CHAPTER II

The Life and Works of Hazrat Amir Khusrau Dehlawi.

Yaminuddin Abul Hasan commonly known as Amir Khusrau, son of Amir Saifuddin Mahmood who belonged to the tribe of Lachin (1) was born in the year 651 AH/1253 AD at Patyali near Agra (India), where his father had migrated from his original home Kash, a city of Turkistan and settled there. He married the daughter of Imadul Mulk (2) a noble of the court of Sultan Shamsuddin Iltitmish. Three sons Izzuddin Ali Shah, Abul Hasan Khusrau and Hesamuddin Qutlugh were born from this union.

(1) A Turkish word meaning Falcon, name of a Turkish tribe of Central Asia.

(2) His title was Arid-i-Rawat (incharge of the royal horses) D.671 A.H.
Amir Saifuddin, Khusrau's father was a true soldier, honest and simple but illiterate.\footnote{Introduction of Ghurratul Kamal, Amir Khusrau called him \textit{Siyar}\textit{}/ MS. of Oriental Public Library Patna, catl no. 125 folio 81b.} He belonged to the race of warrior whose occupation for centuries back was rearing cattle and tilling of soils. Yet he appreciated well the advantages of learning. He was now in the court of a king in India who was surrounded by men of letters. The capital city of Delhi was fast becoming the centre of civilization and culture. Like the ancient capital of Bukhara, Baghdad and Damascus or Cairo. Naturally Amir Saifuddin could not remain uneffected by what he saw arround him. Besides his official duties he chanced to meet great divines, scholars and poets. This ingendered in him an urge to give his son the best education possible together with the arts of war.

Amir Khusrau was the genius child of this congenial environment. He showed signs of...
literary bent of mind from the very beginning and soon achieved literary proficiency, the cherished dream of his father.\(^1\) Needless to mention that his father according to the usage of the time sent him to the Maktab for study but he engaged himself in verse making. The teacher tried to teach him the art of calligraphy but in vain. He was a born poet \(^2\) and from the very beginning of his life he was inclined towards composing poetry. Seeing his efforts to be useless the teacher left him to follow his own way.

Khusrau's father died about the year 659 A.H. \(^3\) Sultan Shamsuddin Ilutmish had passed

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\(^1\) In the preface of Ghurratul Kamal Amir Khusrau himself confesses, Fol. No.81b. 

\(^2\) See Indo Arabic Persian studies, Calcutta University Article of Dr. M.S.Alquadri "1981-82, No.1, pp. 79-86.

\(^3\) Khusrau has mentioned in the preface of Ghurratul Kamal \(\text{o}\) \(\text{兀}\) \(\text{兀}\) \(\text{兀}\) \(\text{兀}\) \(\text{兀}\) from this it can be concluded that his father died in 659 A.H.
away long before and his son Nasiruddin Mahmud had ascended the throne of Delhi in 1248 A.D. Khusrau had many kings and nobles as patrons who admired him and took pride in his company. They enjoyed their hours of relaxation due to the purity and daintiness of Khusrau's life and conversation. And thus he drove his chariot of glory through songs and sonnets to the royal chancellery of the Sultanat of Delhi. But Khusrau never allowed himself to be a mere scycophant.

Once he was sitting in the court of Bughra Khan (1) and a literary discourse was going on Khusrau recited his poem in such a melodious tone that the prince being pleased ordered a trayful sum of money to be handed over to the poet. This royal gesture of Bughra Khan incurred the displeasure of Chajju Khan (Katlu Khan) who was a patron of Khusrau. Due to this minor incident he had to leave his former patron and join the court of Bughra Khan. (2)

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(1) He was youngest son of Sultan Balban and was the governor of Samana (near Multan).

(2) Preface of Ghurratul Kamal, Pol. 82b.
Ghayasuddin Balban, the father of Bughra Khan was the ruling monarch of Delhi at that time and Tughral the Governor of Bengal raised the standard of revolt against the centre. So Gayasuddin Balban marched with a large army to quell the rebellion. Amir Khusrau and Bughra Khan were also in his company. The royal army reached Lakhnauti (near Maldah), the then capital of Bengal, defeated Tughral and hanged him up. Gayasuddin Balban along with Amir Khusrau returned to Delhi after making his son Bughra Khan the new governor of Bengal.

Some years after, Khusrau was invited by Sultan Mohammad Qaan, the eldest son of Balban, who was the governor of Multan. At the behest of Arghun Khan, a descendant of Hilaku Khan, Lahore was attacked by Timur Khan. The devastation reached upto Multan. Sultan Mohammad Qaan with his army fought pitch battle against Timur Khan. A dart of arrow struck Mohammad Qaan which proved fatal and he died.
Amir Khusrau and Hasan Dehlawi who also accompanied Mohammad Qaan were taken as prisoners to Balkh by the Tartars. Amir Khusrau composed a graphic elegy on the death of Qaan. (1) After some time they managed to get release. (2) Amir Khusrau came back to Delhi, read out the elegy to Balban so pathetically that Balban burst into tears and was down with fever, and at last died in the year 685 A.H./1286 A.D.

Balban was succeeded by Kaiqbad (1287 A.D), son of Bughra Khan Kaiqbad proved an ease loving monerch and debanch. It should be noted that Kaiqbad was made king of Delhi as per the conspiracy of the courtiers, but it seems that Bughra Khan was not happy with this arrangement. On the pretext of disorderly state of affairs at Delhi, Bughra Khan marched from Bengal for Delhi to correct his own son.

(1) It starts thus: 
(2) In Dībācha-i Ghurratul Kamal Khusrau says,
At last a treaty of reconciliation was concluded and Kaiqobad returned to Delhi with his father in peace. On the request of the king, Khusrau composed a masnavi called "Qiranus Sadain". (1)

"The Qiranus Sadain" occupies a prominent place in history because it is not merely a literary work but also dealing with an important event of political nature. Therefore, we may say that the book is a Masnavi-cum-history.

Kaiqobad was succeeded by his minor son Kaikaus, but Malik Feroze Shah made him prisoner and declared himself kind of Delhi under the title of Jalaluddin Khilji in 1290 A.D. Amir Khusrau as usual was given an honourable post of (The caretaker of Quran) in the royal court. He recorded his conquests and achievements in the book called Mifta-ul-Futuh and as such this also has a historical value.

(1) Qiran-us-Sadain means conjunction of two suspicious stars that is Bughra Khan and Kaiqobad.
Jalaluddin was killed by his own nephew and son-in-law Alauddin Khilji who ascended the throne in 1296 A.D. He was very harsh towards all except men of letters. Amir Khusrau received special favour from him and it was due to his kind patronage that he wrote his famous Panj Gunj in imitation of Khansa-i-Nizami:


(2) Shirin-wa-Khusrau, written in 698 A.H./1298 A.D. comprising 4124 distiches against "Khusrau-wa-Shirin" of Nizami.

(3) "Majnun-wa-Laila", comprising 2660 distiches against "Laila-wa-Majnun" of Nizami.

(4) "Aina-i-Sikandari", written in 699 A.H./1299 A.D. consisting of 4450 couplets in imitation of "Sikandar Nama" of Nizami.
(5) "Hasht-Behisht", was written in 701 A.H./
1301 A.D. which contains 3382 couplets in imitation
of "Haft-Paiker" of Nizami. (1)

Besides, he wrote a book named "Khazain-
ul-Futuh" embodying the entire achievements and con-
quers made by Alauddin Khilji. The Khilji rulers no
doubt proved quite suitable for his standard of
appreciation. The major number of books were written
during this period. His most important work "Nuh-
Sipher" was written during the reign of Qutubuddin
Mubarak Khilji. His bravery and qualities of head
and heart have been favourably dealt with in this
famous book of Amir Khusrau. Besides, the "Nuh-
Sipher" gives a detail idea of India and its people,
its season, climate, forests, animals, birds and
so on. It records the classes of people, scholars,
professions priest, pandit, places of worship and various and men of occupation. The king rewarded him a sum
equal to an elephant in weight.

(1) Amir Khusrau Memorial Volum, Government of
India Publication, Article of M.Rahman, 1975,
Delhi, P.13.
His other books are (1) "Dewal Rani-wa-Khizr Khan", the romance of prince Khizr Khan, son of Alauddin with Dewal Rani of Gujrat (1315 A.D.),
(2) "Afzalul Fuwa'id" containing the letters of Nizamuddin Aulia, (3) "Ijaz-i-Khusrawi" on rhetoric 1319 A.D.

Gayasuddin Tughlaque (1320-25 A.D.), who followed the Khilji dynasty tried to excel in patronising the poets. Khusrau's pleasure knew no bound in appreciating the Tughlaque dynasty. He wrote "Tughlaque Namah" giving a detail account of Tughlaqu's career.

A study of the detail works of Amir Khusrau shows that he was a prolific writer. Apart from the books mentioned earlier he had as many as five Diwans to his credit namely :-

(1) "Tuhfatus-Sighr" (The gift of the child-hood days)- the verses during the 16-19 years of his age. Some of the verses contained in this
Diwan exhibits his inborn genius as a poet of high order. The form of versification is so complete and masterly that scholars feel constraint to believe that they were coming from the pen of a boy passing through his young age.

(2) "Wasat-ul-Hayat" (The middle of life)--verses composed during 20-24 of his age. This is the production of the prime of his youth. Hence it has a bit of lyrical touch of his grown-up age. Nevertheless his poetical brilliance sparkles through the lines.

(3) "Ghurrat-ul-Kamal" (The prime of perfection)--verses composed during 34-44 of his age. This portion of his Diwan is the production of his matured brain. His accumulated knowledge from the days of his childhood and youth found full expression in it. Forty is generally regarded to be the age when a man attains equilibrium. That is...
why Divine revelation came to almost all
the prophets when they reached the age of
forty.

(4) "Baquia-i-Naquia" (lasting purity)-- verses
composed upto 1315 A.D./718 A.H. This Diwan
embodies the excellent composition of the
poet tending to spiritualism and metaphysics
that give solace and succour to ailing heart.
It also contains the praise of God, Prophet
and Shaikh Nizamuddin Aulia and Qasidas in
honour of kings, princes and nobles.

(5) "Nihayatul Kamal" (Zenith of perfection)--
This comprises the concluding portion of his
poetical production. It was completed in the
year 725 A.H./1325 A.D. the year when the
poet died after the death of Gayasuddin Tugh-
laque. (1) This very "Nihayatul Kamal" is the
subject matter of my Thesis for the Doctorate

(1) Wahid Mirza, PP. 171-72.
Doctorate Degree and as such it requires more elaboration. I have dealt with this topic in detail in the III Chapter.

The exact number of the works produced by Amir Khusrau can not be determined easily. The contemporary historian Barani did not mention the figure but says that he has written a whole library. Jami mentioned that Khusrau wrote ninety nine books. Daulat Shah gives the figure of his verses as less than five but more than four hundred thousand. Recently the Late Nawab Ishaque Khan at the behest of Nawab Imadul Mulk Maulvi Syed Hussain Bilgrami made a thorough study of various catalogues of his works found in different libraries of the world and succeeded in training forty five works which are as follows :

(1) Tuhfatus Sighr
(2) Wasatul Hayat

(1) Jami-- Nafhatul Uns, Calcutta, 1858, P.710.
(2) Wahid Mirza, P.148.
(3) Dibacha-i-Ghurratul Kamal
(4) Diwan-i-Ghurratul Kamal
(5) Baquia-i-Naquia
(6) Matlaul Anwal
(7) Shirin-wa-Khusrau
(8) Majnun-wa-Laila
(9) Hasht Behisht
(10) Aina-i-Sikandri
(11) Qiranus - Sadain
(12) Dewal Rani-wa-Khizr Khan or Ashiqua
(13) Nuh-Siphr
(14) Mifta-ul-Futuh
(15) Collected Masnaviyat
(16) Collected Rubaiyat
(17) Collected poems
(18) Qasida-i-Amir Khusrau containing the stories of Firdausi's Shahnamah.
(19) Ijaz-i-Khusrawi
(20) Insha-i-Khusrawi
(21) Ahwal-i-Amir Khusrau
(22) Nihayatul Kamal
(23) Khazainul Futuh

SUBMITTED BY SHAHNAZ BEGUM
(24) Nisab-i-Badiul Ajaib and Nisab-i-muthallath.
(25) Afzalul Fuwaid
(26) Khaliqu-i-Bari
(27) Qissa-i-Chahar Derwesh Farsi.
(28) Baz-Namah
(29) Asp Nama or Fars Namah.
(30) Bahrul Ibar
(31) Mirat-us-Safa
(32) Sheher Ashob or Collected Rubaiyat.
(33) Tughlaque Namah
(34) Tajul Futuh
(35) Tarikh-i-Delhi
(36) Manaquib-i-Hind
(37) Halat-i-Kanahia wa Kirishn.
(38) Maktubat-i-Amir Khusrau
(39) Jawahir-ul-Bahr
(40) Maquila (History of Caliphs).
(41) Rahatul Muhibbin
(42) Risala-i-Albayat-i-Bahas
    (Khusrau and Jami)
(43) Shigraf-i-Bayan
(44) Tarana-i-Hind
(45) Monajat-i-Khusrau
Khusrau's Hindi Works:

The old biographers and anthologist, both the Eastern and Western, hold that Khusrau was a scholar of Hindi as well. They quoted Ghasals, verses, Riddles, Duhas and Rags composed by Khusrau. But the modern scholars who have made researches in the development of Hindi in India have a little doubt about them. They say that the Hindi works ascribed to be the Khusrau's composition does not tally with the style trend and technic prevalent in those days. It sounds just like the spoken dialect of to-day. It resembles to the Khari Boli as spoken and understood by the people at large in modern India. Therefore, they say that the Hindi attributed to Khusrau should be accepted with care.

But in my opinion Khusrau knew Hindi or Hindawi as it was called in his time and there are internal evidences. It is the book Nihayatul Kamal and others that go to prove that he was very well conversant with Hindi. And that is why he has used...
many Hindi words in his works. He himself says that he knew Hindi better than Arabic and that he was quite proud of this. Further he says I am an Indian Turk and can reply to you in Hindi. I have no Egyptian suger to talk of Arabia or Arabic.

At another place he declares, "As I am in fact the parrot of India, ask me in Hindi that I may talk sweetly."

Moreover he used Hindi words in several of his works. In his Khazainul Futuh he says:

Mark the word "Katarah" in the above line which is pure a Hindi word meaning dagger.

He did not introduce many Hindi words in his poetry because it spoiled pure persian and would make an unpleasant reading as he himself

(1) Dibacha-i-Ghurratul Kamal, Fol. 80b.
remarks. "I have used them only where absolutely necessary so that the purity of persian may not be affected". In the introduction of his Diwan Khusrau himself says, "I have distributed among my friends a few chapters of Hindi poetry also".

There are a few specimen of verses which may be interpreted both in persian and hindi, for example:

(1) Aanchale ki Feyz e Zahrat
(2) Main mairi Bokkht gari

The following verses as also ascribed to Amir Khusrau:

I happened to pass by a brook a recreation.
And chanced to see the Indian fairy in fashion.

(1) Dibacha-i-Ghurratul Kamal, Fol. 30b.
(2) Maulana Mohammad Hussain Azad in his book Ab-i-Hayat has mentioned some of his Hindi verses.

SUBMITTED BY SHAHNAZ BEGUM
"O darling" I said, "what price your ringlet does bear"?
She exclaimed and said, "a pearl for every hair"
(or) She rebuked and said, "wretched, be of from here. (1)

Amir Khusrau had very little regard for his own Hindi verses. He wrote on bits of papers and scattered away to his friends. Hindi was merely a pastime, a sort of diversion from serious efforts in Persian. Besides he had a great affection for local language, Hindi, which enabled him to mix freely with the common people, men, women, boy and girls of whom he was very much enamoured. By nature, therefore, he seems to be an ordinary man born to cheer up the hearts of the dejected and the down-trodden. Often it so happened that children thronged round him requesting to compose some witty songs, geetas, enigma, riddles or conundrum and Khusrau was pleased to do it to make the assembly enjoy his composition fully. With

(1) Dr. M. Rahman's Article quoted in seventh centenary National Amir Khusrau Society, Delhi, 1977, P.297.
With this spirit of philanthropy to distribute mirth and joy among the commoners, this God gifted poet came closer to the actual life of the people—singing, chanting, chattering and frolicking like children. He tried his best to make the life easy and happier and that is why Khusrau became soon popular with the masses. Without knowing the language of the masses you can not expect a man could be popular among them. With regard to Khusrau's popularity there is no doubt. He had this pleasure from the very beginning of his life. He identified himself with the people from his very childhood and as such the people thought him to be as one of them.

An appreciation of Khusrau as a man:-

We have already discussed briefly the reason of Khusrau's popularity among the people. It was the personality of Khusrau, his flowing humours, his ready wits, versatile genius and amiable character rather than his poetry that made him known all over India. Centuries have elapsed
since Khüsrau died, but his songs are ringing in halls of princes, nobles and peasants alike and his memory is ever green and fresh even today. He is no more with us but his works are. His anecdote strikes in our ears, street archin recites his couplets in gay; dervishes make a rapturous dance on hearing his ghazals and women in melodious chorus sing his Hindi songs.

Khüsrau had a keen sense of humour; was perfectly religious, kept fast and said prayers five time a day and did not drink. In his old age he regularly attended the monastery of his Preceptor, Shaikh Nizamuddin Aulia and yet he was not a hard ascetic who sits in seclusion for devotional prayer. He played and sang with children as already said. He listened to beautiful dancing girls and was present in the assembly of princes where wine was served though he did not take it.

Thaxagha He had the experience of privation, misery and suffering. And some time he was
tired also but he bore all this cheerfully and lightly. He saw things that was a rediculous and he laughed at it. Pedantic scholars intolerant be-gots and hypocritical sufis, nigard princes and dishonest plagiarist were the persons who did not suit his taste. He laughed at them but harboured no malice against them.

The age in which he lived was highly intolerant but Khusrau was an exception to this. He had no racial, religious and social prejudices. He was proud of hailing from Turky, but he was equally proud of his being an Indian too, because he was from here. He loved the country of his birth "India", its language, custom, ways of life, its beauty, flowers, fruits, birds and beasts. He often praises highly Hindu officers and scholars. He admi-red their language, learning and faithfulness. It was due to his broad mindedness and lack of prejudice that Khusrau achieved such a popularity. He was so much liked and admired by various nobles and princes that they contested one another for his service in
in their respective courts and tried to excel in rewarding him. Like a wandering ministeral he went from court to court and sang on his lyre on the occasion of a king dead or newly ascended throne. He had to write ode or elegy to earn his bread and to keep peace with those in powers. But in writing an ode to a king he kept balance as some of his remarks in his panegyrics reveal. He disliked falsehood or hypocrisy but some times he had to do it under compulsion of circumstances. One thing is clear that he never betrayed his patron in whose services he was.

He earned money as easily as he gave it away. He was generous and not miser. He believed that in every income God has a share, so have the friends and relatives. He loved his mother beyond everything. (1) He loved his brother too with great

(1) Khusrav's love for his mother is reflected from his works also. Once he was in Awadh for two yrs. when he came to Delhi and his mother embraced him affectionately with tearful eyes. He expressed his emotional feeling in the following verse:

......54/F.
affection. He mourned over the death of his mother and younger brother Hisamuddin in "Laila-wa-Majnum". He revealed his affection in a whole chapter dedicated to his daughter. (2) He had great love for his sons. He had written a pathetic elegy on the death of his son Haji which he has mentioned in his Diwan Nihayatul Kamal. Like other poets of his time he had many friends and many opponents. With friends he maintained congenial relations of whom Hasan was the most favourite. One who enjoyed his joy, and sorrow to the last. The constant companion in peace and war, Hasan had the unpleasant duty to remain present at Khusrau's burial. Therefore, it may be said that a friend accompanied his friend upto the last journey. His opponents were his professional rivals. Some of them harassed him but he did not bother himself about them. He laughed them away in good humour with no contempt because Khusrau was above such things.

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(1) Both of them died in 698 A.H. In a couplet he says:

(2) The poem begins thus:

SUBMITTED BY SHAHNAZ BEGUM
Khusrau's relation with Khawaja Nizamuddin Aulia

Amir Saifuddin the father of Amir Khusrau took his son aged eight years to Hazrat Khawja Nizamuddin Aulia and placed him at his feet requesting benediction for him.\(^1\) He was pleased to bless him and the child grew under his spiritual influence till at last he developed a sort of spiritual fervour and extreme love for his Shaikh. He was so much enamoured of him (Shaikh) that he began to be his constant companion fully devoted to his teaching. He collected his sermons and gave it the name "Afzalul Fawaid" in which he recorded that in the year 713 A.H he took Oath of allegiance again to him.\(^2\) The Shaikh gave him the cap of discipleship which was the symbol of an entrant of this order. He was admitted to the fold of the chief disciples. Qudrat-ul-bab-Qudrat writes in his Tabaqat-us-Shoara that when Amir Khusrau became the disciple of Khawja Nizamuddin Aulia he gave away all the belongings

\(^1\) Abul Qasim Farishta -- Tarikh-i-Farishta, Lakhnaw, 1864, P.304.

\(^2\) Amir Khusrau -- Afzal-ul-Fuwaid (Urdu Translation) Lahore, P.2.
and cash to the poors and sat at the feet of the Khawja like a humble poor servant.

Amir Khusrau’s regards for Khawja Nizamuddin had reached to the degree of warmth of love. He used to remain in his company all the while and breathed in the effulgence of his gracious face. The Khawja had also equally enamoured of him and often he used to say that if God would ask him in the day of judgement as to what he had brought from the world, then he would present Khusrau to him. When he prayed to God then he pointed out towards Khusrau and said, "O God for the sake of the warmth of love of this pet disciple of mine please forgive me".

Once Khawja Nizamuddin Aulia was enjoying the bath and prayer of the Hindus at the river side sitting on his top floor of his building. Amir Khusrau was also present there. Khaja Saheb beckoning at him said :-

Every community has a path, a creed and a place of congregational assembly.
The Khawja was wearing a cap which was a bit slant. Amir Khusrau pointing at it said extempore:

\[ \text{the verse in the text} \]

I turned my face right to the side of the head wearing slant cap.

Jahangir writes in his Tuzk-i-Jahangiri that once the Qawwal was singing this verse in the royal assembly called by him. Jahangir inquired Mulla Ali Ahmed Meherquand the anecdote behind this verse. The Mulla related the whole story. The Qawwal was going on singing till at last it came to the concluding hemistich and the condition of Mulla Ali Ahmed started worsening, he fell down soon and expired.

Khawja Nizamuddin Aulia has given the title of Turk Allah to Amir Khusrau and used to call him by this very name and took pride on it.

(1) Jahangir -- Tuzk-i-Jahangiri, Edited by Syed Ahmed, Aligarh, 1864, pp. 81-82.
Amir Khusrau in one of his encomiums to Khaja testifies to this in the following lines.

برزاشت یون خلاب بمزی کنکا گری جهاد
دست مرز ای گزیم بیا گری بن در گری

When the title of Turk-Allah has been uttered by your tongue,
Catch hold of his hand and place him in the trust of God.

The Khanja had left a will that Khusrau should be buried by his side (1) though not into the same grave which is not permitted. And it so happened that the Khawja died while Amir Khusrau was in Bengal with Gayasuddin Tughlaque. Having heard the sad demise of his Preceptor, in the year 725 A.H. he cancelled all his engagement, hurried back to Delhi, lost all his sense of proportion, tore of his garments and went to pay his tribute and last respect to the departed soul. He read out the following Duha and fell down senseless :-

(1) Wahid Mirza, P.137
(2) Ibid, P.136.
Amir Khusrau did not survive longer after death of his preceptor. He remained depressed and dejected. Though he composed one or two Qasidas after the ascension of Mohammad Tughlaq to the throne of Delhi, in a half hearted way. His heart had become almost cold towards versification and had declared publicly that he would not live long. On 18th of Shawwal 725 A.H. just after the six months of Khawaja's death Amir Khusrau left for his heavenly abode.

He was buried sat the foot side of the Khawaja's grave to avoid any possible misunderstanding in future with regard to the graves of the spiritual guide and his disciple.