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Emeers And Disciples of Hazrat Nizamuddin Auliya

Abstract

Amir Hasan Sejzi (1272-1360 AD) and Ameer Khosro Dehlavi (1253-1325 AD) were amongst the disciples of Shiekh Nizamuddin Auliya (1238-1325 AD). Both of them were thought to be intimate disciples of the grand Shiekh. Both were closely attached to the court of the king in Dehli. In the court of prince Muhammad entitled Khan-e-Shaheed, the two poets had special seats of the intimate companions.

Both the poets were the pupils of the grand saint Shiekh Nizamuddin Auliya and became his committed devotees to the extent that they could achieve their aims, for one could compile "Afzalul Favaaed" and the other "Favaaed-Ul Favaad".

Both the works are based on the utterances of grand mystic Shiekh Nizamuddin Auliya. In it the manners of the closest disciples who often had the companionship of the grand mystic are narrated.

In this paper, the style of writing of these two works would be discussed. Whether under the influence of Ameer Hassan Sejzi had Ameer Khosro written the "Afzalul Favaaed"? if so, to what extent has its influence been upon? What role had "Favaaed-Ul Favaad" played in this regard? What effects have the socio-political conditions left on it? These and many other related issues will be discussed in the article.

Key words: Amir Hasan, Ameer Khosro, Favaaed-Ul Favaad, Nizamuddin Auliya

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Introduction

Ameer Hassan Sejzi (1272-1360 AD) and Ameer Khusraw e Dehlavi (1253-1325 AD) had been renowned disciples of Hazrat Nizamuddin Auliya(1238-1325 AD) in Delhi They had been very special to him and both of them had been closely associated with Prince Muhammad titled Khan Shaheed as well as the Durbar of Delhi. Hazrat Nizamuddin Auliya, the popular sufi saint taught them and loved them very much. They had the privilege of compiling the Malfoozats of Hazrat Nizamuddin Auliya but separately.

Undoubtedly, Khusraw Dehlavi and Hasan Sejzi were two brightest literary stars around Hazrat Nizamuddin Auliya in the Indian sub-continent in the beginning of 14th century AD. In the India sub-continent Hasan Sejzi is known as Sadi-e-Hind due to his closer proximity with the Sadi Shirazi's style of poetry writings while Khusraw Dehlavi, a poet with his own style/indigenous style of poetry writings is known as Tuti-e-Hind.

Emeers And Disciples

Khusraw Dehlavi gained popularity due to his voluminous poetry works historical epics and prose works. Ziauddin Barni, the author of the Tarikh-i-Firuzshahi, says : “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 forms of poetry has never existed in the past and may perhaps not come into existence before the Day of Judgement”. (Mohammad Habib1927:P.63) Sheikh Abdul Haq Muhaddis Dehlavi remembers Khusraw by saying, “ He is Sultan of the poets and the proof of the learned”.(Ghani1941:P.392) Shibli Nomani the author of the Sherul-Ajam remembers Amir Khusrau in similar terms and writes, “ No person of such comprehensive ability has been born in India during the last six hundred years...(Mohammad Habib1927:PP.2-3) Thus it is widely accepted that Khusraw was dominating the Indian Persian Literary scene in the sub-continent.

Ameer Ala Hasan Sejzi too earned important place in Persian poetry by writing Ghazals, Mathnavis and Qasidah. At the time when Khusraw was dominating the literary scene as widely read poet in the sub-continent Hasan Sejzi never lagged behind. Hasan Sejzi was equally accepted as a poet for his colourful poetry on the pattern and style of Saadi-e- Shirazi. Hasan Sejzi says:

حسن گلی، ز گلستان سعدی آورده است که اهل معنی، گلچین آن گلستان است

Hasan Sejzi has also said:

سخن من سخن خسرو نیست سخن آن است که من می گویم

“My poetry is unlike Khusrau’s; Poetry is that which I create”

Hasan could not have said so, had he not been a poet par excellence. This underlines the authority of Hasan on poetry which could well be compared with those of Khusraw. The celebrated Historian Ziauddin Barni has equally praised Hasan Sejzi in Tarikh-i-Firuzshahi. Barni writes that..... Ameer Hassan Sejzi was the second most important poet of the reign of Allauddin Khilji next to Ameer Khusrau. Who had many prose and poetic works to his credit and his poetry was fluent and wrote Ghazals full of emotions and he was rightly called the Saadi of Hindustan. This is certified by Ziauddin Barni also. Again says, He was a man of great qualities who had deep insight into the history of the Sultans of Delhi and equally shared the company of the Sufis. For several years I know Ameer Khusrau and Ameer Hasan in whose company I did not miss a single day and they also shared their company with me.(Mehvi 1352:Pg.2) But today Ameer Hasan is more popular and known due to his famous Sufic treatise ‘the Malfoozat’/ Fawaedul Fowad in the Indian sub-continent, Iran and Central Asia. His famous Sufic work, Fawaedul Fowad based on Malfoozat of Hazrat Nizamuddin Auliya is preferred to his poetic works by a many particularly in the Sufic and religious circles.



Khusraw and Sejzi had been close friend through out their life. How they met is again important to mention. It was Khusraw who brought

Hasan Sejzi in the company of Hazrat Nizamuddin Auliya. Khusraw met Sejzi at a bread shop and entered into conversation with him. After being impressed by his reply which was full of generosity, Khusraw reported the matter to the Hazrat Nizamuddin Auliya and thus he was invited from time to time to be in their company(Farista :Pg.7) Later Hasan Sejzi became his disciple too. Without meeting Khusraw, Hasan Sejzi may not have been able to be in the company of Hazrat Nizamuddin Auliya and certainly would have been deprived of listening and compiling his Malfoozat respectively. Khusraw and Hasan lived so closely that the rumors of 'love and intimacy' between the two was doing round and even the matter was reported to the King.(Shakil Ahmed:Pg.91) But it not proved historically. It is believed that from time to time writer have added new angles without examining the allegations and reality.



Ziauddin Barni writes in Tarikh-i-Firuzshahi that Ameer Hassan Sejzi attended the meeting of Hazrat Nizamuddin Auliya and whatever he heard, he noted verbatim the speech of Auliya and compiled a book called

Fawaedul Fowad.(Barni 1862:PPg.2-3)Fawaedul Fowad created a new chapter in the history of Malfoozat in the sub-contient. It may be regarded as a new beginning in the sufic-history / tradition (Sufic Malfoozat actually started with the time of Khawaja Moinuddin Chisti) where the sufic orders like Chistia, Naqsbandia, Shaharwardia and Qadria have played important role. Probably Malfoozat writings could not have been possible without these orders. Teachings in Malfoozat are mainly based on the spiritual means and far away from the materialistic world. It could again be said that spiritual means are the basic foundation of Malfoozat writings in Sufic traditions in the Indian sub-continent.

The Fawaedul Fowad compiled by Hasan Sejzi, academically may be counted as main source material to the Chistia order. A countless number of Malfoozat have been written throught the sufic history in the continent but the amount of popularity Fawaedul Fowad achieved is again unique. It could be said that in the literary world Hasan Sejzi is known for his Ghazals and poetry but in the spiritual world it is only the Fawaedul Fowad. But it is unfortunate to mention that the works of Hasan Sejzi have not been dealt with fair attention by the historians dealing with the Indian composite culture and history of religion. However the works of Ameer Khusraw have got fair attention by the historians and is counted as major cause of grater popularity.

Undoubtedly, Fawaedul Fowad is very popular in comparison to other Malfoozat. Prof. Khalique Ahmed Nizami has also appreciated Hasan Sejzi writes about Fowaedul Fowad in the following words:

“Malfooz writing is one of the most important literary achievements of medieval India. Works of similar nature were no doubts compiled in other, Muslims land also, but the credit of giving this art to a definite shape goes to Ameer Hasan Sejzi. Who decides on Shaban 3,707 AH. (January 1307) to write a summary what he heard from his master Sheikh Nizammuddin Auliya. The decision was epoch making because it introduces a new type of mystic literature.”

It is quite clear that Hasan took 15 years to compile Fawaedul Fowad. The text of Fawaedul Fowad is quite clear and simple and the traditions and lessons taken in this book is very interesting, meaningful and conclusive.

Impressed by this text, Ameer Khusraw envied:

« ای کاش همه آثار من مال حسن سجزی بود و من فقط فوائد الفواد را داشتم.»

“ if this book(Fawaedul Fowad) had been in my name and my all works in the name of my brother Hassan Sejzi.”(Mubarak: Pg.308)

Maulana Shah Abdul Haque has interpreted this quote of Ameer Khusraw by saying that “this shows the deep love and affection and strong attraction of Ameer Khusraw towards Hazrat Nizamuddin Auliya’s teachings. Otherwise there can not be any comparison between the literary works of Ameer Khusraw against the Fawaedul Fowad..” (Mehvi:1352.Pg.96) Ameer Khusraw has also compiled Afzal-ul Fawaid based on the gospel of Hazrat Nizamuddin Auliya but this work is not as systematic, elaborate and focused as Fawaedul Fowad. None other Malfoozat have reached to the level of Fawaedul Fowad. This text was compiled when Delhi witnessed serious political turmoil and was passing through transition. Fawaedul Fowad has 5 parts with a total number of 188 majlis. Fawaedul Fowad deserves to be classified as one of the classics in didactic literature on tasawwuf. It is one of the great literary works in India. This is important to mention that this text also throws light on the life and condition of Hasan Sejzi.

Conclusion

Undoubtedly, Hasan Sejzi and Ameer Khusraw had been two important literary figures around Hazrat Nizamuddin Auliya and have made significant contribution to the dominion of Persian Literature in India. On one hand, without the writing and works of the two geniuses Hazrat Nizamuddin Auliya would have occupied a historical and literary place as we find today and on the other hand, Hasan Sejzi and Ameer Khusraw might not have succeeded in contributing the volumes of immortal historical and literary works without the guidance and influence of Hazrat Nizamuddin Auliya. Their writings underline the deep impact they had from the living Sufi saint Hazrat Nizamuddin Auliya. Thus it was a perfect case of proper guidance, inspiration and scholarly out put. If Hasan has produced the most authoritative and lasting Malfoozat, Khusraw has produced the vast literary pieces which provide strong base to the sources of cultural history in the Indian sub-continent. His famous couplet in Persian:

اگر فردوس بر روی زمین است
همین است و همین است و همین است

And his widely taught Persian Poems:

کافر عشقم، مسلمانی مرا در کار نیست
هر رگ من تار گشته، حاجت زُتار نیست
از سر بالین من برخیز ای نادان طیب
دردمند عشق را دارو به جز دیدار نیست
ناخدا بر کشتی ما گر نباشد، گو میباش
ما خدا داریم ما را ناخدا در کار نیست
خلق می گوید که خسرو بت پرستی می کند
آری! آری! می کنم! با خلق ما را کار نیست

present the most prominent face of cultural lucidity in the Persian Literature of Indian sub-continent. Hence it is widely accepted that without Hazrat Nizamuddin Auliya, the writings of the two disciples might had been less colourful and focused.

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