HISTORICAL VALUE OF AMIR KHUSRAU’S WORKS

(QIRAN-US SADAIN & NUH SAPIHR)

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Amir Khusrau a multifarious personality was born in 651 A.H. (1253 A.D.) at Mominpur, now it is known as Patiala, which is situated in the district of Etah (Uttar Pradesh). But he lived all his life in Delhi. At that time, India was under the rule of Slave Dynasty. Turks were the (elite) governing class of the Northern India. Delhi was the central seat of power and, thus, famous in the whole Islamic world for its institutions of learning and was considered heaven for the scholars and poets of the Islamic comity. Amir Khusrau came to Delhi from Patiala when he was just nine years old because of the catalyzing cause of the death of his father, Saifuddin Shamsi, in a battle. Khusrau mentions about his father (Amir Saifuddin Mahmud Shamsi), as a Turk of Lachin tribe who migrated from Central Asia during Ilutmish. In Delhi, Khusrau was brought up under the guidance of his Maternal Grandfather, Imad-ul-Mulk, who has held several positions under Delhi Sultan’s and was Ariz-e-Mumalik (Minister of War) during the reign of Balban. Khusrau elaborately writes about his maternal grandfather, a converted high caste Hindu, (perhaps a Rawat or Rajput) who held important positions under a powerful ruler like Balban.

Amir Khusrau was proud of his roots as an “Indian Turk”
(I am and Indian Turk and can answer in Hindi)

I have no Egyptian sugar (i.e. Arabic) to talk of Arabia.)

On the other place he said:

چو من طوطي هندم راست پرس

آز من هندوی پرس تا نغز گویم

(I am the parrot of India question me in Hindi that I may talk sweetly).

He was proud of India as his birth place, his shelter and his home land and had all praise for his country, its flowers, land and language. In his assessment, the Indian languages surpass Turkish and Persian in their beauty and rhythm. The distinctive characteristics of Khusrau is that he took great interest in the typical Indian culture, made a study of it sympathetically and objectively and then expressed himself outspokenly.

Khusrau got his education under the supervision of the able teacher, Saduddin. He learnt Turkish, Arabic, Persian and the several other languages of the Northern India, such as the Khari Boli (Both Urdu and Hindi have developed form of this language), Braj Bhasha and Awadhi. He is considered as the pioneer of the confluence of Persian and Hindi, which gradually developed in the form of Hindustani or Urdu language or high Hindi. According to Khusrau, Indian languages are better than Turkish and Persian in their beauty and rhythms. He also learnt
Sanskrit, which he placed before all other languages, except Arabic, the language of his own religion.

The intellectual heritage of Khusrau from the side of his mother and maternal grandfather, who were born in India, was greater than those of his paternal side. He wrote that he was the offspring of a mixed parentage. His intellect and the skills to manipulate words and expressions in a variety of ways were the legacies and inheritance of his Indian parentage. Besides, his intellectual brilliance, his amalgamating and progressive tendencies, his patriotism, deep love for the country of his birth and his admiration for the contribution made to the world of learning and culture by the Indians can easily explained.¹

Maulana Shibli, the writer of Sher-ul-Ajam, Vol. 2 writes “no person of such comprehensive ability has been born in India during the last six hundred years, and even the fertile soil of Persia has produced only three or four of such varied accomplishments”²

Dr. Wahid Mirza describes Amir Khusrau as “one of those few lucky authors who live long enough to see their fame spread far and wide, to have the satisfaction of their worth being recognized by their contemporaries and to able to visualized the prospect of an ever increasing popularity and renown down in the depths of time among generations and nations yet unborn”.³
Though, Khusrau was a genius but his career was polished and nourished by his spiritual Sufi guide, Hazrat Nizamuddin Auliya (Mahboob-e-Ilaahi). Khusrau was the only poet in the entire history of pre-Modern Persian poetry, who simultaneously a court poet and has written several Qasidas in the praise of the Kings and a Sufi poet whose couplets were performed in mystical context.

According to Afzal-ul-Fawaid, Kshura became disciple of Nizamuddin Auliya in 713 A.H. but according to Dr. Waheed Mirza he became a disciple of the famous saint of Delhi, Nizamuddin Auliya, whom he had known from his early youth. Khusrau at the age of eight reaches at the door of the Khanqah of Nizamuddin Auliya with his father and wrote this Rubai:

تو یان شاهی که بر ایوان قصرت
کبوتر گر نشینند بیان گردد
فقیر مستمی بدر نمده
بیان اندرون یا پاز جردد

Nizamuddin Auliya reply in this way;

بیان اندرون مرد حقيقة
که با ما یگی نقص هم راز گردد
اگر آبله بود آن مرد نادان
از ان راه که آمد پاز گردد

Nizamuddin Auliya encouraged Khusrau’s literary pursuits and conferred on him the title of Turkullah, Khusrau with honour accept this title and further seeks the blessings of his master in the following line:

*Bar zabanat chu khitabe bande Turkullah raft*

*Daste Turkullah beger ham ba Allah sepur*

(As you have honor this humble man with Turk of God)
Hold his hand and give him in God’s custody.)

Khusrau on his part submit himself to the master and has made his poetry a mirror which reflects his master’s mystic sublimity and inner greatness. One day when he placed a poem praising Mahboob-e-Ilaahi before him, he was asked what you desire. Since, he was passionate about poetry asked for sweetness of language. The Mahboob-e-Ilaahi said “bring that sugar bowl from under the cot and sprinkled it over head and eat some of it”.

Nizamuddin Auliya has expressed his kindness towards Khusrau. Khusrau had full access to Nizamuddin Auliya anytime he wanted, and he went before him and consulted him in all matters. Once he said “I am weary of everyone, but I do not become weary of you” later on he said “I am weary on everyone, to the extent that I am weary of myself, but I do not become weary of you”.

The Sufi saint loved the poet so much that he could not bear his separation even for the moment, and once observed, “I hope on the day of judgment to expunged on all blames by the fire that burns in the heart of this Turk... he is the keeper of my secrets, and I shall not set foot in paradise without him, if it were lawful, I should have instructed you to bury him in the same grave with me so that we two always remain together”\(^4\)
Once Saint was sitting on the bank of the Jamuna and was watching the Hindu pilgrims having bath and reciting customary prayers by turning their faces towards the sun. The Saint recited the following line:

*Har Qaum rast rahi din wa qiblegahi*

(Every people has a path, a religion and devotion)

Khusrau who was also present there at once recited the other half of this couplet:

*Man Qible raast kardam ber simte kajkulahi*

(I, however, offer our prayers with our faces towards a beloved who wear his cap tilted).

Nizamuddin Auliya recited the two verses out of the extreme affection he had for the Khusrau. Quoted from Siyarul Aulia

خسرو که بنظم و نثر مثلش کم خاست
 isi ملکیت ملک سخن آن خسرو راست

آن خسرو ماست ناصر خسرو نیست
 زیرا که خدا ناصراً خسرو ماست

(Khusrau has few peers in poetry and prose; his is the sovereignty of the kingdom of speech.

That is our Khusrau, and not Nasir Khusrau, for God is the helper of our Khusrau)

Khusrau was so much attached to his spiritual master that when he heard of his death, he lost patience, tore his garments, blackened his face, rolling on the ground came towards the hovel of the Saint and recited this Hindi verse on the grave and fainted.
The fair one lies on the bed with the black tresses spread on her face, O Khusrau, come home now, for night has fallen.

Khusrau celebrated his spiritual master Nizamuddin Auliya, in poems written in all the literary genres available to him. The relationship between the poet and saint that would last for life is present in all the writings of the Khusrau.

I have endeavored to show that the message of the Saint and the poetry of his favourite disciple both supplemented each other in the development of Sufistic ideas, in practicing divine love, higher values and the growth of human personality. One has to bear in mind that it is not possible to fully appreciate the poetry of Khusrau without realizing his intimate relationship with his spiritual guide and master. In the word of Prof. Habib, "No biographer of Amir Khusrau can afford to ignore the influence exercised on him by Nizamuddin Aulia- though their characters differed widely there was a strong bond of sympathy between them".  

Khusrau started his career under Balban's nephew Allauddin Mohammad Kashli Khan (popularly known as Malik Chchajju) at the age of twenty years. Subsequently, he served the ten small and great rulers from Nasiruddin Mahmood to Ghiasuddin Tughalq till he died in 1325, (at the age of 72 years).
During his life time, he had traveled from one part of the country to the other and had a vast knowledge of country, irrespective of regions, religions, race, caste and customs. He traveled from Delhi to Deogir and from Multan to Lakhnauti and studied not only its language and customs, its birds and animals, its fauna and flora-but came into a close and personal contact with men belonging to all walks of life. In fact, few men in the long and chequered history of medieval India have had such a varied, deep and intimate contact with so many facets of life as Amir Khusrau had. He understands better than anybody the variegated pattern of Indian culture. He appreciated the multi-lingual, multi-religious and multi-racial character of the Indian society. He knows many of the Indian languages.

He had studied Indian lifestyles in the cities, in the villages, in the north, in the south and in the east. Such a vast experience of men and manners was bound to, and in fact it did, endow him with broad and humanistic approach towards society and its problems. He had seen life from the foot of the royal throne, from the cottages of workers and artisans and from the khanqahs of mystics. He knew the Sultans, the nobles, the soldiers, the traders, the Sufis, the Ulemas and the common men in the street. There was hardly any section or segment of society about whom he had not written something. His experiences of the life and problems of the common man were intimated and deep.
Dr. K.M. Ashraf expresses his feeling of Khursau pre-eminently as a historian of contemporary social life, for what he has written about life and conditions of people from birth to death, about their habits of food and drinks, clothes ornaments, costumes, toilets and sports and amusements, manners and customs, social relation and behavior, varied professions, means of livelihood, marriage and family life, arts and crafts, recreations, hunting excursions, agricultural and irrigational methods, language and literature, learning and education, virtues and vices of society, may be taken, when shorn of all verbiage and artificial literary ornamentations, as a fairly understandable delineation of what had existed or had been seen or thought about by our author. Such pieces of information as Khusrau has furnished within his Mathnavis and in his Rasail enable us not only to the theories but also to get the truth about the social conditions and cultural patterns of the age he lived in.6

Khusrau’s all literary works reflects the spirit of the times and the tendencies at work, which is important for those looking after the socio-cultural history of the time. Literature is the mirror of the society, which gives a detail accounts of the social and cultural life of that time and, therefore, there is much in it, which forms a very interesting study of social evolution. His literary works reflect the people and represent the picture of their social life and cultural activities and of the behaviours of the various classes of the people. They give vivid descriptions of life and conditions from birth to death, about food and drinks, manners and
customs, family life art and crafts, hunting excursion, agriculture, irrigation, past time and amusements, social behaviour, festivities and festivals, cloths and costumes, virtues and vices of society etc.

As a court poet, Khusrau was mainly concerned with the affairs of the elite of the court circles, but his verbal expressions give sufficient indication of his interest in the social life of the common men and his keen sense of observation enabling him to depict the views, feelings as also the habits and external practices of the masses.⁷

Amir Khusrau (1252-1325) was not a Historian by profession but he was well versed in prevailing traditions of historiography and has written about half a dozen historical works, including prose chronicles and Mathnawis (Poetical compositions). He was more a poet than a historian, more a panegyrist than an impartial writer. But, when he writes history, he keeps restrains over muse of poetry and does not sacrifice facts for fancy. We do not know whether the poet had any precedent before him to follow, but, in India, he was a pioneer in the field and we are certainly indebted to him for the valuable historical data he left for us. It is quite immaterial whether he wrote these works by inclination or persuasion. Amir Khusrau was fully equipped with the knowledge, the experience, the narrative excellence and the ability to speak on unpalatable facts in concealed and suggestive manner, which a historian of the middle ages in India basically required. In addition, he possessed the mystic insight and poetic fancy, which helped him to
bring home to his readers that facts were stranger than fiction. This remark should in no way be constructed to mean that in the treatment of historical themes Khusrau used his imagination rather loosely. He always kept them apart and never used real and historical characters symbolically or allegorically along with fictitious ones.

"If the function of the historian is to enlighten and illuminate by throwing fresh, almost new, light on, and adding to the existing stock of knowledge of the past, then the wealth of solid, factual information, not availing elsewhere, and furnished by Amir Khusrau’s works, specially the Miftah, Khazain, and Tughlaq Nama, entitle the author to be called a historian. Though the Ashiqqa, Nuh Sipihr, Qiran-us-Saadain and even the Risail-i-ljaz are not wanting in valuable information of political value, they are works of solid worth for those working in the field of social and cultural history.  

His works are very helpful for the students and scholars of the Delhi Sultanate of Indian History because he was an eye witness or the turbulent, ever changing and uncertain political conditions as well as to the great historical experiment of the fusion of two opposing cultures, yielding to a new synthesis, particularly in the areas of arts and letters. Amir Khusrau has never claimed himself a historian but his writing is our invaluable source of information for the history and culture of medieval India.
He was a man of multifarious activities and looked at the world around him from the window of religion, state and society and depicted his impressions honestly and sincerity. He has not catalogued the events of past like historians but has narrated the present situation and events of the country. His works are not the result of any introspection or retrospection, but are based on his observation and experience. He himself claims in Nuh Sipihr

من از دیده خویش گویم سخن
نه از افسانه و داستان کهن

(I say whatever I see with my own eyes- not stories or tales of the past.)

Amir Khusrau’s ethics of writing history is best illustrated by his remarks in his short masnavi, Miftah-ul- Futuh. He says himself " when I began this poem and prepared my pen to write, I adorned it (with various artifices), for that is indispensable in writing verse, but when I thought of adding what was untrue, truth came and held my hand. My mind also did not relish the idea of mixing lies with truths, for although false exaggerations may impart charm to a poem, truth is an admirable thing."

He handles historical subjects critically and chronologically, giving a connected and systematic account of the past and making valid historical analysis. But he always writes history of his time and he could not shake off his obsession with literary accomplishment. Dr. K. M.
Ashraf says that Amir Khusrau was pre-eminently a historian of contemporary social life, for what he has written about life and condition of people from birth to death, about their food and drinks, clothes, costumes and ornaments, sports and amusements, manners and customs, social relation and behaviour, varied professions, means of livelihood, marriage and family life, arts and crafts, irrigation and agricultural methods, language and literature, learning and education, virtues and vices of society. His keen sense of observation does not miss a beautiful face, may be of the earth or of a woman or a fair boy.

Khusrau could have confined himself to courtly environment and association with few cultured men of letters; even as a social historian he could have written with the detachment with the academician like Abu'l Fazal. But Khusrau came from the people and feels at his best only when he moves among the crowd. When behaving as a courtier or as a man of letters, he is conscious of playing a part; his ascetic and puritan moods are decidedly morbid and only temporary, and he avails himself of the first opportunity to throw away these masks and morbid gloom and to start laughing and pleasing himself like other people. 

Historians have drawn heavily upon him with and without acknowledgement. Historians like, Nizamuddin Ahmad, Farishta, Abdul Qadir Bedayuni and other develop their narratives on the basis of his facts. Dr. K.M. Ashraf, Dr. Yusuf Hussain Khan and Dr. Tara Chand have found a lot of valuable materials in his writings to formulate
theories about the social conditions and cultural patterns of the medieval period.

Amir Khusrau's works become handy so far as the factual information with historical relevance are concerned. The historian Barani, many times quotes Khusrau to confirm some of his own points of view. In many works Barani's assertions are supplemented by the facts furnished by the Amir Khusrau. Barani has not given any account regarding the rising of the Tughlaq Dynasty but, Khusrau has provided detailed information in this regard. His account of the circumstances that led to the rise of the Tughlaq Sultan is fully based on his personal knowledge. He did not have to collect data from any other source in order to write any of his works of historical significance. Khusrau was an eyewitness of all that he wrote; he mentions the date of ascending of Ghiasuddin Tughlaq to the throne as on Saturday the 1st of Shaban 720 AH. (September 8, 1320) while Tarikh-e-Mubarak Shahi of Isami puts 721 AH (1321 AD) and Barani accepts the former date. He gives the position of the stars at the moment of Ghiasuddin Tughlaq's coronation, thus making an astronomical verification of the date easy. He says the rising sign was Sagittarius with Mars in it, the Sun and Mercury in Virgo in the tenth house and the Moon in Scorpio in the twelfth and so on.

His understanding of history did not centre upon the records of historical occurrences systematically and chronologically arranged, or
upon a set of ideas, but one person and certain attractive themes. He does not always write in a straight forward manner, and seldom expresses his real sentiments lest that might offend and annoy those who were at the helm of affairs. He wrote with restraint about people whom he disliked for their character and conduct. His primary concern was to demonstrate his literary ability and gain a lasting reputation and also to get reward for his literary performances. Showed favourably he was a historian. It has to be admitted that his works have historical values and the contributions made by him to historical literature are in no way negligible.

He had studied Indian lifestyles in the cities, in the villages, in the north, in the south and in the east. Such a vast experience of the man and manners was bound to, and in fact it did, endow him with broad and humanistic approach towards the society and its problems. He had seen life from the feet of the royal throne, from the cottages of workers and artisans and from the Khanqahs of mystics. He knew the Sultans, the nobles, the soldiers, the traders, the Sufis, the Ulemas and the men in the street. There was hardly any section or segment of society in which he had not moved. His experience of the life and problems of the common men was intimate and deep.

On the whole, I can agree in my estimate of Amir Khusrau with Professor Cowell, that although his style is full of exaggeration and
metaphorical description, the facts of history are given with tolerable fidelity.\textsuperscript{11}

Amir Khusrau's account of the kings and the nobles of the period are based on his personal knowledge and contact. He wrote about Kaikubad's meeting with Bughra Khan on the basis of his personal knowledge as he had accompanied the Sultan to Awadh. He wrote about Jalaluddin's early campaigns on the basis of his personal knowledge as he was one of the nadims of the Khalji Sultan and used to attend his special majlis. He wrote about Dual Rani and Khizir Khan on the basis of the information supplied by Khizir Khan. His account of Allauddin's campaign in the Deccan, his numerous administrative measures, his market control, his Mongol policy, his building activities etc. are based on his personal experience and observation.

Amir Khusrau's meticulous treatment of facts and exactness of chronology and sequence makes him an invaluable source of contemporary history and culture.

Ziauddin Barni has rightly said, "the incomparable Amir Khusrau stands unequalled for the volume of his writings and the originality of his ideas. A Man with such mastery over all the form of poetry has never existed in the past and may perhaps not come into existence before the Day of judgement."
Amir Khusrau has written two Khamsa, one is romantic khamsa, which he has written in comparison with the Khamsa of Persian writer Nizami Ganjavi, such as, Matl-ul-Anwar, Laila-o-Majnun, Shirin-o-Khusrau, Hasht Bahisht and Ain-e-Sikandari. His historical Khamsa consist of Qiran-us-Saadain, Miftah-ul-Futuh, Duwal Rani Khizir Khan, Nuh Sipihr and Tughlaq Nama. His two other prose works, such as Khazain-ul-Futuh and Afzal-ul-Fawaid, are also very important from historical point of view.

I propose to restrict my Monograph mainly on his two historical Mathnawis; such as Qiran-us-Sadain and Nuh Sipihr because these Mathnawis are very important Mathnawis of Khusrau, in which he gives vivid description of India and its society and culture.

Qiran-us-Sadain: Khusrau wrote this Mathnawi on the insistence of Kaikubad the King of Delhi. Khusrau in this Mathnawi has praised Delhi, which has three large forts and thirteen gates along with the Masjid-i-Jama and its lofty minaret, built by Shamsuddin Iltutmish. He also gives the graphic descriptions of Hauz-e-Shamshi built by Sultan Iltutmish. He says it flows between two hillocks; its water was so clean and transparent that the particles of sand sparkled even in the night from its depth, its water did not go deep because of its stony ground, its wave struck a hillock and its sweat water was drunk in every house. Many canals had been dug out from the river Yamuna up to this reservoir. In the midst of it, there was a platform on which was
constructed a building. The fowls and fishes of the reservoir presented a beautiful spectacle. Here people gathered together to enjoy its pleasant sight.\textsuperscript{12}

According to Khusrau, Qutub Minar, the upper storey of which was made of gold, served as a stair to reach the seventh sky and it acted also as a pillar to sustain the domes of the sky. He Praises Hindustan and inhabitants of Delhi. He says Delhi is famous in all over the world for being the Islamic centre of justice. It is like paradise in the world, which can be compared to the garden of Aram in paradise. He goes far ahead and speaks of the sanctity above the sanctity of the Ka'ba that might go round it even on hearing of its beautiful gardens. Gardens surrounded it for two miles and the river Yamuna flows nearby. There are three cities of Delhi of which two are old and third one is newly built. By Old Delhi is meant the Old Fort and the boundary wall of the city and New Delhi is the newly founded city of Kilokhari near the river Yamuna.

"The residents of the houses spent ample amount of money in decorating and adorning them. They, themselves, were well mannered like angels, well tampered and warm hearted like the residents of paradise and they were matchless in industry, knowledge, literature, music and in the art of manufacturing bows and arrows.\textsuperscript{13}
Delhi, the centre of religion and justice

Is the Garden of Eden, and so populous

If the splendour of garden falls upon the ear

Mecca it self might go round it in reverence,

Its people are like angels, happy in heart, in habits

Many are men of letters and knowledge, poets in numbers

Pass on from poetry to music, so melodious and so alluring

He also gives vivid accounts of weather, fruits, flowers, cloths and festivities of India. Khusrau says if somebody drinks water of this country, he or she will never urge to drink the water of even Khurasan. Every time you will find the fruits of Khurasan here. He felt delighted to find the fact that in Delhi flowers were seen blooming throughout the year and its land looked full of silver and gold due to them; here green verdure was as good as of paradise. He loved the melons of Delhi very
In introduction to Gurrat-ul-Kamal, he says, “the learned people of India and particularly those of Delhi are much superior to their counterparts in other countries. When the natives of Arabia, Khurasan and Turkistan come to this country they speak their own languages and are able to compose poetry in their own mother tongue. But, when the people of India and specially the residents of Delhi visit to foreign countries they are able to recite poems in the language of those places. Although the people of this country have not been to Arabia, but, they recite Arabic poems so successfully that such clarity is wanting even among the Arabians. Many Tajiks and Turks of India have educated in this country...
but they speak Persian with such an ease that even the people belonging to Khurasan stand aghast."

He gives detail accounts of the royal banquet: "hundreds of cups of sweet vegetable juice, tasteful and nourishing as the water of life, were first taken round, and placed before the companions whose liquor- saturated palates were thus washed off by Jullab (purge of water and sugar), By taking the lip-sticking sherbat (syrup) broken (Languishing ) spirit were reunited and set right. After this course the turn came of the dishes which were served on the table. The Nan (bread) was carried like the circular disc of the sun. The nan-e- Tunuk (thin fine bread like chapati) was so crystal clear that one’s face could be seen through it. I should describe it as the disc of the sun rather than bread; it was worth as if Jesus spread it on the table. The nan-e- Turi( of Turkish or Mongol variety) was puffed up like a dome because of the joy felt at being included among the royal dishes. This was the season why kak (biscuit or dry bread) became surly and pale-faced. The sambosa (a kind of small pastry of minced meat of a triangular form) became a delicacy because of the three elements constituted by it (Asar= Arad, Sarid, Raughan). The Barra-e- biryani (fried or roasted kid) excelled the disc of the sun (refers to circular mutton chop). The tongue tasted the meat prepared out of the rib of the goat; it was placed top of the Pulav( a dish composed of meat and rice, seasoned and cooked with butter, spices and honey. It refer to gravy or abghost of yakhni of biryani), the meat pieces cut out from the side
skinned of goat looked like so many crescents. Strangely enough thirty first crescents (Ghurra) came out of the day of new moon (Salakh skinned or flayed). The fat of the thick tail of dumba (a kind of sheep) weighed two mans; it was more delicious than that of ahu-barra (fawn). The head of the goat came intact with teeth exposed and excited the laughter from those sitting at the table (well cooked but intact buz musallam like murg musallam). The hilly dumba of which tray full of meat was brought had been reared and nourished for ten months till its two horns had came out on its head. Hundreds of delicacies and all varieties of food cooked in the cauldron (deg) were placed on the table and people partook of them with great relish, using their lips and fingers. A large variety of birds, fowls, such as waji (quail), tihu (a bird smaller than a patridge), durraj (black patridge), charz (bustard, a bird of game whose flesh is tender and delicate) had been cooked in a variety of ways. There were tray full of sugar- constituted halwa (a kind of sweet-meat made of flour, ghee and sugar) with a flavour and taste like that of the dishes of paradise. There were tablets or cakes of sabuni (a mixture of almond, honey, sesame oil), which was as tasteful as sugar and as good and straight as and old whitish garment. Then, many kinds of fragrant perfumes were sprinkled on or mixed up with the eatables. They were more fragrance than camphor and saffron. When their palates had part- taken of their shares of eating and drinking and their hearts and soul and got nourishment from the delicious delicacies, a few top men stood up and uncovered in the name of each one present, a tray of Fugqa (a kind of drink made of
water and barley and of dried grapes, something like beer). Its strong
effervescence went to the body, and unloosed hundreds of knots of
life’s thread. When the provisions and the accessories were removed
from the dinner table, the turn came for serving betel leaves among the
men of the assembly, is
پهلوی مسلوک هلالی گشاد استخوان

چرب نم دنبه دومن یکسره

هم بحواشی شده دندان بند

محسنه درون داد سر گوسفند

ده مه رفته و دو قرنش بسر

دنبه کوهلی که بهر خوانچه بر

صد نعم از هر نطف دیگ پز

مردم از این لب گرد ازگشته مز

پخته بسی مرغ بهر گوه طرز

از ول و سهود دراچ و جرژ

صد و دنم خوارد دراچ و جرژ

چاشنیش از طبقات بهشت

صحنکه حلواوه شکر سرمشت

رست چو جامه بسند ی سفید

پخته صابونی شکر نود

خورده کافورتر و رضران

نتائج هم روح بیناتی شده

در تن مردان مژه ذاتی شده

بهره خود بردن چو گام از خورش

یافت ز ازت دل و جان پرورش

وزنی هر نام فقاعی کشاد

پاتی سریا نمیان بیستاد

صد گره از رشت جن باز گرد

جوشش تیزش که بجان باز خورد

ملیه خوان چون ز میان رخت برد

نویت تنبول بمجلس سپرد

قرآن السعدين،ص. 183-185

Khusrau has described about the pan (betel-leaf). It was offered to the guest after the end of the meal. The reason for the popularity of betel leaf among people, poor as well as rich, was the belief that those who chew the pan will never face a disease like leprosy. It pure blood, it had digestive properties served as a stimulant in laziness, arrested the decay of teeth and controlled bad breath.18

تنبول
پیره تنبول که صد پرگ بست چون گل صد پرگ بیاند بست
نادره پرگ چو گل بوستن
خوب ترین نعمت
بندوستن
صورت ذبینی بصفت بر دو تیز
تیز چو گوش فرس تیز خیز
دادپر گوش ز تیزی خبر
تیزی ازو یاقتم گوش دگر
قول نبی رقعت علیه السلام
تیزی أو التقطع جذام
لیک بر آر رگ و دوش خون
برون
خونش چو حیوان بدر آید
زتن
طرف نات لش در دین
ستی دندان به محکم کند
خوردن آن بو دین کم کند
سرپرکه را گرسنگی کم شود
گرسنگی شرکت دم شود
وانته توان خورده دمین ست
بس
صد در تعظیم کشاده بمند گرفته وونال شده رنگ ادرش
سرخی روش زسم خدمتگرنش
طرفه که ایشین سپتیکش به پس
مرتب ونام بدو راست بس
کبن شود بیش کدن آب خویش
گرچه که ایش بنوی بست بیش
لیک زدنشی بود ایرو
گرچه کم آب شود زر درد
برگ که باشد بدرختان فراع
زود شود خشک چو اقدت زشاع
برگ عجب بین که گست ژیر
وزپس شش ماه بود تازه تر
Khusrau gives detail descriptions of Nauruz (New Year) Festival. He said on the occasion of Nauruz the palace was richly decorated. Its parapets were made attractive with the curtains of velvet and brocaded silk hanging on the nine arches on the palace. The venue of the celebration was a majestic pavilion having five parasols had an engraved artistry of extraordinary quality along with hanging pearls which looked like showers of rain pouring forth from dark clouds. The white parasol was circular, the roofs, the doors and pillars of which were embedded with gold. It was adorned with dazzling gems. The red parasol besides having various species of pearls was decorated with quartz. The green parasol was covered with green velvet over crown with a green shadowy tree laden with fruits. The parasol of flowers was bedecked with myriads of blossoms and flowers. On the left and right sides of the court red and black flags moved in the air. On either sides there stood on thousand caparisoned horses. The horses on the right side wore black apparels, whereas, the horses on the left side had red apparels on them. Behind them were arrayed the long rows of elephants, which looked like a fort of iron. In the midst of court, there was built an artificial garden of gold and jewels. The fruits of these artificial branched appeared as if, they were just to drop. The birds were shown sitting on them in such a way that they were just to fly. Many trees were made of wax. Charming vases of flowers were also
placed here and there, which looked like a garden in which, besides
green grasses, tulips, roses and willows were shown blooming. The
entire court was decorated with embroidered clothes also. Curtains of
velvet and silken cloths, having species of quartz of beautiful violet,
purple or blue shade, hung on door in such a manner as the stones of
the wall also seemed to be transformed into jewels with the glitter and
luster of quartz. The floor also was covered with pearls and gold. When
the king used to seat on the throne, his crown shed its own luster. His
long coat was interring woven with high workmanship of gold. The
knots of precious gems hung in his crown, long coat and belt in such a
way as the luster of the belt spread to his waist. The glitter of his long
cloth overtook his neck and the glamour of his crown overshadowed his
head. As soon as the king arrived there to celebrate the festival, the
royal body- guards moved here and there and the chamberlain got the
rows in order. Swordsmen were ordered to stand on right and left side.
The atmosphere of the court was scented with Chinese musk.17


جوشن نو روز بند

رفت چو خورشید برج حمل نور شرف کرد بگیتی عمل
و در جهان روز نواز سر گرفت
و موس م نو روز جوان وبر گرفت
قصر فلک مرتب را تلب داد
شاه دران روز هم از بامداد
کشگره قصر طرف بر طرف
تابحال رقف شرف بر
شرف
صف، نو طلق بیا راستند
پرهد زربفت فلک
خواستند
In Qiran-us-Sadain, he also gives detail accounts of the gifts exchanged between Sultan Kaikubad and Bughra Khan such as, aloe, cloves, musk, ambergris, camphor, sandal, gold, jewels, pearls, qurataz, horses, camel, swords, daggers, bows, slaves brought from Tartar and Khutan, brocaded and silken costumes etc.  

Khusrau also praises the specimens of the Indian textiles, where appreciated them by his writing that they were so fine that body looked transparent if costumes made of such clothes were put on, and some of their varieties could be wrapped in a nail.

قرآن السعدين ص. 73-74
Nuh Sipihr: Amir Khursau’s historical Mathnawi Nuh Sipihr (the nine skies), which has been divided into nine equal parts, was written on the request of the reigning King Mubarak Shah Khilji. All nine sipihr are very important. However, the third part is most important in terms of the fact that its whole sipihr deals with the praises of India. It consists of socio-cultural conditions of India and gives valuable information of climate, flowers, fruits, birds and animals, sciences, religions and languages of India. He speaks of India’s glory and greatness, physics and mathematics, astrology and astronomy, logic and theology. He brings fore unquestionable arguments to prove India’s superiority over and above all other countries. He asserts that his land is the storehouse of wisdom and learning. Khusrav has tried to prove the superiority of India over and above all other countries and has also provides valid reasons in this regards and says that it is the paradise on earths. He has given seven reasons to prove that it is paradise on the earth. The first four are religious and mythological; the sixth and seventh deal with natural products of India and the last one expresses Muslims attachment with the India. First, Adam first landed on the land of India after the fall from Paradise. Second, Peacock, a bird of paradise also exists in India. Third, even snake also came from Paradise. Fourth, when Adam departs from India he felt deprived from all things of his choice. Fifth, India has lot of things for luxuries life. Here are also found a lot of scents and fragrance when Rum and Ray have scanty flourishing flowers. Sixth, India is the Garden of Eden
(Paradise) for all its blessed things and Luxuries. Seventh, Muslims regard India as a paradise and rest of the world as a mere prison. 19

کشور هند است پشتی بزمین
کشور بند است پشتی بزمین
حفظ بند نیست شک
حفظ ثابت چو دران نیست شک

حفظ اوّل
چون زعیض حکمت‌گی یافت چنان
بین که چشام تخم گم به است بند
زخم عصی خورد به انام زکمین
خاطره کسیار شد اطلس بتش
آمدن از خلد بندش بر ازاز
گر بخاراس و عرب باری وچین
پن تین به چرود عجب
گرمی وسردی خراسان و عرب
اوشن در ورده بفرحوس درو
کین همه هند است چو فردوس همین
ز امر خدایی قدم آسود دو
ورنه بدان تازگی ارجای دگر

حفظ دوم
مرغ خرد رازمین بوس
گشت
از پی طاووس جنگ گشت سرا
بیوی از از باغ بید جای دگر
هست چو این طاقیر فردوسی اگر
لاابد از این جای بدان جای شدی
بود همین چی چوز فردوس اثری
حجت سوم
کامدن مار ز باغ فلکی
حجتم اینست سبیم گر بشگی
قصه چنین گفت قطبی حنفی
بود به همراهم طلاوس وصفی
ز انتهای همه نیشی زدن داشت عمل
لک چه از هند دگر یافته محل
باز بفردوش شدی منزل او
گر وطن از هند شدی حاصل او
در خورم آن شد بزمینی وطنش
چون همه ازرون چا بود قنیش
مارزیان کار نیقتاد دو
هنگ که صد راخت چان ز ددو
مار بسمه هست گر اینجا بزمین
حجت چهارم
زر قدم آدم ز حس هند بران
حجت چارم گر اینست که چو
در وجدایش نمی یافت دوا
بود دهلش از پی حوا به هوا
چاشت نشد جز به شام درش
بعد دو سه روز دران نو سفرش
ئومت فردوس که بودش بشکم
نامه فوریخت از و گشت تلی
از شکمگی گشت در ان ناحیه کم
غوشه صحرای دمشق است همان
راست چو بر فقه ببا لاحیلی
گرچه که این لعنت فردوس بنشش
بر همه وانتشان عهد و زمان
بردگان کامست مگر خلد دگر
در حاشیه این باز نیفتاد روا
گرنه بهشت است همه هند چرا
حجت بنجم
حجة

كنهم خلق نسيده است نفس
كنهم خوش و عيش و هواهاي گزين
گفت خرد پيشه که کرده نگتش
وين هيم از خلق نسيده بخير
در نشود و گفت باست گردم
باز هم از اهل خرد گشتة تعين

هست اثر غوط كه آدم ز درو
تو هم از این جاي برون بر نگمر
خوش دلي و عيش فرايست چنان
آدم از ديوان بهشت و طريش

چونكه بهند آدم ازان جامه عجب
عطر بهشتی بهم تازه ونو
بين چو طرب زاي بود اين گل وگن
بند بهم سال كه گل روی بود

نگچون چه دم که گل نيست دران
وان بهم زان سال كه گل ولاد وشان

حجة ششم

ز احمد مرسل كه بتحقيق نگر
نعمت دنیا كي سيثبت سبا
اين چه ديهاي است بهشتی بجزا
هم به بهشت است دم وشيد به
انست بر ونعمت ونوقه بوفا
گريم در محنت ورنج است وفا
In *Nuh sipihr*, he has given detail descriptions of the Indian weather. He claims Indian weather is better than the weather of the world, even the weather of Khurasan can not compete with the climate of India. He has provided ten arguments in this regards; First, The Indian winter is not sever and did not possess any threats to life. Second, Indian summer is better than the winter of Khurasan where people die due to the severe cold. Third, cold weather of India is not severe and no one hurt with cold wind of the season of India. Fourth, Flowers and wine seen are seen in abundance through out the year. Fifth, here flowers look very beautiful and its colour like blooming Babuna (wild-evy). Sixth,
here flowers have fragrance even it dry. When flower dry, its inner part change into musk. Seventh, here mangoes, cardamoms, camphor and cloves were produced. Khurasan fails to produce fruits like guava and grapes. Eighth, India produces lot of fruits of Khurasan but Khurasan failed to do so. Ninth, Two things are rare gifts in India-banana and betel leaf. People specially the guest are very fond of chewing of betel leaf. Tenth, Betel leaf is not found in any part of the world. ²⁰

خوبی آب وبا

بهار بو ایش کلون آم بسخن
بهز خراسانست بوا در بهم سو

حجت اول

ازومه سرد تم نبیبد زیال
گرم چو شیر است گرش نیست یا
سرب پیاژیست بهده شن درون

حجت دوم

بر که بران سوسست زسرما شد
گرد
طقن، گرماش زند شنط. زنان
گفت به انسان که بوده درخورما
لیک شود کفته. زسرما به کس

حجت سوم

کم طلبد محلس کم مایه نوا

سیومنش آن کین طرف از بیم بوا
کش ز بدل پری سیمی گذر
بندونے دبقان بکین چادر کی
برلب جوز آب خنک برمیان
خود گه گرما منبد شلن غم خز

حجبت چہرم

چارم شنک کی طرف از سبزه وگل
نئ چو خرسال کے دوسم بقہ گاش

حجبت پنجم

پنجم ایس ایس کل گل روئی بردن
رنگ خوش و چون گل بابوند دری

حجبت ششم

بست بش ایس کاندنک اگر پوست
دران به خشک شود بوندند زوپکر
وین گل مابعضی اگر خشک شود

حجبت هفتم

هفتجمش آن کل طرف از میوه تر
نیست چو امرود چو انگور
دگر

می کندم پاش ایس ایس بردو کری
نگزک و موزی و بناتی بمری
لاچی و کافور وقر نفل بدش

حجبت هشتجم

هشتجمش آن شد که بسی میوه شلن
حجبت نهم
In Ijaz-e-Khusrawi, Khusrau speaks of Grapes, guavas and apples, orange and several others fruits. He calls mangoes and bananas to be the elixir of human life. The garden abounds in evergreen flowers surcharged with an atmosphere of sweets fragrance, branches ringing with fascinating notes of singing birds. The crow was changing its homes from tree to tree, the kite flying, the banyan standing like a giant; though not allowing other trees to grow under it, yet the grass was enjoying its little life; branches moving to and fro and with them flowers nodding their heads.

As Khusrau mentions, India is a paradise on the earth and its weather, fruits and flowers are better than the weather, fruits and flowers of the whole World. This points out how Khusrau wants to prove that India is superior to all other countries in the world in all spheres of life. Khusrau mentions ten reasons to prove that India is superior to any country in the whole world in respect of learning, knowledge, arts and crafts. First
of all, India is a place where learning, arts and crafts are polyvalent. You will not found like this in any part of the other world. Second, Indian can learn and speak the languages of any part of the world but foreigners fail to learn and speak in any Indian language. Third, Intellectuals arrived here from all parts of the world for getting knowledge and no Indian needs to go anywhere in the world for getting knowledge. Fourth, Numerical system and especially ciphers (zero) are purely the innovations of India. Fifth, most popular works of world literature, Kalila wa Dimna were written here. The game of chess that enlightens heart also originated in India under the hands of men of understanding who have been acknowledged by others as superior. They bow down their heads before them. Sixth, the game of chess is, basically, an Indian game which derives its root from Sanskrit “Chaturanga”, when it travelled to Iran and was known as “Hashtrang”, the Arabicised version of this is “Shatranj” which by lapse of time and practice got acquaintance with this in both India and Iran. Seventh, the three productions, arithmetic, Dimna, chess, all the world finds light and wisdom in emanated from India alone. Eighth, Indian Sarod that burns the heart and soul are not found in any part of the world. Ninth, The Indian music is famous in whole world and India has done lot of progress in this regards. It hypnotizes even the wild deer of the deserts. Tenth, and the last, Khusrau the most famous poet and charming singer were born here. It is tough to find an equal to him all over the world. If Atarad (Mercury) comes down form the heavens, it bows before him. There is no doubt and suspicion in it.²¹
أسباب فضيلت هند

حرًا از آنجا كم زو اين طبع كبن
لذابود در سخن بندش شک
أولش آل شد كم درين ملك درون
ليك دگر جا ندارند خبر

علم بهم جاست زاندازه فزون
زانچه كم در بند علوم است وبر
حست دوم

بست دوم انکه زبند آدمین
ليكن از اقصائي دگر بچ كمي

بست حضا ومغل وترک وعرب
ما بدرستی سخن بر بسم را
این مثل آنت که داريم

زبره نباشد دگر را كه گ

ازره دعوى منگر تندي شان

حست سوم

و كن زره عقل قبولست نه

بخار

در طلب علم وبرن كرده گنر
پرمان از بند نش دچ پچ طرف
كرد امو مشاهر وا ننده گنر
کش زلفک مثل نیامد نگر

کاين طریز ازبر طرفی ابل بنر
ليك بتحصیل حكم ببر شرف
نسبت نبی ایک سوی هند دگر
اوبنمت بود ستاره شمرى
در حد بانارسی آن شیر کین
کز حکما برد درین شیوه غنال
نیست چو او تجربی کردن بسی
آن زسینی یو هنود است بسی
حجت چهارم
کابل جیبر وضع ندیدند چنین
ر حجن ان تحف حکمت نبرد
بین چو روزز است چو خطیش بی
وضع محبتی شد واقیمس ازو
علم ریاضی که خرد شد خوش ازو
زن رقم اریست خط صفر شمر
کیس رقمش بست کماکان کما
بود بربیم که درین نیست شک
واعد این تخت اسفا نام یک
ヘندس تخفیف شد ازابل خرد
حکمت بونان شده محاج بدين
پاپه مگس بک رقم دیا سراد
پوش شگرد چربین بعد
بربیم ازا و شگاگر دی شال

حجت پنجم
مدعبه را بخرد جرح کنم
ویکه بک از بند مقالیست کین
دند کلیکه زود و دام سخن

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گشت چو بوده است بمعنی بنر
وضع ور ہے از بند وزبانی ہے گد
حکم بارین نے چو بود کریما سو

حاجت ششم
رنج کے از سیمن بر این شنو
این فن طرف چی اورین کر
وضع شدہ جائے ز ارباب بنر
عالمی از حکمت و وقت بگڑی
غلیت و یابا نش ندانست کسے
کچھ چنین از صورت اسکانسٹ برود
معترف عجز فشمئنت بم

حاجت هفتم
بنسی و دمہ، وشترنج نگر
رونق برخی مumerator شده
فاقه گیری بود از بند زمین

حاجت هشتہ
کوست بسو دل وجل آتش ما
نیست برین گونه، وایرنیست نہیں
آمد و اورد روش پلے نکو
تیز دویدن در ونیز نگل
زاید از این تو حس و به‌ساز یانر ده
گرچه که سی سال و جنگ ماند فرود
گرم بگیره نخورن چرا از طبع خنک
زبره نبوده که یکی صوت سبک

حجت نیم
تیر خورده‌ای صحرا بی‌چگر
در رست ای او نباید جریش
این قدر که گویش‌بندی مهر که رو
ازنی تیر آدر دش زخمه‌گردی
جان دباد از زخم آن بپزمان
راه رود از بانگ‌نوازش بطرف
گوست آن فرق گران‌اصاف ببی
وابوی پیپش نرود نا نمرد

حجت دهم
سحر گرمی نیست نم چرخ کن
قلب جهانش بكرم کرده نگه
او چرا ز بند است وثا کستر شد
گرچه عطار و بیه‌اید زلفک

(مثنوی نم سبک، ص.166-172)

While describing the superiority of Indian scholars, in Ghurat-ul-Kamal he has mentioned that a scholar learning Turkish in Delhi could speak like pure Turks coming form Khurasan, and many Arabic scholars of Delhi spoke better Arabic than Arabs themselves, without even visiting Arab. The language purity of the Persian speaking Indian suffered
more in Iran than in India. This was a direct rebuff to the intolerable
vanity of the Iranian pursuits whose reserve and reluctance in writing a
word of praise for any Persian writer of Indian origin are well known.

Khusrav says that India is the land of languages as so many languages
and dialects are spoken here which are unique in the whole world
because no one will find so many varieties in any part of the world. He
has mentioned languages such as, Hindavi, Persian, Arabic, Sindhi,
Lahori, Kashmiri, Kabari, Dwar samundari, Telingi, Gojar, Ma’baari,
Bengali, Oudhi, and Sanskrit. He says, “India observes that the Hindavi
has been their main language. Persian language was introduced by the
Ghori and Turks. In short, it is foolish to enjoy Persian, Turkish and
Arabic. I, being an Indian, have so many languages such as, Sindhi,
Lahori, Kashmiri, Kabari, Dwar samundari, Telingi and Gojar, Ma’vari,
Gouri, Bengali and Oudhi, prevalent in its own circle. These languages
have been used and spoken by the common men from the ancient
time.”

زبانهاه‌ ی هند

شده سخن فرخ خاص‌گیل را چو زیر
همدوي بود است در ایام کین
پارسی بود پدید ارد نبان
غرور و ترک آمده شان کر دیبلان
خلق چو یپوسته شان شد که وم
و انچه زبانه‌‌ ی دگر بوده بمع
بست چو تعليم خدای آن بمع را

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جوان عربي کوئی گرام سرہ شد جملہ زیال بانے نگریست یکے
ایین بفغان کس بنا از بہم بہ بنم اندر قرح خود شدة گم
کس نے ترتش رو کے مرا سر کے نجم
بهبدہ باشد کہ کم دل بطر
از محل خویش بر آرد نفس
مصطلاحی خاصہ نہ از عاریتے
وہر سندرو سلبنگ وگجر
دبلی وپرتابش اندر بم حد
عمائ بگار است پر گون سخن
یکب زیاتے دگر کز سخن
عمائ نادر وخبر از کن کم شش
نیز نندان حس زانسن سخنے
از علل ونحو وز تعريف وادب
کاصل عمل شد بقبول ور وشن
کن او نہ دیبد صفت پیچ پرہ
دارد وآخر پنر گستتے
بارگن کتاب ونامہ وپروانہ شان
واذاد اوب کشمتہ دافئش قنال
مثنوی نہ سپر. ص. 178-171

He has also mentioned about the Sanskrit language that was spoken by the Brahmin. It was not known or used by the common people of
India. But Khusrau mentions as a very sweet language and puts it second to the Arabic, but, not inferior to the Persian.

Indian people are able to learn and speak so many languages and dialects at a time. He says such qualities are also found in the animal of this country. He says Indian parrots and magpies can speak like men; Indian crow can express the happening of future events. Indian cranes can perform strange tricks and Indian horse could trot to music etc.

He says “Indian parrots could speak like men. Sharak i.e. magpie of India was not found either in Iran or in Arabia. It also could speak like a man. Indian crow can show the future events. Indian sparrows were picturesque in their movements, flights and voices. There were several kinds of other animals also which had strange features. Indian cranes could perform strange tricks after receiving training etc. Khusrau has also mentioned some other animals of India. He says an animal look like antelope but howled like jackal. Horse could trot music. A goat could stand on a lean wood by placing all its four hoofs on it, after which it could perform balancing feats. Here monkeys were so wise
that they could be an imperfect man. Here elephants are no doubt four-legged animals, but they could act like men. Khusrau mentions that he had himself learnt the lore of birds and beasts so well that he could understand their speech and he could experience how gods tell things men through them”.  

In Nuh Sipihr Khusrau appreciates the essence of Hindu religion and some of their socio-religious customs such as a Hindu woman dying willingly on her husband pyre. He writes about the remarkable fidelity of the Hindu males and females to their object of love and devotion and incidentally he describe about the very old customs of India. The dying of the Hindus for expressing their fidelity and sincerity was not an uncommon affair. He was so much impressed by the sheer nobility underlying this act of self immolation (sati) that he has expressed his in word several times.

چون زن هندو کسی در عاشقی دیوانه نیست
سوختن بر شمع مرده کار هر پروانه نیست

He admires the dying either by the sword or by burning in the cruel fire of men and women.

According to Khusrau, a Hindu can sacrifice his life for the idol he worshiped and for the master he served. Khusrau likes these devotions very much. Although in Islam such things are not allowed, but see what great deeds these are. If such kind of acts had been allowed by the
shariat, many virtuous people would have gladly sacrificed their lives for the sake of their love and devotion.

In Hasht Behisht, Khusrau has mentioned the occasion when a Brahmin was going on pilgrimage to Somanath by measuring the ground with his body, crawling on breast. On being asked the reason, he replies that since he had dedicated his life to his idol, the suffering was the source of pleasure for him. In Aina-e-Sikandari, Khusrau has mentioned a typical custom of Hindus, "Out of sheer foolishness the common Hindus drink water out of hands of their palms in spite of the fact that they had a hundred earthen pots with them." 24

Conclusion
Amir Khusrau, (1253- 1325), who is an acclaimed and outstanding personality of 13th and 14th century, was a born poet, writer, courtier, historian, linguist, Sufi and harbinger of composite culture of India. He was popularly known as Tuti-i-Hind – ‘The parrot of India’. India has not produced such personality in the Muslim communities in India even during the gap of seven centuries. Ziauddin Barni, a prominent historian of Medieval India rightly points out that Amir Khusrau, “a Man with such mastery over all the form of poetry has never existed in the past and may perhaps not come into existence before the Day of judgement.” Maulana Shibli, the writer of Sher-ul- Ajam, says “no person of such comprehensive ability has been born in India during the
last six hundred years and even the fertile soil of Persia has produced only three or four of such varied accomplishments”.

Khusrau, represents amalgamation of the two predominant cultures; his works symbolize the synthesis of the two cultures that were interacting for the first time during his time. He, appropriately, calls himself an Indian Turk (Turk-e-Hindustani) and his Sufi Master (Nizamuddin Aulia) called him the “Turk of God”, which symbolizes his knowledge of Turkish, Arabic, Persian and the colloquial languages of North India.

Amir Khusrau was a devoted Sufi and equally he was very close to Nizamuddin Aulia. Nizamuddin Aulia found him very close and says if Islamic sharia permits, I wish to bury together. In the night, only Khusrau was allowed to meet with Nizamuddin Aulia. Khusrau’s prose work Afdal-ul-Fawaid deals with the sayings of Nizamuddin Aulia. His qawalis are still sung at the tomb of Nizamuddin Aulia. But, it is a matter of concern how Khusrau manages to be very close simultaneously to both the Sultans of Delhi and Sufi Nizamuddin Aulia even during the time of their bad times, especially, during the times of Sultan Mubarak Shah Khilji and Ghausuddin Tughlaq. As we know, both the Sultans had very acrimonious relationships with Nizamuddin Aulia. Even during that period, Khusrau manages to maintain very cordial relations with the Sultans as well as with Nizamuddin Aulia and
has written two Mathnawis such as, Nuh Sipih and Tughlaq Nama in their praise.

He was the first Indian Muslim who honestly accepted the Indian culture and tradition. I can consider him as a pioneer in making composite culture of India. He tries to synthesis the Islamic and Indian cultural heritages, and consciously trying to bridge the gulf between the two. His efforts certainly paved the way for building Hindustani and Mushtarka Ganga Jamuni Tahzeeb of India.

Khusrau tried his best and, perhaps, successfully brought to the mankind a diverse creed and clime closer. He believed in Pantheism and did not fail to appreciate the brighter aspects of any religion. Throughout his chequered career, he always worked for the people of his motherland and says country come before your religion. He is admire and respected by all, irrespective of their religion, caste and creed. Centuries have passed since he died, but the memories of this great disciple of Khawaja Nizamuddin Aulia is annually cherished by thousands of his devotees at his shrine in Delhi where he lies buried at the feet of his great religious preceptor.

Amir Khusrau was not a professional historian. He has never claimed himself as a historian. He has written what he saw with his naked eyes during his life time because he was related from the court to the masses and visited almost all part of the country. He handles historical subjects critically and chronologically, giving a connected and
systematic account of that period. He has not catalogued the events of past like historians but has narrated the present situation and events of the country chronologically and very sincerely. The date and chronology provide by him is used by several important historians of later period with or without acknowledge his name. He was not a professional historian but his works are very important source for the students of Medieval Indian history.

Dr. K.M. Ashraf rightly points out that Amir Khusrau was a historian of contemporary social life. His historical Mathnawis give a detail information of the life and conditions of people from birth to death, of their food habits and drinks, clothes of different states, costumes, traditions and ornaments of Indians, sports and amusements, manners and customs, social relation and behaviour, varied professions, means of livelihood, marriage and family life, arts and crafts, irrigation and agricultural methods, language and literature, learning and education, virtues and vices of society. His keen sense of observation does not miss a beautiful face, may be of the earth or of a woman or a fair boy.

Finally, it can be said that Khusrau, apart from being everything else, was a shrewd statesman and far ahead of his time, who maintains very cordial relationship with both clergy and aristocracy, when both were not on good terms. Simultaneously, Khusrau is also very popular among the masses for which he had a genuine concern.
References

10. Ashraf, K.M., *Life and conditions of the people of Hindustan*, p20