

In the local context, he came to be venerated as a mystic and the Hindavi poems attributed to him came to be revered by all.

Amir Khusrau served as a court poet to several nobles and sultans of the Delhi Sultanates between the 13th and 14th century—recording their battles and guiding their political campaigns; praising them eloquently in metaphors and analogies of Persian literature adapted within Indian imageries; creating governance norms and ethics; making discourses and innovations in science and music; writing epic historical and love poems; and, as a devout of Hazrat Nizamuddin Auliya, the revered 13/14th century Chishti Sufi of Delhi, he gave us the vibrant artistic traditions of Sufiana music and poetry, which continue till today in many oral traditions ranging from the classical to the folk.

Hazrat Nizamuddin with Amir Khusrau from the collection of Victoria Memorial, Kolkata

Far right: Every Thursday there are qawwali recitals at Dargah Hazrat Nizamuddin. The sama' gatherings are held by the family of the Sufi, commonly known as Nizami. It is a very popular event in Delhi and is attended by people from all walks of life and religions.

The kalaams of Khusrau are traditionally sung by the qawwals who trace their lineage to a group of young musicians, Qawwal Bachche, trained by Amir Khusrau in the art of singing qawwali.





Ghar Nārī Ganwārī...

*Khusrau, the river of love is contrary, it flows uphill,
One who floats is lost, one who drowns crosses over.*

*Let the village women say what they will,
I've exchanged amorous glances with Nizām.*

Let the village women.

*I went to the market and there,
Khwājā Nizām and I exchanged amorous glances.*

I exchanged amorous glances with Nizām.

*O curer of maladies,
don't ask about the wound in my heart,
Even a stone breaks when hurt by a glance.*

*One can treat a wound caused by arrows,
How can one treat this wound? –*

caused by a glance.

I've exchanged amorous glances with Nizām.

*Intoxicated eyes, long ringlets,
Brows like the moon, lashes like arrows,
A thousand coqueties in each gesture,*

A thousand seductions concealed in each glance.

*Those locks of hair dark as the night,
That face glowing like the true faith –*

Both are dear to me –

Sometimes I'm an infidel, sometimes a Muslim.

Left: Mekhaal Hasan Band performing Khusrau in contemporary compositions at Sunder Nursery Amphitheatre, New Delhi. Jashn-e-Khusrau, 2013. Formed in 2001, the band's music is a contemporary fusion between the popular rhythm of the West and traditional nuances of the East. The musical arrangements and harmonic sophistication of the band has

created a regional mood of its own with growing popularity in Pakistan and India. The band leader Mekaal Hasan has received formal training in Western music from Berkeley School of Music, Boston and the lead singer, Javed Bashir, son of Basheer Ahmad Qawwal, has been trained in Hindustani classical vocal music by Ustad Mubarik Ali Khan.

گھرناری گنوارسی

خسرو دریا پریم کا سووا کی الٹی دھار
جو ابھرا سو ڈوب گیا جو ڈوبا سو پار

گھرناری گنوارسی چاہے سو کہے
میں بنام سے نینا لگا آئی رے
گھرناری گنوارسی

دیکھن گئی تھی بجز سیا اور وہاں
خواجہ بنام سے لڑکھی بھریا
میں بنام سے نینا لگا آئی رے

اے چارہ گرن پوچھ ہمارے جگر کی چوٹ
پتھر بھی ٹوٹ جاتا ہے کھا کر نظر کی چوٹ
تیروں کا زخم ہو تو کریں اس کا کچھ علاج
اس کا علاج کیا کریں یہ بے نظر کی چوٹ

میں بنام سے نینا لگا آئی رے
ہو مست آنکھیں دراز کا کل
کہ ماہ ابرو دو تیب مڑکاں
ہزار غمزہ ہر اک ادا میں
ہزار فتنے نظر میں پنہاں
وہ زلف شب گوں بکھریاں
وہ روئے نور ہے اہل ایماں
عزیز دونوں ہیں دل کو میرے
کبھی ہوں کا غیر کبھی مسلمان

*Khusrau dariyā prem kā so wa kī ultī dhār
jo ubhrā so dūb gayā jo dūba so pār*

*Ghar nārī ganwārī chāhe so kahe
main Nijām se nainā lagā āyī re
ghar nārī ganwārī*

*dekhan gayī thī bajariyā aur wahān
Khwājā Nijām se lad gayī najariyā
main Nijām se nainā lagā āyī re*

*aye chāragar na pūchh
hamāre jigar ki chot
patthar bhī tūt jātā hai khā kar nazar ki chot*

*tīron ka zakhm ho toh karein us kā kuchh ilāj
is kā ilāj kyā karein yeh hai najar ki chot
main Nijām se nainā lagā āyī re*

*ho mast ānkhein darāz kākul
ki māj-e-abru do tīr mizhgān
hazār ghamze har ek adā mein*

*hazār fitne nazar mein pinhān
woh zulf-e-shab gun hai kufr sāmān
woh ru ye anwar hai ahl-e-imān*

*azīz donon hain dil ko mere
kabhī hūn kāfir, kabhī musalmān*

A popular Hindavi kalaam attributed to Amir Khusrau as sung by Qawwal Mohammed Ahmed Warsi Nasiri & Group • Jashn-e-Khusrau 2010, India International Centre, New Delhi

IV. PROJECT BACKGROUND

'World of Khusrau: Innovations & Contributions' is an event of Aalam-e-Khusrau / Jashn 2013, which seeks to document the multifarious contributions of Amir Khusrau in the fields of music—from the popular *qawwali* and folk music genres to Hindustani classical music, and contemporary interpretations of language and culture. Through research and documentation, public performances, discussions, and seminars, and a

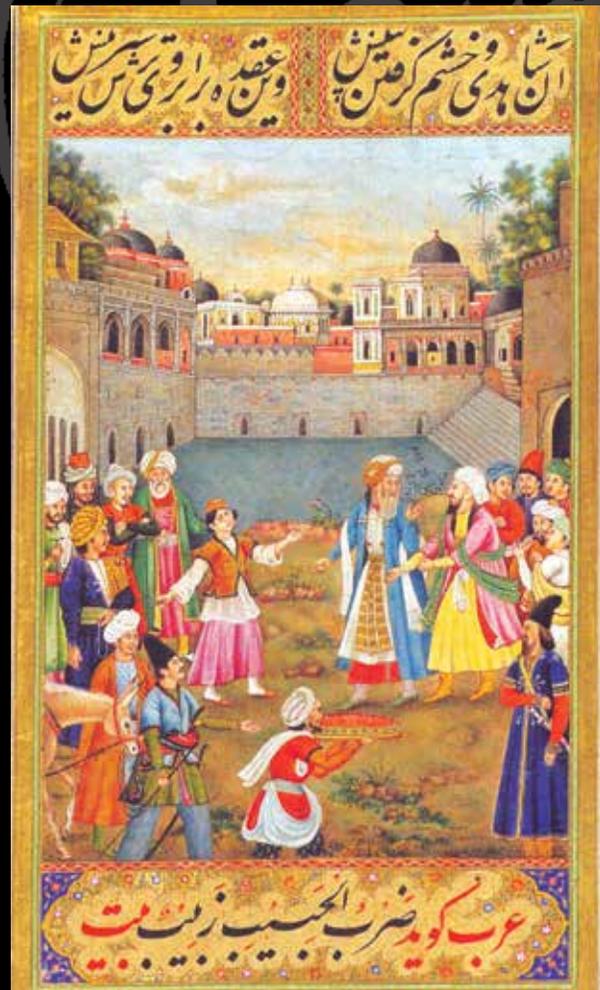
Aalam-e-Khusrau was initiated in 2010 by Aga Khan Trust for Culture with a four-year grant from Ford Foundation. As a pivotal component of Hazrat Nizamuddin Basti Urban Renewal Project—an initiative pioneered by Aga Khan Trust for Culture in partnership with Archaeological Survey of India, Municipal Corporation of Delhi, and Central Public Works Department—Aalam-e-Khusrau has successfully completed several projects in the last four years. It showcases the Aga Khan Trust for Culture projects in the urban conservation of Hazrat Nizamuddin Basti and its surroundings. The programme's projects



fellowship and scholarship programme we hope to bring forth a deeper and richer understanding of the legacy and the relevance of Khusrau in this day and age. At the same time, the project's objectives are to develop diverse platforms for the works of Amir Khusrau to be assimilated as the cultural heritage of the region, in general, and Hazrat Nizamuddin Basti in particular.

Above: 19th century view of Humayun's Tomb. The project started with the restoration of the tomb's garden with funds from the Aga Khan Trust for Culture, completed 2004.

Right: A painting from the Alwar collection depicting a reception scene with the baoli (step well) of the dargah in the background. Recently the baoli was restored and repaired by the Aga Khan Trust for Culture under Nizamuddin Urban Renewal Initiative.



Creating cultural space within the Basti to develop urban interaction with the city. View of Jashn-e-Khusrau: A Collection book release event, 2011, at Chaunsath Khamba, a 17th century Mughal monument, Hazrat Nizamuddin Basti.

link the cultural and the social elements of the society with its built heritage and history in an integrated urban renewal programme.

The programme has come to be recognized by the authorities and the populace concerned as seminal in many ways. The former Minister of Culture Kumari Selja, at the release of *Jashn-e-Khusrau: A Collection*—an event catalogue of Aalam-e-Khusrau 2010 outreach project, summarized the importance of the programme as "...not only to Delhi but to all of the nation. It (Aalam-e-Khusrau) provides a window to the world of our history and culture. And that we need to save our culture for ourselves, our future, and for the rest of world to cherish... What we are today is because of our past history and culture... We need to take Khusrau out to the world and this (Aalam-e-Khusrau programme) exemplifies that effort."

The Urban Renewal initiative demonstrates a prototype for urban revitalization with a not-for-profit Public-Private Partnership model. Its objectives and interventions include conservation of protected and unprotected monuments, public space enhancement, and environmental rehabilitation with a series of community based socio-economic development schemes. They are designed to improve the quality of life and environment of the communities within the project area.



Conceptual diagram of Hazrat Nizamuddin Basti street improvement scheme developed by Aga Khan Trust for Culture