

## **Socio-cultural life of India reflected in Amir Khusrau's historical Mathnawi Qiran-us-Sadain & Nuh Sipih**

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 Judgment."

Maulana Shibli, the writer of Sher-ul- Ajam, in 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"<sup>1</sup>

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.

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 Tughlaq till he died in 1325, (at the age of 72 years).

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. Dr. K.M. Ashraf expresses his feeling of Khursau pre-eminently as a historian of contemporary social life.<sup>2</sup>

Khusrau has never claimed himself to be a historian 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 restraints 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. 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 Khusrau's works, specially the Miftah, Khazain, and Tughlaq Nama, entitle the author to be called a historian. Though the Ashiqa, Nuh Sipihr, Qiran-us-Saadain and even the Risail-i-Ijaz are no



wanting in valuable information of political value, they are works of solid worth for those working in the field of social and cultural history.<sup>3</sup>

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.)*

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 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 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.

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

His historical works consist of Qiran-us-Saadain, Miftah-ul-

Futuh, Duwal Rani Khizir Khan, Nuh Sipihir and Tughlaq Nama. His two other prose works, such as Khazain-ul-Futuh and Atfal-ul-Fawaid, are also very important from historical point of view.

Here, I will only discuss about his only two historical Mathnawis; such as Qiran-us- Sadain and Nuh Sipihir in which he gives vivid description of India and its society and culture.

**Qiran-us-Sadain:** Khusrau wrote this Mathnawi on the persistence of Kaikubad the King of Delhi. Qiran-us-Sadain was the momentous confrontation and reconciliation between father and son. He gives detail accounts of the gifts exchanged between Sultan Kaikubad and Bughra Khan such as, aloe, cloves, musk, ambergris, camphor, sandal, gold, jewels, pearls, quartz, horses, camel, swords, daggers, bows, slaves brought from Tartar and Khutan, brocaded and silken costumes etc. 4

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 Iltutamish. He also gives the graphic descriptions of Hauz-e- Shamshi built by Sultan Iltutamish. 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. 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

|                          |                            |
|--------------------------|----------------------------|
| حضرت دہلی کتبِ دین و داو | جنتِ عدن ست کہ آباد باد    |
| حر سہا اللہ عن الحادثات  | ہست چو ذاتِ ارم اندر صفات  |
| دائرہ چرخ ز پر کارش      | دورش از انگاہ کہ پر کار شد |
| در ہمہ عالم ز بزرگی خویش | تا کہ بنایافت لگنجید پیش   |
| مکہ شود طائف ہندوستان    | گرشنو و قصہ این بوستان     |
| شہر خدا گشتہ ز صتیش اصم  | شہر بنی را بسر او قسم      |

و هفتش از چرخ چو دیدم عطا      گفتم روم ست نکفتم خطا  
 قبه اسلام شده در جهاں      بست او قبه هفت آسمان  
 قران السعدین - ص ۲۹، ۲۸

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 much, so he said that this was preferable to all fruits of paradise and was as sweet as sugar.<sup>6</sup>

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.<sup>7</sup>

بیره تنبول که صد برگ بست      چون گل صد برگ بیامد بدست  
 نادره برگے چو گل بوستاں      خوب ترین نعمت هندوستاں  
 تیز چو گوش فرس تیز خیز      صورت ذہنی بھفت ہر دو تیز



داد بهر گوش ز تیزی خبر  
 قول نبی رفته علیه السلام  
 ایک ہم آزرگ و دوش خوں برون  
 خوںش چو حیواں بدر آید زتن  
 سستی دندان ہمہ محکم کند شود  
 وانچه توان خورد ہمین ست بس  
 صد در تعظیم کشاده بسند  
 چونہ و فونل شدہ رنگ آدرش  
 مرتبہ و نام ہموں راست بس  
 کہنہ شود بیش کند آبِ خویش  
 لیک ز زردیش بود آبرو  
 زود شود خشک چو افتد ز شاخ  
 وز پس شش ماہ بود تازہ تر  
 ہم بگدا محترم وہم بشاہ  
 باز رواں گشت رقیق طرب  
 زمزمہ برخاست ز مطرب زناں

قران السعدین - ص ۱۸۵، ۱۸۶

Khusrau also praises the specimens of the Indian textiles, where appreciated them by his writing that they were so fine that body

تیزی از و یافتہ گوشِ دگر  
 تیزی او آلت قطع جذام  
 پذیرگ و دررگ نہ نشانے زخوں  
 طرفہ نباتی کہ شد در دہن  
 خوردن آن بوے دہن کم کند  
 کس نہ خورد خوردہ ندان کس  
 از در تعظیم فادہ بہند  
 سرخی رویش ز سہ خدمتگرش  
 طرفہ کہ با این سہ شریکش بہ پس  
 گرچہ کہ آبش بنوی ہست بیش  
 گرچہ کہ از آب شود زرد  
 برگ کہ باشد بدرختاں فراخ  
 برگ عجب بین کہ گستہ زیر  
 حرمتش از پیشگہ و پایگاہ  
 شاہ چو زیں تحفہ تہی کرہ اب  
 رقص بر آمد بہ زخم زناں



looked transparent if costumes made of such clothes were put on, and some of their varieties could be wrapped in a nail.

جامه هندی که ندانند نام کز تنگی تن بنماید تمام  
مانده به پیچیده بناخن نھان باز کشایش همپوشد جهان

قران السعدین - ص ۱۳۲

**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 brings fore unquestionable arguments to prove India's superiority over and above all other countries. He asserts that his land is the store house of wisdom and learning. Khusrau has tried to prove the superiority of India over and above all other countries and 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. 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 luxurious life. 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.<sup>8</sup>

کشور ہند است بہشتیہ بزمیں      تجتیش اینک برخ صفیہ بین  
حجت ثابت چودراں نیست شکے      ہفت گویم بدرستی نہ یکے

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.9

### اسبابِ فضیلتِ ہند

حاصل از آنجا کہ زو این طبع کہن در حق ہند از رہ ترجیح سخن  
تا نبود در سخن بندہ شکے حجت این گفتہ دہ آرم نہ کیے

### حجتِ اوّل

اوش آں شد کہ دریں ملک درون علم ہمہ جاست ز اندازہ فزون  
لیک دگر جاے ندارند خبر ز آنچه کہ در ہند علوم است و ہنر



## حجت دوم

ہست دوم آنکہ زہند آدمیان  
لیکن از اقصائے دگر ہیچ کسے  
ہست خطا و مغل و ترک و عرب  
مابدرستی سخن ہر ہمہ را  
ایں مثل آنست کہ داریم  
زہرہ نباشد دگرے را کہ گے  
ازرہ دعوی منکر تندی شان  
زیر کہ مانگر و کندی شان

## حجت سوم

حجت سوم شنو از من بخرد  
کاین طرز از ہر طرف اہل ہند  
لیک تحصیل حکم بہر شرف  
نیست نہان آنکہ سوی ہند نگر  
او بز میں بود ستارہ شمری  
آمد و دہ سال در آموخت سخن  
پس فن تخمیم بیا موخت چنان  
ہست یقین آنکہ دریں علم کے  
او رقم خود کہ نمودہ باست ہمہ  
کان زرہ عقل قبولست نہ رو  
در طلب علم و ہند کردہ گذر  
برہمن از ہند نشد ہیچ طرف  
کرد ابو معشر و ائندہ گذر  
کش ز فلک مثل نیامد دگرے  
در حد باناری آں شہر کہن  
کز حکما برد دریں شیوہ غنان  
نیست چو او تجربہ کردند بے  
آں ز سیاہی ہنود است ہمہ

### حجت چهارم

حجت چارم رقم ہند بین  
 عقل ہمہ تختہ خاک ارگرف  
 ہیکے صفر کہ نقشے است تہی  
 علم ریاضی کہ وعدوش زیر وزبر  
 آن ہمہ علم وعدوش زیر وزبر  
 خاک در ینختہ گلندہ حکما  
 واضع این تخت اسامی کیے  
 ہند اسامی شد چو از و نام عدد  
 وضع وی از برہمن و نادرہ بین  
 پائے گس یک رقم دیا سراد  
 چونکما جملہ از و جستہ مدد  
 شام ہمہ شاگرد و برہمن بنشان  
 کابل جہاں وضع ندیدند چینین  
 رہ بچنین تحفہ حکمت نبرد  
 ہیں چہ رموز است چو خطیش دہی  
 وضع محبطی شد و اقلیدس ازو  
 زین رقم ارنیست خط صفر شمر  
 کیس رقمش ہست کماکان کما  
 بود برہمن کہ دریں نیست شکے  
 ہندسہ تخفیف شد از اہل خرد  
 حکمت یونان شدہ محتاج بدین  
 چرخ زنانے شدہ فرمان براد  
 پس ہمہ شاگرد برہمن بعدد  
 برہمن آزا و ز شاگردی شان

### حجت پنجم

حجت پنجم بہ بیان شرح کنم  
 دمنہ کلکیکہ زود و دام سخن  
 گرنہ بدتکسن بہ پروازش آن  
 گشت چو بودہ است بمعنی ہنرے  
 وضع دے از ہند و ز بانہای دگر  
 مدعیان بخرد جرح کنم  
 وانکہ ہم از ہند مثالیت کہن  
 کہ شدی آفاق خوش از سازش آن  
 پارسی و ترکی و تیزی و دوری  
 جلوہ گر او بہ بیانہای دگر



حکمت ازین به چه بود کز همه سو سوی وے آرند حکیمان همه رو

### حجت ششم

حجت شش بازی شطرنج شنو رنج که از سینہ بردرنج شنو  
ہست از ہم ہندیکی وضع گران این فن طرفہ کہ در ونیست کران  
گر بده اندازہ اقلیم دگر وضع شدی جائے ز ارباب ہنر  
خاصہ بر مہرہ خرامی جزئی عالمی از حکمت و وقت بگزی  
زوح و اندازہ بکستند بے غایت و پایانش ندانست کسے  
چون ہمہ گشتند باجماع زبوں کیں چنین از صورت امکانست برون  
برتری از ہند بکستند ہمہ معترف عجز نشند ہمہ

### حجت ہفتم

حجت ہفت آنست کہ آن ہر سہ ہنر ہندسہ و دمنہ و شطرنج نگر  
خلق جہان راست چو دستور شدہ رونق برخانہ معمور شدہ  
جملہ جہان زیں دوسہ ترتیب گزیریں فائدہ گیری بود از ہند زمین

### حجت ہشتم

حجت ہشت آنکہ سرد و خوش ما کوست بسوز طدل و جان آتش ما  
ہر ہمہ دانستہ کہ در جملہ جہان نیست برین گونہ و اینیست نہان  
ز آنکہ بس نغمہ سرا از ہمہ سو آمد و آورد رو شہا نکو  
آن ہمہ زینجا بگر فتند یگان تیز دویدند در و تیز نگان  
ساختہ ہم گشت برایشان قدرے زاید ازان زاو بسازش ہنرے

لیک رسیدہ بحد ہند درون گرچہ کہ سی سال و چہل ماندفزون  
زہرہ نبودش کہ یکے صوت سبک گرم بگیر و زچہ از طبع خنک  
حجت نهم

حجت نہ آنت کہ از نغمہ تر تیر خورد آہوے صحرا بنگر  
رفت چو در گوش در و بناگ ترش در رسد آہو کہ نباشد جرش  
دیدہ چو ہندوش کہ او ماندہ زور این قدرے گویدش از مہر کہ رو  
او چو نیارد شدن از بے خبری از نے تیر آردش زخمہ گرے  
دوختہ زمزمہ بے تیر و کمان جان دہد از زخمہ آن ہم بزمان  
در تو بگوئی کہ شتر ہم بعر راہ رود از بانگ نوازش بطرف  
در روش ہر دو اگر گوش نہی گویمت آں فرق گر انصاف دہی  
اشتر ہشیار بتگ راہ برد و آہوی - بہیش نرود نا نمرود

### حجت دہم

حجت دہ آنکہ چو خسرو بہ سخن سحر گرمی نیست نہ چرخ کہن  
او پوز ہندا است و ثنا گسترشہ قطب جہانش بکرم کردہ نگہ  
گرچہ عطار و بتہ آید ز فلک زیں دم صدقش نبود شبیہ و شک

(مثنوی نہ سپہر، ص ۱۲۶۶-۱۲۷۲)

Khusrau 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 says, "India observes that the Hindavi has



been their main language. Persian language was introduced by the Ghoris 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'bari, Gouri, Bengali and Oudhi, prevalent in its own circle. These languages have been used and spoken by the common men from the ancient time.10

### زبانہائے ہند

|                               |                                |
|-------------------------------|--------------------------------|
| عامہ گرفت و بچمان گشت سمر     | شد سخنش خاصکیان را چو زبر      |
| ہندوی بود است در ایام کہن     | ہند ہمین قاعدہ دار و بہ سخن    |
| پارسی بود پدید فارد نہان      | غوری و ترک آمدہ شانرا بد پہان  |
| پارسی آموخت ہمہ کس بد و بہ    | خلق چو پیوستہ شاں شد کہ ومہ    |
| از حد خود راہ نہ پیمودہ ہمہ   | وانچہ زبانہائے دگر بودہ ہمہ    |
| گفتن بدینست سزا آن ہمہ را     | ہست چو تعلیم خدای آن ہمہ را    |
| گاہ فصاحت بجان نادرہ شدہ      | چوں عربی کز پی قرآن سرہ شد     |
| ہست دگرگونہ بہر یک نکے        | جملہ زبان ہائے دگر ہست یکے     |
| وان بگمان کان مناز جملہ فزہ   | این بفتعاں کان نست از ہمہ بہ   |
| کس نہ ترش رو کہ مرا سر کہ بنم | ہر کسے اندر قدح خود شدہ گم     |
| بیہدہ باشد کہ کنم دل بطرب     | الغرض از پارسی و ترک و عرب     |
| از محل خویش بر آرد نفے        | من چو بز ہندم بود آن بہ کہ کسے |

هست درین عرصه بہر ناچیتے مصطلحے خاصہ نہ از عاریتے  
 سندی و لاہوری و کشمیر و کبر وھور سمندری تلنگی و گجر  
 مبعری و گوری و بنگال و آود دہلی و پیرامنش اندر ہمہ حد  
 اینمہ ہندوویت کہ ز ایام کہن عامہ بکار است بہر گونہ سخن  
 لیک زبانیت دگر کز سخنان آنست گزیتنزد ہمہ برہمنان  
 سنسکرت نام ز عہد کہنیش عامہ ندار و خبر از کن کمیش  
 برہمنش و اند دہر برہمنے نیز نداند حد ز انسان سخن  
 زانکہ درہ ہست نمطہائے عرب از علل و نحو و ز تعریف و ادب  
 چار کتاب است بدیند شاں کاصل عمل شد بقبول و روشن  
 چار بیدش نام ز دیوان سمرے کہ اونہ دہد بید صفت ہیچ برے  
 ز انچہ تعلق بعبارت گرے دارد و آئین ہنر گسترے  
 ہرچہ دگر قصہ و افسانہ شان باکتب و نامہ و پروانہ شان  
 حرف وے آنجا بو و از برہمنان و از ادب آموختہ دانستہ فنان

(مثنوی نہ سپہر ص ۱۷۸-۱۸۱)

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.

سنسکرت برتر ز دری

آنست زبانی بھفت در دری از عربی کمتر و گہتر ز دری



گرچه کہ شیرینست گداری و شکرین      ذوق عبارت کم از ان نیست درین  
 هر که تحقیق بداند حق آن      بیش نگوید ز کم و مطلق آن  
 (مثنوی نہ پہر ص ۱۸۱)

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 دیوانہ نیست      سوختن بر شمع مردہ کار هر پروانہ نیست

Thus, this is to conclude that, 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.

His five historical Mathnawis such as; Qiran- us- Sadain, Miftah-ul- Futuh, Dewal Rani Khizr Khan, Nuh Sipihir and Tuglaq Nama. His other work such as Khazain-ul- Futuh gives authentic information of socio- cultural conditions of India of that period.

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