Sultan Qutbuddin Aibak carried into execution the plan of founding a Muslim empire in India. Mentally he stood mid-way between an empire-builder and a conqueror. With the kingship of Qutbuddin, the position of the Muslim empire in India took a new turn. It was the master stroke of Qutbuddin that was directly responsible for an abrupt change from the Ghorian political dependence into an independent Indo-Muslim empire. The monarchy of Qutbuddin was moulded by Indian conditions and interests. The political centre automatically shifted from Ghazna and Ghor to Delhi.

It is interesting to note here that in the evolution of the Indo-Muslim Kingship India captivated the heart, mind and soul of the Muslim rulers. She engrossed their whole attention and thought with the result that they lost their active interest in the Islamic countries. They were cut asunder from their source of political inspiration. They began to identify themselves wholly with Indian interests which were their own as they Indianized themselves in the course of time.

A keen sense of justice characterised Qutbuddin's monarchy. He was a well-wisher of his subjects. Promotion of peace and prosperity engaged his thought as well.
The greatest king of this line, Sultan Iltutmish was also an ardent conqueror. He celebrated his victories in the Hindu manner by erecting a Jayastambha or a victory tower (i.e. the Qutb Minar). Under his aegis began the contact between Hindu and Muslim arts, especially in architecture.¹

Balban regarded kingship as a sacred trust, it was, according to him, a divine viceregency. It did not signify a man-made institution of political control and guidance, it had the manifestation of the divine will, that caused its existence.

If the grand status of kingship, declared Balban, that God had bestowed on the ruler with a view to look after the welfare of the people, was not upheld in the right spirit, and royal dignity was made to tarnish itself by evil deeds, then on the Day of Judgement the ruler would have to face penalty of worst nature for misdeeds and crimes committed during his reign. Because, firstly, for a monarch there could be nothing higher and nobler in this world than the status of kingship, which he had failed to maintain, and secondly, the policy of government as executed by him was against the law of God.

We thus see that in the very infancy of the Delhi Sultanate, when, elsewhere, the sword was a decisive factor in the usurpation of political power and supremacy and in the making and unmaking of the State, a mightier power than the sword itself crept up in order to justify the very existence of the State, based not on the principles of brutal force,

¹. There are three beautiful structures belonging to the reign of Sultan Iltutmish: (i) The Quwat-ul-Islam Mosque (ii) the Qutb Minar, both at Delhi; and (iii) the Arhai din ka Jhonpra Mosque at Ajmer. All the three buildings are excellent examples of the architectural activity of the Sultan.
usurpation and exploitation, but on a stable, vitalizing and humane force. It was the fear of the Day of Judgement and the sanctimonious aspect of the divine will in kingship which were instrumental in crushing the brute in the king and in letting loose forces of humanising tendencies which succeeded, to a great extent, in culturalizing the institution of monarchy. The effect of such a cultural force was that kingship became less absolutist in practice and more limited in its authoritative range and scope. Balban was the Sultan who made a conscious effort in culturalizing the State.

The reign of Sultan Balan is noted for the patronage he gave to literature. Likewise it is worthy of mention that many Muslim kings, who were fleeing from the wrath and ravages of the terrible Chingiz Khan, obtained shelter in the court of this kindly monarch. He used to make a good humoured-flourish of his gracious protection of these royal refugees, and he was proud of the patronage he extended to poets and men of letters.

His two sons, Prince Muhammad, the martyr, and Prince Bughra Khan, set up and supported their own literary societies. The famous poet, Amir Khusrau, was the teacher of the elder prince. Khusrau had a genuine admiration for Hindustan. His father came from Balkh, but he was born in India. His literary works make affectionate reference to

1. According to Firishta, more than fifteen princes from the different parts of Central Asia, Iraq and Persia were given royal refuge at Balban's court. Vide Briggs, Vol.I, pp.252-53, 258-59.
Amir Khusrau loved the Hindi language too. "You will not find the Hindi language inferior to Persian". His appreciation of Hindu womanhood is recorded in the following beautiful lines:

Khusru aisi preet kar jaise Hindu joye,  
Poot parai karne jal jal kolla hoye.

(Substance: Khusrau, in love rival the Hindu wife,  
For the dead's sake she burns herself in life).

It was this versatile genius who brought into our Indian music the styles known as Khayal and Tarana, both delightful mixtures of the Persian and Hindu styles. The Khayal was later on further embellished by Sultan Husain Shah of Jaunpur (1458-79).

Indian music took a complexion as a result of the contact with the Muslim culture in Northern India. The new waves did not reach the South, which, however, had marked differences with the North, even before the Upper Indian and Persian melodies mingled. The Hindustani music readily absorbed and assimilated the imported tunes and styles. The two schools exerted stimulating influences on each other and brought into being beautiful combinations and subtle novelties. The new-comers were allocated proper positions in the Indian system. Their relationships were closely

1. Amir Khusrau's patriotic feelings for India may be regarded from the following remarks of his: "They (i.e. the Persians and Khurasanis) call Hindu black, and that is true enough, yet it is the largest country in the world. You should look on Hindustan as Paradise, with which it is in fact connected, for, if not, why did Adam and the peacock come to adorn it from that blissful spot?" Vide Elliot & Dowson, Vol.III, p.557. The author of the Tajziyat-ul-Amsar, Abdullah Wassaf, a contemporary of Khusrau, though not of India, also refers to this country in a most flattering term: "If it is asserted that Paradise is in India, be not surprised because Paradise itself is not comparable to it." Quoted in Elliot & Dowson, Vol.III, p.29.
studied to obtain a scientific classification with reference to affinities. Various techniques were tried and blended, enlarging the sphere of Indian music.

Prominent among the pioneers of this musical experiment was Amir Khusrau. He was adept in the Persian ragas. His fine musical sensibilities, his open mind and his interest in the good things of India, prompted him to cultivate an intimate knowledge of the Indian music. Here is an interesting little story from the Sher-ul-Ajam by Maulana Shibli Nomani:

"Music: Amir Khusrau's versatile genius turned to this delicate and fine art too, and raised it to such a degree of excellence that he has remained unrivalled during the long period of six hundred years. Naik Gopal, who was acknowledged as a master all over India, was the famous world-renowned Ustad of his time. He had 1,200 disciples who used to carry his Simhasan i.e. throne, upon their shoulders, like palanquin-bearers. The fame of his perfection and consummate skill (in music) reached the ears of Sultan Alauddin Khalji, who called him to his court. Amir Khusrau made the submission that he would conceal himself under the imperial throne, and that Naik Gopal be commissioned to sing. Naik displayed his perfect skill in six different assemblies. On the seventh occasion, Amir Khusrau, too, came to the court, along with his disciples. Gopal, too, heard of his fame, and asked him to sing. Khusrau said,
"I am a Mughal, I have just a smattering knowledge of Hindustani songs. You please let me hear something first, and then I shall also sing a song or two." Gopal commenced to sing. Khusrau said, "I set this raga (melody) long ago, and then he rendered it himself. Gopal began another raga, Khusrau rendered that too, and said that he had rendered it long ago. In short, Amir Khusrau continued to prove every raga rendered by Gopal to be his own invention. In the end he said, 'These were all hackneyed, vulgar (am bazari) ragas. Now I shall let you hear my own special invention'. Then he started singing and Gopal became mute with astonishment." ¹

It was reserved for Amir Khusrau to compound the two music and reveal a unity of emotions in a new direction. The emperor, Akbar, too, largely contributed to unifying the life in the country on the aesthetic plane. According to the Akbar Nama, the emperor had composed over two hundred of the old Khwarizmi tunes, especially the tunes of Jalashahi, Mahamir, Karat and Nauroz, which were the delight of the young and the old. They are most of them now defunct, but the melody of Nauroz, in its Sanskrit version of Navarochika, is practised to the present day.

Sultan Jalauddin Khalji (1290-96), stripped kingship of its superficiality, its outward lustre, its grandeur and its awe and attempted to spiritualise it in the broadest sense of the term. During his reign the country was visited with a severe famine. When large numbers of starving

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¹ The Sher-ul-Ajam, part-II, (Lahore, 1924), pp.120-21.
Hindus came into Delhi with their families, the Sultan and his nobles did all they could to help them. Jalaluddin tried to apply to state-craft the moral principles laid down in the Quran. During his rule persecution in the name of religion was unknown.

Jalaluddin was ardent in his belief in the utilisation of the motopic force of human emotions - sympathy and kindness - for crushing the brute in the state rebels, criminals and the ordinary people. Conscious of the efficacy of human forces in changing radically human character, he manipulated the force of human power with the conviction that his humanism towards the State rebels, criminals and others would bring about a change in them and they would feel grateful to him for his humanism. The Sultan's belief in the superiority of moral law can be illustrated from a verse which he often recited, "Evil for evil is easily returned, but he only is great who returns good for evil". The ethico-political philosophy of the Sultan upset his Khalji Amirs. But he firmly stood by his philosophy of Ahimsa.

Jalaluddin was a keen well-wisher of his subjects. He took the greatest care in sorting the right type of officials for functioning in government and never trusted the mean and the vicious, nor vested them with power and authority. Thus attempts were made to free the institution of government from the malevolent influences of politics which he abhored from the core of his heart.


2. When yet a noble in the reign of Balban, Jalaluddin Firoz Khalji had been attacked and wounded by a Mandahar Hindu. After his accession to the throne, he was pleased to appoint his Hindu assailant as a functionary on the staff of Malik Khurram, under the designation of Vakildar (palace secretary) and with a salary of one hundred thousand itals annually.
During the reign of Sultan Alauddin Khalji (1296-1316) the theory of kingship was recast. He was a stern ruler and the first Sultan who resolutely refused to be dominated by the Ulama. He sharply reminded them of their own proper sphere and claimed to be "God's vicar in things temporal as is the priest in things spiritual." He did not put up with any interference on the part of priests in affairs of State. He had no liking for the progressive and humane type of royalty as advocated by his predecessor.

Alauddin had no learning, but he was full of ideas. His ambition was to be remembered in history. On the one hand, he wanted to dim the glory of Alexander by his own world conquest; on the other, to found a new faith greater than the one that the holy Prophet had brought. The former was absurd, the latter was rank heresy. When the latter was mentioned his courtiers sat in silence. When the former plan was presented, it was given a hilarious appreciation. But, here too, his most trustworthy and wise counsellors dissuaded him from the scheme of world conquest, as his Indian empire was not as yet strong enough and was bristling with treason and disaffection.

3. Alaul Mulk, the kotwal of Delhi, was the only one who could not swallow down the religious innovation of the Sultan. When asked to give his candid opinion, Alaul Mulk Warned Alauddin against discussing the Shariat, as it was the work of the Prophets and not of kings. He also made the matter plain, to him that the Shariat had to do with the divine revelation. Man's opinion and human design could not establish it. Since the days of Adam, the religion was preached by the prophets. The kings had only ruled, they never did the work of the prophets, though some prophets had ruled. The religious work ended with "our Prophet". In this way Alaul Mulk tried to uphold the dignity of religion by depriving royalty of its meddling in religious matters. Elliot & Dowson, vol.III, pp. 169-70.
4. op. cit pp.170-71.
Though an autocrat, Alauddin's court was humming with learning. Amir Khusrau was still living. Another brilliant poet, Amir Hasan, called the Sadi of India, had joined him. Sadrudin Ali, Fakhruddin Khawas, Hamiduddin Raja, Shihabuddin Sada Nashin, Abdul Hakim and Maulana Arifi were some of the remarkable scholars who attended the Sultan's court. But the most famous of all was the great saint, Hazrat Nizamuddin Auliya and his first pupil Usman, better known as Akhi Siraj.

With so many men of letters at Delhi, language was undergoing a new and rapid development. Hindu and Muslim languages were beginning to be intermingled. Both Hindus and Muslims of culture used to mix Persian and Hindi words in expressing their thoughts. Poems with Hindi words and metres were sometimes written only in Persian alphabet. Malik Muhammad of jais, for example, in the time of Humayun, wrote his Padamawat in pure Hindi as current in Oudh, while he used the Persian characters. Amir Khusrau and the writers of his time used Persian with a fair sprinkling of Hindi words. On the other hand, numerous Persian words are found in the famous Rajput Ballad — Prithviraj Rasau — written by the poet Chand Bardai. During the reign of Muhammad bin Tughluq, Hindi and Persian were freely mixed. A Sufi poet of Bihar, Shah Sharafuddin Ahmad Yahya

1. Though a poet of very high order, he is chiefly remembered for his prose work, the Fawaid-ul-Fuwad, which contains the table-talks of Hazrat Nizamuddin Auliya spread over a number of years. This book is highly regarded in the intellectual circles of the Sufis of all schools.
Maneri, wrote a poem *Kajmudra*, which is full of Hindi words.¹ By the time of Sikandar Lodi the mixed language, Urdu, had developed considerably. It became a highly suitable vehicle for the new thoughts that were stirring the Hindu-Muslim world of a new India.

The vast majority of the population of Northern India was Hindi-speaking. Hindi had many dialects of which *Braja Bhasha*, or the dialect spoken in the country around Mathura, used to be the medium of literature. The comparatively few Muslim new-comers adopted the language of the country. Some minor changes were no doubt wrought in the course of evolving the new form of language known as Urdu, which, in fact, was nothing but Muslim. To quote from the address delivered by Nawab Mirza Yar Jung Bahadur at the annual Convocation of the Aligarh Muslim University:

"The same language when written in Persian characters is called Urdu, and when written in Nagri characters, Hindi. It is quite natural that the words of Persian and Arabic origin came to predominate in Urdu, while those of Sanskrit and Bhasha predominated in Hindi. But the same verbs, pronouns and many nouns remained as the common foundation. Thus Hindustani is a language spoken generally in the North where it appears

¹ The following are also examples of his Hindi compositions:

(a) Sharafa gor darawani nis andhiyari rat,
   Wan na ko1 puchhe ki kon tohari zat.
(b) Jeh kutta dar dar phire dar dar dur dur hoi,
   Ek hi dar ko tham le dur dur kahe na ko1.
(c) Sharfa dar dar keon phire chit man kare udas,
   Sain basen sarir mein jeon phulan mein bas.

(Substance: (a) The grave is a lonely place full of darkness. It has no regard for one's pedigree. Virtuous deeds alone can help you to sleep in it soundly.
(b) A street dog is turned out from every door. Only that one, who has attached itself to one master, is looked after.
(c) Do not wander about in search of God; He is within you."
sometimes in the garb of Urdu and sometimes in that of Hindi. You will thus see that the very cause of its birth was a desire to have a common language for India. Hindustani is not the language of any Islamic country."

The mixed Urdu dialect was adopted by the Muslim soldiers of the Punjab. But it remained a spoken dialect long before it could be used in literature. When after Malik Kafur's invasion of the Deccan, Punjabi Musalmans came to settle in the South, they brought with them their Northern dialect. The conquering Muslims, finding themselves in a country of strange vocabulary, set to developing their own language which they regarded as the language of the exalted camp — Zaban-i-Urdu-i Mualla — as distinguished from the languages of this South Indian subjects. By the end of the 16th century, in the Qutb Shahi State of Golkunda, Ibu Nishati set the first literary standard. His two books, Tutinama and Phulban, show this early Deccani style. The example of the South was emulated by the Northern Muslim poets. Urdu poetry came to be written on the basis of Hindi; the metre and words of higher culture alone were borrowed from Persian. Masterpieces of Urdu poetry are very recent productions.

Intermingling of blood, too, had started early. A notable example was the marriage of the eldest son of Sultan Alauddin Khalji to Deval Rani, daughter of the Raja of Anhilwara. The romance of this marriage has been celebrated in the famous poem, Deval Rani Khizr Khan by Amir
Khusrau, who says that an autographed memoir of the Prince himself is the basis of this poetry of love and bliss.

Sultan Ghiyasuddin (1320-25), founder of the Tughluq dynasty, was kind and generous by nature. Sobriety was one of his characteristics. He was moral than religious in his outlook and mode of life. He had at heart the welfare of the people. He was a prototype of Jalaluddin Khalji. The despotic kingship he abhorred to establish, as it did more harm than good to the people. To him kingship signified an active but benevolent power. Justice and beneficence were the watchwords of his kingship. In matters of government he stuck to the principle of moderation and refrained from all kinds of excesses. He believed in the political maxim that the office of kingship is a joint responsibility. Success in the affairs of statecraft depended more on its consultative and deliberative aspect than on the sole initiative of kingship. Having such ideas in view, he studied laws and rules of governments. Before enforcement of laws for the stability of the State and regulating the affairs of the people he discussed and deliberated with the best responsible heads.

Ghiyasuddin Tughluq's conception of kingship was not a reasoned-out product of his mind. The ideal of kingship was soul-inspiring for him. By instinct and temperament he believed in the institution of kingship. It appeared to him as human and needed life-promoting forces to enliven it. Kingship could only thrive and survive on human sentiment and affection.
The kingship of Ghiyasuddin was permeated with progressive ideas. It rejected nepotism as a principle in statecraft and introduced a new principle of qualified skill and technical knowledge for all offices, high or low, of the government. The condition for appointments was qualification. In actual practice offices were filled in the light of the qualification-principle, which, according to historians, was carried out with such a disciplinary force and strictness that the services of the able and the deserved were requisitioned and no unemployment was found among them.

The economic policy of the state was also guided by principles of moderation and foresight. Though in the realisation of state-dues strictness and severity were observed, the State protected the people and the working-class of the poor from the high-handedness of the officials and the exploitation of the rich. Measures were also adopted to relieve the people of their suffering and privation.

Sultan Ghiyasuddin was succeeded by his son Muhammad bin Tughluq. Sultan Muhammad was a thinker of high order, who was pathetically dogged by failure all his life. Because of his failure, many historians have failed to appraise the lofty qualities of his head and heart correctly. Wisdom cannot always be judged by result, and his undertakings, undoubtedly, brought misery to his people. Yet this philosopher monarch never purposely wronged them.

He planned to transfer his capital from Delhi to Devagiri for very good reasons. The Southern and the Western portions of his empire, where his hold was comparatively weak, were very far from the imperial city of Delhi. Devagiri was far better suited and might have proved to be a more efficient centre of control than Delhi. The inhabitants of Delhi were given all facilities for migration. Good roads had been constructed. Along the roads had been planted avenues of shady trees and excellent rest houses. Liberal compensation was given to the people so that they might not incur any loss. Handsome prices were offered for houses at the old capital while land was freely given at Devagiri for building new ones. Many nobles were provided with free quarters of suitable size and style. Yet the plan of transfer failed miserably and the people suffered untold misery.

His scheme of special taxation of the people of the Doab proved to be another mishap. The land of the Doab was exceedingly fertile and well able to bear heavier taxation. The scheme was by no means unreasonable. But unfortunately, while it was put into force, famine visited the region. The men on the spot, wanting to make some money for themselves, did not report the true conditions to the Sultan. Or else the scheme would have been withdrawn. Nothing was done and the people had to suffer unspeakable woe.

It may be mentioned by the way that this Sultan conferred an
important position in the finance department on a Hindu, named Ratan. Though the monarch at first employed foreign Muslim nobles, later in his reign he recruited his officers from the rank and file of the Indians, both Muslim and Hindu. Among the distinguished Hindus at his court were included Raja Sekhara, Bhima, Mantri Bhanaka Bhattaraka Simha Kirti, Somaprabha Suri etc. He used also to give away rich robes and bangles of gold to Hindus who would agree to accept Islam.

Spurred by failure, the Sultan proceeded to try one audacious plan after another. His scheme of the conquest of Tibet was one such. It met with as heavy a disaster as the proposed migration to Devagiri.

The Sultan's desire to remodel his currency proved another failure. But in this case the people had not to suffer. For, as soon as he learnt of the people's reluctance to accept the token currency, he ordered the new coins to be immediately replaced by old ones. Surely, he could never do this, if the royal treasury was empty, as Barani says it was.

True, the Sultan was very severe, he is said to have been vindictive. But he never punished for nothing, though his punishments were sometimes out of proportion to the offences. He set before himself a very high ideal of justice. He had no thought of sparing himself. Not only Muslims but also his Hindu subjects could drag him into the court of justice, if they felt aggrieved in any way.

Sultan Muhammad was the most learned Muslim ruler that ever sat on

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the throne of Delhi. Moreover, he had a keen critical faculty and consequently had but little respect for the Ulama. A mind so constituted, naturally inclined towards reforms. He tried his hands at reforming both politics and religion. Even in the religious affairs of Hindus, he sought to introduce some reform. He was the fore-runner of Akbar in attempting to suppress the forced practices of the Sati rite.

A reference has been made to Alauddin's eldest son marrying a Hindu princess. Sultan Firoz Tughluq was an issue of a Hindu mother. His father, Rajab, was the commander-in-chief of Alauddin Khalji. His mother was the daughter of Rana Mall Bhatti of Abohar in the Punjab. When Abohar was besieged and the Rana and his people were threatened with destruction, his daughter offered herself as the ransom for the freedom of her father and the safety of her people.¹

Firoz Tughluq had first refused to accept the crown. But he was persuaded by the nobles of the imperial court to assume royal responsibility. He prayed to God for endowing him with the true qualities of a ruler and then ascended the throne.

The mottos of his government, which ran to the following effect, were announced, and also inscribed on the portico of the royal palace at Firoz Kotla:

"Mercy, kindness, forbearance and grace are the guiding principles of my government and my motto is:

Dil-i-dostan jam bihtar ki ganj?
Khazina tahi bih ki mardum ba ranj?

¹ Afif, pp.36-39.
The welfare of the people in better than accumulating treasure for the coffer. It is better to have an empty chest than have the people downcast).

"The preceding Sultans had their motto the following:

Mulk ra barqarar mi khwahi,
Tegh ra bi qaurar khwahi dasht.

If you want to maintain the stability of your kingdom, then keep the sword action).

"But I say that stability comes through the grace of God:

Karam kun chu dast-i-tu bala tar ast,
Ki bakhshais az khashm wala tar ast.

Show mercy when you have the power, since forgiveness is nobler than punishment).

Tura chun zi Bari buzurgi atast,
Ba tajil rasm-i-siyasat khatast.

While God has granted you greatness, it is wrong to inflict punishment rashly).

Gar awwal tawaqquf kuni dar qisas,
Tuwan kusht ura ki ba dihi khalas.

If punishment is delayed at the outset, you can kill him whom you had left unpunished).
Wa lekin chu qalib paragandah gasht,
Na yarad ba farman-i-tu zindah gasht.

(Substance: When the body is disintegrated, your orders cannot bring it back to life).

Nigah kun gahi madari mihr sanj,
Ba an tifl-i-khud chand burd ast ran'.

(Substance: Keep in mind the affectionate mother who has borne so many hardships for that child of hers).¹

Firoz Shah gradually restored to supremacy the Ulama who had been pushed to corner by the learned Muhammad bin Tughluq. Before his time, Hindus and Muslim, men and women, used to visit festivals at temples. The practice was now forbidden by royal orders.²

Though he had no patience with the Hindu's religion, Firoz Shah was able to appreciate other aspects of Hindu culture. When Nagarkot was sacked, it came to his notice that there was a library there. It was found to contain one thousand three hundred Sanskrit books. He ordered that some learned pundits should be sent there forthwith for translating some of those books. He made a selection and ordered Maulana Izzuddin Khalid Khani to translate a book on Hindu philosophy and omens. Another Muslim scholar was asked to work on a book on veterinary science.³

1. The Futuhat-i-Firoz Shahi, pp.3-6.
Collaboration between pundits and maulavis in the translation department shows that learned men on both sides had begun to study each other's language and literature. It may be remembered in passing that during this reign lived the famous poet philosopher Jalaluddin Rumi and the noted chroniclers Ziyauddin Barani and Shams Siraj Afif.

Even more than Hindu books, Sultan Firoz loved Hindu architecture. Tremendous was the solicitude with which he arranged the removal of one of the pillars of Asoka. Not less than ninety kos away from Delhi was a place named Khizrabad. Here was found a massive pillar of Asoka embodying his mandates to his people. A troop of imperial soldiers were sent to the spot, carrying various implements. They were joined by a large number of local people armed with tools. The earth surrounding the pillar was dug out. Lest the pillar should break by dropping on hard soil, ample quantity of silk cotton was deposited all around it to prepare a downy bed for it to fall upon. The pillar itself from top to bottom was tenderly covered on all sides with raw skins and reeds. Then a carriage with forty-two wheels was especially made ready to carry it to the bank of the Jamuna. Thousands of people gathered, and hundreds drew it by rope to the bank of the river. There on river were waiting a cluster of large boats. We are told, some of them were big enough to bear the weight of seven thousand maunds. Skillfully shifted from the cart to the boats, the colossal columnm was punted carefully up to the capital city.
There at Firoz Kotla a structure for its installation was fittingly prepared. Many Brahmans and wise men of the Hindus were invited. They were asked, if they could decipher the inscriptions on the pillar. But it was more than they could do.¹

Firoz Shah was absolutely sincere in his prayer to God that he might be given the strength to should the responsibility of kingship. Every class and community shared in the general prosperity of his reign. A pretty long list of his achievements have been furnished by Firishta. It is needless to enumerate them here. Suffice it to say that they include much works of utility as hospitals, inns, bridges, wells and canal of irrigation as well as numerous gardens and pleasure houses.² Last, though not the least, Firoz Shah remitted the huge State Loan amounting to two crore tankas that had been advanced to the people by the previous Sultan.³

It is for these reasons that Firoz Shah is regarded as the most benevolent ruler before Akbar the Great.

3. Afif, p.92.