plentiful hands of novelties of Saif al-Din Bisati.

Oh! Saif al-Din (the sword of the state), Thou hast driven the horse of munificence from house to house, Thou hast become close to the luck

like a queen of chess to its king.

Pull out this royal sword and then know the game of nakedness shed with impurity the vertebrae of the neck of the malevolent.

The pawn, which runs before every horse of Maulavi, stood on the elephant of firmness. By the honor of the watchmen of gambling, this humble Khusrau, who under the feet of friend is like a painting of chess board, places his face on the margin of the carpet of pleasure (there is a pun on the word rukh which means face as well as rook, a piece of chess) and in the desire of kissing the royal carpet he has become an embodiment of his face (or rook) and wants to keep the compartments of the chess board in between and jump on the other side. The object of the letter is that today two of my opponents with their living horses have come in between my house and have moved the foot soldiers towards us. Piyad meaning foot soldiers as well as pawns of chess and those two footmen are such that they make the elephants unserviceable. And they have brought them forth for the purpose of the game and have made me suffocate like the stale of the goat. Though each of them has grown up like the novelette species of the falcons and has sat on the wings of its feathers with the curved wings but I don't known when it will loose its feathers and be bashful and agitated. It is regrettable that the king has left chief seat vacated and has retired. If he again pays attention to this side and moves his horse from one compartment to another, he will act like a warrior and in his presence I would not allow by any tactic to leave off those two opponents who have in their profession prepared themselves for business and with the presence of that king I shall use the tactic of giving defeat with the help of two rooks. And so far as this chess is concerned, I make my guide the saying of Imam Shafi i.e. there is no harm in playing chess. One should give up the game of chess but he should not loose the game and if we do not play chess properly, we should set the game properly.



फारसी भाषा के महानतम् कवियों में से एक अमीर खुसरो ऐसे युग में रहे. जहां, फ़ारस संबंधी मध्य पुशिया (मंगोल चंग्रेज़ ख़ॉ ब्रारा तबाह किया गया क्षेत्र और सभ्यता) से भारत आप फ़ारसी विद्वानों, कवियों, शिल्पकारों, सूफ़ीयों, यात्रीयों और व्यापारियों का सुन्दर अन्तःप्रवाह देखने को मिलता हैं। उन्होंने दो महान सभ्यताओं का विलय होते हुए देखा और उन्हें अपनी साहित्यिक कृतियों में इस प्रकार से पिरोया कि फ़ारस और मध्य पुशिया के उस्तादों की फ़ारसी में लिखित कृतियों भी दीछे छूट गई। अमीर ख़ुसरो ने 13वीं और 14वीं शताब्दी के बीच अनेक अमीरों और दिल्ली सल्तनत के सुल्तानों के दरबारी कवि के रूप में कार्य किया। ख़ुसरी ने उनके युद्धों को प्रलेखित किया और राजनीतिक अभियानों का मार्गदर्शन किया, भारतीय बिम्बसृष्टि के बीच रूपान्तरित फ़ारसी साहित्य के रूपकालंकार और उपमानों में अपनी वाकपटुता से उनकी प्रशंसा की, शासन के मानदंड और आचार-नियम बनाए, विज्ञान और संगीत के क्षेत्र में नवप्रवर्तन किए, ऐतिहासिक शंध, प्रेम कविताएं और शज़ितीयात लिखीं, और दिल्ली के 13/14वीं शताब्दी के सर्वाधिक पूज्य चिश्तीया सूफी हज़रत निज़ामुद्दीन औलिया के भक्त के रूप में हमें सूफ़ियाना संगीत की गुंजायमान कलात्मक परंपरा दी जो शास्त्रीय संगीत से लेकर लोक संग्र में लव्ह अपनी विविध मौस्तिक परंपराओं में आज भी प्रचलन में है।

मध्य काल के सांस्कृतिक इतिहास के प्रतिष्ठित व्यक्तित्व, अमीर ख़ुसरों का जन्म 1253 ई. में पटियाली, उत्तर प्रदेश में हुआ। उनके पिता तुर्क और माता भारतीय राजपूत थीं। आगे चलकर ख़ुसरो ने अपने समय के पूरे राजनीतिक, सांस्कृतिक और साहित्यिक ढृश्यपटल पर अपनी छाप छोड़ी और फ़ारसी भाषा तथा साहित्य का सबसे चमकीला सितारा बन गए। अमीर ख़ुसरो बहुमुखी प्रतिभासंपन्न व्यक्ति थे - महान विद्वान्, सुप्रतिष्ठित कवि, ख्यातिप्राप्त इतिहासकार, जाने-माने ज्योतिषी, सुप्रसिद्ध संगीतकार, विश्वरत राजनीतिज्ञ और सम्मानीय रहस्यवादी।

जब अमीर खुसरो मात्र सात वर्ष के थे तो उनके पिता का देहान्त हो भया। अपने नाना इमाद-उल-मुल्क रावत अर्ज के संरक्षण में वे फ़ारसी भाषा और राजनीति से अच्छी तरह से परिचित हुए। 1273 ई. में इमाद-उल-मुल्क के देहान्त के पश्चात् उन्होंने सुलतान बलबन के शासन में मलिक छज्जू के साथ कवि के रूप में कार्य करना आरंभ कर दिया। 1290 ई. में रिवलजियों के उत्थान और उस काल में हुए क्रांतिकारी परिवर्तनों के कारण खुसरो की लेखन प्रतिभा और विकसित हुई। भद्य और पद्य, दोनों में इतिहास रचना की नई शैलियों के आविष्कार से खुसरो ने भारतीय-फ़ारसी इतिहास-लेखन के क्षेत्र को और व्यापक किया। वे अपने समय के पहले ऐसे फ़ारसी कवि थे जिन्होंने ऐतिहासिक मसनवियाँ लिखी हैं।

हज़रत निज़ामुद्दीन औलिया

खुशरो ने अनेक शैलियों में रचना की, कविता से लेकर शद्य और पहेलियों तक। उन्होंने 1320 ई. में विश्व का प्राचीनतम ज्ञात फ़ारसी और हिन्दवी शब्दकोश 'ख़ालिक बारी' लिखा। अमीर खुशरो ने शयासुद्दीन बलबन से लेकर शयासुद्दीन तुशलक तक दिल्ली के सात से अधिक सुल्तानों के लिए कवि, लेखक, इतिहासकार और दरबारी के रूप में कार्य किया।

3 अप्रैल, 1325 को अपने शेख़, हज़रत निज़ामुद्दीन औलिया के देहान्त से अमीर ख़ुसरो बहुत

दुःखित हुए और इसी दुःख में लगभग छः महीने बाद 27 सितम्बर, 1325 को अमीर खुसरो का भी देहान्त हो गया। उन्हें हज़रत निज़ामुद्दीन औलिया के रौज़ा से कुछ ग़ज़ दूर दफ़्नाया गया। आज अमीर ख़ुसरो की मज़ार सूफ़ी संत के दरगाह-प्रांगण में है। उन्हें महबूब-ए-इलाही और अपनी ही तरह के रहस्यवादी के रूप में सम्मान दिया जाता है।



जन शाधारण को अमीर खुसरो की अधिकतर रचनाओं के संबंध में जानकारी नहीं है। मुख्य रूप से भाषा की बाधा के कारण वे विश्रेष रूप से भाषा और साहित्य के विद्वानों, संगीतकारों और इतिहासकारों की दुनिया में ही रहते हैं। अबुल हसन यामीनुद्दीन खुसरो, जो अमीर खुसरो के नाम से अधिक प्रसिद्ध हैं, ने विश्रेष रूप से फ़ारसी में शायरी की किन्तु उन्हें हिन्दी कविता का भी श्रेय जाता है। अमीर ख़ुसरो के समकालीन ज़ियाउद्दीन बरनी ने अपनी प्रसिद्ध कृति

तारीख़-ए-फ़िरोज़शाही (1375 ई.) में लिखा है कि सुल्तान अलाउद्दीन ख़िलजी के शासन-काल में 'एैंसे कवि थे, उनके जैसे न तो पहले कभी थे और फिर न कभी हुए। अपनी कृतियों और विचारों की मौलिकता के कारण अमीर ख़ुसरो अतुलनीय हैं। जहां शद्य और पद्य के अन्य महान रचनाकार मात्र एक या दो क्षेत्रों में ही निष्णात थे वहीं अमीर ख़ुसरो को लेखन की प्रत्येक शैली में महारत हासिल थी।'

शिरुल अजम में मौलाना शिबली लिखते हैं कि, 'अगर सिर्फ़ शायरी को ही लिया जाए तो उसके हर अंदाज़ में ख़ुसरो असाधारण थे। फ़िरदौंसी, सादी, अनवरी, हाफ़िज़, उर्फ़ी और नज़िरी पद्य के क्षेत्र में बादशाह हैं लेकिन ये सब इसकी एक ही शैली तक सीमित हैं; फ़िरदौंसी मसनवी से आगे नहीं बढ़ सके, सादी क़सीदे नहीं लिखा सके, अनवरी की ज़ज़ल या मसनवी पर पकड़ नहीं थी जबकि हाफ़िज़, उर्फ़ी और नज़ीर ज़ज़ल के दायरे से बाहर नहीं निकल सके। लेकिन ख़ुसरो को ज़ज़ल, मसनवी, क़सीदा और स्बाई सभी पर महारत हासिल थी..... कोई उनकी बराबरी नहीं कर सकता।'

दीवान - अमीर ख़ुशरों ने अपने जीवन के अनेक पड़ावों पर अपनी कविताओं का संग्रह किया : तुहफ़तुसिग्न (युवावरधा का उपहार) 1273 ई.; वसतुलहेयात (प्रौढ़ावरधा) 1284 ई.; गुर्रतुलकमाल (पूर्णता की चरमसीमा) 1294 ई.; बक़िया नक़िया (विविध संग्रह) 1316 ई.; और

निहायत-उल-कमाल (सौन्दर्य की चरमसीमा) 1325 ई.।

मशनवी - अमीर ख़ुसरो के साहित्यिक नवप्रवर्तनों में से एक है - महाकाव्य और रोमानी मसनवियों के विषयों के रूप में अतीत की कशाओं और काल्पनिक चरित्रों के स्थान पर तत्कालीन ऐतिहासिक घटनाओं और अपने प्रेक्षणों का प्रयोग।

ख़म्शा - निज़ामी गंजवी के ख़म्शे के उत्तर में उन्होंने पांच कविताओं के अपने रूपांतरण किए -मतला-उल-अनवार; शीरीं-औ-ख़ुशरौ; मजनूं-औ-लैला; आईना-ए-सिकंदरी; और हश्त-बहिश्ता

श्वद्य - एजाज़-ए-ख़ुसरवी उनका पांच खंडों में लिखित शद्य है। लेखन की शैलियों को परिभाषित करने के अतिरिक्त इसमें ख़ुसरो के समय की विभिन्न सांस्कृतिक और कलात्मक परंपराओं का वर्णन मिलता है।

<mark>शज़लियात</mark> – ख़ाम्सा के विपरीत, उनकी श़ज़लीयात सीधी-सादी और प्रांजल शैली में लिखी शई हैं जिनमें लय और प्रवाह है।

संगीतकार - यह सत्य है कि अमीर ख़ुसरों अधवा उनके समकालीनों की रचनाओं में संगीत संबंधी नवप्रवर्तनों के प्रमाण नहीं मिलते किन्तु उन्हें संगीत की अच्छी-ख़ासी जानकारी थी और वे

प्रतिभाशाली संगीतकार थे। सूफ़ियाना संगीत के क्षेत्र में ऐसा माना जाता है कि उन्होंने कव्वाली ईजाद की थी। सूफ़ियों की दरगाह पर महफ़िल-ए-समॉॅं में कव्वाल आज भी उनके कलाम पढ़ते हैं।

२हस्यवादी - अमीर ख़ुसरो जितना अपनी कविता के प्रति समर्पित थे उतने ही वे अंदर से रहस्यवादी थे - हज़रत निज़ामुद्दीन औलिया के शिष्य - जिन्हें उन्होंने अपनी सारी रचनाएं समर्पित की हैं। वे सूफ़ी के आध्यात्मिक विभव से प्रभावित थे। अपनी बाद की मसनवियों में उन्होंने अपने शैख़़ की सुल्तानों से भी अधिक प्रशंसा की है। अपनी कविताओं के माध्यम से स्वयं को अमर कर देने के रास्ते पर उन्होंने अपने पीर से यह सीखा कि समृद्ध आत्मा अधिक महत्त्वपूर्ण है और इसी आध्यात्मिक मार्ग ने उन्हें अमर कर दिया।

DETAILS OF MANUSCRIPTS ON DISPLAY

Acc. No. 48.6_13 - Khamsa Nizami i Khusrau. This is a beautifully decorated and illuminated manuscript scribed in *naskh* on whole silk made paper containing a total of 458 folios. Almost the entire text is scribed in gold sprinkled folios with black ink while the titles are in gold water mixed ink. The text is scribed in four columns and each *masnavi* begins with a highly illustrated folio with gold and precious stone colours. The style of illumination and decoration of the folios indicates that it is from a master painter of Tasheerkari belonging to the famous Behzad school. The last folio is missing and thus the precise date cannot be ascertained. The dimensions are 17.5 x 10.3 cm.

Acc. No. 48.6_7 - Khusrau o Shirin. This manuscript was scribed in 994AH/1586AD in nastaliq by an unknown scribe. The first two folios are decorated excellently with lapis lazuli and gold and have only three lines of inscriptions. The complete manuscript is scribed in two columns using black ink and the headings are in white ink. The illustrations seem to belong to the late Shiraz school but one can see some changes in accordance with the characteristics of the Mughal school. The total number of the illustrations in the manuscript is three and its dimensions are 19.8 x 13 cm.

Acc. No. 48.6_2 - Shirin o Khusrau. A part of Khamsa Amir Khusrau, this manuscript contains a total of 273 folios scribed by Abdul Haji for Md. Ibrahim in 1125AH/1713AD. The total number of illustrations in the manuscript are 7 with the opening 2 folios being the most impressively illustrated. These illustrations belong to the Golconda school of painting and are excellently drawn depicting the local environment of the Deccan. All the illustrated folios are in gold with water colour drawings and the text on all folios is in black ink. The dimensions are 21 x 12 cm.

Acc. No. 52.81 - *Khamsa Amir Khusrau*. The Khamsa was composed by Amir Khusrau emulating and following the style of Nizami Ganjavi within a span of three years, 1298-1301AD. The manuscript contains all the five *masnavis*. There are a total 12 illustrations from the Tabriz school. The scribe of the manuscript is Muhammad bin Nizamuddin Ali bin Sheikh Muhammad Alfahrsi. It was scribed in 901AH/1495AD and has 244 folios with each folio containing 19 lines scribed in fine *nastaliq*. The dimensions are 26.6 x 16 cm.

Acc. No. 645b - *Qiran-us-Sa'dain*. It was the first *masnavi* or narrative poem written by Amir Khusrau in 1288 AD. Along with the vivid description of the reconciliation of Sultan Bughra Khan and his son Kaiqubad, the poet also highlighted various virtues of Indian culture. The manuscript is from Tonk collection containing a total of 136 folios and though it is undated, it is a complete version. The name of its possessor, Mian Mohammad Ilyas, is mentioned at the end note. The manuscript is scribed in Indian *nastaliq* and seems to be from the 18th century. The dimensions are 20 x 10 cm.

Acc. No. 55.73 2093 - *l'jaz-e-Khusravi*. This manuscript was composed by an unknown scribe and contains only the 1st

volume of the 5 which made up the *l'jaz-i-Khusravi*. It is ornamental prose and contains rich information on various technical, administrative, socio-cultural and economic aspects of society. The large sized manuscript has 23 lines on each folio with 16-17 words on each line. The outer cover is maroon-coloured with a flowery design and seems to have been added later on. The manuscript belongs to the Tonk collection and is from the late 18th century. The dimensions are 29.3 x 18.5 cm.

Description Credit: Prof. Chander Shekhar Collection: National Museum, New Delhi