CATALOGUE
OF THE
ARABIC AND PERSIAN MANUSCRIPTS
IN THE
ORIENTAL PUBLIC LIBRARY
AT
BANKIPORE

PREPARED FOR THE GOVERNMENT OF BENGAL UNDER THE
SUPERVISION OF
E. DENISON ROSS, PH.D.
Catalogue
OF THE
Arabic and Persian Manuscripts
IN THE
ORIENTAL PUBLIC LIBRARY
AT
BANKIPORE
VOLUME II
14494
PERSIAN POETS
KAMÂL KHUJANDÎ TO FAYÎPÎ.
Prepared by
MAULAVI ABDUL MUQTADIR
091.4927
O. P. L. B.
CALCUTTA
THE BENGAL SECRETARIAT BOOK DEPÔT
1910
PREFACE.

The first volume of this Catalogue dealt with the Persian Poets from Firdausi, the founder of the Epic, down to Hâfiz, the perfecter of the Lyric. The period thus covered extended from the 11th to the 14th century.

The present volume includes the works of the leading poets of Iran, Turan, and Hindustan, who flourished during the 15th and 16th centuries of the Christian Era.

The former volume concluded with an account of one who is universally regarded as the greatest of the poets of Iran; and I have thought it fitting that the present volume should end with the name of an author who stands second to none among the poets of Hindustan.

The thirty-eight names to be found in the Table of Contents show that the Bankipore Library is thoroughly representative as regards Persian poetry of the period; for while no familiar name is absent, the list includes two poets whose works are seldom to be met with; namely, Mirzá Kámrán and Qásim Arslán. Although the name of the ill-starred Mughal prince looms large in the pages of Indian history, and although his poetic genius has met with due praise at the hands of his contemporaries, by some strange circumstance only one copy of his Diwán, which, like that of Bayram Khán, is in
Persian and in Turki, has come down to us. A full description of this very valuable manuscript will be found under No. 237. A Biography of the prince has also been given in the form of an Appendix.

With regard to Qāsim Arslán, although an account of his life is to be found in some of the principal Tadkiras, no other copy of his Diwān seems to have been preserved.

The Library is especially rich in fine copies of Jāmi’s works. No. 180 constitutes a serious rival to the famous St. Petersburg copy. While No. 185, containing the first chapters of the Silsilat ud-Dahāb and a number of lyrical poems, seems certainly to be in the handwriting of Jāmi himself.

From the point of view of caligraphy, the first manuscript described in this volume is No. 196, which contains a copy of Jāmi’s Yūsuf Zalikha in the hand of the famous Kātib Mir ‘Ali of Herāt. This copy, for which 1,000 gold muhurs was paid, was presented to the Emperor Jahāngīr by ‘Abdur Rahīm, Khān Khānān, the son of Bayram Khān.

This volume, like the first, is the work of Maulavi Muqtadir, and I think it will be found that the high level of scholarship reached in the former volume has been well maintained. Most encouraging has been the praise extended to the Maulavi by some of the most eminent Orientalists in Europe.

I take this opportunity of mentioning with gratitude the valuable assistance which has been rendered in the work of cataloguing by the Assistant Librarian, Shahab ud Din Khuda Bukhsh, son of the founder of the Library. The third volume will bring the Persian poetry to a close; and it is intended to include in that volume a few photographic facsimiles of interesting title pages, etc., found in the works dealt with in the three volumes.

E. DENISON ROSS.

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*Appendix.—Biographical Sketch of Mirzā Kāmrān*  215
PERSIAN POETRY.

No. 162.

foll. 31; lines 14; size $9\frac{1}{4} \times 6$; $7 \times 4\frac{1}{4}$.

تحفة النصايم

TUHFAT-UN-NASĀ’IH.

A poem in the form of a Qaṣidah, containing various religious and moral counsels on such subjects as prayer, ablution, fasting, reading the Qur'an, married life; principles of trade, advantages of charity, duty towards one's neighbours, the evils of borrowing money, stinginess, chess and other games, etc.

All the verses of the poem end in the letter ر. Beginning:—

عملي يكوبي عدد مر خالق جن وبمر
كرده زميين وآسسهم هم اختوان شمس وقمر

On fol. 2 the author, who designates himself Yūsuf Gādā (according to the colophon شاه يوئس فی يوئس Gādā), says that he wrote these admonitions for his son Abul Fath:—

گودي يوئس فی يوئس گدا در وعظ يبيلي چند را
از بره غله خوش لفا بو الفتح آن نور البصر

VOL. II.
The spiritual guide of the author is designated on fol. 2* Shaykh Maḥmūd:

شیخ محمود
شیخ معظم بیْر ما محمود آن صاحب قران
چیه او نباده هیچکس هم مستمع هم معتبر

In the conclusion the poet says that the poem, which he completed on the 10th of Rabi‘ II, a.h. 795 (A.D. 1392), is divided into forty-five chapters, and comprises 781 bayts (هفتصد و هفتاد و یک). For the difference in the number of the bayts, see Ethé, Ind. Office Lib. Cat., No. 1276, where the learned doctor, by a curious oversight, misinterprets the meanings of هفتصد و هفتاد و یک as “786” and “781” instead of 776 and 771.

Regarding the date of the composition of the poem, our copy agrees with the two noticed by Dr. Ethé in his India Office Lib. Cat., Nos. 1276 and 1277; while the St. Petersburg copy (see Cat. des MSS. et Xylographes, p. 440; compare also Rehatsek Catalogue raisonné, p. 129, No. 11) gives as date a.h. 752 (A.D. 1351).

Nothing much is known about the author of this poem; Ḥāj. Khal., W. Pertsch, Dr. Ethé, and others have failed to identify him. Faqir Muḥammad, a modern Indian biographer of the Ḥanafite Ulamāʾ, in his Ḥadāʾiq-ul-Ḥanafiyyah (Lucknow edn., p. 294), which, according to the author, is based on certain trustworthy authorities enumerated in the preface, alone gives a very meagre account of the present author. He says that Shaykh Yūsuf was a Khalifah of the celebrated Naṣīr-ud-Dīn Maḥmūd Chirāḡ-i-Dihlī, the great Shaykh of the Chishti Order (d. a.h. 757 = a.d. 1356); that the Maṣnawi Tuḥfat-un-Naṣāʾīh composed by him deals with moral and religious instructions, and that all the verses of the poem end in the letter ر; that he was well versed in theology, jurisprudence, tradition, and Tafsīr, etc.; and that he died in a.h. 774 (A.D. 1372) for which date the words یاقوت انور form a chronogram.

Now, if the above work is to be trusted, we can prefer a.h. 752, given in the St. Petersburg copy, as the date of the composition of the poem.

For other copies see Ethé, Ind. Office Lib. Cat. (loc. cit.). An incomplete copy of the poem is mentioned in W. Pertsch, Berlin Cat., pp. 124, 125. See also Ḥāj. Khal., vol. ii., p. 242.

The Tuḥfat-un-Naṣāʾīh has been lithographed in Bombay, a.h. 1283.

It should be remarked that on fol. 8*–31* of this copy the second part of all the bayts is written first and the first part afterwards.
THE LYRICAL POEMS OF KAMÂL-I-KHUJANDÎ.

Beginning:—

 Shaykh Kamâl-ud-Dîn Khujandî, the celebrated saint and poet, was born at Khujand in Transoxania. In his youth he performed a pilgrimage to Mecca, and on his return settled down in Tabriz, during the reign of Sultan Husayn bin Uways (A.H. 777–784 = A.D. 1374–1382), who entertained great respect for the poet and erected for him a Khânqâh (monastery). Here the poet's renown as a saint secured for him a large number of disciples and adherents. In A.H. 787 = A.D. 1385, when Tâğtamish Gâyâg-ud-Dîn of the White Horde of the Eastern Kipchak family of Orda attacked Tabriz, he took the poet with him to his capital Sirâl in Kipchak where Kamâl-i-Khujand remained for four years. Subsequently he came back to his favourite city, Tabriz, in the time of Mirân Shâh (d. A.H. 810 = A.D. 1408), who was also a great admirer and patron of the poet. Kamâl was a contemporary of Hâfiz of Shiraz; but they never met. Jâmi, in his Bahâristân, fol. 104, says that Kamâl-i-Khujand imitated but at the same time surpassed Khwâjah Hasan of Dehlî. The poet spent the greater part of his life in Tabriz, where he died in A.H. 803 = A.D. 1400. See Nafaštâ, p. 712; Habib-us-Siyar, vol. iii., Juz 3, p. 90; Haft Iqlîm, fol. 388; Yad-i-Bayḍâ, fol. 190; Riyâd-us-Shu'ârâ, fol. 348b; Nashtâr-i-Ishq, fol. 1420; Miitâh-nt-Tawârikh, p. 159, and

The following verse is said to have been inscribed on the poet's tomb:

كمال از كمشه رفته بر در یار
هزاران آفرين مردانه رفته

For further notices on the poet's life see Majma' un-Nafā'is, fol. 394; Makhzan-ul-Garā'ib, fol. 718, and Mir'at-ul-Khayāl, p. 81. See also Sprenger, Oude Cat., p. 454; Rieu, Pers. Cat., p. 632; Rieu, Suppl., Nos. 275 and 276; Ethé, Bodl. Lib. Cat., Nos. 857 and 858; Ethé, India Office Lib. Cat., Nos. 1278-1280; Rosen, Persian MSS., p. 119; W. Pertsch, Berlin Cat., p. 855; G. Flügel, i., p. 557; J. Aumer, p. 27; Fleischer, Dresden Cat., p. 7; J. C. Tornberg, p. 103; Ouseley, Biographical Notices, p. 192, and Bland, Century of Gazals, No. 3.

The initial Qasidah is followed by two others, both rhyming in م.

Gazals, alphabetically arranged, beginning:

اژ توی ف سعیه چندان ی خوش لیه آیه مرا
با دگر کس آشنایی خوش لیه آیه مرا

agreeing with the initial Gazal in Sprenger's copy.

fol. 296. Qīt'as, beginning as in Ethé, India Office Lib. Cat., No. 1278:

تا فكر ص من لیه بیادی مسح
آیاد هش از من طرح آیاد مسح

fol. 309. Fards, beginning:

آن دری بر بد میره که نامسه پیچه
دارد سر عاشقی ندارد دل میر

One remarkable feature of this MS. is that each Gazal, Qīt'ah, Rubā'ī, and Fard has, as an introductory line written in gold, a line of Amir Shahi's (d. a.H. 857 = A.D. 1453) poems; and these, taken together,
would amount to nearly one-fourth of his diwān. The first introductory line runs thus on fol. 3*:—

پا روب بسوز مینه وندان پالک باز
پا روب بان دیدن مستان با نیاز

Written in a very clear Nasta'liq, within gold-ruled borders, with a double-page faded ‘unwān.

The original leaves are put into modern margins.

This splendid copy was written only eighty-three years after the poet's death, and the colophon is dated:

غلی سنه مس و ثمانیه و ثمانیه

= A.H. 886.

No. 164.

foll. 229; lines 15; size 8½ × 5; 5½ × 2½.

The same.

Another copy of Kamāl-i-Khujandi's diwān, containing only Ġazals and a few Qašidas at the end.

Beginning with Ġazals in alphabetical order—

ای باده مکش طرحا جاناتہ مارا
زنجیر مجنون دل دیراتہ مارا

Corresponding with the initial line of the Ġazal on fol. 7* in the preceding copy.

fol. 221* Qit'as, beginning as above.
Written in a clear minute Nasta'liq.
Dated, A.H. 992.
Scribe
محمد طاهر
No. 165.

foll. 91; lines 17; size 7 $\frac{3}{4}$ x 5; 5 x 3.

THE DĪWĀN OF MAĞRĪBI.

Maulānā Muḥammad Shirin, better known as Mağrībi, a celebrated saint as well as poet, was born, according to Taqī Anhādī, fol. 690°, at Nāin in Isfahān. According to Jāmi, Nafahāt, p. 718, Mağrībi was a disciple of Shaykh Ismā'īl Sīsi, a companion of Shaykh Nūr-ud-Dīn 'Abd-ur-Raḥmān Isfahānī. He is said to have derived his poetical title from a Shaykh of Magrib (Northern Africa), from whom he received the Khirqa of the Sūfi order of the celebrated Muḥi-ud-Dīn Ibn-ul-'Arabī. The poet at first obtained great favours from Mirān Shāh (d. A.H. 810 = A.D. 1408); but when Kamāl-i-Khujandī, an intimate friend of Mağrībi, rose to distinction and became a favourite of Mirān Shāh, he (Mağrībi) was no more favoured by the prince, and consequently the friendship of the two poets ended in a bitter enmity.

Dr. Sprenger, in his Oude Cat., p. 477, says that Mağrībi is the author of Arabic glosses on the Fatūḥat and of the Jām-i-Jāhān Numā.

According to Jāmi’s Nafahāt (loc. cit.) the poet died in A.H. 809 = A.D. 1406, at the age of sixty. Consequently we may infer that he was born in or about A.H. 749 = A.D. 1348. The same date of his death is given in the Habīb-us-Siyar, vol. iii., Juz 3, p. 91; Taqī Kāshī, Oude Cat., p. 19; Khulāṣat-ul-Afkār, fol. 182°; Majma-ul-Fusahā, vol. ii., p. 39; Nattā’i-ul-Afkār, p. 372, and Yad-i-Baydā, fol. 202°. Almost all of the above biographers say that Mağrībi died in Tabriz and was buried in Surkhāb; while Taqī Anhādī (loc. cit.) says that he visited the poet’s tomb at Isṭihbān in Fārs.

Majālis-ul-Ushshāq gives the poet’s death in A.H. 807 = A.D. 1404, while Dr. Rieu says that this date is also given in Taqī Anhādī; but our copy of Anhādī’s ‘Ursfāt does not bear any date.

For further notices of the poet’s life and his diwān, see, besides the references given above, Ouseley, Biogr. Notices, p. 106; Rieu, ii., p. 633; Rieu, Supplt., No. 277; Ethé, Bodl. Lib. Cat., No. 859; Ethé, Ind. Office Lib. Cat., Nos. 1281–1283, and W. Pertsch, Berlin Cat., pp. 719, 720 and 856.
The diwān of Magribi is said to contain about five thousand verses.

Contents:

fol. 1r. A preface in prose, beginning—

اله نا لله الذي انع chào عروض الکون بسب الجسم الفقیل
و الروح الخشیف آلل

fol. 3r. An Arabic poem, beginning—

كلمَا ذكره من طلل ألل

fol. 3v. A Maṣnawi dedicated to Shāhrukh, beginning—

بس اربیعی دریہ دیوان اشعار
غرابات و غراباتی و عمار

fol. 4r. A short passage in prose, in which it is said that the Arabic verses are placed first on account of that language having preference over Persian in many respects.

و قونسین دریہ دیوان بسان فصیح عربی و زبان ملیح
فارسی بواد و زبان عربی لفصیحه باهل الجہه و لنینا مجد
صلی الله عليه و سلم بتقیدم اولی بواد پس لا جرم هر شعری
که بدان زبان بواد مقدم داشته بشد

fol. 4r-11v. Arabic poems, beginning—

يا قافتا بصافته عن ذات
و متحجا عن ذات بصافته

fol. 11r. Gazals, not alphabetically arranged. The first three bayts of the first Gazal are written in Arabic:

نظرت في رمي فصائر فدلک آلل

Comp. Ethé, Bodl. Lib. Cat., No. 1281, where the reading is different. The first Persian bayt of this Gazal runs thus:

ترا هرایہنه قون خم تمام بیان
یکی هرایہنهاپید تمام و صافی و پاک
fol. 72r. Tarjīṭāt, beginning:

آفتاق ووجود کرد اشراق
لور اور سر بر گرفه آفاق

fol. 86r. Another series of Ġazals, beginning:

ترا که دیده لیاهد نظر چگونه کسی
بدین چند که تو داری سفر چگونه تو کسی

fol. 88r. Rubāʾīs, beginning:

ای گمته عیان رویتو از چام جبان
پیدا شده از نام خوشنام جبان

fol. 90r. A few Qīṭās and Rubāʾīs in Turkish, beginning of the first Qīṭāh:

مرده دیلم چو اوانه بوده شیمه
بیو جویان قلم دیلم بیرجا زیر

The Turkish Qīṭās and Rubāʾīs are not found in other copies. The diwān of Mağribi has been printed in Persia, a.h. 1280. Written in ordinary Nastaʿliq. Not dated, apparently 16th century. The original folios of the MS. are mounted on new margins.

No. 166.

foll. 79; lines 15; size 10½ × 6; 7¼ × 4.

The same.

Another copy of Mağribi's diwān, with the prose preface beginning as in the preceding copy. The arrangement of the Arabic poems in the beginning is nearly the same as above.

fol. 11r. Ġazals in alphabetical order, beginning, as in Ethé, India Office Lib. Cat., No. 859, and Rieu Supplt., No. 277.
PERSIAN POETRY.

No. 167.

foll. 94; lines 12; size 8 x 5; 5½ x 3½.

The same.

Another copy of the diwan of Mağribi with the prose preface, beginning as in the preceding copy. This copy contains in the beginning a smaller number of Arabic poems than the preceding one. The Gazala, alphabetically arranged, begin on fol. 8 as in the above copies. Tarji'āt, beginning as above on fol. 74a.

Rubā'is, beginning as above on fol. 91b.

Written on thin letter papers, of two different colours, in two different hands. Up to fol. 22a in an ordinary Nasta'liq, and the remaining part in an ordinary Nim Shikastab.

Dated, Murshidabād, the 27th of Jayth, 1258 (Bengalee) = A.D. 1851.

Scribe  امام‌ب علي ولد محمد نقي, written for Mirzā 'Ali Naqī Khán.
No. 168.

full. 430; lines 15; size $9 \times 5\frac{1}{2}$; $6 \times 3$.

The diwan of Sayyid Ni’mat Ullah Wali, containing religious and mystical poems, beginning with a short doxology:

الحمد لله الذي عين الأعيان بفيضه الإقدس الإقعد و
سيطان آله

امير نور الدين سيد لمعت الله ولي
لي سيد عبد الله بن محمد الكرماني

Nūr-ud-Dīn Ni’mat Ullah, better known as Sayyid Ni’mat Ullah Wali, was born in Ḥalab, according to the author of the Majma‘ ul-Fuṣāḥa, vol. ii., p. 42, on the 22nd of Rajab, A.H. 730 or 731 = A.D. 1329 or 1330. (See also Rieu, ii., p. 634.) From an early age he applied his mind to the study of literature, theology, jurisprudence, Sufism, and other subjects, which he is said to have learnt separately from the several distinguished learned personages of the age, viz., Shaykh Rukn-ud-Dīn Shīrāzī, Shaykh Shams-ud-Dīn Makki, Sayyid Jalāl-ud-Dīn Khwārizmi, and Qāḍī ‘Aḍud-ud-Dīn. At the age of twenty he went on a pilgrimage to Mecca, where he met Qutb-ud-Dīn Rāzī, and became the disciple of the learned Shāykh, the celebrated ‘Abd Ullah Yādī (d. A.H. 768 = A.D. 1366), who is the author of the several well-known Arabic works on Mysticism, enumerated in Brockelmann, vol. ii., p. 177. After staying for some time at Mecca, he travelled through Egypt and Irān, and on reaching Tabriz came in contact with Qāsim-i-Anwār (vide infra). He then came to Samarkand; and on his way, visiting Yazd, reached Kirmān, where his son Burhān-ud-Dīn was born. He finally settled in Mahān, near Kirmān, it is said with ninety thousand disciples around him.

Being a celebrated saint of a noble parentage, he was highly esteemed by the reigning king Sultān Shāh Rukh Mirza (A.H. 807–859 = A.D. 1404–447), as well as by other distant ruling chieftains and nobles. Referring to his pedigree on fol. 391b, he informs us that he was a descendant of the great prophet of Arabia, who was his ancestor in the nineteenth degree.

نورتغشم جند من رسول وحد امست
آشكاراست نيبست وهمائي
Sultân Shihâb-ud-Din Bahmani of the Deccan (A.H. 825-838 = A.D. 1421-1434), as a token of his regard, constructed a large domed building on the tomb of this holy saint.

Some biographers are of opinion that Sayyid Nîmat Úllâh has left above three hundred religious and mystical treatises in Arabic and Persian. His diwán is said to have been prefaced by one Sayyid Mâhmûd Wâ'iz, known as Dâ'î Úllâh of Shirâz.

‘Abd-ur-Razzâq Samarqandî, who visited the Sayyid’s tomb in A.H. 845 = A.D. 1441, says, in his Maţla'-us-Sâ’dayn, fol. 112a, that the Sayyid died on the 25th of Rajab, A.H. 834 = A.D. 1430. This is followed by the authors of the Ḥabbâ-š-Ṣiyâr, vol. iii, Juz 3, p. 143; Nâţîj-ul-Afkâr, p. 423, and Miftâh-ut-Tawârikh.

The authors of the Jâmi‘-i-Muffîd, Lubâb-ut-Tawârikh, and Ṭabaqât-i-Shâh Jahânî give also, as stated by Dr. Rieu, p. 634, the same year of the Sayyid’s death.

Daulat Shâh, p. 333 (followed by Taqî Auhadî, fol. 758a, and by the authors of the Majalis-ul-Mu‘minûn, fol. 326a; Mir‘ât-ul-Asrâr, fol. 553a; Khulâsat-ul-Afkâr, fol. 203b; Riyâq-ush-Shu‘râ, fol. 143a, and Nâşhtar-i-Ishq, fol. 1843) states that the Sayyid died in A.H. 827 = A.D. 1423 at an advanced age. In his diwân, fol. 390a, the Sayyid distinctly says that he passed ninety-seven years in happiness:

لورد وهف سال عمر عرشی
بية را داد حي يايده

While in the following copy, fol. 274b, the poet on another occasion says that he reached the age of about one hundred years:

قرب صد سال عمر من بَلَغَت
قصر موري تكرده آم يبدا

The present copy, fol. 379a, reads "قرب ضُم سال، صد سال" instead of "قرب صد سال", but is no doubt a better reading.

The short prose doxology is followed by several Maśnawis, Ğazals, and Rubâis. The first Maśnawi begins as in Rieu Suppl., No. 279:

خوش بکوایی یار اسم الله بگو
هر چه میجوئی ز اسم الله بیجو

fol. 52a. Beginning of the Ğazals in alphabetical order:
The contents run from the centre to the margin, where a series of Tarjibands begin thus:

آمدا ان سناصی سید مسا و بدامشت جامی آل‌ب

This section, which is entitled in the following copy, contains several Maşnavis, Qiţ’as, and Tarkibbands, and begins with a line or two in prose:

هوالول و الابور والظاهرة والباعث وهو بكل شيء علمي آل‌ب

which is followed by a Maşnawi, beginning thus:

صورة و معنی را همه در یاب

سی و بامبد همیو آب و عباب

The poet says that his son Mir Burbân-ud-Din Khalil Ullah came to him unexpectedly in Sha’bân, A.H. 775.

إبراهیم ساعد کلاغه بود از روز

روز آنچنان در حضرت مشیف

یالد ماه وقت شرفت

ماه در جمع و مهر در میزان

پنج و هشتاد و هفتصد از سال

رفته در (sic) که فاغا هاين

میر بر هر دین خریل الله

آمدا از غیب بنده دای مهاران

Rubā’is, alphabetically arranged, beginning as in Ric.: Suppl., No. 279:

بنواخت مرا لطف الی بابا

هر درد که بود از کرم کرد نوا
fol. 423b. Fards, in alphabetical order, beginning as in Rieu Suppl. (loc. cit.)—

در آنینه تمام اشیا
بهمود جمال جمله امسا

The contents of this copy are very similar to those of the one mentioned in Rieu Suppl. (loc. cit.), and also to the Tehran edition, lithographed in a.h. 1276.

The following note at the beginning suggests that this valuable copy once belonged to the Imperial Library of Shah Jahan:

كتاب ديوان شاه نعمت الله ولی بخط نستعليق با مكة عالم
بناه جلد مينا بابت اسد خان فرزند نواب مصطفی خان مرهم
جمع كتاب الله عالمه شهد بتاريخ 12 ماه رجب سنة 1059

Written in a clear Nasta’liq, within gold-rulled borders, with a small faded heading at the beginning.

Dated a.h. 942.

Scribe عامل ابن عارف حسين الصسيني

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No. 169.

fol. 296; lines 22; size 9½ × 5½; 7½ × 3½.

The same.

Another copy of Sayyid Nemat Ullah Wali’s diwan. Some folios are missing from the beginning, and the MS. opens abruptly with the following line of a Masnavi:

گر توانایی هری پناهی
خود آرزو بی‌غودی خدا پناهی

After a few Mašnawīs in the beginning, the Ḥazals in alphabetical order, very similar in arrangement to those of the preceding copy, begin as above on fol. 5c.

fol. 231b–257b. Qaṣidas in praise of ‘Ali bin Abū Ṭālib and the
prophet; these are followed by a few Rubà'ís and several Qiṭ'ás, after which run several Qasídas, mostly in praise of 'Ali.

fol. 267°. Tarjì'bands, in praise of 'Ali, the first begins thus:

Ta Na'wi, 'Ajā'ib, bi tarām 'usra zand
Kūn 'urṣā bi Fārāz 'ulām ālī zand

the burden runs thus:

Naqsh 'ibir al-mursilīn 'asāt wa 'ulī 'kirdigār
Faftī 'alī 'ulām 'asīf al-adhū al-fātar

fol. 270°. Resāla, begins as above, and contains Fards, Qasídas, Maṣnawís, Muṣallaṣāt, Mukhammasāt, and Muquṭṭaṣāt.
fol. 382°. Rubà'ís, alphabetically arranged, begin as above.

Written in ordinary Nasta'liq. The MS. seems to have been roughly handled, and most of the leaves at the beginning are damaged.

Not dated, apparently 18th century.

Written in Sarmastpûr.

Scribe

پوریند

No. 170.

foll. 132; lines 17; size 7\2 \times 4\2; 6\1 \times 3\1.

دیوان قاسم انوار

THE DĪWĀN OF QÂSIM-I-ANWÂR.

Beginning as in most copies:

Man biyār-e sooda zahed ser gerdanm
Kā bāwāṣaf e dahwān, sema jom rāmān

Sayyid Mu'in-ud-Din 'Ali, known as Qâsim-i-Anwâr, with the poetical title Qâsim and also Qâsīmī (see Dr. Ross's Cat. of Persian
and Arabic MSS. in the I. Ο. Library, p. 31)

The Persian poet Qāsim, was born in A.H. 757 = A.D. 1356 at Sarāb, which, according to Yaqtūt, vol. iii, p. 64, is a town in ʿAjarpājān, and is situated between Ardabil and Tabriz. Qāsim at first took Shaykh Ṣadr-ud-Din Ardabili (d. A.H. 779 = A.D. 1377), the son and successor of Shaykh Ṣafi-ud-Din Ardabili (d. A.H. 735 = A.D. 1334), as his religious and spiritual instructor, and subsequently became the disciple of Shaykh Ṣadr-ud-Din Ṭālī Ṭamānī, a disciple and Khalīfāt of Shaykh Anāb-ud-Din Kirmānī (d. A.H. 697 = A.D. 1297). He came to Jīlān and then went to Nishāpūr in Khurāsān. After staying here for some time Qāsim travelled to Herāt, where a large number of people, including most of the noblemen of the court of Shāh Rukh (A.H. 807–850 = A.D. 1404–1447) became his followers. It is said that Shāh Rukh was led to believe that Qāsim’s influence over the inhabitants of Herāt was a source of danger to the kingdom, and consequently the poet was ordered by the monarch to quit the city. Ḥabīr Ṭabāṭabāʾī, in his Maṭlaʿa-as-Sādayn, fol. 99a, followed by Jāmī in his Nafāhāt, p. 689, and the author of the Ḥabīb-us-Siyār, vol. iii., Juz 3, p. 145, states that when Shāh Rukh was stabbed by one Ahmad Lūr in A.H. 830 = A.D. 1426, Mirzā Bāysangar suspected Qāsim of complicity in the crime and forced him to leave Herāt. However, Qāsim left for Bālkh, and then came to Samarqand, where he found protection under Mirzā Ulugh Beg (d. A.H. 835 = A.D. 1449). He finally settled in Kharjīrūd, in the district of Jām, where he died in Rabīʿ I, A.H. 837 = A.D. 1433. See, besides the references mentioned above, Majālis-ul-ʿUqshāq, fol. 141b; Yad-i-Bayda, fol. 84a; Rīyād-ush-Shurʿarā, fol. 331b; Nashtār-i-Ishq, fol. 1405. Daulat Shāh, p. 346, followed by the author of the Mirāʿat-ul-Khayāl, places the poet’s death in A.H. 835 = A.D. 1431. Notices on the poet’s life will also be found in Taqī Anābādī, fol. 587; Khulāṣat-ul-Afkār, fol. 147b; Majmaʿ-ʿan-Nafāʿīs, fol. 382b; Majmaʿ-ul-Fuṣūḥā, vol. ii., p. 27, and Bland Century of Persian Ghazals, vi.

Besides the diwān, he has left several Šūfī tracts in prose and poetry, such as Anis-ul-ʿArīfīn, Anis-ul-ʿAṣīqīn, etc., described in Rieu, p. 636; Rieu Suppl., No. 280; Ethé, Bodl. Lib. Cat., No. 862, etc., etc.

For copies of the diwān see, besides the above catalogues, Ethé, Ind. Office Lib. Cat., Nos. 1285–1289; Berlin Cat., p. 860; G. Flügel, i., pp. 558, 559, etc.

fol. 2v. Beginning of the Gazals, in alphabetical order:—

ایم صح ماعدت ز جیحین تو هریدا
آن حسپه حسنست تقدست و تعالی
PERSIAN POETRY.

fol. 128*. Muqatta’at, beginning:—

Miscr Sidiq Khazin Al Uba Al

fol. 129*. Rubâ’is, the first one is in Turki, which runs thus:—

Aor Yar Ubir Ali La Aal

After which begin the Persian Rubâ’is as in Rieu Suppl.,
No. 280:—

مستدلعيم از حضرت ملکان قدم ألا

Written in a fine clear Nastaliq, within gold borders, with a small illuminated heading at the beginning.

Dated the end of Rajab, A.H. 933.

Scribe

علي بنينبايوري

No. 171.

foll. 353; lines 15; size $8 \times 4\frac{2}{3}; 6 \times 2\frac{2}{3}$.

کلیات کاتبی

KULLIYÂT-I-KÂTIBI.

A slightly defective copy of the poetical works of Kâtibi.

Molânâ Shams-ud-Din Muḥammad, poetically known as Kâtibi مولانا شمس الدين محمد بن عبد الله النسيابوري المتخلص به كاليبي,

was originally born in a place between Tarshiz and Nishápûr, but as he was brought up and educated in the latter city, he is generally known as Kâtibi of Nishápûr. It was here that Kâtibi in his early life applied his mind towards calligraphy under Simi, the well-known calligrapher of the age, and hence adopted the poetical name Kâtibi (calligrapher). Being possessed of an extraordinary genius he soon surpassed many in the art of composing poetry. It seems that Simi, who trained Kâtibi in calligraphy, did not fail to take advantage of learning the art of poetry from Kâtibi, but being unable to cope with the superior talent of his master, and conceiving a mischievous malice against him, Simi
announced in different localities most of Kâtibi’s productions in his (Simî’s) own name. Kâtibi himself refers to this on fol. 319a:—

میاں شهر لیشاپور سرمی
چو اشعار ملیع کاله بید
بمشهد رفتم و در نام خوشن بست
لما نور ملکدو نمکانها بنزدید

The poet reluctantly left Nishāpūr for Herât, where he entered the service of the learned prince Mirzâ Bâysangâr (d. 837 = A.D. 1433), son of Sultân Shâh Rukh (807–850 = A.D. 1404–1447). Mirzâ Bâysangâr is said to have asked the poet to compose a Qaṣīdah in answer to one of Kamāl-ud-Dîn Iṣfahānî (835 = A.D. 1433). But unfortunately the Qaṣīdah did not meet with the approval of Bâysangâr, and the poet, with a broken heart, quitted the place for Shîrwân. Here he found a most benevolent and munificent master in Amir Shâykh Ibrâhîm Shîrwân (820 = A.D. 1417), who showed extraordinary favours to him, and did all he could for his comfort. Kâtibi then travelled to Ādâralbâjî, and addressed several Qaṣīdas to Iskandar bin Qârâ Yûsuf (824–838 = A.D. 1421–1434). But this king took no notice of the poet, and he wearied with his wandering life and, disgusted with the ill-treatment of kings and nobles, devoted the latter part of his life to religious and Sûfic studies in Iṣfahân under the celebrated Şâfi Shâykh Şâ’în-ud-Dîn Iṣfahânî (835 = A.D. 1431). Kâtibi finally settled in Astarâbâd, where he began to write a Khamasah in imitation of Nizâmî, when all of a sudden he fell a victim to the plague in 838 or 839 = A.D. 1434 or 1435.

Notwithstanding the known celebrity of Kâtibi, Jâmi’, in his Bahâristân, fol. 106, has correctly passed the following remark on the poet:—

اما شعر وی یکسمه و هموار نیست شتر کرده افتاده

For notices on Kâtibi’s life, see Daulat Shâh, p. 381; Mir’ât-ul-Khayâl, p. 90; Haft Iqlim, fol. 222b; Majma’un-Nafâ’î, fol. 394; Khulâsat-ul-Afkâr, fol. 158a; Riyâd-ussh-Shur’ârâ, fol. 346a; Majma’un-Fusûhâ, vol. ii., p. 28; Nâtâ’ij-ul-Afkâr, p. 364; Ātaš-Kadah, p. 99; Makhzan-ul-Garâ’ib, fol. 715; Nashtar-i-Ishq, fol. 1494. See also Sprenger, Oude Cat., p. 457; Rieu, p. 637; Berlin Cat., p. 862; G. Flügel, i., p. 561; Cat. Codd. Or. Lugd. Bat., ii., p. 119; Cat. des MSS. et Xylographes, p. 366; J. C. Tornberg, p. 104; Ouseley, Biogr. Vol. II.
Notices, p. 188; Bland, Century of Persian Gazals, No. 5; Haj. Khâl., vol. iii., p. 302, etc.

Contents of the Kulliyât:—

I.


Beginning:—

بسم الله الرحمن الرحيم
تاج كامل مصمم و كلم فيديم

II.

fol. 30v. Mâjma’ul-Bahrayn, or “the conjunction of two metres”; so called because this Maâsnawi can be read in two different metres, viz., Fâåalicn Fâåalicn Fâåalicn Fâåalicn Fâåalicn. The poem is also called Nâzîr-u-Manzûr.

Beginning with a prose preface as in Rieu, p. 638:—

بسم الله الرحمن الرحيم بالحول و لقوة مدام از حضرت مبلغ
الهام و متكلم بردام آذ

The poem begins thus on fol. 31v:—

ای شده از قدرب تو ما و طین
لوجهة دیبا ی دلیا و دین

This allegorical Maâsnawi, dealing with the loves of Nâzîr and Manzûr, is interspersed at places with some Gazals suitable to the sense of the story.

III.

fol. 71v. Dah Bâb, or “The Ten Chapters.” A poem containing moral precepts illustrated by anecdotes. It is identical with the one described in the Gotha Catalogue, p. 77, where it is styled as 

“Tajuisât.”

Beginning:—

ای برمست در دو عالم کار ساز
جمله عالم را برمست کار ساز
IV.

fol. 112b. Si Nāmah, or "The Thirty Letters," so called on account of its containing thirty love-letters of Muḥib and Maḥbūb, the hero and heroine of the poem; hence it is also styled as محب و محبوب.

Beginning:—

زهی سی نامه ام نامی ز نامه
حدیغم خرفنی از جوزو کلمه

V.

fol. 159b. The introduction of the poem 'Dilrubāi.'

Beginning:—

زهی روح را ربمتب رایه
کلام مرا حمد تو فاتمه

Unfortunately the entire poem, after the introduction, is wanting, and it appears that some mischievous hand has torn it away.

In this introduction the poet, after enumerating his previous poems Dah Bāb, Si Nāmah, Majma'-ul-Bahrāyn, and Jān-u-Dil, repents much for his absence in Jīlān, in which unlucky period he lost his benevolent master Sulṭān Rīḍā (who died, according to Jahān Ārā, as stated by Rieu, p. 638, in A.H. 829 = A.D. 1425). The poet further says that, after some hindrance, he got an introduction to the court of the said Sulṭān's successor Amīr Kīyā, whose courtiers harassed him (Kātibi) by criticizing his poems, but shortly after he gained the favour of the Amīr, to whom he dedicated the poem Dilrubāi.

The last line of the introduction found here runs thus:—

برآورده گردان دعاي کمین
بر همتک يا ارهم الراحمین

fol. 167a. Qaṣīdas. Some Qaṣīdas, along with the poem Dilrubāi, are missing, and the initial Qaṣīdah found here runs thus:—

مرأ می ز جام لاه رخ گلشن احمرامست
در یاد رمز را که اشارت بساغر است
The Qaṣīdas are addressed to the following personages: Mirzā Bāysangar; Abū Muslim; Sulṭān Shaykh Ibrāhīm; Sulṭān Khalil; Manūchīhr; Sayf-ud-Din; Sayyid Murtaḍā; Amir Muḥammad Mu'in-ud-Din; Khwājah Ḥāji Ā'zām; Khwājah Tāj-ud-Din; Khwājah Shara-ud-Din; Khwājah Jamāl; Khwājah 'Alī, and Khwājah Yūnus. Some Qaṣīdas on fol. 323⁸⁻³⁴⁹⁸, added in a later hand, are in praise of God, the prophet, 'Ālī, Khwājah Sa'īn-ud-Din, Timūr, and Shāh Rukh.

 fol. 223⁴. Gazals, alphabetically arranged.

Almost all the Gazals ending in the letter الف are missing, and the first line with which the Gazals open here is the following last line of a Gazal:

 hứngحدد حال چنان و دل کاگی ازرو
چون خانه پاك مسوخت چه پرسند رخست را

This line is followed by only one of the Gazals rhyming in the letter الف. It begins thus:

هوای ساختم در جویای سرو تو دل مارا
ولي بر آب چشم خود فرو دند با بکل مارا

Then begin the Gazals ending in the letter دب, and the usual arrangement is observed throughout.

 fol. 313⁹. Qīṭās, beginning as in Ethē, India Office Lib. Cat., No. 1291:

ای دل ار خواهی که پاشی در ده عزب سوار
ابس همه را بپیدان قناعت تاز نیز

Two Qīṭās on fol. 315⁹ record the deaths of Manūchīhr and Mir ʿĀdil Shāh.

 fol. 321⁴. Rubāʿis, beginning as in Ethē, Bodl. Lib. Cat., No. 867:

هر چا که حذیف می احم گذرد
تا حفر لنیم سفاف و علیک گذرد

The Rubāʿis break off on fol. 323⁹ and are taken up on fol. 350⁹. Some folios of the MS. are misplaced, and the right order after fol. 166 is foll. 323–349, 167–323, 350–333.
The MS. bears on fol. 166b some seals of the last King of Oude. Written in an ordinary Nasta'ilq. Not dated, apparently 17th century.

No. 172.

foll. 25; lines 11; size 12 × 7½; 8¾ × 5½.

حَالُ نَامَهُ مَعَروْفٌ بِهِ گَوَي و چَوْگَان

HÂL NÂMAH, BETTER KNOWN AS GÜI-U-CHAUGÂN.

An allegorical mystic Maşnawi by 'Ārifi Harawi. Beginning:—

زَان بِبَيْضَ كَه حَسْبُ حَالٍ گَوَي

از خَالِقَ ذَوِالجَالِ گَوَي

Maḥmûd 'Ārifi Harawi, a native of Herât, flourished during the reign of Sulṭân Shâh Rukh (a.h. 807–850 = a.d. 1404–1447). He was surnamed سلَمانُ ثانِي, or the second Salmân, for two reasons; first, the excellence of his style; and secondly, that, like Salmân, his eye-sight was weak. Besides the present Maşnawi, and several other poems, 'Ārifi has left a poetical treatise on the Ḥanafite law. According to Daulat Shâh, p. 439, and several other biographers, 'Ārifi is the author of a Dah Nâmah, which he is said to have dedicated to the Wazîr Khwâjah Pir Aḥmad bin Ishâq; but this is disputed by Taqi Auḥadi in his 'Ursâfât, fol. 460b. This Taqi is of opinion that it was one Maḥmûd 'Ārifi, a different poet, who composed the Dah Nâmah and dedicated it to the said Wazîr; and that people have mistaken Maḥmûd 'Ārifi for 'Ārifi Harawi. But according to Hâhî, Oude Cat., p. 80, it would appear that Maḥmûd 'Ārifi is identical with 'Ārifi Harawi.

The author of the Tabaqât-i-Shâh Jahân, as stated by Rieu, p. 639, places 'Ārifi's death in a.h. 853 = a.d. 1449.
For notices on the poet’s life, see Ḥabīb-us-Siyar, vol. iii., Juz 3, p. 150; Majma’un Nafā’is, vol. ii., fol. 304; Makhzan-ul-Ġarā’ib, fol. 542, and Ṣuḥuf-i-Ibrāhīm, fol. 600.

The eighth line on fol. 2⁸ reveals the name of the poet:—

TA’AM Bawai Praram

Although the poet calls the poem حال فامه Ḥāl Nāmah, on fol. 24⁴, line 2—a title which is also found at the beginning of the MS.—it is better known as غوی و چوگان Güī-u-Chaugān. These two words, which form the subject of this Maṣnawi, are personified, and they recur very frequently in the course of the poem.

The Güī-u-Chaugān was the favourite game of the ancient Persians, resembling much the polo of the present age.

According to the author of the Ṭabaqāt-i-Shāh Jahānī, as stated by Rieu (ibid.), the poem was written in Shirāz, for Mīrzā ‘Abd Ulāh, who succeeded his father Ibrāhīm Sultān as governor of Fārs in a.h. 835 = A.D. 1431. This copy, like the one mentioned by Rieu (ibid.), bears the dedication on fol. 6⁴ to Sultān Muḥammad.

خورشید سریر و ماه مسند
سلطان جهانیان محمد

In the epilogue on fol. 23⁴ the poet says that he composed this Maṣnawi after passing the fiftieth year of his age, within the course of two weeks, in a.h. 842 = A.D. 1438.
The chronogram گوری خور indicates the date A.H. 842. The poet further adds that it consists of five hundred and one verses:

\begin{align*}
\text{چون بر عددی علم لنیادم} \\
\text{بر پنئد و یک رقم لنیادم}
\end{align*}

According to some the poem consists of five hundred and ten verses, and according to others of five hundred and five verses. The exact number of verses in this copy is only four hundred and ninety-five.

For other copies, see Rieu (ibid.); G. Flügel, i., p. 560; J. Aumer, p. 36; Cat. des MSS. et Xylographes, p. 379; and Cat. Codd. Or. Lugd. Bat., ii., p. 123. Compare also Hāj. Khal., vol. v., p. 266.

This splendid copy is the handiwork of the celebrated calligrapher Mīr 'Alī al-Kāthib, poetically known as Majnūn (d. c. A.H. 950 = A.D. 1543), a most accomplished Nasta'liq writer. (See No. 195 below.)

Written on good thick paper in an elegant bold Nasta'liq, within coloured and gold-ruled borders, with headings written in white on gilt and floral grounds. The margins of various colours are decorated with light-gold floral designs throughout.

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No. 173.

foll. 36; lines 13; size $9 \times 6\frac{1}{2}$; $6 \times 3$.

ديوان شاهی

DĪWĀN-I-SHĀḤĪ.

A beautiful copy of the diwan of Amīr Shāḥī. Beginning with the Gazals in alphabetical order:

\begin{align*}
\text{آی نقش به شه نام خطبت با صرسه ما} \\
\text{وین حرف مند ز روز ازل مسر نوشنت ما}
\end{align*}

Amīr Shāḥī, whose original name was Āqā Malik bin Jamāl-ud-Dīn Firūzkūhī, Āqa Malik bin Jamāl al-dīn, was a native of Sabzwar in Khurāsān. He was descended from the noble
and illustrious family of the Sarbadars of Khurasán, and is said to have been the nephew of Khwájah ‘Ali Mu'ayyad (A.H. 766-783 = A.D. 1364-1381), the last prince of that family. Besides being a distinguished poet of great eminence Sháhi was very well skilled in calligraphy, painting and music. Daulat Sháh, p. 426, remarks that the pathos of Khúsrau, the nicety of Hasan, the delicacy of Kamál, and the elegance of Háfiz, are all combined in the style of Sháhi. A member of the ruling family of Khurasán and possessing such a versatile mind, Sháhi was courteously treated by kings and nobles, and he soon found a patron and a friend in the learned prince Mirzá Báysangar (d. A.H. 837 = A.D. 1433), the son of Sultán Sháh Rukh (A.H. 807-850 = A.D. 1404-1447). The prince and the poet became intimate friends in a very short time, and the former restored to the poet his lands and possessions which had been lost in the wars with the Sarbadars. It is said that on one occasion Mirzá Báysangar, thinking that the Tabshál Sháhi would be more suitable for himself, asked the poet to adopt some other poetical title, but as that title had already established the poet’s reputation, he did not approve of the prince’s proposal. Thus offended, the prince broke off his connection with the poet for one year. One day, when the prince was entertaining his friends in a party, Sháhi asked for an audience which was refused by the prince. The poet instantly composed a very pathetic poem, quoted in Taqí Káshí, fol. 228*; and sent it to the prince, who, greatly moved by it, pardoned the poet and began to show favours as before. The poet unfortunately did not enjoy long the prince’s society. Once, on a shooting excursion, when the prince and the poet were left alone, the former imprudently observed that it was on such an occasion that the poet’s father had seized the opportunity of killing a Sarbadar, and that he apprehended a similar treachery from the poet on that occasion. This remark deeply offended the poet, and ere long he retired from the court. He went to his native place, and, satisfied with the small income of his ancestral property, began to lead a peaceful life, till, at the request of Mirzá Abul Qásim Babar (son of Mirzá Báysangar), who ruled in Khurasán from A.H. 855-861 = A.D. 1452-1457, he went to Astarábad to make designs for some palaces, and died there in A.H. 857 = A.D. 1454, after the age of seventy. His body was removed to his native place, Sabzwar, and interred in the same cemetery where his ancestors lay buried. His contemporaries were Ádari, Maulána Káthib, Maulána Hasan Salimi and Khwájah Ahad Mustaflu. The last-named poet composed a very pathetic elegy on the death of Sháhi. This elegy, quoted in Taqí Káshí (loc. cit.) begins with the following line:—

كو بسوزیر وزیر از ایشک و آهن سینار
زانده شهر شاه ی بی طاهری نمی آید بکار
Taqi Anuđadi, in his ‘Urafä’t, fol. 354*, asserts that Shâhi was the teacher of the celebrated Jâmi, and that the latter made a selection of one thousand verses from the original divân of Shâhi. Neither of these statements is supported by any biographer. Jâmi himself, in his Bahâristân, fol. 106*, concludes his notice on the poet’s life with the following few words of praise, without making even a slight allusion to any connection he may have had with Shâhi:—

شاهمی سِبِّوزِری — ویرا اشعار لطیف اسم و بکست و هموار
اسم با عبارات یاکیزه و معالی برجاشی —

Moreover, two reliable authors, viz., Taqi Kâshi (loc. cit.) and the famous historian Khwând Amir (see Ḥâbib-us-Siyar, vol. iii., Juz 3, p. 150), distinctly say that Amir Shâhi composed twelve thousand verses, and from these he selected one thousand verses for his diwân, which is extant nowadays. See also Haj-Khal, vol. iii., p. 286.

For further notices on the poet’s life, see, besides the references given above, Haft Iqilm, fol. 227; Mir’ât-ul-Khayâl, p. 96; Ātash Kadah, p. 111; Maghaż Ul-Garâ‘ib, fol. 390; Naṣhtâr-i-Iaḥq, fol. 904; Şuḫuf-i-Ibrâhîm, fol. 452*, etc.


Dr. Ethé, in his Bodl. Libr. Cat., No. 880, notices a Turkish commentary on Amir Shâhi’s diwân by the celebrated Mullah Shamshir, who died, according to Rieu, ii., p. 607, in about a.h. 1010 = A.D. 1601.

The diwân of Shâhi has been lithographed in Constantinople, A.H. 1288.

fol. 31b. Qit’as. The initial Qit’as, a beautiful one, runs thus:—
fol. 35°. Rubā'is; beginning:—

عندم که زمین بر دل کس باری نیست
کس را زمین و کارمن ازاری نیست
گر لیکه همراهند و گر بد گوبند
با لیک و بد هیچکس کاری نیست

At the end of the MS. the second verse of the last Rubā'i as well as the colophon have been rubbed out by some mischievous hand.

Written in a fine Nasta'liq within coloured and gold-ruled borders with a small minutely decorated heading at the beginning.

Apparently 15th century.

No. 174.

 foll. 45; lines 12; size $10\frac{1}{2} \times 6\frac{1}{2}$; $6\frac{1}{4} \times 3\frac{3}{4}$.

The same.

Another fine copy of Amir Shāhī's diwān, written by the celebrated calligrapher Mir 'Ali-ul-Kātib (d. c. A.H. 950 = A.D. 1543), see No. 195 below. Like the preceding, this copy contains the Ġazala in alphabetical order and a few Qīţ̣as and Rubā'is at the end.

Beginning as in the preceding copy—

ای لتش بسته نام خطط بی مروست ما آلیّ

fol. 43°. Qīţ̣as, beginning—

در جمع ماه رویان هم صحبتی اسب مارا
کاسبان شورمی را صد گوله ماز کرده

The initial Qīţ̣ah of the preceding copy is the second here.

fol. 43°. Rubā'is, beginning—

مثیم جریم انس را خاص هده
در کود تو پا بسته مطلق رده

Agreeing with the sixth Rubā'i of the preceding copy.
Written in a clear and elegant Nasta'liq, within gold and coloured borders. The various coloured margins are ornamented with floral designs and forest scenes. A small but fairly illuminated heading at the beginning.

Dated A.H. 915.

Scribe ١٠٠١

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No. 175.

foll. 47; lines 11; size $7\frac{1}{2} \times 4\frac{1}{2}$; $6 \times 3\frac{1}{2}$.

The same.

Another copy of Shâhi's diwan,
Beginning as usual.
fol. 45º. Qit'as, beginning as in Ricu Suppl., No. 284, and Ethé, Bodl. Lib. Cat., No. 875:—

دَرَانَ كُوشَ مَنْ بَعْدَ شَاهِيٍّ بَنْدُهر
که روزی بالتصاف ازین خوان خوری

This initial Qit'ah is followed by two Gazals rhyming in the letter ی, after which runs the Qit'ah:—

شَبَّی‌بَا صَراحِی‌هُمی‌گشت هَشَع آَل

fol. 46º. Rubâ'îs, beginning as in No. 172 above. Written in a clear Nasta'liq within gold-ruled borders, with a decorated but faded heading at the beginning.

A seal of the Emperor Jahângir, dated A.H. 1036, which indicates the date of transcription of this copy, is fixed at the end.
No. 176.

coll. 8; centre column lines 25; marginal column lines 44;
size 9 × 6; 8 × 4.

The same.

Another copy of Sháhí's diwán containing only Ġazala (in alphabetical order) up to a portion of the letter ژ only.
Beginning as usual.
Written in ordinary minute Nasta'liq.
Not dated, apparently 18th century.

No. 177.

coll. 111; lines 15; size 8 × 6; 5½ × 2½.

مصبح

MISBĀH.

A mystical poem, in the metre and style of Jalāl-ud-Din Rūmī's Maṣnawi, relating to Ṣūfie doctrines, illustrated by numerous anecdotes of prophets, the Aşılahs and other holy saints.

By Rashid Rashid.
Beginning—

أي بنايم كارها را افتتاح
نسبت لي لام تودر امري فلاح

On fol. 4v the author calls himself simply Rashid.

پاد آرلن از رشید درد مند

The scribe of the Lucknow copy mentioned by Dr. Sprenger, Oude Cat., p. 542, calls the author Shaykh Rashid. In the heading of the British Museum copy, noticed by Dr. Rieu in his Persian Catalogue, vol. ii., p. 641v, he is called Rashid-ud-Din Muḥammad al-
Asfara'ini, رضیه الدین محمد الاصغری، and another note on the flyleaf of the same copy says that he lies buried in Bahárábád, Asfara'ini, by the side of Shaykh Sád-ud-Din Hámawi (d. a.h. 650 = a.d. 1252) and Shaykh Aqári (d. a.h. 866 = a.d. 1461). C. Stewart, p. 71, however, asserts that he is identical with the celebrated Rashid-ud-Din Waštáf, رضید الدین وطلط; but this is evidently wrong, since from the verse:

چون گنبد از هجو بیرون الاتم
همصد و پناه و دوای مسقتم

quoted by Dr. Rieu (loc. cit.) it would appear that the poem was composed in a.h. 852 (a.d. 1448), while Rashíd-i-Waštáf died in a.h. 578 = a.d. 1182—a difference of nearly three hundred years. The present copy, an incomplete one, does not bear any note.

In the prologue the poet says that the poem is divided into three parts:

شد مرتب بر سه اصل این گنگ زاغ
در مصت مغفار و دربیز

The name of the poem occurs thus on f. 3v:

نام این بر وقت آن مصباح شد
وان بامر عالی اصلاب حتشد

Folios are missing towards the end, and the MS. breaks off in the middle of a Hikayat with the following line—

(Read بار دیگر چون بسالم افتتم (آو فتنم)

Written in ordinary Nasta'liq within red ruled borders. Apparently 17th century.
No. 178.

foll. 309; lines 19; size 11 × 7½; 7 × 5½.

خاور نامه

KHÂWAR NÂMAH.

An epic poem in the measure and style of Firdausi's Shâh Nâmâh, relating the heroic and warlike deeds of 'Ali and his brave companion Sa'd Waqqâs and others, in battles fought with Qubâd, the King of Khâwarân, and with other heathen kings, most of whom embraced Islam.

By Ibn-i-Ḥusâm.

Beginning—

لقصتين بدء نامة دكماي
منى شئت بينم بام عدالي

The introduction mentioned in Ethè, Bodl. Lib. Cat., No. 512, is not found in any of our copies.

Shams-ud-Din Muḥammad bin Ḥusâm-ud-Din, better known as Ibn-i-Ḥusâm, was born, according to Daulat Shâh, p. 438, in Khâsaf in the Quhistân of Khurâsân, where he is said to have led the life of an ordinary peasant. Besides being known for his piety and learning he was a great theologian of his age, and is said to have received his spiritual instructions from Sadr-ud-Din Muḥammad Rawâsi al-Akkâsi. He left many Qasîdas, most of which are in praise of 'Ali. The author of the Shuṭuf-i-Ibrâhîm, fol. 24, saw a copy of the lyrical poems of Ibn-i-Ḥusâm comprising about two thousand verses.


In the prologue, the poet, after highly praising Firdausi and his grand epic poem Shâh Nâmâh, in imitation of which he composed this work, starts with the story which begins thus on fol. 9°:—
In the epilogue, the poet whose name occurs in the following line,

لا میردر دلم پاک این حسام
که زند ایست اورا بدین نامه نام

says that he composed the poem in A.H. 830 (A.D. 1426), and called it خاوران نامه, Khâwarân Nâmâh,

چه برسال هنگام زیباییشد
شد این نامه تازیان فارسی
مردین نامه را خاوران نامه نام
نیادم که بر خاوران هد تمام

and, after comparing the present poem with the Shâh Namâh, the poet proudly says that he has painted the noble and heroic character of 'Ali, while Firdâusi has sung the praises of an ordinary person like Rustum—

اگر طوسی از بجاهانم سنین
پایاییست، رستم افگند بی
ولی نامه من بنام علمیست
می صافی من ز جام علمیست

For other copies of the Khâwar Nâmâh see Sprenger, Oude Cat., p. 432; Rieu, p. 642; Ethé, Bodl. Lib. Cat., No. 512; Ethé, India Office Lib. Cat., Nos. 896–899, and G. Flügel, ii, p. 450.

A copy of the translation of this poem in Dakhni verses, made by one Rustumî for Khadijah Sultân Shahr Bânû, sister of 'Abd Allah Qutb Shâh of Golecoda (A.H. 1035–1088 = A.D. 1625–1672), is preserved in No. 834 of the India Office Collection.

Spaces for illustrations are left blank throughout.

Written in ordinary clear Nasta'liq, in four columns, within coloured
borders, with a small decorated heading at the beginning. The headings are written in red, and the original folios are mounted on new margins.

Dated Muḥarram, a.h. 871.

Scribe یعقوب بن محمد بن يعقوب بن علي بن حامی یوسف الحافظ

No. 179.

foll. 246; lines 25; size $12\frac{3}{8} \times 8; 10\frac{1}{4} \times 5\frac{3}{4}$.  

The same.

Another copy of the Khāwar Nāmah beginning as above. The date of composition in this copy is a.h. 730, هضافد و مسی, evidently a mistake for هضافد و مسی, or 830.

Foll. 5b, 13b, 22b, 38b, 60b, 70b, 96b, 105a, 109b, 113b, 117b, 119b, 125a, 133b, 140b, 142b, 147b, 150b, 162b, 163b, 170b; 171b, 200b, 205b, 224b, 226b, 227b, 228b, 241b and 242b contain ordinary Indian coloured illustrations.

After fol. 229b, nine blank folios (foll. 230b–238b) have lately been added and the contents thereof are wanting.

Written in a clear Nastāʿīq, in four columns, within gold and coloured borders, with a decorated heading at the beginning.

Dated the 15th Diلغاًد, a.h. 1044.

No. 180.

foll. 492; lines 27; size $13\frac{3}{8} \times 9; 9\frac{3}{4} \times 6$.

کلیات جامی

KULLIYÂT-I-JÂMI.

A collection of prose and poetical works of Jâmi in two separate volumes.
Nūr-ud-Dīn ʿAbd-ur-Rahmān Jāmī bin Niẓām-ud-Dīn Ahmad bin Shams-ud-Dīn Muḥammad al-Ḍaḥṭī al-Isfahānī, the last great classical poet of Persia, was born in Kharjird, near Jām, on the 23rd of Shaʿbān, a.h. 817 = 7th November, A.D. 1414, during the reign of Mirzā Shāh Rukh (a.h. 807-850 = A.D. 1404-1446). Jāmī is said to have been descended from Imām Muḥammad bin Ḥasan ash-Šaybānī (d. a.h. 189 = A.D. 804), the distinguished pupil of the celebrated Imām Abū Ḥanīfah Nuʿmān bin Ṣābit-al-Ḵaffī (d. a.h. 150 = A.D. 767). He received his spiritual instructions from Khwājah ʿUbayd Ullah Aḥrārī (d. a.h. 895 = A.D. 1489), as well as from Shaykh Saʿd-ud-Dīn Kāshgārī (d. a.h. 860 = A.D. 1455), a Khalisfah of the Naqshbandī Sect whom the poet succeeded as Khalisfah. He was at first in the Court of Sulṭān Abū Saʿīd, who entertained great regard for him; and after the assassination of this monarch in a.h. 873 = A.D. 1468 he became a constant companion and a great favourite of Sulṭān Ḥusayn Bayqara (a.h. 873-912 = A.D. 1468-1506), who was a distinguished scholar and a great patron of men of letters. Jāmī died in Herāt on the 18th of Muḥarram, a.h. 893 = 9th November, A.D. 1492.

It is said that Sulṭān Ḥusayn Bayqara personally attended the poet's grand funeral procession, while his distinguished Wazir, the celebrated Niẓām-ud-Dīn ʿAli Shir, poetically called Nawāʿī (d. a.h. 906 = A.D. 1500), was one of the numerous noble personages who had the honour of carrying the sacred bier.

The life of Jāmī has been copiously dealt with by Oriental and European authors, and I refer to the following:—

...and Pers. MSS. in the Ind. Office Lib. by E. D. Ross and E. G. Browne, pp. 33-44, etc.

Vol. I.

Contents:

This volume begins with the Haft Aurang, or the Seven Maṣnawis of Jāmī, with the prose preface quoted fully in Rosen, pp. 216-218.

Beginning of the preface on fol. 3r—

محمد الزهاب فی عبد ذلیل و سلامة علي حبيب فایق آل

In this preface, Jāmī, after giving reasons for entitling these seven poems the Haft Aurang, enumerates them, with the respective metre of each, in the order maintained in this copy.

Each of the seven poems has a separate name, and they are in the following order:

I.

سلسلة الذهب

SILSILAT-UD-DAHAB,

or,

"THE GOLDEN CHAIN."

A religious Maṣnawi, composed in A.H. 890 = A.D. 1485 and dedicated to Sultan Husayn. It is in the metre of the Ḥadiqah of Sanā′ī, the Haft Paykar of Nizámī and the Jâm-i-Jam of Aḥwādī.

The metre of the poem, as given in the above preface, is—

فاعلاطین متفاصل فعلى

It is divided into three books or daftars. Beginning of the first daftar, fol. 3r—

لله العمد قبل كل كلام

بصفات الجلال و الإكرام

Beginning of the second daftar, fol. 41r—

بستو أي غوش بر فسالة عشق

از صریر قلب زواله عشق
In the epilogue of this daftar, fol. 57\textsuperscript{a}, the poet gives the date of its composition, viz. A.H. 890, in the following line:


gon ḥurofis ḍiṣad wa ḍiṣad ṭāṣid
hamma ra ʿāmm Ⴁiṣad ṭāṣid

Beginning of the third daftar on fol. 57\textsuperscript{b} with a wrong heading, "

- Dīwān Dōm

- Ḥusayn ʿayd  ṭa kār ṭas ʿaydīl
- ʿa ṭa kār  ṭa bār ṭas ʿaydīl

The contents of the Silsīlāt-ud-Ḏahab are mentioned in the Jahrbücher, vol. 66, Anzeigeblatt, pp. 20–26. See Sprenger, Oude Cat., p. 449, No. 1; Rieu, pp. 644, No. 1, 646 and 647; Rieu Suppl., No. 289, 1; Ethé, Boll. Lib. Cat., No. 894, 1; No. 895, 17; No. 896, 1; No. 897, 1; No. 898, 1; No. 899, 1; No. 902, 1; and Nos. 926–932; Ethé, Ind. Office Lib. Cat., No. 1300, 9; No. 1317, 1; No. 1318, 1; and Nos. 1319–1327; W. Pertsch, Berlin Cat., No. 876, 1, and Nos. 878–882; Rosen, pp. 218–220; G. Flügel, i., pp. 565, No. 1 and 569; J. Aumer, p. 30.

II.

SALĀMĀN-U-ABSĀL.

An allegorical Maṣnawi dedicated to Yaʿqūb Beg bin Ḥasan Beg of the White Sheep or the Āq-Quyunlī Dynasty, who reigned from A.H. 883–896 = A.D. 1478–1490, to whom the poet refers thus:

- shāh yuṯqīb ʿan ḥabandari ʾaḥ ḥabandari
- bā ṣulūṣ ḍirār ʾaḥ ḍirār bāṣt

The poem is in the metre of the Manṭiq-ut-Ṭayr of Farīd-ud-Dīn Āṭṭār and the Maṣnawi of Jalāl-ud-Dīn Rūmī, viz.:

- FAULALTIN FAULALTIN FAULALTIN

Beginning:

- bī yīdāt tāzhā ʾjan āṭṭār
- zabī ṣanāfī ʾzāībī āṭṭār

The poem ends with the praise of the same Shāh Yaʿqūb Beg.
The Saláman-u-Absál has been edited by F. Falconer, London, 1850; translated by the same, London, 1856; another translation in English by E. Fitzgerald, London, 1879; comp. also Garcin de Tassy in Journal Asiat., 1850, ii., p. 539; see Sprenger, Oude Cat., p. 449, No. 2; Rieu, pp. 645, No. 6, 646 and 647; Ethé, Bodl. Lib. Cat., No. 894, 5; No. 895, 18; No. 896, 2; No. 897, 2; No. 898, 2; No. 899, 2; No. 901, 4 and No. 902, 3; Ethé, Ind. Office Lib. Cat., No. 1300, 10; No. 1317, 2; No. 1318, 2 and Nos. 1319–1329; W. Pertsch, Berlin Cat., No. 876, 6; Rosen, p. 220; G. Flügel, i., p. 565, etc.

III.

TUHFAT-UL-AHRA'R.

A religious Mašnawi in the metre of the Makhzán-ul-Asrār of Nizámí and the Mašla'ul-Anwār of Khusrau.

The poem is introduced by a short prose preface which begins thus:—

حاسماً لمن جعل جهان كل عارف منه معرفة اسرار كماله و لسان آل

Beginning of the poem:—

بسم الله الرحمن الرحيم

همس صالحي سر يغون كريم

The prologue is mostly devoted to the praise of the prophet. On fol. 84* the poet eulogises Shaykh Bahá-ud-Dín Muḥammad al-Bukhári, the founder of the Naqshbandiyah order (d. A.H. 791 = A.D. 1388) and Khwájah Nasır-ud-Dín 'Ubayd Ulláh Ahrári, better known as Khwájah Ahrári (d. A.H. 895 = A.D. 1489), the then living chief of the said order, after whom probably the poem is entitled.

The poem was composed in A.H. 886 (A.D. 1481), and is divided into twelve Mapálas.

The Tuhfat-ul-Ahrár has been edited by F. Falconer, London, 1848; Extracts in German Translation are found in Tholuck’s “Blühtensamm-lung,” p. 297; printed in Lucknow, 1869; see Sprenger, Oude Cat., p. 449, No. 3; Rieu, pp. 645, No. 7 and 646-648; Ethé, Bodl. Lib. Cat., No. 894, 6; No. 895, 19; No. 896, 3; No. 897, 3; No. 898, 3; No. 899, 3; No. 900, 1; No. 901, 3; and Nos. 933-939; Ethé, Ind. Office Lib. Cat.,
No. 1300, 4; No. 1317, 3; No. 1318, 3; Nos. 1319–1327; and Nos. 1330–1337; Rieu Suppl., No. 289, 3; Rosen, Persian MSS., pp. 221, 259 and 260; W. Pertsch, p. 74, No. 44; and Berlin Cat., No. 876, 5; No. 877, 1; and Nos. 883–884; G. Flügel, i., pp. 563, No. 3 and 566, No. 1; Cat. des MSS. et Xylographes, pp. 374 and 375; J. Aumer, p. 31, etc.

This part of the MS. is dated A.H. 1017.

IV.

سبعة الأبرار

SUBHAT-UL-ABRĀR.

Another religious poem in the metre of the Nuh Sipihr of Khusrau.

فاعلاً فعالاً فعل

and dedicated to Sulṭān Husayn.

The poem begins with a short prose preface which is introduced by a Rubā’i, beginning—

الممة لله كي يعون قر عقيم الخ

Beginning of the poem—

ابتداء بسم الله الرحمن

الرحيم المتوالي الإحسان

The Subhät-ul-Abrār has been printed in Calcutta, 1811 and 1848, and lithographed in 1818. For other copies see Sprenger, Oude Cat., p. 450, No. 4; Rieu, pp. 644, No. 2 and 646–648; Rieu Suppl., No. 289, 4; Ethé, Bodl. Lib. Cat., No. 894, 7; No. 895, 20; No. 896, 4; No. 897, 4; No. 898, 4; No. 899, 4; No. 900, 2; No. 901, 2 and Nos. 940–946; Ethé, Ind. Office Lib. Cat., No. 1300, 5; No. 1317, 4; No. 1318, 4 and Nos. 1338–1341; W. Pertsch, p. 104, No. 79 and Berlin, No. 876, 3; No. 877 and Nos. 885–887; G. Flügel, i., pp. 564, 4; 565, 2 and 568; Rosen, p. 222, and J. Aumer, p. 31, etc.

V.

 يوسف و زليخا

YÛSUF-U-ZALÎKHÂ.

The most popular romantic poem of Jâmi, in the metre of the Khusrau-u-Shirin of Nizâmî.
dedicated to Sultan Husayn.
Beginning of the poem—

البي عبيدة أميد بكشاي
كلي از روضة جاويد يبادي

In the prologue Jami, after eulogising the then living Shaykh Khwajah Ahhrar and the reigning king, Sultan Husayn, says that his true romance of Yusuf and Zalikhâ is based on the authority of the Qur'an. It was composed, as stated in the epilogue, in A.H. 888 (A.D. 1483).

The poem has been printed with a German Translation at Vienna by Rosenzweig, 1824; English Translations by Ralph T. H. Griffith, London, 1881, and by A. Rogers, London, 1892. Printed in Calcutta, 1809, A.H. 1244 and 1265; lithographed in Calcutta, 1818; Bombay, 1829 and 1860; Lucknow, A.H. 1262 and A.D. 1879; in Persia, A.H. 1279; in Tabriz, A.H. 1284, etc. For other copies see Sprenger, Oude Cat., p. 450, No. 5; Rieu, pp. 645, No. 3; 646, 648 and 649; Rieu Supp., No. 289, 5; No. 290, 5; and No. 291; Ethé, Bodl. Lib. Cat., No. 894, 8; No. 895, 21; No. 896, 5; No. 897, 5; No. 898, 5; No. 899, 7; No. 900, 5; No. 901, 1; No. 902, 2 and Nos. 903–923; Ethé, Ind. Office Lib. Cat., No. 1300, 6; No. 1301, 5; Nos. 1318, 5 and Nos. 1342–1355; W. Pertsch, Berlin Cat., No. 876, 4 and Nos. 888–893; G. Flügel, i., pp. 565, 5; 566, 3 and 568; Browne, Camb. Univ. Lib. Cat., pp. 555–558; J. Ammer, pp. 31 and 32, etc.

A Pashto translation of the Yusuf Zalikhâ is noticed in Ind. Office Lib. Cat., No. 1356.

VI.

بيلي و سنجون

LAYLÂ-U-MAJNÛN.

Another romantic Masnawi poem on the loves of Layla and Majnûn in the metre of the Laylâ-u-Majnûn of Nizâmî and the Tuhfat-ul-Irâqayn of Khâqânî

Beginning of the poem—
In the epilogue the poet leaves some valuable religious instructions for his son, who was then, as he says, seven or eight years old.

In the conclusion he states that he composed this poem in A.H. 889 (A.D. 1484) within a period of four months, and that it comprises three thousand eight hundred and sixty distichs.

Comp. Rieu, p. 644, 4, where the number of distichs is said to be three thousand seven hundred and sixty.

The poem has been translated into French by Chézy, Paris, 1805; into German by Hartmann, Leipzig, 1807. For other copies of the poem see Sprenger, Oude Cat., p. 450, No. 6; Rieu, pp. 645, No. 4 and 646; Rieu Suppl., No. 289, 6; No. 290, 6; Ethé, Bodl. Lib. Cat., No. 894, 10; No. 895, 22; No. 896, 6; No. 897, 6; No. 898, 6; No. 899, 5; No. 900, 4 and No. 924; Ethé, Ind. Office Lib. Cat., No. 1300, 7; No. 1317, 6, and No. 1318, 6; G. Flügel, i., pp. 565, 6 and 567, 4; Rosen, p. 223; J. Aumer, p. 32, etc.

VII.

KHIRAD NÂMA-I-ISKANDARÎ.

or,

"THE WISDOM-BOOK OF ALEXANDER."

An ethical Maṣnawi in the metre of the Shâh Nâmâh of Firdausi, the Bûstân of Sâ'dî and the Firâq Nâmâh of Salmân

dedicated to Sultan Husayn, whom the poet eulogises on fol. 205°.
Beginning—

البي كمال البيت لرب
جمال جهان باداهي لرب

See Sprenger, Oude Cat., p. 451, 7; Rieu, pp. 645, No. 5 and 646; Rieu Suppl., No. 289, 7; No. 290, 7, etc.; Ethé, Bodl. Lib. Cat., No. 894, 13; No. 895, 23; No. 896, 7; No. 897, 7; No. 898, 7; No. 899, 7; No. 900, 3 and No. 900, 25; Ethé, Ind. Office Lib. Cat., No. 1300, 8; No. 1317, 7; W. Pertsch, Berlin Cat., No. 894; Rosen, p. 224; G. Flügel, L., pp. 565, 7 and 567, 5; J. Aumer, p. 31, etc.

VIII.

ديوان أول

DĪWĀN-I-AWWAL.

That is, the first diwān. It is divided into two parts.
Part I.—Beginning with a prose preface:

بسم الله الرحمن الرحيم
همسه صدي مسر خوان كريم
باكا يورودگاری كه زبان مصن نگر در دهان مصنوران شیرب
کار مکر گفتار آل

In this preface Jami, after discussing at length the beauties of poetry and supporting his statement from the verses of the Qur'an and the sayings of the prophet, and citing as his evidence the names of 'Ali, who is himself the author of a diwān, and other holy personages who admired poetry, says that he was then getting on to his seventieth year, and that from his youth he had had a bent of mind towards poetry, which, he says, had been cultivated and improved by his constant association with the scholars and the learned men of his time. Further on he states that though his poems were alphabetically arranged, he thought it prudent to put them into a more perfect order, which he did in A.H. 884 (A.D. 1479), as will appear from the following versified chronogram:

از گوهرب سمال نظم ابن عقل دفع
بر روی صدف فلدید یکدیه کهرب

The word صدف with a dot on the first letter is equal to 884.
The poet also gives here the twofold reasons for his assuming the poetical name of Jamī:—

مولنام جام و ربه‌نشین قلمم
بجعنة جام شیخ الإسلام است
لچرم در جرویده اشعار
بدو معنی ظلم جام است.

The preface is followed by Qasīdas, beginning:—

زان پیش که مداد درهم خامد را مداد
جئوم مداد ز فضل توای مشتاق أحد.

This part of the diwān contains Qasīdas in praise of God, the prophet, 'Ali and Sultān Abū Sa'īd and others; Qasīdas on moral and religious subjects in imitation of Khāqānī and Khusrav; Marshīyas or elegies on the death of Sa'īd-ud-Dīn Kāshgāri (d. a.h. 860 = A.D. 1455) and others; Maşnavīs addressed to Sultān Abū Sa'īd and others. The contents of this part are fully enumerated in Rosen, p. 233, exactly agreeing with the present copy.

Part II.—fol. 244. The second part of the First diwān, beginning:—

بسم الله الرحمن الرحيم
اعظم اسماء عليهم حكيم.

Contents:—
fol. 244b-245a. Poems in praise of God, the prophet, 'Ali and others.
fol. 245b. Beginning of the first alphabetical Gazal:—

يا من بدا جمالت في كل مابدا
بادا هزار جان مقدس ترا فدا.

fol. 320b. مقطعات Muqāṭṭa‘át, beginning as in Rosen, p. 238—

دلا معشقين دريق ويزالى نجوى نققد
سوى مرحان قدسي آشیان بر.

fol. 322a. رباعيات, alphabetically arranged as in Rosen (ibid.), beginning:—

سيجانك لا علم لنا الاما
علمنا والبصائنا لنا الاما.
This portion ends as in Rosen (ibid.) with several Mu'ammās in the names of Kamāl, Zayn-ud-Dīn, Mir 'Alī and Adham.

The First diwān of Jāmi is also styled فائقة الشباب, or, "The Beginning of Youth."

For other copies see Sprenger, Oude Cat., p. 448, No. 1; Rien, p. 643; Ethé, Bodl. Cat., No. 894, 22; No. 895, 24; No. 896, 9 and Nos. 947-954; Ethé, Ind. Office Lib. Cat., No. 1300, 1 and Nos. 1301, 1304, etc.; W. Pertsch, pp. 102 and 103, and Berlin Cat., Nos. 867-870; Cat. des MSS. et Xylographes, No. 422; A. F. Mehren, p. 41; J. C. Tornberg, p. 108; Cat. Codd. Or. Lund. Bat. ii., p. 120; Krafft, p. 68; G. Flügel, i., pp. 570 and 571; J. Aumer, p. 30, etc.

Printed in Constantinople, a.h. 1284.

fol. 326ª.

ديوان ثاني

DĪWĀN-I-SĀNĪ.

The Second diwān, otherwise styled واسطة العقد, "The Middle of the Chain." This is also divided into two parts.

Part I.—Beginning with the prose preface as in Rosen, p. 239:—

بسم الله الرحمن الرحيم
املي حمد المنان الكريم
متكلمي كله نثره اعتبار كلام معجز طراز قرشانا آله

The date of its composition, a.h. 894 (a.d. 1488), is found here in this preface in the following line:—

در اغواز تصوير وب تازه تفش
چو تم망ه گفتم از بهر فال

The words are equal to 894. The wrong dates, viz. a.h. 884 (given in Sprenger, Oude Cat. and Ethé, Bodl. Lib. Cat.), a.h. 885 (in Dorn, p. 372) and a.h. 889 (in Krafft), have confused many. For the discussion of these dates see Rosen, p. 256.

This part contains only Qašīdas, the first being in praise of God and beginning as in Rosen, p. 249:—
On fol. 327* Jâmi gives an account of his life in the Qašīdah, under the heading تریش بال برش خال, from the time of his birth in a.h. 817 (A.D. 1414) up to the time of the composition of this diwān, noticing therein his literary pursuits and boasting of his poetical compositions and of their general approval.

Most of the Qašīdahs are addressed to Sultān Ḥusayn, with whose praise this part ends.

Part II.—fol. 332*. The second part of the Second diwān, beginning:

انما الله اله واحد
فهو الغايب وهو الملاهد

After three unalphabetical Gazals begin the Gazals in the usual alphabetical order:

دي گفتم کریم دلبر و گفتم دعا اذک

See Rosen, p. 241.

fol. 367b. agreeing with the مرعیان in Rosen (ibid.),
beginning:—

سماک الله اي و یار آذک ِ

This is followed by المقطعات, Muqtaṭṭāt, beginning as in Rosen (ibid.):—

جامی سبیل بر آئینه دل بود چه زنگ ده آذک

fol. 368*: Rubā'īs, beginning as in Rosen:—

تا ما ره تسبیح و ثنا می یووم

لوح طلب از خرف دعا میشومن

This diwān ends, like Rosen, p. 245, with the Mu'ammās in the names of the persons mentioned there.

For other copies see Sprenger, Oude Cat., p. 448, No. 2; Ethé, Bodl. Lib. Cat., No. 894, 36; No. 896, 11; and No. 955; Ethé, Ind. Office Lib. Cat., No. 1300, 2; and Nos. 1314 and 1315; Cat. des MSS. et Xylographes, No. 422, etc.
X.

DEWAN-T-SALIS.

The Third diwan, otherwise styled خاتمة الحياة, "The Conclusion of Life," with a short prose preface beginning:

بسم الله الرحمن الرحيم
طفرة عظيبسم زسف قديم

The date of composition, A.H. 896 (A.D. 1490, 1491), is found here in the fourth line of the preface:

اغاز تسود ابن ياقوض وبلايد تريش ابن ياقوض در شهور منه سنت وتسعين وثماناناه اتفاق افتتاح

The preface is followed by some poems in praise of God and the prophet; moral poems, some being in imitation of Anwari; and Marjiyas on the death of Khwājah Ahrār, whose date of death, viz. A.H. 895, is expressed thus on fol. 375⁴:

بهصد و لود و پنج در شب شبه
که پر سل مه فوت احمد مرس

The usual alphabetical Gazals:

برامش شاه عشق از طور مینا
وزالجا زد علم بر دیر مینا

Muntasab, Muqatta'at, beginning here:

در فنون هعري جامی ز حد بردي مسند
وقت آن آمد که در کنج خموشی چا کنی
پیر گشتی در سواد شعر بردن با بیاض
چون قلم ترسم که روی مسر در رین سودا کنی
پایه مثن و غزل دانی که همس ایکر دروغ
یبر کرام الكالیئین تو کی دروغ امال کنی
Persian Poetry.

This is really the second Qiṭṭah. The first Qiṭṭah, misplaced here by the scribe as the last of the Gazals, runs thus:


fol. 397°. Ruba'is, beginning:

معشوق ازل كسيكه دل بمست بدو
پیوند ز خود کشته و پیوسن بهدو

This diwan ends on fol. 399° with the Ma'nawi and the two Mu'ammases as in Rosen, p. 251.

The arrangement of the contents in this copy is identical with that in Rosen, pp. 245-252.

For other copies of the third diwan see Sprenger, Oude Cat., p. 448, 3; W. Pertsch, Berlin Cat., p. 870, No. 873; Ethé, Bodl. Lib. Cat., No. 897, 37 and No. 896, 12; Ethé, Ind. Office Lib. Cat., No. 1300, 3 and No. 1316; Cat. des MSS. et Xylographes, No. 422; Mélanges Asiatiques, vi., p. 104. Select poems of the three diwans have been translated into German by Rosenzweig, Biogr. Notizen, etc., nebst Proben aus seinen Diwanen (Persisch und Deutsch), Vienna, 1840; Rückert, in Zeitschrift der D. M. G., ii., p. 26, iv., p. 44, v., p. 308, vi., p. 491, xxiv., p. 563, xxv., p. 95, xxvi., p. 461, and xxix., p. 191; Wickerhauser, Leipzig, 1855, and Vienna, 1858; Schlechta-Wessehrt (Ride Zenker, ii., p. 496).

XI.

fol. 399°.

معمّع الكبير

MU'AMMÂ-I-KABîR.

Also called جلبّة الصلّال, Hilyat-ul-Hulal (see Ethé, Ind. Office Lib. Cat., No. 1378). This is the largest of all the treatises on riddles by Jami.

Beginning:

بعد از كمایش مثل بستایش خیسته مثل دانایی که معمايی

From the introduction we learn that Jami made this extract from متعصب جلال المطرز (see Ilâj Khal., vol. iii., p. 108,
and Ethé, Bodl. Lib. Cat., No. 1343), the two famous works on riddles and enigmas by Sharaf-ud-Din 'Ali al-Yazdi (d. a.h. 858 = a.p. 1454) the author of the well-known history called 'ظفر لفَامه, Zafar Nâmah, noticed in Rieu, i., p. 173; Ethé, Bodl. Lib. Cat., No. 153, etc.

For other copies of this treatise see Hâj. Khal., vol. v., p. 638; Ethé, Bodl. Lib. Cat., No. 894, 32; No. 895, 28; and No. 896, 13; Ethé, Ind. Office Lib. Cat., No. 1357, 14 and No. 1378; W. Pertsch, Berlin Cat., p. 81, No. 2, and p. 131, No. 1; J. Aumer, p. 44, Nos. 134 and 135; Cat. des MSS. et Xylographes, p. 372, No. 19, and G. Flügel, iii., p. 542, No. 3.

XII.

fol. 414b.

معمّى متوسط

MU'AMMÂ-I-MUTAWASSI'T.

Another treatise on riddles.
Beginning:—

بنام آلكه ذاف اوزاسم
بود پیدا پهواسم از معا

In this treatise Jâmi gives the definition of معا, and divides it into several classes, explaining and illustrating them by examples.
This is the same treatise as mentioned in G. Flügel, iii., p. 543, No. 4; Ethé, Bodl. Lib. Cat., No. 894, 31; No. 895, 29, and No. 896, 14; J. Aumer, p. 44, No. 135, ii., etc.

XIII.

fol. 421b.

معمّى صغيرة

MU'AMMÂ-I-SAGÎR.

A third treatise on riddles, smaller than the preceding two.
Beginning:—

ای اسم تورکن هر طالسی
قالع ز تورکنی باسی

This is also called منصب حلية العلم (see Ethé, Ind. Office Lib. Cat., No. 1379), that is, an extract from the حليه العلم (see above).
This is also mentioned in Ethé, Bodl. Lib. Cat., No. 894, 30; Nos. 895, 30, and 896, 15; G. Flügel, iii., p. 543, No. 5; J. Aumer, p. 44, No. 135 iii.

XIV.

fol. 427v.

معمَّة اصغر

MU‘AMMĀ-I-AŞĞAR.

A versified treatise on riddles. This is the last and the smallest of all the treatises of Jāmi on the subject.

Beginning:—

چو از حمد و تحسین بافتی کام
بدان ای در معمّة طالب فام

According to the following chronogram in the end it was composed in a.h. 890 (A.D. 1485):—

بنا م اثر زمره دزَّگرامی
که صفت النام نوک کلک جامی
چو فیض قدمی آمد چابی توایی
نابشد گر کندش فیض تاریخ

The word فیض is equal to 890.

The same treatise is found in Rieu II., p. 876v; Ethé, Bodl. Lib. Cat., No. 894, 29; No. 895, 31, and No. 896, 16.

XV.

fol. 428v.

رسالة عروض

RISĀLA-I-'ARŪD.

A treatise on prosody and metre.

Beginning:—

مساءس بیشیاس وافر قدیریا که حركت سرخت دواز دواز افاذ

The various metres used in poetry are explained and illustrated.
See Ethé, Bodl. Lib. Cat., No. 894, 33; No. 895, 33; No. 896, 17, and No. 969; Ethé, India Office Lib. Cat., No. 1380; W. Pertsch, Berlin Cat., p. 186, No. 4; G. Flügel, iii., p. 543, No. 6.

XVI.

fol. 435b.

رسالة قافيه

RISĀLĀ-I-QÂFIYAH.

A treatise on the rhyme of Persian poetry.

Beginning:

بعد از لیسان بموزم تران کلاسی که قافیه سنجان اینی

فصاح فلک

See G. Flügel, iii., p. 543, No. 7; Rieu, ii., p. 526; J. Aumer, p. 121, No. 315, 3; Ethé, Bodl. Lib. Cat., No. 894, 28; No. 895, 32, and No. 896, 18. See also Ḥāj. Kḥal., vol. iii., p. 425. It has been edited and translated into English by H. Blochmann, in his “Prosody of the Persians,” 1872, pp. 75-86.

XVII.

fol. 437a.

بخارستان

BAHĀRĪSTĀN.

A collection of moral anecdotes and bare notices on the lives of some distinguished holy men and poets in prose and verse. Another title given to this work is روضة الأخبار و غصبة الإبرار Ruḍat-ul-Akhyār-u-Tuḥfat-ul-Abrār.

Beginning:

چو خوغرام امر ذی فالی رازاگرا

نه از نوریه حمید آید بیرواز

In the preface it is stated that while Jāmī was giving lectures to his son Diyā-ud-Dīn Yūsuf on Sa’di’s valuable Gulistān, he was tempted to produce a similar work in imitation of it. Although Jāmī fairly admits that in his present production he can never cope with the celebrated Sa’di, yet he does not lose the opportunity of pleading the superiority of
his patron Sultan Husayn (to whom he dedicated this work) over Sayd bin Zangi, to whom Sayd dedicated his Gulistan.

گلستان گرچه معنی کرد آرین پیش
بنا معد بن زلگی تمامش
بهارستان یمن نام ازکسی پافد
که خاک سعد بن زلگی غلامش

This work, like the Gulistan of Sayd, is divided into eight chapters called Raujas, and was completed in A.H. 892 = A.D. 1487, as will appear from the following concluding line:

پوئیسی هند آخر که تاریخ هجری
شد لیست از همی بر وی نژادی

For other copies see Rieu, ii., p. 755; Ethé, Bodl. Lib. Cat., No. 894, 27; No. 895, 27, No. 896, 19, and Nos. 962-964; Ethé, Ind. Office Lib. Cat., Nos. 1383-1386; Browne’s Camb. Univ. Lib. Cat., pp. 358-359; Rosen, Persian MSS., pp. 260-261 and 298; J. Aumer, p. 52; W. Pertsch, Berlin Cat., pp. 882, 883 and 885; G. Flügel, i., p. 574 and iii., p. 542. Parts of the Baharistan have been published in the “Wiener Anthologie,” in Wilken’s “Chrestomathie,” p. 172, and in Spiegel’s “Chrestomathia Persica,” Leipzig, 1846, pp. 1-23. An English translation of the text was published by the Kama Shastra Society, Benares, 1887; an English version of the sixth Rauja under the title “Persian Wit and Humour,” by C. E. Wilson (see Trübner’s Record, Nos. 187-190). For extracts in German translation, see Tholuck’s “Bluthensammlung,” p. 301. The full text, with a German translation, by Schlechta-Weissbrd, appeared in Vienna, 1846. Printed editions of the text: Lucknow (without date); Constantinople (with a Turkish commentary of Shâkir Efendi), A.H. 1252 and A.H. 1295. A Turkish commentary on the Baharistan by the famous Shâmi (who is the commentator of several well-known Persian poems, such as the Manthiq-ut-Tayr and Pand Namah of Atţâr, the Masnavi of Jalâl-ud-Din Rûmî, the Makhtzan-ul-Asrâr of Niţâmi, the Bustân of Salī, the Diwan of Hâfiz, etc., and who died after A.H. 1000 = A.D. 1591) dedicated to Muhammad Pâshâ, the Wazîr of Sultan Murâd bin Salîm (A.H. 982-1003 = A.D. 1574-1594) is noticed in Rieu, ii., p. 755, and Turkish Cat., p. 883; J. Aumer, p. 52; G. Flügel, i., p. 574; W. Pertsch, p. 107, and Berlin Cat., p. 883; Cat. Codd. Or. Lugd. Bat., i., p. 357; Browne’s Camb. Univ. Lib. Cat., p. 359.
XVIII.

RISÂLA-I-MUNSHAÂT.

Jâmî’s letters and specimens of refined prose writings, otherwise styled رفعات جامی, Inshâ-i-Jâmî, and ديوان الرسائل Diwân-ur-Rasâ’îl.

Beginning:

بعد از انشا صحايف تنا و مصغدت لله الذي انزل علي عبده الكتاب آل اب

See Ethé, Bodl. Lib. Cat., No. 894, 35; No. 895, 35; No. 896, 20; and No. 965; Ethé, Ind. Office Lib. Cat., Nos. 1387-1389; G. Flügel, i., pp. 264 and 265, and iii., p. 542; Cat. des MSS. et Xylographes, p. 371, No. 7.

The letters of Jâmî have been edited in the “Selections for the Use of the Students of the Persian Class,” vol. vi. Calcutta, 1811.

XIX.

RISÂLA-I-MÛSÎQÎ.

A treatise on the science of music and its scales.

Beginning:

بعد از ترم بنگماب سياس خداوندي كه شعبه دانان مقامات

بندگي گوش اميد آل اب

In the preface Jâmî says that in his youth he took a fancy for music, and occasionally practised it by intonation. Subsequently he made up his mind to leave a treatise on the subject, and hence the present composition.

See Ethé, Bodl. Lib. Cat., No. 894, 34; No. 895, 34; and No. 896, 21; G. Flügel, iii., p. 543, No. 9, etc.

Written in a clear minute Nasta’îq in four columns, within gold and coloured borders, with a sumptuously adorned double-page ‘unwan
in blue and gold. Foll. 1\textsuperscript{b} and 2\textsuperscript{a} contain two profusely embellished stars, with two smaller stars, containing the name of the Silsilat-ud-Dahab in the centre, and ten gilt circles round the middle of each of the smaller stars containing the names of the twenty books in this volume (the three daftars of the Silsilat-ud-Dahab are counted here as separate works). The headings and the frontispieces at the beginning of each of the works are beautifully illuminated.

A seal of the Amir-ul-Umar\=a G\=azi-ud-Din Im\=am-ul-Mulk Fir\=uz Jang Bah\=al ur, dated a.h. 1151 is stamped on fol. 1\textsuperscript{a}.

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No. 181.

foll. 358; lines and size same as in the preceding copy.

Vol. II.

This volume, containing the collection of Jami\textquotesingle s prose works only, is introduced by some preliminary lines beginning (on fol. 2\textsuperscript{b}) as in Eth\=e, Ind. Office Lib. Cat., No. 1357:

Hamdi ke tawaj\=a te ek\=a Leh\=a, mu\=a\=fi\=a\=t\=a te\=la ko\=o\=s\=e te\=na\=n\=e z\=aw\=i\=a

مصعب را منور مارد آل

Contents:

I.

تفسير فائدة الكتاب

TAFS\=IR-I-F\=ATIHAT-UL-KIT\=AB.

An Arabic commentary on the صورة فائدة or the first S\=ura of the Qur\=an.

Beginning with an Arabic preface:

الحمد لله رب العالمين من الأولين و الآخرين الأكريمين آل

The Commentary itself begins on fol. 6\textsuperscript{a}.

The text of the Qur\=an is written in red.

For other copies see G. Flügel, iii., p. 375, No. 8; Eth\=e, India Office Lib. Cat., No. 1357, 1, etc.

14494
II.

چهل حدیث

CHIHIL ᢴدوایس.

Forty sayings of the Prophet paraphrased in Persian verses.
Beginning:—

صحیح تیمی حدیث که رواین میانس دین و معدن مدارس

This treatise was composed in A.H. 886 = A.D. 1481. See Rieu, i., p. 17, and ii., p. 828, No. 1; Ethé, Bodl. Lib. Cat., No. 894, 20; No. 895, 14; Ethé, India Office Lib. Cat., No. 1357, 2.

III.

مناسک حج

MANÂSIK-I-HAJJ.

A treatise on the rites of the pilgrimage.
Beginning with a short preface:—

العد لله الذي جعل الكعبة البيعة العزام الحج

Jâmi wrote this work, as he says in the preface as well as at the end, during his short stay at Bagdad on his way to pilgrimage at Mecca and Madinah in A.H. 877 = A.D. 1473. The author has noted down all the rites and principles of the pilgrimage, mentioning therein the difference of opinions and views of the four celebrated Imâms, viz., Abû Hanîfah, Shâfi'i, Mâlik and ʻHanbal, in performing the rites of this sacred ceremony. The work is divided into seven Faslâ, or sections, of which the sixth is the largest. The last one is in Arabic.

In the following lines at the end Jâmi more precisely gives the date of its composition, viz. Thursday, the 22nd Shâ’bân, A.H. 877:—

موقع الفراق من تأليف هذه الوراق وجميعها ضعوبة يوم العميس الثاني والعشرين من شهر المعظم المنظم في شهر جبر يامه سبع وسبعين يوم وثمانين وثمانية بعدين السالم بغداد وتأذ على
For other copies see Ethé, Bodl. Lib. Cat., No. 894, 26; No 895, 16; Ethé, India Office Lib. Cat., No. 1357, 3; W. Pertsch, Berlin Cat., p. 166, No. 21.

IV.

شواهد النبوة

SHAWÂHID-UN-NABÛWAT.

The evidence of the prophet's divine mission, composed in A.H. 885.

Beginning:—

الصدمة الله الذي ارسل رسول مبشرين و مستذيين الله

The work deals with the evidences of the divine missions of Muhammad manifested before his birth, during the different periods of his life and after his death, as well as those that were displayed in his companions, the Imâms and others.

The full title of the work, "شواهد النبوة لثبوت بني اهل الشبوة", appears here on fol. 23b, line 2.

It is divided into a مقدمة (Introduction), Seven Rukn (Books) and a خاتمة (Conclusion).

The following headings will give an idea of the contents of the work:—

fol. 23b:

مقدمة

fol. 24b:

زکن أول

در شواهد و دلاليل که پیش از ولادت ظاهر شده امست

fol. 29b:

زکن ثاني

در بيان الهام از مولود تا مبعث ظاهر شده امست

fol. 36b:

زکن ثالث

در بيان أنیه از بعض تا هجرت ظاهر شده امست
در بیان اینه از هجرت تا وفات ظاهر شده اما و ان
dو رکن واضح از رکن واضح اول در بیان دو داله و دو هواک که اوکاتی ظهور ان در کتابی که مانع این کتابسم
افتاده اند معین به یود

قسم دومی از رکن واضح در بیان دو داله و دو هواک که اوکاتی وقف آن در کتابی که مانع این کتابسم
تین نیافته به یود

قسم ثانی در بیان دو داله از اوکاتی نداشت و در بیان دو داله آن بعد از وفات ظاهر شده باشد و آن دو رکن از
قسم دومی اول در بیان اینه
خصوصیت بیکه از اوکاتی نداشت باشد

قسم ثانی در بیان اینه داله آن بر نوبت نیب
صلی اللد عليه و سلم بعد از وفات وی ظاهر
شده اما

قسم ساده در شواهد و دالهی که از صحب کرام و از عظم
رگی الله عنهم بظهور آمده اما

قسم ساده در ذکر شواهد و دالهی که از تابعین و تابع تابعین
تا طبیعت صوفیه رحمهم الله ظاهر شده اما

دانه در عقاید اعدا
The date of composition, A.H. 885 = A.D. 1480, is given in the following versified chronogram at the end:—

دران وقتم انتام آن دمسم داد
که تسمه بود تاریخ سال

The word تسمه is equal to 885.

For other copies of the Shawâhid-un-Nabûwat, see Rieu, i., p. 146; Ethé, Bodl. Lib. Cat., No. 894, 4; No. 895, 1; Nos. 967 and 968; Ethé, Ind. Office Lib. Cat., No. 1357, 6 and No. 1374; W. Pertsch, Berlin Cat., p. 40, No. 13; p. 90, No. 3, and p. 529; J. Aumer, pp. 101-103; Cat. des MSS. et Xylographes, p. 370, No. 422, i.; Cat. Codd. Or. Lugd. Bat., iv., p. 299.

A Turkish translation of this work by Lâmi‘ is noticed in G. Flügel, iii., p. 126.

V.

fol. 107b.

نفادات الآنس

NAFAHÁT-UL-UNS.

The well-known work of Jâmi‘, containing the biographical notices on the lives of the distinguished Sûfis and saints who lived from the second century of the Muḥammadan era down to the author's own age. Beginning:—

الحمد لله الذي جعل مراعي قلوب أوليائه لله

In the preface Jâmi‘ says that the source and origin of his present composition is the Ṭabaqât-us-Sâfiyâh of Shaykh ‘Abd-ur-Rahmân Muḥammad bin Ḥusayn-us-Sulâmi-an-Nishâpûrî (d. A.H. 412 = A.D. 1021, see Rieu, Arabic Cat., p. 438), which was divided into five Ṭabaqât, each consisting of twenty notices. This Ṭabaqât was later on enlarged by Shaykh-ul-Islâm Abû Ismâ‘îl ‘Abd Ullâh bin Muḥammad ul-Anâşirî ul-Harawi, who, according to his own statement, as mentioned in this work (see the printed edition, p. 377) was born on the 2nd of Sha‘bân, A.H. 396 = A.D. 1005, and died, according to Ḥâj Khal., vol. vi., p. 129, and Rieu, Arabic Cat., p. 710, in A.H. 481 = A.D. 1088. But as this last recension did not include the account of the Shaykh-ul-Islâm and omitted the notices of some of his predecessors, his contemporaries and his followers, Jâmi‘ took up the task in A.H. 881 = A.D. 1476, at the request of the celebrated Mîr ‘Ali Shîr (d. A.H. 906 = A.D. 1500), made considerable additions to the contents, and added the accounts of the celebrated
Şaǐs omitted by the Shaykh-ul-Islām, thus bringing down the work to the eighth century of the Hijrah. He further states that, as the work of the Shaykh-ul-Islām was written in the old language of Herāt, he wrote this in the modern style of his time.

Jāmī then proceeds to explain the meanings of several mystic terms and Śāfīstic doctrines and principles relating to Śāfism, which he quotes or translates from several well-known authorities, such as the 'Awārif-ul-Maʿārif of Shihāb-ud-Dīn Abū Ḥafīs ʿUmar bin ʿAbd Ullāh us-Suhrawardi (d. a.h. 632 = a.d. 1234). See Hajj Khal., vol. iv., p. 275; the Kāshf-ul-Mahjūb of Shaykh Abūl Ḥasan ʿAli bin ʿUṣmān al-Gaznawi (d. a.h. 456 or 464 = a.d. 1063 or 1071); see Rieu, i., 343, and also compare Hajj Khal., vol. v., p. 215; the Tafsīr-i-Kabir of Imām Fakhr-ud-Dīn Muḥammad bin ʿUmar ar-Rāzī (d. a.h. 606 = a.d. 1209); see Hajj Khal., vol. vi., p. 3; the Dalāʾīl-un-Nabūwāt of Imām Mustāfīrī an-Nasafi al-Ḥanafi (d. a.h. 432 = a.d. 1040); see Hajj Khal., vol. iii., p. 237, etc.

The work is apparently divided into three sections: First, notices on the lives of the distinguished holy saints, beginning with Abū Ḥāshim aṣ-Ṣāfī, a contemporary of Suṭyān-ussaṣūrī who died in a.h. 161 = a.d. 777. Secondly, biographical accounts of the Śāfī poets from Saʿīd to ʿAbd-Allāh; and thirdly, notices on female saints, beginning with Rābiʿah. The notices are in chronological order.

The full title of the work, اضْعَفُ الائْتِ من حضْرَاتِ الْقُدْسِ, appears on fol. 108a, line 5.

In the concluding line the author says that he completed the work in a.h. 883 = a.d. 1478.

For other copies see Rieu, i., p. 340; Ethé, Bodl. Lib. Cat., No. 894, 3; No. 895, 3, and Nos. 957-961; Ethé, Ind. Office Lib. Cat., No. 1357, 8, and Nos. 1359-1367; De Sacy, Notices et Extraits, xii., pp. 287-436; Wiener Jahrbücher, vol. 84; Anzeigenblatt, p. 40; W. Pertsch, Berlin Cat., p. 40, No. 14; p. 89, No. 2 and p. 558; Fleischer, Dresden Cat., p. 408; Hajj Khal., vi., p. 367, etc. A Turkish translation of the work by Mir ʿAli Shīr Nāwī, is noticed in Rieu, Turkish Cat., p. 274; another by Lāmīrī has been printed in Constantinople. The Nufahāt has been printed by W. Nassu Lees, Calcutta, 1859.

VI.

لَمَعَابِت

LAMʿAṬ.

The usual title لَمَعَابِت, Ashʿat-ul-Lamaʿat, appears on fol. 247a, line 8.
This is a commentary on the Lama'at (a treatise on mystic love) of Fakhr-ud-Din 'Irāqi (see No. 89 above).

Beginning:—

لولا لمعات برق نور القدم
من نحو حمي الهود وحي الكرم

'Irāqi composed the Lama'at at Quniyah while attending the lectures of Shaykh Ṣadr-ud-Din Quniyawi (d. a.h. 672 = a.d. 1273) on the Fuṣūṣ-ul-Hikam of Muḥi-ud-Din Ibn-i-'Arabī (d. a.h. 638 = a.d. 1240).

In the preface Jāmi states that like many others he at first did not believe the Lama'at of ‘Irāqi to be a true Ṣūfī tract, but being requested by Amir ‘Ali Shīr to revise the said work, Jāmi found it a very learned and useful tract on Ṣūfism, and subsequently wrote the present commentary.

The preface is followed by an introduction relating to religious and divine knowledge.

The commentary on the text begins thus on fol. 250b:—

الصدح حمد در عرف طالبها صوفي قدس الله تعالى
إسرارهم الله

The date of composition, a.h. 886 = a.d. 1481, is given in the following versified chronogram at the end:—

و اذ قال انسه قند جدا
بما قال تاريخ انتهاه

The word انسه is equal to 886.

The text is marked with red lines throughout.

For other copies, see Rieu, ii., p. 594; Ethé, Boll. Lib. Cat., No. 894, 11; No. 895, 5; and No. 966; Ethé, Ind. Office Lib. Cat., No. 1357, 11; Cat. des MSS. et Xylographes, p. 371, No. 8; W. Pertsch, Berlin Cat., p. 28; Ḥājj Khal., v., p. 335.

VII.

fol. 280b.

شرح قصيدة ميمية خمرية

Beginning:

بسم الله الرحمن الرحيم مساعنة من جميل ليس لوجهه نتاج

The commentary itself begins on fol. 284v.

It was composed in A.H. 875 = A.D. 1470, as expressed by the words

شهر صفر

تاريده مه و سال وی از شهر صفر

For other copies see Rieu, ii., p. 808v, No. 2, and p. 828v; No. 4; Ethé, Bodl. Lib. Cat., No. 894, 12 and No. 895, 6; Cat. Codd. Or. Lugd. Bat. ii., p. 72; W. Pertsch, Berlin Cat., p. 282, etc.

VIII.

foll. 294v.

شرح قصيدة تأليه فارضية


Beginning:

بسم الله الرحمن الرحيم ياكا خداوندي كه صفحات كائنات نامة

سياس و ستايش او مست آل

The explanation of every verse of the text is elucidated by a Rubāʿi attached to it, in which the commentator vividly represents the original idea.

Other copies of the commentary are noticed in Ethé, Bodl. Lib. Cat., No. 894, 14; No. 895, 7; Ethé, India Office Lib. Cat., No. 1357, 17; G. Flügel, i., p. 461, etc.

IX.

foll. 300v.

شرح رياضيات

SHARḤ-I-RUBĀʻIYĀT.

The author's commentary on some of his own Rubāʿis.
Beginning:—

حمد الله هو بال.toJSON خلق
در يعبر نوالش همه ذرات غريق

The first Rubâ'î commented upon runs thus:—

واجب كله وجود بعض لو وکهن اسم
تصوير وجود بعضش قول كن اسم
گنوم صخ فيز که مغ مصص اسم
هستي اسم كه هم هستي وهم هستن كن اسم

See Rieu, ii., pp. 827* and 834*; Ethé, Bodl. Lib. Cat., No. 894, 15; No. 895, 11; Ethé, Ind. Office Lib. Cat., No. 1357, 12 and No. 1377; Sprenger, Oude Cat., p. 280, No. 1; Cat. des MSS. et Xylographes, p. 373, No. 28; W. Pertsch, Berlin Cat., p. 280, No. 1, etc.

X.

fol. 310b.

رسالة لوايح

RISÂLA-I-LAWÂTH.

A collection of Šūfie doctrines with paraphrases in Rubâ'îs.

Beginning:—

بسم الله الرحمن الرحيم رب وفتنا للتكميل والتسميم لا استي

See Rieu, i., p. 44; Ethé, Bodl. Lib. Cat., No. 894, 16; No. 895, 12; and Nos. 971–975; Ethé, Ind. Office Lib. Cat., No. 1357, 15; and Nos. 1368–1371; W. Pertsch, Berlin Cat., p. 282, No. 3 and p. 284; Cat. des MSS. et Xylographes, p. 252, No. 256; Rosen PERS. MSS., p. 292; J. Aumer, p. 21; Ḥāj. Khal., vol. v., p. 344, etc.

XI.

fol. 317b.

رسالة شرح بليغ مغواي

A commentary on the first two verses of Jalâl-ud-Dîn Rûmî's Maşnawi, in prose and verses of the same metre as the Maşnawi itself.
Beginning:

عشق جز نایل و ما جز لیله ایم
او دمی نی عاما و ما لیل ره ایم

The commentary on the first line of the Mašnawi, viz.:

بشنو از لی لیون حکاکیت میکند آلا

begins thus on fol. 317v:

کیست لی آلکس که گوید دمیدم آلا

and on the second line, viz.:

کرز لیستا تای مرا بیویدد الاد آلا

begins on fol. 318v.

The commentary ends with a خانم, or epilogue, which opens thus:

خیز جامی بال همست باز کن آلا

See Rieu, ii., p. 863, No. 13; Ethé, Bodl. Lib. Cat., No. 894, 17; No. 895, 8; Ethé, India Office Lib. Cat., No. 1357, 13; W. Pertsch, Berlin Cat., p. 43, No. 40 and p. 1052, No. 1; Cat. Codd. Or. Lugd., Bat. II., p. 112, etc.

XII.

fol. 319v.

شرح پیام ایسیر خسرو

A commentary on a verse of Amir Khusrau of Dihli, in prose and verse.

Beginning:

بسم الله الرحمن الرحیم یامی لا بیت غیرت ولا الی صواه آلا

The verse commented upon is:

ز دیوان شاهانه جوان نهیمک لا بیارد سر

پیام فرش گردید لوح را در وقت طولانی

See Ethé, Bodl. Lib. Cat., No. 894, 18; No. 895, 9; Ethé, Ind. Office Lib. Cat., No. 1357, 19; W. Pertsch, Berlin Cat., p. 166, No. 8, etc.
XIII.

Risâla-i-sharh-i-hadîs.

A commentary on the prophet's answer to the question asked by Abû Ḍar bin al-Uqaylî.

Beginning:—

See Rieu, ii., p. 862⁹, No. 8; Ethé, Bodl. Lib. Cat., No. 894, 19; No. 895, 10; Ethé, Ind. Office Lib. Cat., No. 1357, 18, etc.

XIV.

Risâla lâ al-lâ lâ ilâh allâh

An explanation of the formula "There is no God but Allâh."

Beginning:—

The commentator explains the formula by giving the meanings of the three letters َلا لَّم ،الْفُ which are common in it.

It is also styled Risâla-i-Tahlîliyâh.


This tract is very seldom found in copies of the Kulliyât mentioned in other catalogues.

XV.

Risâla tharîq-tawâjjuh

A tract on the rules of the Sâfie devotion to God.
Beginning:

مر رسته دولت ای برادر یکف آر
ویه عمر کرامی بصارب مگداز

It is styled in Ethé, Bodl. Lib. Cat., No. 895, 26 رساله در شواط
رساله در مراقبه و در طریق 4 ذکر
ابواب ذکر

 legislations.
See also Ethé, Ind. Office Lib. Cat., No. 1357, 7; Rieu, ii.,
p. 863*, No. 12, and 876*, No. 6.
The last folio of this tract is missing, and it breaks off suddenly with
the following words:

مطافط گمه دیدار وی به تضاوی هم الذین

XVI.

رساله وجودی

RISALA-I-WAJÚDIYAH.

With the full title رساله وجزه در تحقیق و البت واجب الوجود.
A tract in Arabic giving the proofs of the Absolute.
Beginning:

بسم الله الرحمن الرحیم الوجود ای ما باضمامه الی الماهیات

See Ethé, Bodl. Lib. Cat., No. 894, 24; Ethé, Ind. Office Lib. Cat.,
No. 1357, 5.
This portion of the MS. is dated A.H. 970.

XVII.

شرح کافیه

SHARH-I-KĀFIYAH.

Usually styled as شرح مال الفوائد الضیایه جامی, and better known as شرح
الفوائد الضیایه جامی. An Arabic commentary on the Kāfiyeh of Ibn-ul-Ḥajib
(d. A.H. 646 = A.D. 1248).
Beginning:

الصد لولیه و الصلوة علي بنيه و علي الله و اصحّبه

In the preface Jâmi states that he wrote this commentary for his son Diyâ-ud-Din Yâsuf, after whom he styled the work as صف على سياه.

The accurate date of its completion, viz., Saturday morning, 11th of Ramadân, A.H. 897, is given in the end. This portion of the Kulliyât contains marginal notes and interlinear glosses in several places.

Other copies of this commentary are noticed in Ethé, Bodl. Lib. Cat., No. 894, 2 and No. 970; Ethé, Ind. Office Lib. Cat., No. 1357, 22; G. Flügel, i., p. 167; Cat. des MSS. et Xylographes, p 158, No. 64.

Printed in Calcutta, 1818; Constantinople, 1820; and lithographed in Lucknow, 1887.

XVIII.

رسالة صرف

RISÂLA-I-SARF.

A Persian treatise in prose and verse on Arabic inflexions, and is therefore also styled as صرف مشهوم وممدور.


Beginning:

بسم الله الرحمن الرحيم صرف اللسان نحو نوناها وعليه وعظمت البيان إلى نفسه خانم انبياها

Only a few lines are missing from the end.

Written in a clear minute Nasta’liq.

The decorations in this volume are identically the same as in the first volume with a similar number of gilt but faded circles on fol. 1\textsuperscript{b} and 2, containing the names of twenty-two works in this volume; but from the numbers enumerated above it will be seen that four books, most probably

and رساله في تحقيق صوصي (which the faded stars do not clearly reveal) are missing from this volume.

Although the two volumes are written in two different hands and some portion of the first volume is dated A.H. 1017 and of the second A.H. 970, yet, from the nature of the arrangement of these collections
in the two volumes and from the identity of the decorations, it is clear that one volume is a continuation of the other.

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No. 182.
fol. 284; lines 21; size $13\frac{3}{4} \times 9$; $9\frac{3}{4} \times 5\frac{3}{4}$.

هفت آورنگ

HAFT AURANG.

An excellent copy of the Haft Aurang, or the Seven Maşnawis of Ḫāmī, dated A.H. 908.

Contents:

I.
fol. 1v.
مَسلَة الْطَّهَر
First daftar on fol. 1v; second daftar, fol. 48v; third daftar, fol. 68v.

II.
fol. 82v.
سَلَامَة وايِسَال

III.
fol. 97v.
ثَقَة الْأَحْيَار

IV.
fol. 119v.
مِسَاعِة الْإِبْرَاز

V.
fol. 156v.
يُوسَف زَلِیخَا

With illustrations of the old Persian style on foll. 167v and 191v.

VI.
fol. 208v.
لِبَل مَجَنَّون
VII.

Written in a beautiful Nasta'liq, in four columns, within gold and coloured borders. The first two pages at the beginning of each book are luxuriously adorned. The headings are written on floral gold grounds throughout.

Colophon:—

تمت الكتابة ... تحريرها في مبلغ رمضان سنة 908

Scribe

شهاء محمد الكاتب

A copy of the Haft Aurang, supposed to be the autograph of Jâmi, is described in detail by Rosen, pp. 215-259.

No. 183.

foll. 269; lines 19; size $8\frac{1}{4} \times 6$; $6\frac{1}{2} \times 4\frac{1}{4}$.

The same.

Another copy of the Haft Aurang of Jâmi, dated a.H. 928. Beginning with the prose preface as in No. 179 above.

Contents:—

I.

سلسلة الذهب

First book, fol. 3a; second book, fol. 50b; third book, fol. 83b.

II.

صامدان و ابسان

III.

تحفة الأحرار

vol. II.
The Yûsuf Zalîkhâ is wanting in this copy. Written in a clear Nastâ'îq, in four columns, within gold-ruled borders, with a double-page illuminated 'unwân in the beginning, and a decorated heading at the beginning of each book. The headings are written in gold, blue, and red.

According to the colophon this MS. was written in the Madrasa-i-Jalâliyah of Herât at the end of Ramadân, A.H. 928.

Scribe مصعود بن الحسن البوري

No. 184.

foll. 219; lines 15; size 9 1/4 × 6 1/4; 5 1/4 × 2 1/4.

سلسلة الذهب

SILSILAT-UD-DAHAB.

A very fine copy of the Silsilat-ud-Dahab, dated A.H. 995. Beginning as usual (see No. 179 above).
fol. 1ª. First daftar.
fol. 138ª. Second daftar.
fol. 179ª. Third daftar.

The earlier portion of the MS. contains in some places word-meanings and marginal notes,
Written in a clear Nasta‘liq, within gold and coloured borders on nice thick paper, with an illuminated frontispiece at the beginning of each daftar.

The colophon is dated A.H. 995.

No. 185.

foll. 246; lines 25; size 10 × 6\(\frac{3}{4}\); 7 × 3\(\frac{1}{4}\).

دفتر أول سلسلة الذهب و ديوان جامع

(بخط مصنف)

The first daftar of the Silsilat-ud-Dahab and the minor lyrical poems of Jâmi, supposed to be in the author's own handwriting.

I.

سلسلة الذهب

The first daftar of the Silsilat-ud-Dahab.

Beginning as usual:—

لله الحمد قبل كل كلمة

II.

ديوان

This MS. copy is considered valuable not only on account of its being supposed to be an autograph of the author, but also because it contains those poems which Jâmi, when he had reached his fiftieth year, dedicated to Sultân Abû Sa‘îd, and which he subsequently included in the two parts of his first diwân in A.H. 884. (See No. 179, 8 above.)

The contents of this copy of the diwân almost exactly agree with those of the copy dated A.H. 874 noticed in Ethê, Ind. Office Lib. Cat., No. 1307.

Contents:—

fol. 79\(\text{v}\). The usual earlier preface with the dedication to Sultân Abû Sa‘îd, beginning:—
Mozoon Toron Kalmii Kaa غزل سرایان انجمن آلم

At the end of this preface Jami says that he had then reached his fiftieth year.

fol. 81*. The usual initial Gazal of the second part of the first diwan—

بسم الله الرحمن الرحيم
اعظم اسماء عليم حكيم

The second poem is headed فی توجید الیباری عز اسمه, and corresponds to the usual second; the third, beginning here—

اَيْ ذَا ذَهَابُ تَوازَ صَفَافٍ ما پَاَکَ آل

corresponds to the initial Gazal under لک on fol. 234* of the second part of the first diwan in No. 179; the fourth is headed فی النعمة البیني عليه الصلوة والسلام, and begins—

اَيْ پوررده ز افتاع آل

corresponding to the third Gazal of the second part of the first diwan; the fifth begins—

اَيْ خَالِدَ رَد دَوْعاً رَأَا تَاج آل

agreeing with the initial Gazal under ج in the second part of the first diwan on fol. 263*, line 8, in No. 179 above.

fol. 82*. Tarji*bands headed فعت رسول خداوسط صل و سلم عليه, beginning—

ما مهیین چیست گیاه پایی محمد آل

Under this heading are twelve Tarji*bands, all rhyming in the word محمد, agreeing with the Tarji*bands on fol. 237*-238* of the first part of the first diwan in No. 179 above. The burden runs thus—

ليس كلامي يفي بنعت كماله آلم

The Tarji*bands are followed by a poem headed در منشیت الامام, beginning—

سالم على آل طاهًا و يامین آلم
corresponding to line 14, fol. 245, of the second part of the first diwân in No. 179; then comes a long Qašidah headed درمومة ایس این قصیده
corresponding to fol. 233, line 24, of the first part of the second diwân in No. 179.

fol. 85b. Beginning of the usual alphabetical Ğazals of the second part of the first diwân:

یاماد بدًا جمالات في كل ما بدا آلح

fol. 230a. The usual Musammât of the second part of the first diwân, beginning:

الا ای ماه اوج درلباجي آلح

fol. 230a. Two series of Tarjî’bands, the first headed الترجیمات, در لباج ماجز کشفه هدید اسم

ای بروی تو پخش جان روش آلح

The second series, headed این نیز طریقت ماجز اسم اراي آلح، begins on fol. 232a:

ای روتومه عالم اراي آلح

These correspond to the two series of the Tarjî’bands on foll. 239–241 of the first part of the first diwân in No. 179. The third series, headed کرده دردماجپیمان معرفه صوفیان، and beginning with the line

صمدیدم باده ضیاء کرده اسم

corresponds to fol. 238, line 25, of the first part of the first diwân in No. 179.

fol. 235a. در مرویه حضرت مجدوم مکوم

صاحبتدالان که پیشکر از مرکب مرده ادم آلح

corresponds to fol. 241, line 10, of the first part of the first diwân in No. 179.
corresponds to fol. 241\(^b\), line 7, of the first part of the first diwan in No. 179.

fol. 238\(^a\). "Miqtau'at. The first, beginning with the line—

\[\text{ Rustez darum z oru an dar al-}\]

like the one on fol. 213\(^b\) in copy No. 1307, Ethé, Ind. Office Lib. Cat., is a Gazal and not a Qit'ah; the second beginning with the line—

\[\text{Dala manshinin darum wirahe jahun yeqab al-}\]

corresponds to the initial Qit'ah of the second part of the first diwan. The Qit'as are followed by a Mašnawi headed "ain manshinin dar znat qita', beginning with the line—

\[\text{Jami' aqar yafat darum kisht zar al-}\]

and corresponding to the Qit'ah at the end of the first part of the first diwan.

fol. 240\(^b\). "Rubā'is, beginning—

\[\text{Yaa min maktab kull shihi nide al-}\]

corresponding to the Rubā'ī under the letter \(\delta\) on fol. 325\(^b\) of the second part of the first diwan in No. 179.

fol. 245\(^b\). "Mutammās, or the Riddles, beginning—

\[\text{Haa'a khe nem min az muma dami al-}\]

corresponds to the first Mutammā of the second part of the first diwan. The following names and symbols are noted on the margins against each of the Mutammās.
The Mu'ammâs here differ to a great extent from those in other copies. Other copies of this earlier collection are noticed in Rieu, ii., pp. 644 and 646; Ethé, Bodl. Lib. Cat., No. 947; G. Flügel, i., pp. 570–572; Cat. des MSS. et Xylographes, p. 379.

The following note on fol. 1*, in Jâmi's own handwriting, gives the date of birth of his son Diya-ud-Din Yusuf, viz., the last portion of Tuesday night, 9th Shawwal, a.h. 882.

Three versified chronograms by Mullah Naẓâm al-dîn bin Mîlânuma Serî and Mullah Cîwûdî Mullah Hâmîs al-dîn Khwâfî, expressing the same Hijri year of Diya-ud-Din's birth, are written in Jâmi's hand.

The handwriting of the above note and the chronograms, as well as of the copy itself, is exactly identical with that of Jâmi's autograph copy in Rosen's Catalogue, at the end of which a facsimile of the author's handwriting is given.

A few Gazals, Qtâ'tâs, Rubâ'tâs and detached verses of Gazals, noted on margins, are mostly in the author's hand.

Written in a clear, learned Naskh, within coloured borders.

No. 186.

fol. 139; lines 15; size 8⅓ × 5½; 5⅓ × 3.

An excellent, but undated, copy of the first daftar of the Silsilat-ud-Dahab.

Beginning as usual:—

الله الصمد قبل كل كلم Âlj

The name of the book is given within a beautiful illuminated circle on fol. 1*.
Written in a beautiful clear Nasta'liq, within gold and coloured borders, with an illuminated frontispiece at the beginning. The headings are written in blue and gold. Apparently 16th century.

No. 187.

foll. 16; lines 21; size $10 \times 6\frac{1}{2}; 7\frac{1}{4} \times 4\frac{1}{2}$.

A copy of the third daftar of the Silsilat-ul-Dahab.

Beginning—

حمد ايزد لله كار تسم ايدل آلل

Written in a beautiful minute Nasta'liq, within four columns, with gold-ruled and coloured borders. A frontispiece at the beginning is beautifully illuminated. The headings are written in red.

Not dated, apparently 16th century.

No. 188.

foll. 68; lines 14; size $9\frac{1}{2} \times 6; 6 \times 3\frac{1}{2}$.

تاحفة الأحرار

TUHFAT-UL-AHRAR.

A very old copy of Jami's Tuhfat-ul-Ahrar. Beginning with the prose preface as in No. 179, 3—

عامة لمن بعل جهان آلل

The poem itself begins on fol. 3v—

بسم الله الرحمن الرحيم

هـس صلی مس خوان كریم
Written in a fine Nastā'īq, within gold-ruled borders and decorated margins, with a double-page 'umwān at the beginning.
The MS. is water-stained throughout.
Not dated, apparently 15th century.

No. 189.

fol. 68; lines 14; size $8\frac{1}{2} \times 5; 5\frac{1}{4} \times 2\frac{1}{4}$.

The same.

Another fine copy of the Tuḥfat-ul-Ahrār, beginning as in the preceding copy.
The MS. contains notes and word-meanings throughout.
Written in a fine clear Nastā'īq, within gold-ruled borders, with a decorated frontispiece at the beginning. The headings are written in gold and blue.
Not dated, apparently 16th century.

No. 190.

fol. 66; lines 14; size $7\frac{1}{2} \times 4\frac{1}{2}; 5\frac{1}{4} \times 2\frac{1}{4}$.

The same.

Another copy of the Tuḥfat-ul-Ahrār, beginning as above.
Written in a fine Nastā'īq, within gold and coloured borders, with a small faded frontispiece in the beginning. The headings are written in red.
The MS. is damaged throughout.
Not dated, apparently 16th century.
No. 191.
fol. 103; lines 15; size \(6\frac{1}{4} \times 4\); \(4\frac{1}{2} \times 2\frac{1}{4}\).

SUBHAT-UL-ABRÂR.

A valuable old copy of the Subhât-ul-Abrâr, the fourth Maṣnawi of Jâmi's Haft Atrang.

Beginning with the short prose preface as in No. 179, 4.

العنة لله كله يعون كر عضم آله

The poem begins on fol. 2v:

ابتدأ بسم الله الرحمن

الرحيم المترؤى الأحسان

Written in a fine minute Nastaʿlīq, within gold and coloured borders and gold-sprinkled margins, with a fine and delicately-illuminated double-page 'unwâân at the beginning.

fol. 14v, 15v, 29v and 97v contain beautiful Illustrations of the best Persian style.

This fine copy is due to the penmanship of the celebrated calligrapher Sultan Muhammad Nûr, who was a contemporary of the author, and flourished during the reign of Sultan Husayn Bâyqara (see Ḥabîb-us-Siyar, vol. iii., Juz iii, p. 350).

According to Ilahi (Oude Cat., p. 78) Sultan Muhammad Nûr was a pupil of the well-known calligrapher Sultan 'Ali Mashhadi, who died in Herât in a.h. 919 = a.d. 1513. See Habîb-us-Sayir, vol. iii., Juz iii., p. 344.

The scribe gives the date of transcription, 15th Ḟāq'a'd, A.H. 913, in the following line at the end:

این كتابت که نسبه است بنیع

(?) عاقبت مصعود

ببده سلطان محمد بن لور

در په ماه و په سن ثبت نمود
پرزاده روز رفته از ذی فعد
مال عهده کتابت من بود

The words کتابت من are equal to 913.

No. 192.

foll. 110; lines 14; size 7 × 4\(\frac{1}{4}\); 5\(\frac{1}{4}\) × 2\(\frac{1}{4}\).

The same.

Another old, but slightly defective, copy of the Subḥat-ul-Abrār, dated a.h. 927.

The prose preface and the first twenty-nine lines of the initial poem are wanting, and the MS. opens thus with the second poem:


cf. al'la 1ā 1ā

Written in a clear Nasta'liq, within gold and coloured borders, with a decorated frontispiece in a later hand. The headings are written in blue and gold.

Scribe: کمال

No. 193.

foll. 112; lines 14; size 8\(\frac{3}{4}\) × 4\(\frac{1}{4}\); 5\(\frac{1}{4}\) × 3.

The same.

Another fine copy of the Subḥat-ul-Abrār, with the prose preface. Written in a fine clear Nasta'liq, within gold and coloured borders, with the headings written in gold and red.

dated a.h. 935.
No. 194.

foll. 110; lines 14; size $7\frac{1}{2} \times 4\frac{1}{2}$; $5\frac{1}{4} \times 2\frac{3}{4}$.

The same.

Another copy of the Subḥat-ul-Abrār, dated Șafar, A.H. 980.
Beginning as above.
Written in a fine clear Nastaʿlīq, within gold and coloured borders, with a small decorated heading at the beginning.

Scribe Ḥusayn ibn Druʾbūsh, محمد الدينی

No. 195.

foll. 36; lines 28; size $10\frac{1}{2} \times 6$; $8\frac{1}{4} \times 4$.

The same.

Another copy of the same Subḥat-ul-Abrār, with the prose preface.
Written in a minute Nastaʿlīq, in four columns, within gold and coloured borders, with a small decorated frontispiece. The headings are written in red.
Dated, Shawwāl, A.H. 1061.

Scribe  محمد علي الشیرازی

No. 196.

foll. 152; lines 14; size $10\frac{1}{4} \times 6\frac{1}{4}$; $6 \times 3\frac{3}{4}$.

عیسی وزنیه

YŪSUF-WA-ZALĪKHĀ.

The romantic poem of Yūsuf and Zalīkhā (Joseph and Potiphar's wife). See No. 179 above.
Beginning as usual:

أبي غنيمة أميد بكشامي
كلى از روضة جاويد بنوام

This excellent and most valuable copy of the Yūsuf Zalikha, once worth one thousand Mutuals, was presented to Jahangir in the fifth year of his reign by 'Abd-ur-Raḥim Khān Khānān, son of the celebrated Bārām Khān. It was transcribed by the famous calligrapher Mīr 'Alī of Herāt, and is dated the end of Ramaḍān, a.h. 930.

The poem Yūsuf Zalikha represents the story of Joseph in Chapter XII. of the Qurān. This chapter contains one hundred and eleven verses, and, unlike others, deals with only one subject. Jalāl ud-Dīn 'Abd-ur-Raḥmān bin Abū Bakr as-Suyūṭī (d. a.h. 911 = a.d. 1505) in his Itqān (see Ḥāj. Khal., vol. i., p. 469; see also Brock, ii., p. 145, where Siyyūṭī's numerous works are enumerated) says that this chapter was given by the prophet to those Madineese who embraced Islām at Makkah before the Hijrah. But al-Baydāwī * informs us that this chapter was revealed at Makkah on the occasion when the Quraysh, instigated by certain Jewish Rabbinus, thought to puzzle the prophet by demanding of him the story of Joseph with the circumstances relating to the removal of Jacob's family to Egypt. In this Baydāwī is supported by several other authors.

This Qurānic story has been one of the most favourite subjects of poetical compositions among the Persian and Turkish poets. For a long time it was a popular notion that Firdauś was the first poet who gave a poetical version of this story of Joseph and Potiphar's wife; but it has lately been shown that Abū Musayyad of Bāltā and Bāktiyār, or Aliwāz before him, had made this romance the subject of a poem (see Browne's History of Persia, vol. ii., p. 146). It seems almost certain that 'Am'āq of Bukhārā (d. a.h. 1149 = a.d. 1736) was the first after Firdauś to write a Yūsuf Zalikha. His Maṣnawi can be read in two different metres. 'Am'āq was followed by many, such as Jāmī

* The famous Qāṣī Ṣāḥib-ud-Dīn Abū Sa'īd 'Abd Ullah bin 'Umar al-Baydāwī, تأض이고 ناصر الدين أبو صعيد عبد الله بن عمر البيضاوي (died, according to the Wafī bī-Ṭāfāyāt, in a.h. 685 = a.d. 1286, and according to Al-Yāḥī in a.h. 692 = a.d. 1292, but according to Ḥamd Ullah Mustafī, who mentions Baydāwī's Niẓām-ut-Tawārikh, composed in a.h. 674 = a.d. 1273, as one of his authorities, in a.h. 710 = a.d. 1310) the author of the well-known commentary on the Qurān called أثار السيرم واسرار التعالج (see Ḥāj. Khal., vol. i., p. 469), and of many other works (see Brock, ii., pp. 416-418).
(d. A.H. 898 = A.D. 1492); Qâsim Khân Manjî; Amîr Humâyûn (d. A.H. 979 = A.D. 1571); Nâqîm of Herât (d. A.H. 1081 = A.D. 1670), who commenced the poem in A.H. 1058 = A.D. 1648 and completed it in A.H. 1072 = A.D. 1661; Shankat, the governor of Shiráz under Fath 'Alî Shâh. (In 1811, when Sir Gore Ouseley was staying at Shiráz, this poet was about twenty-two years of age; see Notices of Persian Poets, p. 50.) Mirzâ Jân Tapish of Delhi, son of Yâsuf Beg Khân of Bukhârâ, also wrote a Yâsuf Zalîkha (see Sprenger, Oudo Cat., p. 297). According to a Târikh, quoted in Erâb, India Office Lib. Cat., No. 1729, Tapish died in A.H. 1220 = A.D. 1803.

Among the poets who composed Turkish versions of the romance the following, among others, may be enumerated:—Shaykh Hamd Ullah bin Aqâ Shams-ud-Din Muhammâd, poetically called Hamdî (d. A.H. 909 = A.D. 1503); Maulânâ Shams-ud-Din Ahmad bin Sulaymân, known as Tbr-i-Kamâl Pâshâ (d. A.H. 940 = A.D. 1533); 'Abd-ud-Dalîl al-Baŷgâdî, poetically called Dihi (d. A.H. 1023 = A.D. 1614); Bihîshi (d. A.H. 979 = A.D. 1571); Shîkârî; Khulîfah, who composed his poem in A.H. 970 = A.D. 1562; Nîmât Ullah al-Hûnâzî; Muḥammad Kâmi; Sinân bin Sulaymân (a noble of the court of Sultan Bâyazîd Khân); and Yaḥyâ Beg, who died after A.H. 990 = A.D. 1582.

Jâmi's Yâsuf Zalîkha is admitted on all hands to be the best Maṣnawi poem on the subject and has obtained the widest celebrity. "With us," says Mr. Fitzgerald, in his notice of Jâmi's life prefixed to his translation of Salâmân and Absâl, "his name is almost wholly associated with his Yâsuf and Zalîkha, the Bahârî斯坦, and this present Salâmân and Absâl, which he tells us is like to be the last product of his old age. And these three count for three of the brother stars of that constellation into which his seven best mystical poems are clustered under the name of Heft Auranç—those Seven Thrones to which we of the West and North give our characteristic names of 'Great Bear' and Charles's 'Wain.'"

Of all the works of Jâmi (for which see Nos. 179 and 180, etc.) the Yâsuf and Zalîkha is no doubt the most popular. No Persian student in India is ever tired of reading the poem; and he makes it a point to learn some of its finest verses by heart in the same way as he commits to memory some of the fine verses from the Gulistân of Sa'dî and the Diwân of Hâfiz. In Europe, too, the merits of the poem have been duly acknowledged: "Le poème" (says Thornton) "des amours de Joseph et de Zulikha est considéré par les juges compétents de la littérature comme le plus bel ouvrage qui existe en Orient."

This romance, as I have noticed before, has been a common subject of poetical composition among the romantic poets whose dates range from the fourth to the present century of the Muḥammadan era, but the most celebrated rendering of the legend is that by Jâmi, who has decorated it with all the graces of poetry.
The MS. is written in a perfect minute Nasta'liq, within gold illuminated borders, on fine thick, gilt-edged paper, with many coloured and gold floral-designed margins, and a most luxuriously-adorned double-page 'unwán. Foll. 2ª and 3ª contain two beautiful richly illuminated stars. Foll. 1ª, 2ª, 56ª, 60ª, 78ª, 101ª, and 152ª contain full-page and highly finished illustrations in the best Persian style.

From the magnificent appearance and the exquisite decorations of the MS., as well as from the name of the scribe, it can at once be concluded that this copy of the Yásuq Zalikhá is no other than the one, worth one thousand muharam, which was presented to Jahángir by 'Abd-ur-Rahmán Khán Khánán on Monday, the 2nd of Mu'harram, A.H. 1019, at Akbarábâd—a fact of which the following mention is made by the contemporary historian of the emperor in Maâşir-i-Jahângirî, fol. 33ª:

در روز دو شب دوم مصور منه هزار و نوده دار الغافر
اکبرآباد بسیار عرسان پایه ارایش یک یرفت.... و درین روز
یوسف زاینی ضمیم میل میر علی مصور و مذهب که هزار مهر
قیمت داشت و میه مالی مالیان به‌طريق پیشکش ارسال داشته
پر معرفت وردید الغ

Maulânâ Mir 'Ali ul-Kâtib, son of Maulânâ Mâhmûd Rafiqi, was one of the most accomplished Nasta’liq writers. He was born in Herât, but grew up in Mashhab, and spent part of his life in Bukhârâ. The author of the Mirât-ul-'Âlam, fol. 417, says that, according to some, Mir 'Ali was a pupil of Maulânâ Sulṭân 'Ali, d. c. A.H. 920 = A.D. 1514, to whom as a calligrapher Mir 'Ali is preferred; but that others conceive him to have been a pupil of Maulânâ Zayn-ud-Dîn, who was a pupil of Sulṭân 'Ali, and died in A.H. 918 = A.D. 1512. The same author mentions that Mir 'Ali went to Mâwârân-Nahr in A.H. 918 = A.D. 1512, and died there in A.H. 924 = A.D. 1518. But the date of transcription of this copy, viz., A.H. 930 = A.D. 1523, proves that the date of the scribe's death, given by the author of the Mirât-ul-'Âlam, is erroneous. Moreover, Mir 'Ali's contemporary biographer, Sâm Mîrzâ, in his Tuhfä-i-Sâmi, composed in A.H. 957 = A.D. 1550, distinctly says that in A.H. 945 = A.D. 1538 Mir 'Ali went to Mâwârân-Nahr; and a chronogram composed by Mir 'Ali on the occasion of the foundation of a Madrasah in Bukhârâ, A.H. 942 = A.D. 1536, and quoted (as stated in Rieu, ii., p. 531) by Râqim, suggests that he was then residing in that city. Other authors refer his death to A.H. 951 = A.D. 1544 and A.H. 957 = A.D. 1550. See Dorn, Mélanges Asiatiques, vol. ii., p. 43.
Mîr 'All was also a good poet, and adopted the Takhallus Majnûn. He wrote several treatises on the different characters of caligraphy.

The colophon runs thus:

نتمت الكتاب بعون الملك المستعان على زد العيد الضعيف
مير علي في أواخر رمضان سنة ثلاثين وتسعمائة بمدينة الهراء

No. 197.

foll. 156; lines 14; size 10 1/4 x 6 1/4; 7 x 3 1/4.

The same.

Another fine copy of the Yûsuf Zalîkhâ, dated a.h. 1018, due to the penmanship of the celebrated calligrapher Mîr 'Imâm, who flourished during the reign of Shâh 'Abbâs I. (a.h. 985–1038 = a.d. 1577–1628), and was assassinated in a.h. 1024 = a.d. 1615.

The poem is introduced by the following Rubâ'i:

خوشتر ز كتاب در جهان بازي ليسب
در عدمته زمانه بازي ليسب
هر لهظه ازرو بكونه تنهالي
صد راهت اسم و هرکر ازاری ليسب

Written in a beautiful perfect Nasta'îq, within coloured and gold decorated borders, on fine thick paper, with floral designed margins and a sumptuously illuminated double-page 'unwân. The headings are written in blue and gold throughout.

Foll. 42th, 59th, 62th, 85th and 124th contain full-page illustrations in the best Persian style.

No. 198.

foll. 135; lines 15; size 8 3/4 x 5 1/4; 6 1/2 x 3.

The same.

An ordinary copy of the Yûsuf-un Zalîkhâ.
Written in ordinary Nasta’liq, within coloured borders, with a small frontispiece. The headings are written in red. Scanty notes and word-meanings are found on the margins in some places.
Not dated, apparently 17th century.

No. 199.

foll. 83; lines 14; size 8 x 4 7/8; 6 x 3 1/2.

خرد نامه اسكندری

KHIRAD NÂMA-I-ISKANDARÎ.

A copy of the Khirad Nâma-i-Iskandari of Jâmi (see 179, 7 above).
Beginning as usual:

الله كمال اللهي ترواسب
جمال جهان باذشاهي ترواسب

Written in ordinary Nasta’liq.
Dated the 5th Ramadân, A.H. 1253.
Scribe عبد الزياقي

No. 200.

foll. 303; lines 15; size 9 x 6 1/2; 5 1/2 x 3 1/2.

دیوان أول

DÎWÂN-I-AWWAL.

Another fine old copy of Jâmi’s first diwân. The contents of this copy agree with those of No. 179, 8, with a slight difference in some places.

VOL. II.
Contents:—
fol. 1° The usual prose preface, beginning with the line:—

بسم الله الرحمن الرحيم
هست صادق مر عوان کریم

The preface is followed by the usual Qaşidas, Tarji'ât, and Maşnawis, as in Rosen, p. 233.
fol. 64°. The usual short Maşnawi at the end of the first part of the first diwân on fol. 244° in No. 179, 8, beginning:—

جاجئ اگر یافتم دریان کشم زار آن

This Maşnawi is followed by a Rubâ'i:—

تأذب بودم بسی زیتون افتاده آن

which is found at the end of the earlier preface in No. 184.
fol. ibid. The usual initial Gazal of the second part of the first diwân, beginning:—

بسم الله الرحمن الرحيم
اعظم انسا، علیم عکیم

fol. 67°. Beginning of the usual alphabetical Gazal:—

یامن بدا جمالت في كل مابدا آن

fol. 295°. The usual Musammat, beginning:—

الأئ ما ووج دلربائي آن

The Musammat is followed by the short Gazal, beginning:—

رخ زرن داریم ز دوری آن در آن

corresponding to fol. 238°, line 12 in No. 184 above.
fol. ibid. Muqaṭṭa'ât, beginning with the usual initial Qiṭ'âh in No. 184 above:—

دلال منمین دریان ویرانه چون چند آن

Several Rubâ'îs are intermixed with the Qiṭ'as.
fol. 298°–304°. Purely Rubâ'îs.
Written in a clear Nasta'liq, within gold and coloured borders, with a small faded frontispiece.
Not dated, apparently 16th century.

No. 201.

fol. 178; lines 15; size $7 \frac{1}{2} \times 5$; $5 \frac{1}{2} \times 2 \frac{1}{2}$.

Selections of Ğazals, Rubâ'îs, and Muqaṭṭa'ât from the three diwâns.
Beginning with the initial alphabetical Ğazal of the third diwân:—

برامد هاش عمع از طور سینا
وزانها زد علم بر دیبر میتا

fol. 155–178. Rubâ'îs and Muqaṭṭa'ât.
The greater part of the selection consists of the third diwân.
The folios towards the end of the MS. are badly damaged and pasted over with paper.
Written in an ordinary Nasta'liq, within red borders. In many places spaces for Ğazals are left blank.
Not dated, apparently 17th century.


fol. 120; lines 11; size $7 \times 5$; $4 \frac{3}{4} \times 3$.

بہارستان

BAHĀRISTĀN.

A pretty, small copy of the Bahāristān. See No. 179, 17, above.
Beginning as usual.
Written in a clear Nasta'liq, within gold and blue borders, on fine, thick, yellow paper, with a small illuminated frontispiece in the beginning.
Dated A.H. 966.
No. 203.

foll. 249; lines 19; size $9 \times 5\frac{1}{2}$; $6\frac{3}{4} \times 3\frac{1}{4}$.

شواهدة النبي

SHAWĀHID-UN-NABŪWAT.

A fine copy of the Shawāhid-un-Nabūwat. See No. 180, 4, above.

Beginning as usual.
The first eight and the last eleven folios are supplied in a modern hand.
Written in a fine, clear Naskh, within gold and coloured borders.
Not dated, apparently 16th century.

No. 204.

foll. 360; lines 17; size $10\frac{1}{2} \times 6\frac{1}{2}$; $7\frac{1}{2} \times 4$.

نفحات الأنس

NAFAHĀT-UL-UNS.

A splendid, useful copy of the Nafahāt-ul-Uns (see No. 180, 5, above).

Beginning as usual.

This copy contains useful notes and learned explanations on the margin, and an index (incomplete) in alphabetical order at the beginning.

This copy was written, as stated in the colophon, for the library of Din Muḥammad Khān, the son of Jānī Beg Sultān and ʻAbd Ullāh Khān Uzbek’s sister. Din Muḥammad Khān ascended the throne of Samarqand on the death of ‘Abd-ul-Mu’min Khān, the son of ‘Abd Ullāh Khān, in a.h. 1006 = a.d. 1598. He was wounded in a battle fought against Shāh ‘Abbās the Great, and died shortly after. (See Beal’s Biogr. Dictionary, p. 122.)
Written in a beautiful clear Nasta'liq, within coloured and gold ruled borders, with an illuminated frontispiece.

The colophon dated 15th Ramadán, A.H. 1003, runs thus:—

قد اتفق القراع عن اتمام هذا الكتاب عند مطعم عصر من شهر رمضان يوم الأربعاء، سنة ثلاث و الثامن والاثنين من هجرة النبوي معلوم و مبين من على هذه النقطة بعد بعضة مدت. فنها هو. دين أزرى كتابات أن تвезده الامام أحمد بن محمد بن زمان بن النصر. دين محمد خليل نجشة. در ولته (sic) دين محمد خليل نجشة. وألني

A seal of the above-named prince dated A.H. 999 is fixed in the end of the MS.

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No. 205.

foll. 296; lines 21; size $8\frac{1}{4} \times 5$; $6\frac{3}{4} \times 3\frac{1}{4}$.

The same.

Another beautiful copy of the Nafahát-ul-Uns, dated A.H. 1016.

Beginning as usual.

The first fifteen folios contain valuable marginal notes and interlinear glosses.

Written in a fine minute Naskh, within gold and coloured borders, with a small illuminated frontispiece.

The original folios are placed in new margins.

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No. 206.

foll. 290; lines 21; size $10 \times 6\frac{1}{4}$; $6\frac{3}{4} \times 4$.

The same.

Another copy of the Nafahát with useful explanations and notes.

An incomplete index, containing only two hundred and eighty-nine names, is added at the beginning in a later hand.
Written in an ordinary Nasta'liq, within gold and coloured borders, with a small illuminated frontispiece.

Dated A.H. 1074.

Scribe محمد قاسم بن عوض محمد البخاري

No. 207.

foll. 128; lines 19; size 7\(\frac{1}{4}\) \times 4\(\frac{1}{4}\); 5\(\frac{3}{4}\) \times 3\(\frac{3}{4}\).

خلاصه النفحات

KHULÂSAT-UN-NAFAHÂT.

An abridgment of the Nafahât-ul-Uns, dated A.H. 923.

Author جلال, Jalâl.

This simple name of the author of this abridgment occurs only in the following opening line:

الحمد لله رب العالمين و الصولة و السلام..... أما ميكوند

خانا قدم درويسان جلال بريشان آل

The author is probably Shaykh Jalâl Harawi, the son of Khwâjah Muḥammad bin ‘Abd-ul-Malik. He flourished during the time of Sultan Ḥusayn Bâyqarâ, and was a disciple of Maulâna Shams-ud-Dîn Muḥammad Rûhî of the Naqshbandiyyah order. See Habîb-us-Siyar, vol. iii., Juz 3, p. 348. The author of the Şuhuf-i-Ibrâhîm says that Shaykh Jalâl Harawi was the grandson of Jâmi, and died after the age of seventy.

The name of the person (written in red on fol. 2\(a\), line 8) to whom the work was dedicated, and which might have helped me in the identification of the author, has been rubbed out.

The biographical notices are very meagre, without date or details. They begin on fol. 7\(b\) with Shaykh Abû Hâshim and end with Ḥâfîz of Shîrzây.

Written in a fair minute Nasta'liq, within gold and coloured borders, with a small illuminated, but faded, frontispiece.
No. 208.

foll. 719 ; lines 20 ; size 11 1/4 x 7 3/4 ; 9 4/5 x 5.

MUKÂSHIFÂT-I-'ALÎ AKBAR WAHABÎ.

A commentary on the Nafaḥât, divided into two parts.
Author , 'Ali Akbar.
Beginning with an Arabic preface on fol. 3 vb:—

الحمد لله الذي اوعد الإشяء. عن عدم و عدم العدم آللل

In the preface the commentator, who designates himself علي أكبر
ابن ميرزا اسد الله ابن مراح العقيق امر الله المودودی,
says that he began the work in Dilqa'd, a.h. 1197, and completed it, as stated at the end of the first part on fol. 397 vb, in Shawwal, a.h. 1198. The date of completion is also expressed by the above title of the work, which serves as a chronogram.

The commentator does not deal at length with the lives of the saints noticed in the Nafaḥât, but gives long and detailed explanations of the Sufic expressions used in the text, illustrating them by quotations from the Qur'an and the sayings of the prophet and other holy personages.

The various Sufic principles adopted by the saints are described under each name.

The biographical notices begin as usual with ابو هاشم الصوفي,
Abu Hâshim.

The second part begins on fol. 400 vb with a short prose preface:—

الحمد للا ل لا وجود لسواه فلا نشهد آللل

This part begins with محمد بن احنف الهمداني and ends with الفضل البلمي.

On comparing this copy with the printed edition of the text it will be seen that about five hundred notices are wanting.

An index of the names is given at the beginning of each of the parts.

Written in an ordinary clear Nasta'îlq, within coloured borders. Not dated, apparently 18th century.

No. 209.

foll. 31; lines 17; size $8\frac{3}{4} \times 5\frac{1}{2}$; $5\frac{3}{4} \times 3$.

شرح رباعيات

SHARH-I-RUBÂ'IYÂT.

A copy of Jámi's commentary on his own Rubâ'îs. (See No. 180, 9, above.)

Beginning:

حمداً لله هو بالحمد عظيم

Written in an ordinary Nasta'îlq.
Dated 10th Dîlqa'd, A.H. 1185.
Scribe: همس الشجيع بن ولي محمد


foll. 27; lines 14; size $8 \times 4\frac{1}{2}$; $5\frac{1}{2} \times 2\frac{3}{4}$.

رسالة لوابيع

RISÂLA-I-LAWÂ'IH.

An old, but undated, copy of the Lawâ'îh. See No. 180, 10, above.
Beginning:

لا احصي نانا. عليك كيف و كل نانا آلل
This copy contains marginal notes and interlinear glosses throughout. Written in ordinary Nasta'liq, within gold and coloured borders, with a small faded frontispiece. Not dated, apparently 16th century.

No. 211.

foll. 18; lines 15; size $8\frac{3}{4} \times 5; 6\frac{3}{4} \times 3\frac{1}{2}$.

The same.

Another copy of the same Lawâ'īh. Beginning as above. Written in a bold, fair Nasta'liq. Dated the end of Rabi' I., A.D. 1112.

Scribe ياء مصحد قمشتي

No. 212.

foll. 147; lines 15; size $8\frac{3}{4} \times 5; 6\frac{3}{4} \times 2\frac{3}{4}$.

نقد النصوص في شرح نقش الفصوص

NAQD AN-NÛSUŞ FÎ SHARH-I-NAQSH AL-FUSÛS.

Jâmi's commentary on the نقش الفصوص, the extract which Muḥi-ud-Din Ibn ul-'Arabî (d. A.H. 638 = A.D. 1240) himself made from his well-known mystic work فصوص الحكم.

Beginning:

الصد الله الذي جعل صفايت قلوب ذوي الهمم آلم

This work is wanting in the copy of Jâmi's Kulliyât mentioned above,
In the preface Jāmi states that as Muwayyad-ud-Din al-Janadi (d. c. A.H. 690 = A.D. 1291; see Brockelmann, vol. i., p. 451) the first commentator of the Fuṣūṣ al-Hikam and Shaykh Sa'd-ud-Din Sa'id al-Fargānī (d. A.H. 699 = A.D. 1299; see Brockelmann, vol. i., p. 450) who wrote a commentary on the Qaṣṣādah of Shaykh 'Umar Ibn al-Fāriḍ (d. A.H. 632 = A.D. 1234), and several others distinguished themselves by writing commentaries on the works of distinguished saints, he (Jāmi) desiring to be ranked among them, wrote the present commentary on the 'Qaṣṣādah of Ibn-ul-'Arabī.

The date of composition, A.H. 863, is given in the following concluding line:

يروس تهذب شناد شناد و هذان

For other copies: see Ethé, Bodl. Lib. Cat., No. 894, 9; No. 895, 4, and No. 976; Ethé, Ind. Office Lib. Cat., No. 1357, 10; W. Pertsch, Berlin Cat., p. 274, No. 1; see also Hāj. Khāl., vol. vi., p. 380.

Written in ordinary Nastaʿlīq.

Dated Sunday, 11th Dil Ḥajj, A.H. 1106.

No. 213.

foll. 127; lines 17; size \(7\frac{1}{2} \times 5\); \(6 \times 3\frac{1}{2}\).

شرح ركنی

SHARH-I-RUKNĪ.


Commentator ركنی, Rukni.
Beginning with the initial lines of the original treatise:

بنام آنکه از تالیف و تركیب
معماری جهان‌زا داد ترتیب
کشاورد از معما نام اما
شد از نامش که هاده هر معما.

The commentator, a favourite pupil of Mir ʻHusayn, does not distinctly state his name, but adopts the poetical title of رکشی, Rukni, and so designates himself in the preface, which runs thus:

اما بعد معرفی آنکه عقیر صادق رکشی عاشق میکوی در
زمین جوایی و ایام کاسوری بمعبد و عاشقی شعر و هنری و به
معما عوایی میل نمام داشتم از این در مالزند جناب سیادت
بناهی فضیلت دستگاهی امبر کمال الذین حسین ابن محمد الصن
مشاهور به میر حسین لیثابوری کسی علم معما میکردم آل

In this preface the commentator says that in his youth, feeling a keen inclination for studying poetry and riddles, he very attentively listened to the riddles of his illustrious master, Mir ʻHusayn, which, he says, were highly appreciated by the celebrated Jāmī. He further states that as Mir ʻHusayn left no commentary to his treatise on riddles, he, as a faithful pupil, wrote the present one on his master's work, and added thereto Mir ʻHusayn's enigmatic verses on the ninety holy names of God (which he says are omitted in the original treatise), with short explanations. These names begin in this copy on fol. 3r with الله and end on fol. 13v with الصبور.

On fol. 13v the commentator gives the definition and description of معما as rendered by Sharaf-ud-Din al-Yazdi, d. A.H. 858 = A.D. 1454, the author of the Zafar Nāmah, a well-known history of the reign of Timūr (see Rieu, i., p. 173v) in his معصیت عقل مطرز (see Rieu Suppl., No. 193, and Ethé, Bodl. Lib. Cat., No. 1345), and by Jāmī in his treatises on the same subject (see No. 180, 11–14, above).

On fol. 14r the commentator, after mentioning the name of his benevolent patron Mir ‘Ali Shir, و ایان فقیر هم چون پوروده نعمت عصرت میش میر علیپیر نود, who, he says, was well versed in the art of riddles, suggests that the beginners in this art should, in the first
place, choose the treatise of Mir `Ali Shir on riddles, and then study the present commentary on Mir Husayn's treatise.

The date of composition of this commentary, A.H. 916, is expressed by the words شرح رکنی پبوس in the following versified chronogram at the end:

تاریخ کتاب شرح اگر میلی
بدویس حساب شرح رکنی پبوس

The original text, that is Mir Husayn's treatise on riddles, which is known by various titles, such as رساله در معا - رساله معا - رساله میر عسیقی - رساله میر عسیقی - معبیت - رساله فی المعا، is noticed in Rieu, ii., p. 650; Rieu Suppl., pp. 126 and 127; Ethé, Bodl. Lib. Cat., Nos. 1353-1355; Ethé, Ind. Office Lib. Cat., No. 2049; W. Pertsch, p. 116, and Berlin Cat., p. 81; J. Ammer, p. 43; Cat. Codd. Or. Lugd., Bat. i., p. 360; H. Khal, v., p. 633; Rückert in Wiener Jahrbücher, vol. 44, p. 89, and Gracin de Tassy in Journal Asiatique, 1847, vol. x., p. 357.

For other copies of this commentary: see Rieu Suppl., p. 126; Ethé, Bodl. Lib. Cat., No. 1356; Ethé, Ind. Office Lib. Cat., No. 2050. Besides this there exist four other commentaries on Mir Husayn's treatise on riddles—one by Diya-ud-Din al-Urdubadi; another by `Abd-ul-Wahhab al-Šabuni; a third by Jami, and a fourth, in Turkish, by Surūrī. See W. Pertsch, Berlin Cat., p. 884, and H. Ethé, Neupersische Litteratur, p. 345.

A few scattered notes and corrections are found in some places on margins.

Written in ordinary Nasta'liq, within coloured borders.

Not dated, apparently 17th century.

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No. 214.

foll. 35; lines 15; size 7\(\frac{1}{2}\) \(\times\) 4; 5\(\frac{1}{2}\) \(\times\) 2\(\frac{1}{2}\).

دیوان هماییون

DĪWĀN-I-HUMĀYŪN.

The lyrical poems of Amīr Humāyūn.
Beginning:

امیر هماین، الامام، ای زانش جالل تو دوزخ زبانه
وز مزرعه جمال تو فردو دنا دانه

Amir Humayun, according to the statements of very reliable authorities, was a native of Asfarain, and was descended from a noble Sayyid family of that place; but Taqi Auhadi, fol. 803⁸, followed by some less trustworthy authorities, calls the poet Samarqandi, or a native of Samarqand. In his early youth, Humayun went to Tabriz and entered the court of Sultan Ya'qub (A.H. 884-896 = A.D. 1479-1490), who showed great favours to the poet and gave him the title of خسرو کوچاب or the "Younger Khusraw." Humayun died in Armak, in the neighbourhood of Kashan, in A.H. 902 = A.D. 1496. See Sprenger, Oude Cat., pp. 20 and 432; Ethé, Bodl. Lib. Cat., No. 978. Rieu, ii., p. 735, places the poet's death in A.H. 938 = A.D. 1531.

For notices on the poet's life: see Tahfa-i-Samii, fol. 32⁸; Haft Iqlim, fol. 230⁸; Majma'un-Nafia's, vol. ii., fol. 536⁸; Atash Kadah, p. 94; Riyad-un-Shu'ara, fol. 466⁸; Nashir-i-Ishq, fol. 2039; Natali'ij-ul-Afkar, p. 464, etc.

The author of the Nashir-i-Ishq quotes the following two initial lines of two of the poet's Gazals, which he says were inscribed on the poet's tomb according to his wish:

(1) من و غنایی غزالي و چشم گریابی
که خشکه گوه صفت گونه بیپایای

found on fol. 34⁸ in this copy.

(2) میا بر سرمدا روزی که میهم در روانی تو
که ترسم زنده گردم باز افتهم در بامی تو

found here on fol. 30⁸. Instead of که ترسم in the second part of the second verse, our copy reads میا.

The Gazals are alphabetically arranged, except the first one, and they begin thus on fol. 2⁸:

بی تو چالی که صد عالک دال چال ایه
تا ابد ناله براید زدال عالک اینه
Some Fards, or single verses, beginning:

مايند بهان كه ابن غم ما را ذفده ياهي
ياك لحظه ترك ما كم ما را ذفده ياهي

Written in ordinary but firm Nasta’liq, within gold-ruled borders. Dated a.h. 1045.

No. 215.

A rare collection of the lyrical poems of Banâ’ī, arranged in alphabetical order.

Beginning:

زهگی از لعل شیرین تو شور افتاده در سرها
زده نیشکر از رشک قدیم بروخیش خنده‌ها

Maulūnâ Kamāl-ud-Dīn Banâ’ī, whose original name was Shīr ‘Ali, moulana kamal al-din shir ali the poet, was the son of Muḥammad Khān Mi’mār. He was a native of Herāt in Khurasān, and was the pupil of Muḥammad Yahyā bin ‘Ubayd Ullāh. He derived his poetical name of Banâ’ī probably from the profession of his father, bām, an architect. Besides being a good poet and a great Šāfi, he distinguished himself in music and calligraphy. Regarding his poetical talent and his achievement in the art of music, the poet himself says, on fol. 200b of his well-known Maṣnawi, the Bāg-i-Iram (Asiatic Society copy, referred to hereafter):

صد غزال از غزل شده رام
بی‌بی برامده نام
بدریان علم تحقیقی
کرده کسب فنون موسیقی
It is said that when Sultān Yaʿqūb (A.H. 884–896 = A.D. 1479–1490) once requested Sultān Ḥusayn Mirza (A.H. 873–911 = A.D. 1468–1505) to send him some distinguished persons skilled in different arts, the latter selected Banāʾī alone on account of his extraordinary genius and versatile learning.

According to some biographers the celebrated MirʾAli Shir (d. A.H. 906 = A.D. 1500) was jealous of Banāʾī's celebrity; and it is said that on one occasion Banāʾī incurred the hatred of MirʾAli Shir on account of a sarcastic remark which he passed on the learned wazir. The poet, therefore, left Herāt and went to Šīrāz, where he entered the court of Sultān Yaʿqūb. After some time he returned to his native place, and tried to regain the favour of MirʾAli Shir by addressing a Qaṣidah in his praise, which, however, was not approved by him. Enraged at this the poet substituted the name of Sultān Ahmad Mirzā (A.H. 873–899 = A.D. 1468–1493) for that of Ṣultān ʿAli Shir, and sent the following versified satire to the latter:

دختراکی که بکر فکرم من کد
هیره که را بتحتری دادم
آهن کابین لداین عزیز یود
ژو کشیدم بکیکی دادم

This enraged the wazir to such an extent that he obtained a death-warrant against Banāʾī. The poet fled to Mawar-ʿun-Nāhir, where he was kindly received by Sultān ʿAli Mirzā, the grandson of Šīh Ābū Saʿīd Mirzā. Such was the sad state of affairs between Banāʾī and Ṣultān ʿAli Shir, as we learn from the biographers, but on fol. 135* of the Bag-i-Iram (A. S. B. copy) we see that the poet speaks of the wazir in high terms, and greatly esteems his talents in Persian and Turkish poems, and introduces him to us in this way:

بودما را امیر دانای دل
فصلش از جمله فاغدی فاضل
فاغدی كاملی فصيح زمان
یعلی سهر مشهور بپیمان

In the latter part of his life Banāʾī wrote poems in imitation of Ḥāfiz, using the Takhallus of Ḥāfiz. He was killed in the massacre of Šāh Ismāʿīl Ṣafawi in Samarqand, A.H. 918 = A.D. 1512.

Notices on Banāʾī's life will be found in Tuḥfa-i-Sāmī, fol. 96*; Ḥabib-us-Siyar, vol. iii., Juz 3, p. 343; Haft Iqlīm, fol. 199*; Taqī
Auḥadī, fol. 147a; Majmaʿ-ʿun-Nafāʾis, vol. 1, fol. 57a; Riyāḍ-ush-Shuʿarā, fol. 60a; Khulāṣat-ul-Afkār, fol. 32a; Khażāna-i-ʿAmirah, fol. 113a; Šuḥuf-i-Ībrahim, fol. 129a; Naštar-i-ʿIšq, fol. 266; Nātāʿīj-ul-Afkār, p. 66, etc. See also Sprenger, Oude Cat., p. 372; Mehren, p. 41; Notices et Extraits, iv., p. 289; Stewart Cat., p. 73.

This copy contains only a small number of Ġazals. Taqī ʿKāshī (see Sprenger, Oude Cat., p. 373) has seen six thousand verses of Ġazals and Qāṣīdas of the poet.

The copy is slightly imperfect at the end, and breaks off with only one Ġazal of the letter ی.

The last line runs thus:

ای بنائی هر زمان جان میکی بنائی پیش سکش
تا یکی در بیش مردم گرد لمائی میکی

Written in ordinary clear Nastaʿlīq.
Not dated, very modern.

No. 216.

foll. 33; lines 14; size 5½ x 3; 4½ x 2.

BĀG-I-IRAM.

A short selection from the Bāg-i-Iram of Banāʿī (see No. 215 above).
The MS. is without title; but I have identified it by comparing it with the copy of the Bāg-i-Iram, No. Na 162, in the Asiatic Society, Bengal, mentioned on p. 102 in the Persian Catalogue of that Society by Shams-ul-ʿUlamā Mīrzā Aḥṣraf ʿAll, who ascribes the poem to a certain Auḥadī. This accidental oversight of the learned Shams-ul-ʿUlamā was probably due to a hasty reading of the following line on fol. 264b of his copy, in which Banāʿī incidentally mentions the name of Auḥadī when citing an example—

چشم بکس برا یبریبه زگوس
بندی از شیخ اوحی بسیوس
Banā'ī, who adopts the poetical title of Ḥāli in this poem, mentions his own name more than once; for instance, on fol. 262a (Soc. copy):

حالي امری ظریف طرازی چنین
در میان این نشان درازی چنین

Again on fol. 263b:

حالا بگذارم دستا ماند خبر
رو در اصلاح کار خوش آواز

Beginning of the present selection:

این چنین گفت زاویه همدان
که به آن قدیم در همدان

Dr. Ethé, in his India Office Lib. Cat., No. 194, when mentioning the works of Sanā'ī, by an oversight assumes a copy of this selection of the Bāg-i-Iram to be the Ġarib Nāmah of Sanā'ī (see my note on this point in No. 17).

The opening lines of this selection are found on fol. 49b of the Society copy, where they run after the following heading:

آغاز داستان پیروز عاقیسه پیروز و پهلوام لعوضت اجسام

The first bayt of the fragment of the Bāg-i-Iram, viz.—

هرکجا فضله ندی پیدا
نود چنین فضله درمیزان بربا

quoted in Ethé, Ind. Office Lib. Cat., No. 1391, is the twelfth line on fol. 11a of this copy, corresponding to the sixth line on fol. 91b of the Society's copy; and the last bayt of the same Ind. Office Lib. copy, viz.—

هرکه از خداوند نبیست
شاف میاور دردین که انسان نبیست

is likewise the last bayt of the present selection, corresponding to the third bayt on fol. 114b of the Society's copy.

Sām Mirzâ in his Tuḥfa-i-Sāmî, fol. 96b, says that Banā'ī dedicated his Bāg-i-Iram to Sulṭān Ya'qūb (a.d. 884–896 = a.d. 1479–1490); but this statement seems to be erroneous, since we see that the poet speaks
of this Sultan throughout in the past tense, and the words are always added after his name, which frequently occurs in the headings of the Society copy. Again on fol. 55 of the said copy we read:

 whence Aslam Nusr Din Jamii

Qadam Allah Ser Jami

The words at once suggest that even Jami was dead at the time when Ba'ana'i wrote the poem, while Sultan Ya'qub's death took place two years earlier in A.H. 896 = A.D. 1490 (see also Ethë, Bodl. Lib. Cat., No. 987). It is possible that the poet dedicated it to his spiritual guide, Muhammad Yahya bin 'Ubayd Allah, who was then living, and whose praise the poet sings in the beginning of the poem.

From the Society copy, foll. 26-32, where the poet gives an account of his life and of the composition of his Bag-i-Iram, we can gather the following informations.

That the poet, being harassed by his enemies, had to leave his home:

"Watan min ke Taghyir Awtan Yood

Sadar Rooy-e-Zimin Barasan Yood

Hum bekmadeh Moolb Xunon Riz

Bir min Jasteh Konide Danadan Tiz

Cheyun Z e Hed Sho Maraa Bala'i Wotan

Baashooreh Shehm Jala'i Wotan"

The poet then goes on to say that, after reading numerous books on different subjects, he found ethics to be the best of all; and by studying thoroughly the works on that subject-

"Har Khatibi ke Yood dar Ghalig

Jastam az Har Khatibi ke Yood dar Ghalig"

he collected sufficient materials, and wrote the present work in poetry, which he preferred to prose:

"Bayer ehtena Deireh Guama'i min

Rizam nezm az Deirande min"
He further adds that in his present poem he has represented the right path under the garb of the fabulous story of Bahram and Bahrūz—

ظاهراً کر فسانه گوئی بود
رای حق را بهانه گوئی بود
انه مقصود آرین سوادم بود
لغت محلی خدا مرادم بود

and says that he has distinctly named the authors of the Qīṭ'as and verses which he has quoted in this work:

هریه اشعار کرده ام تضمین
کرده ام نام قائلش تعین

On fol. 30a the poem, like Ethé, Ind. Office Lib. Copy, No. 1390 and Stewart, p. 73, is called

نیال باغ ارم
نام او هد نیال باغ ارم
تاکه روشن کند چراغ ارم

fol. 142a. Praise of Sultān Ya'qūb.

On fol. 148b the poet speaks of Sultān Ya'qūb's library, which he says contained repeated copies of valuable books written by the distinguished calligraphers Shaykh Māhmūd, Ja'far (pupil of Mir 'Ali, the inventor of Naṣīḥīq), and Aghar, a pupil of Ja'far (see Ilahi, Sprenger, Oude Cat., p. 78), and many of them by Ya'qūb:

کتاب آن کتابی به اکثر
شیخ مصوب و جعفر و اظهر
خط یاقوت را نهایت لی
چه نهایت که هد و غاوه لی

He also speaks here of a valuable Muraqqa', which contained the finest specimens of the handwritings of all the celebrated calligraphers and the paintings of the eminent persons, among whom the poet says Khālid and 'Abd-ul-Hai were the least celebrated—

کمترین مواضع اذره وی
کار های خلیل و عبد العی
foll. 150v–151r. Short accounts of Sultân Ya’qûb’s attendants, physicians, poets, astronomers, and musicians.

fol. 153v. Two chronograms, viz., and of Sultân Ya’qûb’s death, composed respectively by the poet and Shaykh Najm-ud-Din.

foll. 164v–167r. Short accounts of:

On fol. 229r the following (otherwise unknown) anecdote of the Emperor Bâbar is told. The poet possessed a Majmû’ah known as مجموعه رشيدی. This Majmû’ah, which had a great reputation among the public, was esteemed very much for its useful contents as well as for being a fine model of calligraphy. When Bâbar conquered Samaqand, he heard of the great fame of this Majmû’ah, and asked Banâ’î to send it to him. On receiving the Majmû’ah Bâbar was charmed with its beauties, and offered five thousand dirhams and dinârs. But shortly after, Bâbar became ill and remained confined to bed for two months, during which period discontent prevailed among his army, and Sultân ‘Ali, taking advantage of the opportunity, marched against Bâbar. While preparing to leave Samaqand, Bâbar suddenly remembered that he had not paid the promised price of the Majmû’ah to Banâ’î. Although Bâbar was instigated by his courtiers to pay less heed to promises in such a perilous moment, he did not leave the place until he had seen his promise duly fulfilled.

Besides narrating the story of Bahram and Bahîrâz, the poet describes the five fundamental principles of Islâm, and mentions numerous anecdotes relating to moral and religious life.
This copy of the selection is written in a clear minute Nastaliq, within gold and coloured borders, with the headings in red. It is wormed throughout.
Not dated, apparently 17th century.

No. 217.

foll. 237; lines 14; size 7½ × 4; 5½ × 2½.

دیوان فغانی

DĪWĀN-I-FIĞĀṆĪ.

Beginning:

ای سر نامه نام تو عقل گره کشایرا
ذکر تو مطلع غزل عمدی سیم سراوا
آلبئه وار یافته یاد نظر از جمال تو
دل که فروغ میدهد جام چهان نمای را
لسعه محرم سامری کاغذ توتیا نشود
گر بکرمه سر دژی لرکس سرمه سایرا
غایب دستگیریست ای که چیز طایر جرم
بر سر کبیده ره دلی جز ره یه یاد را

Fiğāńi, who at first adopted the poetical title of Sakkâki, probably derived from the profession of his father, a cutler (سكاکد), was a native of Shirāz. Having a natural aptitude for poetry, Fiğāńi, in his early youth, travelled to Herāt, where he made acquaintance with the celebrated Jāmi'. His extraordinary genius and ardent zeal for poetry soon established his fame; and, by virtue of his diligence and eminent talent, he soon surpassed others. He introduced a new and hitherto unknown style of poetry; but this new style was so maliciously run down by the poets of Khurāsān and those of Sultān Husayn's court, that Fiğāńi had to leave the city and go to Tabriz,
where he found a very benevolent master in Sultân Ya'qūb (A.H. 884–896 = A.D. 1475–1490), who duly appreciated the poet's wonderful merits, and gave him the title of Ḥāḍiruš-Shura, Babâ-i-Shu'arâ, or "father of the poets." Here he enjoyed the ceaseless bounties of the Sultân and gained the highest distinction.

Taqi Auhâdi, in his 'Urafa', fol. 537⁴, says that in one of the battles of Shâh Ya'qûb, Figâni lost the diwan which he had himself arranged, and that the existing diwan is the outcome of his subsequent efforts. On the death of Sultân Ya'qûb, the poet went to Abiward, where he spent a portion of his life, and then set out on his last journey to Mashhad to visit the sacred tomb of the celebrated Imâm 'Ali Mûsî Ra'dâ, the eighth Imâm of the Shi'a, in whose praise poems are found in almost all the copies of the poet's diwan.

The author of the Lubâb-ut-Tawârikh, as stated by Rieu, p. 651⁵, places Figâni's death in A.H. 922 = A.D. 1510; while Sâm Mirzâ, in his Tuhfa-i-Sâmi, fol. 101⁶, followed by almost all the Taḏkirah writers, fixes the poet's death in A.H. 925 = A.D. 1519. The author of the Khulâsat-ul-Afsâr, fol. 136⁷, stands alone in placing the poet's death in A.H. 915 = A.D. 1509.

Sâm Mirzâ, who was born in A.H. 923 = A.D. 1517 and died in A.H. 984 = A.D. 1576, in his Tuhfa-i-Sâmi, composed in A.H. 957 = A.D. 1550, expresses a bitter hatred against Figâni and condemns him in the following scandalous remarks:

بسیار عرّض شراب و بدمست بوده دایم الواقت در میانگی
بشر میبرد بعد از وحشت پادشاه مذكور (سلطان یعقوب) در شهر
ابرهام ساکن شده حاکم آن دیار هر روز یک کم شراب و یکم
گوشیت جهش او مقرر کردند بود که باو میادند و در اواخر کار او
پیام رستاد که مورد ضریب‌الباس او را از یا به ما استاخته‌رساندند و با
او هزل می‌کردند و او بوساطه شومی حقص شواب سخان می‌کردند

Sâm Mirzâ seems here to have intentionally omitted to mention that Figâni's sole object in visiting Mashhad in the latter part of his life was to make an atonement for his sins at the sacred tomb of the holy Imâm 'Ali Mûsî Ra'dâ, and that he was treated there with great honour and distinction by the noble attendants of the sacred tomb.

It will not be out of place to mention here that the early Persian poets observed a similarity of style in their poetry, which was carried on without any marked change for a long time till Kamâl-ul-Din Išâhâni (d. A.H. 635 = A.D. 1237, see No. 54 above) made a departure from the style of his predecessors. Although Sa'di of Shiraz, to whom the
origin of poetry is ascribed and who died in A.H. 690 = A.D. 1291 (see No. 91 above), Salmân of Sâwâh, d. A.H. 773 = A.D. 1376 (see No. 147 above), and Haâfiz, d. A.H. 791 = A.D. 1388 (see No. 151 above) have each and all adopted different styles and methods, yet no small credit is due to our Fiqânî, who, in an age when the science of Persian poetry had already reached its perfection, and amidst such distinguished poets of Sultan Husayn’s court as Jâmi and others, created a new style and a particular mode of expression quite different from those of his predecessors and contemporaries. This style was greatly approved and proudly imitated for a long time by such eminent poets as Wâlshî, Najîrî, Dâmîrî, ‘Urî, Shânâ’î, Shifâ’î, Rûknâ’î-Kâhî, and others, till the time of Mirzâ Sha’îb (d. A.H. 1088 = A.D. 1677), who again invented a new metre.

Notices on Fiqânî’s life will be found in Haft Iqlim, fol. 70a; Majâlis-ul-Mu’minîn, fol. 602a; Taqî Auhadi, fol. 557a; Mîrâât-ul-Khayâl, p. 104; Majnûn Nâfî’s, fol. 352a; Riyâd-us-Su’târâ, fol. 301b; Makhriz-ul-Garâ’îb, fol. 611; Nashtar-i-Ishq, fol. 1375, etc.

For copies of the poet’s diwan: see Rieu, ii., p. 551; Rieu Suppl., No. 258, iv.; Ethé, Bodl. Lib. Cat., No. 992; Ethé, India Office Lib. Cat., No. 1392; W. Pertsch, Berlin Cat., p. 886; Cat. des MSS. et Xylographes, p. 384; Cat. Codd. Or. Lulg. Bat., ii., p. 122; J. Aumer, p. 32, etc.

Contents of the diwan:

The Gazals, which are alphabetically arranged, are followed by a Qiṭ‘ah on fol. 193a, which runs thus:

(šiv) مقل آنتنس ولي
از تیپیش نورم اگر بیش میشود

This Qiṭ‘ah is followed by a series of Rubâ‘îs, twenty-five in number, beginning on fol. 193b:

در لوح عدم بود نهان تکش وجود
چینی تحشی هرانیه در امکان بود

fol. 197a. Another series of Rubâ‘îs, eleven in number, beginning:

ای دل جهده نور تبرغ طلیس
خورشید شود شمع سراei طریس

fol. 198a. Fards, or single verses, fifty-four in number, beginning:

دارم تیپی که درخ ندارد بهانه اش
ترکی که زهر میقیکد از تازیانه اش
fol. 201v. Qaṣīdas, without alphabetical order, mostly in praise of the twelve Imāms, beginning:

أي صورت بذيع ترا مظاهر أفعالب
وي مصطف جمال ترا زبور أفعالب

fol. 208v. Tarjī'bands, beginning:

أي غييب الغيوب كردته نزول
بساويةة نفوس و عقول

The burden runs thus:

هريرة دركار كاه امكالست
ب رده دار جمال جالانست

fol. 211v. Another series of Qaṣīdas in praise of the Imāms, beginning:

أي جمشد مهر از كف لعلهن تو ظاهر
چون آب روان كرد رهس طيب و طاهر

fol. 234v. Tarkīb-bands, beginning:

اراست روزکار تأثين داد تصت
دولت بیارکه معادت لباد تصت

Some Gazals and verses are noted on the margins of the copy in some places.
Written in an ordinary Nastaʿlīq, within gold-ruled borders.
The MS. is slightly damaged.
Not dated, apparently 17th century.

No. 218.

foll. 137; lines 15; size 9½ × 6; 6½ × 3½.

The same.

Another copy of Fīrānī's diwan, containing Gazals, in alphabetical order, and a few Qiṭās and Rubāis at the end. The Qaṣīdas are wanting in this copy.
Beginning with the Gazals, as in the preceding copy:

إي عر نام ثام توعث غر كفاوا آل

fol. 134v. Qit'as, beginning:

غواي في عمل در عالم خال آل

fol. 135v. Ruba'is, nineteen only, beginning:

تا در صفت وجد فاني نشوي
باقي بجمال جاوداني نشوي

Comparing with the contents of the preceding copy, it will be seen that the present one is a selection of the poet's diwan.

Some extra folios at the beginning of the MS. bear the life of Figani copied from the Tuhfa-i-Sam, Taqi Anjadi, and Riyad-ush-Shu'ara, by the deceased father of the donor of this library with his following signature:

كتبه محمد بهمن شافر اللهو عن يكم رمضان سنة هجري 1381

Written in ordinary Nim Shikastah, within coloured borders.
Not dated, apparently 19th century.

No. 219.

foll. 95; lines, 15; size, 9½ × 6; 7 × 3½.

ديوان آصفی

DIWAN-I-ÅSAFÌ.

Beginning—

صار آباد عدایا دل ویرائي را
يا مده مهر بهان همج مسلماني را

Asafi, son of Khwajah Muqim-ud-Din Nimat Ullah of Quhistan, flourished during the time of Sultan Husayn Mirza. The real name of the poet
is not clearly mentioned in any Taḏkira, and it seems probable that he derived his poetical name, Āṣafi, from the office of his father, who for some time was the Wazir or Āṣaf of Sulṭān Abū Sa‘īd Mirzā (A.H. 855–873 = A.D. 1451–1469). Āṣafi was a pupil of Jāmi’ and a personal friend of Mir ‘Alī Shīr, and he surpassed most of his contemporary poets in eloquence and style. He also enjoyed for some time the companionship of Sulṭān Bādi’-ūz-Zamān (d. A.H. 920 = A.D. 1514), the eldest son of Sulṭān Ḥusayn Mirzā. The author of the Ātāsh Kādah, p. 201, says that Āṣafi has also left a Maṣnawi in the metre of Niẓāmi’s Makhzan-ul-Aṣrār.

Various conflicting statements are found in the Taḏkiras about the date of the poet’s demise. But according to the best authorities, such as Habīb-ūs-Siyar, vol. iii., Juz 3, p. 316; Haft Iqlim, fol. 235b, Ṣafinah (Ethé, Bodl. Lib. Cat., vol. 213, No. 34), and Lubāb-ūt-Tawārīkh (see Rieu, p. 651), the poet died in A.H. 923 = A.D. 1517. This date is supported by two versified chronograms, one, a Rubā’ī which is said to have been composed by the poet himself when he felt his death approaching at the age of seventy:—

سالمی که رخ آصفی بهتفاقد نباد  هفتاد تمام کرد و از پای افتاد  هفتاد و مصوع تاریخست  پیامود ره بهت با کمال هفتاد

The chronogrammatic value of the last line is 923; but some biographers, such as Taqī Anhādi, fol. 88b; Iḥābi (Oude Cat., p. 71); the authors of the Riyād-ul-shuhābār, fol. 34b; Khūlāsat-ul-ʿAfkār, fol. 19b; Majma‘-un-Naḥāis, fol. 5b; Makhzan-ul-ʿArūz, fol. 44, etc., add 5 in 923 by reading instead of پیامود پیامود, and conclude that the poet died in A.H. 923 = A.D. 1521. Another chronogram, by a contemporary poet, Amīr Sulṭān Ibrāhīm Aminī, gives the same date A.H. 923—

چون اصیل آن چسبندر را مرماد  در ایف اجل گمشد لیال چون ایمی  پرستید حال از سن که چه آید تاریخ گشتیم ز برای آمدن روز دوم

Sām Mirzā, fol. 95b (followed by Taqī Kāshī, Oude Cat., p. 21) and the author of Suḥuf-i-Ibrāhīm, fol. 71b, fix the poet’s death in A.H. 920 = A.D. 1514.
Notices on the poet's life will also be found in Natā'īj-ul-Afkār, p. 24; Mirā't-ul-Khayāl, p. 105; Nashtār-i-'Iḥiq, fol. 120; Miftāḥ-ut-Tawārikh, p. 926.

For copies of the diwān see: Sprenger, Oude Cat., p. 310; Rieu, ii., p. 651; Ethé, Bodl. Lib. Cat., No. 990; Ethé, India Office Lib. Cat., Nos. 1393-1397; W. Pertisch, p. 74, and Berlin, p. 893; Cat. des MSS. et Xylographes, p. 385; A. F. Mehren, p. 41; J. Aumer, p. 34.

The Gazals are alphabetically arranged throughout.

fol. 91*. Qīṭās, six in number, beginning of the first Qīṭāh:—

آصفی صحت گرفته مداد
صحت از روی انساط به اسم

fol. 91b. Rubā'is, fifty-four in number, beginning:—

هر روز فلک ز عباط دور طول
بر پام کسی دکر زند طبل رحیل

Written in an ordinary Nasta'liq.
Dated Calcutta, 25th Dhu-l-Hijjah, A.H. 1245.
Scribe مسماح رسول پهلوی

No. 220.

fol. 50; lines 12; size 4½ x 3½; 4½ x 2½.

The same.

Another copy of Āṣafi's diwān, containing Gazals in alphabetical order, and only twelve Rubā'is at the end.
Beginning as above.
Written in a fine clear Nasta'liq, within gold and red borders.
Dated A.H. 1070.
This copy, though older, is smaller than the preceding, and is therefore placed after it.
NO. 221.

 foll. 170; lines 14; size 9½ x 6; 5½ x 3.

DIVĀN-I-UNŚI.

A very rare, but slightly defective, copy of the diwân of Amir Ḥājj Unśi.

Beginning:

سْتَنِ اَسْهَلْ مَعْاَنِي سِرْدَ آَنَكَ بَكَمْلا
كَهْ بُوْدَ حَانْتَاهُ اَشْ عَمَدْ مَعْدَايِ مَتْعَال

Quṭb-ud-Dīn Amir Ḥājj, with his poetical title Unśi, according to Amin Rāzī (Haft Iqlim, fol. 233°) and the author of the Safiñah (Ethō, Bodl. Lib. Cat., col. 212, No. 6), was from Tūn; but according to several others he was a native of Junābād, also called Junābīd and Gunābād (see Yaqūt, ii., p. 120, where it is called Junābīd and also Kunābīd). Ilāhī (see Sprenger, Oude Cat., p. 72), however, calls the poet a Sayyid of Herāt. Unśi flourished during the time of Sultan Ḥusayn Mīrzā (A.H. 873-911 = A.D. 1469-1506), and was the constant companion of Mir ‘Ali Shīr (d. A.H. 906 = A.D. 1500) and of the celebrated poet ‘Abd-ur-Raḥmān Jāmī.

The set of Unśi’s Ḥazals, called اَرْبعِينَهِ کَلْبَ یَکُوُبَ or اَرْبعِینِی (that is, forty Ḥazals), in imitation of Khusraū, is said to have been composed by the poet in one sitting. Some thirty-three Ḥazals in imitation of Ḥāfīz are also found in this copy (see the contents of the diwân below).

The poet led a very humble life and spent the latter portion in seclusion. The greater part of the poet’s diwân is devoted to the praise of ‘Ali and the Imāms. The author of the Ḥabib-us-Siyar, vol. iii., Juz 3, p. 341, says that Unśi has also left a Mašnawi on the loves of Laylá and Majnūn, the opening line of which, as he quotes, runs thus:

ای عَمَقْ نَرَأْ جَهَانْ طَفْیْلِی
میِمون توِصد هِزار لِبَلِی

According to Taqī Kāshī, Oude Cat., p. 21, No. 174 (where the name of the poet is probably misprinted as “Amīr Jāh”) instead of “Amīr
Hâjj), Unṣî died in A.H. 923 = A.D. 1517. The poet uses as his Takhallus Mir Hâjj as well as Unṣî in his poems.

For notices on the poet's life, see, besides the above references, Tuhfa-i-Sâmi, fol. 27a; Taqî Auḥâdi, fol. 95a; Majalis-ul-Mu'minin, fol. 505b; Riyâd-us-Sinâ'ârâ, fol. 21b; Khaza'i-i-Âmirah, fol. 306a; Muntakhab-ul-Ash'âr (Ethê, Bodl. Lib. Cat., col. 240, No. 13); Ṣuḥuf-i-İbrahim, fol. 90b, etc.

Contents:

I.

foll. 1r–134v. This portion contains Qâsidas, Tarkib-bands and Tarjî-bands in praise of God, the prophet, 'Ali and other Imâms, without any alphabetical order.

There are several Qâsidas in praise of 'Ali, one of which, a beautiful one, runs thus:

ای دل عکايت از شرف بورتار کن
در مطلع ماه سخت از آفتاب کن
پیروایة جمال عربس تنای او
از جوهر معینان ای احترام کن

fol. 17v. First series of Tarkib-bands, beginning:

السلام ای نور رویت پرتو صبح صفا
السلام ای عکس موبینا سایه طلک عدا

fol. 43v. Tarjî-bands, beginning:

مؤده ای ارطوب دل کر جيبش پاد صبا
پافت خالد مرده در خود قرب نشور و ناما

The burden runs thus:

اهمد مرسل که تاج خسروان تازاج اواست
تصم که انگین کمیه پایه معرفج اواست

fol. 46v. Another set of Tarjî-bands, beginning:

پای زند را بر زمین باد خزان می اهمگن آل

The burden runs thus:

اهمد مرسل که از تولد دو عالم تاج پافت آل
fol. 49*. A third series of Tarjī'bands, beginning:

وداع گلشن ازان عدنلیب خوش خوان کرد آن

The burdens run thus:

رسول مشرق و مغرب مصدق عربی آن

fol. 51*-54*. A long Qasidah in praise of the prophet, rhyming in the word نورگس, beginning:

ز پس به پاده کشف پیش مردمان نورگس
علم جهاد اسم دنبی کار در چهار نورگس

fol. 55*-57*. Another series of Tarjī'bands, rhyming in the word محمد, beginning:

هست ز اباض و اباض محمد
خواب چنان چای اعتکاف محمد

The burden runs thus:

فاق علی الفلق کلمه یکماله
شرف الله هادیا مع آله

fol. 75*-76*. Another series of Tarjī'bands in praise of 'Alī, beginning:

بعزم رزم لویوشد ابوتراب زره آن

The burden runs thus:

ولی عضو مطلق وصی روز غدیر آن

fol. 117*. A second series of Tarkilb-bands, beginning:

شاهی که آختاب نبوی بردی آن

fol. 118*-123*. The painful story of the death of 'Alī, caused by the mortal wound inflicted, in course of his evening prayer, by ʿAbd-ur-Rahmān ibn-i-Muljīm (d. A.H. 40 = A.D. 661).

This portion ends with the praise of the Imām 'Alī Mūsā Raḍā, the eighth Imām of the Shi'as.
II.

foll. 134*–170*. This section contains a short preface and those lyrical odes in which Unsi has endeavoured to make exact imitations of some of the select lyrics of Ḥāfiz of Shīrāz and Khusrau of Dīlī. The compositions of Unsi were intended to be imitations of the above named minstrels in diction, sublimity of thought, and in the measured beats, while a keen regard has been paid to the rhythmical flow of language and the concordant harmony of Qawāfs. The arrangement observed in the MS. is that the prototype Gzals have been written first, and then, in exact succession to these, follow Unsi's own productions.

Beginning of the preface:—

محمد بیغایین و تئای بی نهایین مور متشکلی را که زبان بلبلان

In this short preface Unsi names only Ḥāfiz, whom he imitates as mentioned above, and omits altogether to mention the name of Khusrau.

foll. 135*–157*. Thirty-three Gzals of Unsi in imitation of a similar number of Gzals of Ḥāfiz, arranged in alphabetical order.

Beginning with the following first Gzal of Ḥāfiz:—

البیا أیبها الساقی ادرکتغا و ناولبا

که عمق انسان لیETER ولی افتاد مشکلبا

And in answer to this Unsi's first Gzal runs thus on fol. 135*:

انا ولله في روح لفظ الروح ناولبا

که هست آن رنک آب زندگانی حل مشکلبا

foll. 157*–170*. Twenty-one Gzals of Unsi in imitation of a similar number of Khusrau's Gzals, without any alphabetical order.

Beginning of Khusrau's first Gzal on fol. 157*:

ملك عشق ملك شد از كروم اليم

پشت من و پادمن غم انسنت لباس باهام

Unsi's first Gzal in answer to the above runs thus on fol. 157*:

ملك صنم اسم از كروم اليم

وز بر عشق میرسند غلت باهمه
The MS. breaks off abruptly with the following sixth line of the twenty-first Gâzal of Unât:

من اگر ز موز سبید صحتی بکره گریم
چکند که خونی تکرده دل مصّت سبید خاره

An extra folio at the beginning contains the life of the poet, copied from Taqi Auhadli, in the handwriting of the founder of this library.
Written in a clear Nasta’liq.
Not dated, apparently 18th century.

No. 222.
fol. 60; lines 15; size 7½ x 5½; 6 x 3¼.

لايلا و ماجنون

LAYLÀ-U-MAJNÛN.

A poem on the loves of Laylá and Majnûn in imitation of Nişâmid’s Maşnawi of the same style.
By Hâtiffi.
Beginning:—

ابن تامه كه خانم كرد بياد
توقيع قبول روزيش باد

Maulana ‘Abd Ullah Hâtiffi, مؤلّف عبد الله هاتفي, was the sister’s son of the celebrated ‘Abd-ur-Rahman Jâmi, and, like his uncle, was born in Khirjird in the province of Jâm. His biographers unanimously admit that, as a Maşnawi writer, he excelled almost all the poets contemporary to him. It is said that when Hâtiffi went to Jâmi to ask Jâmi’s permission to write the Khamsah in imitation of Nişâmid, he put Hâtiffi to the test by ordering him to compose four verses in answer to four of Firdau’s’s satirical verses, and these the poet extemporized to the satisfaction of his uncle. On receiving his uncle’s permission, Hâtiffi began with the Laylá-u-Majnûn, opening it with a line said to have been the work of Jâmî as an auspicious sign.

When Shah Ismâ’il was returning from the conquest of Khurasân, he happened to pass the gate of Hâtiffi’s garden where the poet had secluded himself. Finding the door closed, the Sultân managed to have
an interview with the poet by scaling the wall of the garden. The poet did all he could to welcome the Sultan, who partook of the humble meal which the poet provided. It was on this occasion that the Sultan asked Hâthîfî to versify his conquests; and to this request the poet yielded, but he lived only to compose a thousand verses of the intended poem, which, had it been completed, says Sâm Mirzá, would have surpassed all his other Ma'nawis. (A copy of this unfinished poem is mentioned in the St. Petersburg Catalogue, p. 383.)

Of the projected Khamsah, the four, however, of Hâthîfî's poems are extant, viz., the present one, the Sâhîr i-shuro (see No. 223 below), the Khâshî (see No. 225 below), and the Hâshîesan-nâme.


Amin Râzi quotes the following versified chronogram of Hâthîfî's death, which, he says, was composed by a relative of the poet:

نازهار تفوت او طلبیدم ز عقل گشته
از شاعر شهاب و ده شاعری طلب

The chronogrammatic value of the words  شاعر شهاب and  شاعری is equal to 927. Another chronogram expressing the same date is:

باقی دوی، دی و دست

Notices on the poet's life will be found in Tuḥfa-i-Samî, fol. 93°; Haft Iqlim, fol. 206°; Taqî Auhadî, fol. 799; Majma'-un-Nafa'is, vol. ii., fol. 536°; Rîyâd-ush-Sharâra, fol. 464°; Ātash Kadah, p. 107; Majma'-ul-Fusulâ, vol. ii., p. 54; Miftah-ul-Tawârif, p. 211; Makhzan-ul-Gara'ib, p. 1012; Nashtar-i-Ishq, fol. 2024. For further notices and works of the poet, see Rou ii., p. 652; Sprenger, Oude Cat., p. 421; Ethé, Boll. Lib. Cat., Nos. 998-1015; Ethé, Ind. Office Lib. Cat., Nos. 1398-1409; W. Pertzsch, p. 107, and Berlin Cat., pp. 888-893; Ouseley Biogr. Notices, p. 143; G. Flügel, i., pp. 581 and 582; Cat. Codd. Or. Lugd., Bat. ii., p. 121, etc.

The poem was edited by Sir W. Jones, Calcutta, 1788. Lithographed in Lucknow, A.H. 1279.

Written in an ordinary Nasta'îq, within gold and coloured borders, with a small illuminated frontispiece.

Not dated, apparently 16th century.
No. 223.

foll. 88; lines 12; size $9 \times 5\frac{1}{4}$; $5\frac{1}{2} \times 3$.

شیرین و خسرو

SHİRÎN-U-KHUSRAÛ.

A Mašnawi on the loves of Shârîn and Khusrâû in imitation of Niẓâmi's poem of the same style.

By Hâtifi (see above number).

Beginning:—

عذناً باطم زندگی ده
بفرم تاج عز بندگی الله

In the introduction, after praising God and the prophet, Hâtifi informs us that, after finishing the Laylà-u-Majnûn, the first Mašnawi poem of his projected Khamsah, he took it to his uncle Jâmi, who, extremely satisfied with the work, directed Hâtifi to compose the present poem, and to dedicate it to the celebrated Mir 'Ali Shîr, whose praise the poet begins thus:—

چو مالی در قلم رستم بهشمیر
نظام دولت و ملت علیمیر

After praising Mir 'Ali Shîr as a just chief, a man of exceedingly benevolent disposition and a great patron of learning, Hâtifi speaks of 'Ali Shîr's high poetical talents and his noble attainments in the Persian and Turkish languages.

fol. 13b. Beginning of the story:—

چندین فرمود دانای صغر صمج
که می سنجید لکد این کی چن گنج

The epilogue is devoted to exaggerated praises of Jâmi, whom Hâtifi ranks above Khâqâni, Niẓâmi, Sa'di, Khusrâû, and Hasan; and remarks that Jâmi, like the sun, casts these luminaries into shadows:—

بود اور آفتات ایشان کاکب
شور کوکب ز نور روز غایب
In the conclusion the poet says that he has avoided unnecessary prolixities in his poem, which is full of meaning, true in its purport and always to the point. The Maqâwî ends with the following line:

به نیکولی چنان کن نامدارش
که پادها بر معاده ختم کارش


foll. 19°, 25°, 29°, 34°, 44°, 54°, and 66° contain beautiful illustrations of the old Persian style.

In the following versified colophon the scribe says that this beautiful copy was written by the order of Shâh Ibrâhîm in A.H. 976:

یکصد الله دویان دور خسته
گه آمد دولت و عضوف یکم خسته
بحم شاه ابراهيم عادل
گه بناک آسان او فلک زنیت
مزین گشته این شیرین و خسرو
گه در وی هاينش صد گوله در سفه
مرا تاریخ سالش هاينش شهب
پیمان اضیافته کوهکن گشته

The date A.H. 976 is obtained from the words پیمان اضیافته کوهکن.

The in the above third line does not evidently mean any Ibrâhîm Shâh of the 'âdil Shâhs of Bijâpûr, as the first Ibrâhîm 'âdil Shâh of this line ascended the throne in A.H. 941 = A.D. 1535 and died in A.H. 965 = A.D. 1558, while the second Ibrâhîm 'âdil Shâh ascended the throne in A.H. 987 = A.D. 1579 and died in A.H. 1035 = A.D. 1626. It can, therefore, be assumed that the above Shâh Ibrâhîm is the fourth king of the Qutb Shâhs of Golconda, who ascended the throne in A.H. 957 = A.D. 1550 and died, after a reign of thirty-two years, in A.H. 989 = A.D. 1581. The word عادل after Ibrâhîm simply means "just."

Written in an elegant Nastâ'liq on gold-sprinkled paper, within gold and coloured borders, with a small beautiful frontispiece.

Scribe، يوسف
The original folios are mounted on new margins. The headings are written in blue, and are faded in many places.

No. 224.

fol. 83; lines 12; size $9 \times 6$; $5\frac{1}{4} \times 3$.

The same.

A splendid, but slightly defective, copy of the same Laylá-u-Majnûn of Hâtîfi, dated A.H. 973. On comparing with the preceding copy, I find that some thirty verses from the introduction in praise of Mir ‘Ali Shir are wanting in this copy.

Written in a beautiful minute Nasta’lîq, within gold and coloured ruled borders, with a small beautiful frontispiece at the beginning.

In most places the margins are of various coloured flowery designs.

foll. 55 and 56 are left blank and the contents thereof are wanting.

The headings are written in red.

Scribe  محمد أمين أبي عبد الله

No. 225.

fol. 127; lines 15; size $8\frac{1}{4} \times 5\frac{1}{4}$; $5\frac{1}{4} \times 2\frac{3}{4}$.

تیمور نامه

TÎMÛR NÂMAH.

A poetical record of the warlike exploits of Tîmûr in imitation of Niţâmi’s Sikandar Nâmah.

By Hâtîfi (see above).

Beginning:—

بنام خداوند فکر و خرید
ليباد که تا کنه او نی پرود

The poem is styled by the poet as نامه تیمور, a contraction of نامه تیمور, on fol. 125v:—
In the introduction Hâfifî, after singing the praise of Firdausî in a few verses, boasts that he is by no means inferior to Khâqânî and Anwari in Qaṣīdas, nor can Khusraû and Hasan surpass him in Ḡazâls. He further adds that Alexander and Timür were the only two mighty conquerors of the world, and that Nizâmî has sung the praise of the former, while he has chosen the latter to be the hero of his present poem:

After a few interesting remarks on the beauty and necessity of [missing text], the poet begins thus with the story on fol. 11* :

In the epilogue on fol. 125* the poet enumerates his previous poems:

On the same folio the poet, after remarking that the Sikandar Nâmâh of Nizâmî is nothing more than a fabulous story, observes that
in this poem he has given the true account of the warlike deeds and
conquests of Timūr, which he has gathered from reliable sources, one of
which, the Zafar Nāmah, he names:—

ظفر نامه

By this the poet evidently means the Zafar Nāmah, the
well-known history of the reign of Timūr from his birth to his death
(A.H. 736–807 = A.D. 1336–1405), completed in A.H. 828 = A.D. 1424 by
Sharaf-ud-Dtn 'Alī Yazdi (d. A.H. 858 = A.D. 1454). See Rien i., p. 175;
186, etc.

The occurrence of the name ظفر نامه in the verse quoted above
probably has led many to apply that title to the present poem of
Hāṭifi. Thus in the Haft Iqlim, fol. 206⁴, it is called ظفر نامه تیموری;
in Z. D. M. G., xiii., p. 340, No. 252, and W. Pertzeh, Berlin Cat.,
p. 891, No. 908, the poem is called ظفر نامه متنومن; while Háj. Khal.,
iv., p. 176, calls it simply ظفر نامه.

For copies of the Timūr Nāmah see, besides the references given
above, Sprenger, Oude Cat.; p. 421; Rieu, ii., p. 653; Cat. des MSS. et
Xylographes, p. 381; Ethé, India Office Lib. Cat., Nos. 1410–1416;
J. Aumer, p. 34, etc.

The poem has been lithographed in Lucknow under the title
ظفر نامه هایتی in 1869.

This splendid copy is written in a beautiful clear Nastaliq, within
gold and coloured ruled borders, with a small beautiful frontispiece,
and a decorated double-page 'unwān in the beginning.

The original folios are mounted on various coloured new margins.
The last folio has lately been added in a modern hand. The
headings are written in gold.

Not dated, apparently 16th century.
No. 226.

foll. 29; lines 19 (in each of the three columns); size 9½ × 6; 6½ × 3½.

FUTÛH-UL-ḤARAMAYN.

A Maṣnawi poem containing an account of the holy places of religious importance in Mecca and Medina, and of the rites observed in the pilgrimage.

By Muḥyī Lārī.

Beginning:—

اي ذو جهان غربة البو تور
كون ومكان قطرة دريابي تو

This beginning, which is also found in W. Pertsch, Berlin Cat., No. 214; Rieu Suppl., No. 301; Ethé, India Office Lib. Cat., No. 1420, is the twenty-fifth line of the following copy.

Maulānā Muḥyī, a native of Lār, was, according to Sām Mirzā, a favourite disciple of the celebrated Maulānā Jalāl-ud-Dīn Muḥammad Dawkānī (d. A.H. 908 = A.D. 1502). Taqī Aḥwādī, in his ‘Urafaṭ, fol. 697, on the authority of the Majālis-un-Naftās of Mir ‘Ali Shīr (d. A.H. 906 = A.D. 1500), says that Muḥyī flourished during the time of Sultān Ya’qūb (A.H. 883–896 = A.D. 1478–1490), and we are further told by the author of the Riyāḍ-ush-Shu‘narā, fol. 376, that the poet was alive till the reign of Shāh Tahmāsp (A.H. 930–984 = A.D. 1524–1576). Besides being a good Maṣnawi writer Muḥyī was equally well versed in Qasidas and Gazals. He also wrote a commentary on the قصيدته تاليه of Ibā-ul-Fārid, d. A.H. 632 = A.D. 1234 (see No. 180, 8, above), which, it is said, was much approved by the scholars of the day. After his return from Mecca and Medina the poet is said to have dedicated the present poem to Sultān Muẓaffar bin Muḥammad of Gujrāt (A.H. 917–932 = A.D. 1511–1525), and to have received an ample reward from the Sultān.

Muḥyī died, according to Taqī Kāshī, Oude Cat., p. 21, in A.H. 933 = A.D. 1526.

According to the copy of the poem noticed in G. Flugel, ii., p. 122, it was composed in A.H. 911 = A.D. 1505, a date expressed by the chronogram أغميق.
For notices on the poet's life and his work see, besides the references given above, Haft Iqlim, fol. 80a; Majma'un-Nafa'is, vol. ii., fol. 421b; Khazana-i-'Amirah, fol. 306a; Makhzan-ul-Garnib, fol. 779; Nashtari-Ishq, fol. 1574; Sprenger, Oude Cat., p. 451; Rien, ii., p. 655; Ethé, India Office Lib. Cat., Nos. 1417-1420; Stewart Cat., p. 66; G. Flügel (l. c.); Wiener Jahrbücher, vol. 71; Anzeigeblatt, p. 49, and Schefer, Sefer Nameh, Paris, 1881, Introd., pp. 57 and 58. See also Hijj. Khal., vol. iv., p. 385, and Dr. Lee's Oriental MSS., London, 1830, p. 59.

The Futuh-ul-Ḥaramayn has been wrongly ascribed by some to Jāmi (see Stewart and Sprenger referred to above) owing to a very careless reading of his name which occurs in the following verse—one of several verses quoted in this Maqāla from the seventh Maqāla of his Tuhfat-ul-Ahrār:—

عَارِفُ جَامِيّ كَيْ زِيْمَال السِّبْط
آمِدَهُ اِزْ مَيْكَدَة عَشْقِ مَسِيس

The poem has also been ascribed by some scribes to the holy saint Muḥi-ul-ʻAbd-ul-Qādir of Jilān (d. a.h. 561 = a.d. 1165), as will be seen from the following copy.

A lithographed edition of the poem, ascribed to the above saint, was published in Lucknow, a.h. 1292.

The name of the poem occurs in this copy on fol. 4a:—

جُوُنُ بِفَتْحَ ذَلِلٍ وَجُمِّاً هَذِهِ سِبْب
كُرِدُ فِتْحُ الْعُمَيْنِيَّ لَثْب

The name of the author is found on fol. 3a as well as on fol. 29b:—

(fol. 3a)—

مَحِيّ اَزْ اَفْسَالَهُ أَوَّلَ مِيْبْد
مَحِيّ اَزِيّ هُوُ دُوُطْلَبُ كَآمٌ مُخْوُش

(fol. 29b)—

Three Tarkīb-bands are found on fol. 23b; the first begins thus:—

السلام أي سيد أولاد آدم السلام
السلام أي سيد مريد عالام السلام

The contents of the poem have been described in the Jahrbücher (l. c.).

This copy, written in Mecca, contains gold and beautifully painted drawings representing the Haram, mosques, wells, mountains, and the tombs of the descendants and relatives of the prophet. They are on foll. 6b, 12b, 13b, 14b, 15b, 16b, 18b, 19b, 20b, 23b, 26b, 27b, 28b, 28b, and 29b.
The headings and the prescribed invocations of the pilgrimage are written in red Nasikh.

The scribe gives the date of transcription of this copy (A.H. 979) and his name (ویسی) in the following versified colophon:

زهوجه له صد و هشتاد وله بود
که ویسی در خرم كرد این كتابت
طعم دارد دعالي چون دعا راست
زغایب در حق غایب اجابت

The Rieu Suppl. Copy, No. 301, is also dated Mecca (A.H. 951).

Written in a beautiful minute Nasta’liq, within gold and coloured borders, with a small minutely decorated frontispiece.

No. 227.

foll. 58; lines 15; size 9 x 5; 6 x 3½.

The same.

A modern copy of the same Futuh-ul-Haramayn.

This copy begins with the initial line of the Makhzan-ul-Asrar of Nizami (see No. 37 above), in the metre of which Muhlyi composed the present poem.

Beginning:

بسم الله الرحمن الرحيم
هست كليد در گنج حكيم

The second line in this copy is the usual initial line of the poem in most copies. (See Rieu, ii., p. 655; Sprenger, Oude Cat., p. 451; Ethé, India Office Lib. Cat., No. 1417, etc., etc.) It runs thus:

ای همد گرفت و بهد بیا
کعبه دل را زلولو و صفا

This copy contains more than the preceding one. It bears the full quotation of the seventh Maqalâh of Jâmi’s Tuḥfat-ul-Aḥrâr; and, in
addition to the three Tarkib-bands of the preceding copy, it contains seven more Tarkib-bands, which begin thus on fol. 43b:

A very ridiculous attempt has been made to ascribe the poem to the holy saint Muḥi-ud-Dīn ‘Abd-ul-Qādīr of Jīlān (d. A.H. 561 = A.D. 1165). The name of Jāmī which occurs in some of his verses, quoted in this poem, has been boldly altered to that of Muḥi. For instance, the fifth line on fol. 11b, instead of جامی ازآن روزی نفلس نمود reads here جامی ازآن روزه نفلس نمود. Again, the last line of the seventh Maqālah of Jāmī’s Taḥfūt-ul-Aḥrār quoted here (fol. 13b) reads جامی ازآن روزه نفلس نمود instead of جامی ازآن روزه نفلس نمود.

Moreover the following story about the great saint ‘Abd-ul-Qādīr is narrated at the end of the MS. It is said that Sultān Sanjar (A.H. 511–552 = A.D. 1117–1157), the third son of Malik Shāh Siljūq, as a token of his sincere belief in ‘Abd-ul-Qādir, once sent him an invitation, and offered him the royal throne and the entire kingdom under his possession. The saint, heedless of worldly luxuries, refused the offer, and sent in reply the following Rubā‘i to the Sultān:

Thus disappointed, the Sultān sent an embroidered ivory throne to ‘Abd-ul-Qādīr, and requested the saint that, if he could not come in person to his (Sultān’s) country, he should honour him at least with his portrait. The saint accepted the throne and sent a portrait to the Sultān. From this throne ‘Abd-ul-Qādīr is said to have delivered sermons to his attendants and followers.

Like the preceding, this copy also contains numerous drawings representing the Haram, mosques, tombs, etc.

Written in an ordinary clear Nastaʿlīq, within gold and coloured ruled borders, with a double-page ‘unwān and a small decorated frontispiece.

Not dated, apparently the latter part of the 17th century.
No. 228.

foll. 5; lines 25 (in each of the two centre columns);
size 9 × 5; 8 × 4\frac{1}{2}.

ديوان هلالی

DĪWĀN-I-HILĀLĪ.

A fragment of the diwān of Hilālī.

Beginning:—

ای لور خدا در نظر از روزی تو ماما را
بکذار که در روزی تو بیانم خدا را

MANLĀNĀ Badr-ul-Dīn, poetically called Hilālī, was a native of Astarābād, and by origin was a Chaghtā’ī Turk. It is said that in his early days Hilālī was in the habit of producing unintelligent verses, and to have thus on one occasion incurred the displeasure of the celebrated Mir ‘Ali Shīr to such an extent that he was driven out of the Wazir’s presence. In his early youth Hilālī again went to Herāt and gained the favour of ‘Ali Shīr, who, perfectly satisfied with the remarkable improvement of the poet, personally undertook the supervision of his education; and his poems shortly after received the highest approbation of the eminent Wazir and others. Besides the diwān Hilālī left two other Mašnawī, viz., Shāh-u-Darwish (see Rieu, ii, p. 656; Sprenger, Oude Cat., p. 427; Ethé, India Office Lib. Cat., Nos. 1426–1429; Ethé, Bodl. Lib. Cat., Nos. 1022–1025; W. Pertsch, Berlin Cat., pp. 36, 711 and 895; J. Aumer, p. 35; Cat. des MSS. et Xylographes, p. 389) and Siṣfāt-ul-‘Aṣḥiqīn (see Ethé, Bodl. Lib. Cat., No. 1026; Ethé, India Office Lib. Cat., Nos. 1430 and 1431; W. Pertsch, Berlin Cat., pp. 64 and 895; G. Flügel, i., p. 580; Cat. des MSS. et Xylographes, p. 390). Sām Mirzā, fol. 90\textsuperscript{a}, supported by the authors of the Habīb-us-Siyar, vol. iii., Juz 3, p. 350; Haft Iqlim, fol. 305\textsuperscript{a}; ‘Urafāt, fol. 800\textsuperscript{a}, and several others, says that Hilālī has also left another Mašnawi Laylā-u-Majnūn. But ‘Ali Quli Khān Wālīh, in his Riyād-us-Shu‘arā, fol. 465\textsuperscript{a}, emphatically denies the composition of the Laylā-u-Majnūn by Hilālī.

It is said that after completing the Shāh-u-Darwish, Hilālī presented the poem to Bādī’-uz-Zamān Mirzā (d. A.H. 920 = A.D. 1514), the eldest son of Sulṭān Ḥusayn Mirzā (A.H. 873–911 = A.D. 1469–1506),
and the prince, being greatly pleased with the work, amply rewarded the poet.

When ʿUbayd Ullah Khan Uzbek conquered Herat, Hilalī addressed a Qasidah to the Khan and was admitted to his service. But the poet did not live to enjoy the Khan’s favour long, as Mullā Baqā’ī Lang and Maulānā Shams-ad-Dīn Qubistānī, and several other persons of the Khan’s court conceived a bitter malice against the poet, and accused him of being a Shi’ah heretic. Consequently the innocent Hilalī was murdered by the Khan’s order.

In one of our copies of the Tuḥfa-i-Sāmī, dated A.H. 968, the date of Hilalī’s death is fixed in A.H. 936 = A.D. 1529. This date is also found in Raqim (see Rosen Institut, p. 126) as well as in Taqi Auḥadī, fol. 800ª; Riyād-ush-Shu’ara, fol. 465ª; Khazānā-i-ʿĀmirah, fol. 396ª; Makhzan-ul-ʿArābī, fol. 1006; Nafṭul-ʿArbān, p. 466; Nashtar-i-ʿIshq, fol. 2028, etc. It is further supported by a statement that the man who executed Hilalī was named ʿAbd ʾAllah ʿAbd al-Rahmān, the chronogrammatic value of which is 936, formed the Tārīkh of the poet’s death. Another copy of the same Tuḥfa-i-Sāmī, dated A.H. 971, gives the poet’s death in A.H. 939 = A.D. 1532, and this date is also found in ʿĀṣaf Kadhah. See also Rieu, ii., p. 656; Sprenger, Oude Cat., p. 426; Ethé, Bodl. Lib. Cat., No. 1019; Ethé, India Office Lib. Cat., No. 1423; W. Pertsch, Berlin Cat., pp. 147, Nos. 3 and 701, No. 38; G. Flügel, i., p. 553; J. Aumer, p. 35.

For further notices on the poet’s life, see Ḥabīb-us-Siyar, vol. iii., Juz 3, p. 350; Haft Iqlim, fol. 305ª; Majmaʿun-Nafāʾis, vol. ii., fol. 534ª; Majmaʿul-Fuṣṭāḥā, vol. ii., p. 55, etc.

The diwan of Hilalī has been lithographed in Lucknow in A.H. 1263 and 1281, and in Cawnpore, A.H. 1281.

This copy of the diwan contains only ʿAẓals up to the letter ʿ, and breaks off abruptly with the line:

ای ایج سوار سوی هلالی ببر جان بردن میا
زاگه عاشق کاه مردن جان پیانان میدهد

The ʿAẓals are alphabetically arranged, and the total number of verses does not exceed three hundred and sixty.

Written in an ordinary Nastaʿlīq.

Not dated, apparently 18th century.
No. 229.

foll. 70; lines 12; size \(8\frac{1}{4} \times 5\frac{1}{4} \); \(6 \times 3\).

ديوان إساني

DIWÂN-I-LISÂNÎ.

Beginning with Šavâls in alphabetical order:—

زمَى عمَّال فَتَرَاءَ، شُفَقَت مِرَكَازَ أَرْدَنَّا

Wajih-ud-Din 'Abd Ullâh, poetically called Lisânî, was originally from Shîrâz; but on account of his frequent residence in Tabrîz he is sometimes called Tabrizî. He spent also a portion of his life in Bagdad, which he is said to have left subsequently for Hamadân. Sâm Mirzâ, a constant companion of Lisânî, in his Tuḥfa-i-Sâmi, fol. 103, says that the poet led the life of a pious Darwish, but he passes the following remark on the poetical compositions of the poet:—

. . .

Although Sâm Mirzâ, who says that he had the opportunity of reading Lisânî's poems occasionally, passes the above remark on the poems of the poet, yet Taqi Auḥadî (fol. 638), who saw about ten thousand verses of Lisânî, gives him a high place among the poets of the latter period; and after observing that the poet adopted the style of Ḥâfiz, Fīgâni, and Shâhidî, says that Lisânî was particularly well versed in Qaṣīdas and Gazals:—

غُنَايِا غِزل و قصيّده بحَدَى كَفَطَةٍ عَلَى بَضَدَّ در مَعَالَتَ

and that he was followed and imitated by Sharâf, Sharifî, Wâlshî, Muḥtashîm, and Darîmî.

It is said that Manlânâ Sharîf of Tabriz (see No. 233 below), a pupil of Lisânî, being jealous of his master's celebrity, collected a number of frail verses from the diwan of his master, and sarcastically styled them as مَهَوَ السَّانٍ or مَهَوُ السَّان.*
In the beginning of the year A.H. 941 = A.D. 1534, when Shâh Sulaymân of Rûm was marching upon Tabriz, Lisânî died in the course of his prayer in the mosque of the city and was buried in Surcháb. According to Khushghûl, as stated by Sprenger (Oude Cat., p. 476), the poet died in A.H. 991 = A.D. 1583; but this seems improbable.

See, besides the references given above, Haft Iqlîm, fol. 60a; Majalis-ul-Mu'minîn, fol. 604b; Riyâd-us-Sûra'â, fol. 362b; Khazâna-i-`Âmirah, fol. 301b; Khulâsât-ul-Afkar, fol. 168a; 'Atash Kadah, p. 389; Maghzân-ul-Garâ'îb, fol. 745; Majma'-un-Nafâ'îs, vol. ii., fol. 404a; Natâ'ij-ul-Afkar, p. 373; Nashâr-i-Isâq, fol. 1538, etc. Compare also Rieu, ii., p. 650b; G. Flügel, i., p. 584; Hammer Redekunste, p. 391; and Erdmann, Z. D. M. G., xii., pp. 518-535.

The Gazals are followed by a few Mukhammasât, Muqatta'at, and Rubâ'îs at the end.

fol. 77a. Muqatta'at, five in number, beginning of the first:—

تَأَبَّ كَي إِذَا وَقَىَدَتْ
تَا بَكَي دَفْتَرْ تَزُوِّرَ وَرُيَا بِكَمَايْدَ

fol. 77b. Two Qit'as, beginning of the first:—

با مِه يُكَي زِيْبِينْانْ كَمْس كَرْ كَر وُرْ
دوري كَي زِمْهُ كَي بَوْصَلْ تَوْ مَلْسَس

fol. 78a. Rubâ'îs, fourteen in number. The first two parts of the first two verses in the initial Rubâ'i, and the second two parts of the verses in the sixth and seventh Rubâ'îs are pasted over with paper. The second part of the first verse of the initial Rubâ'i runs thus:—

اِي مَعَيْنِ مَخْتَصِ وَهَوِيداً هَمَّهُ تَوْ

The third Rubâ'i clearly reads thus:—

كَرِيدُ الْبَيْنِ زِمْهُ تَوْهُ
وَزِمْحَسِيْنِ وَنَامُهُ مَسْحِيْ تَوْهُ
دِيدُمُ كَهُ فُلْوَ وَقُولُ مَسْحُسَةَ وَمَحْتَا
دَسَتْ اَيْ هَمْهُ هُدْسِيْنِ الْبَيْنِ تَوْهُ

The copy ends with the following last Rubâ'î:—

اَيْ هُدْسِيْنِ كَهُ تَشَبَّهَتْ فِيْنِ مَسْحِيْنِ
كَرِيدُ دَلْ خَرْيَ شَا دِوْ مَسْحِيْنِ
يُوْنُ بِنَلْوُيْ اَيْ نُورُهُ مَا دِوْ دَلْ تَنَبْ
أِذْ دَلْ طَلْبُ اَيْنِهِ اَيْ نُورُهُ مَسْحِيْنِ
This copy does not contain more than one thousand verses in all.
A splendid copy, dated A.H. 972, written only thirty-one years after
the poet's death by one Dūst Muhammad.
The colophon runs thus:—

فاغ عن تسود هذة الكتاب بتوفيق الملك الوحيد
المذنب دوست محمد الكاتب بتأريخ شهر جماد الآخر سنة اثنا
وسععين و سبعا

Written in a fine clear Nasta'liq, within gold-ruled borders, with a
small faded frontispiece.
The MS. is pasted over with pieces of paper in many places.

No. 230.

foll. 198; lines 23; size 12 × 6; 9¼ × 4.
The same.

Another copy of Līsānī's diwān containing Gazals in alphabetical
order.
Beginning:—

ز بارسا چه عریب گر كند مالامست ما
که كن ميكده غد غوشه مسالمست ما

This copy, a modern one, contains more than eight thousand verses.
It is written in an ordinary careless Nasta'liq.
Dated 15th Shav'ban, A.H. 1238.
The poetical works of Ahli Shîrâzî.

The author of the Šuḥuf-i-Ibrāhīm, fol. 99v, says that Ahli Shîrâzî was a friend of the celebrated philosopher Dawwânî who died in A.H. 908 = A.D. 1502, see Rieu, p. 442. There is a great deal of the poet's being confounded with his contemporary namesakes, Ahli Târâîn, a pupil of Jâmi, who died in A.H. 902 = A.D. 1496, see Safinah, No. 4 (col. 212 in Ethê, Bodl. Lib. Cat.), and Ahli Khurâsânî, who died in A.H. 934 = A.D. 1527, see Sprenger (Oude Cat., p. 319), and Ahli of Târâîn, who flourished during the time of Shâh Tahmâsp, see Safinah, No. 75 (col. 214 in Ethê, Bodl. Lib. Cat.). In addition to his being well versed in the various kinds of poetical composition, he possessed wonderful ingenuity in the artifices of versification. On one occasion he composed a poem in praise of Mir 'Ali Shîr, in imitation of the well-known artificial Qasídah (قصيدة مصرية) of Salmân, and sent it to the wazir. The poem met with the highest approbation of the learned wazir, who, along with other distinguished poets of the imperial court, declared it to surpass even the poem of Salmân. The poet's reputation was further established by the composition of his wonderful Maṣnawi Shîr-i-Ḥalâl, in which he combined all the beauties of Kâthî's two separate poems, the Majma'ul-Bahrâyûn and the Tajnîsât, also called the Dah Bâb. Ahli died at an advanced age in Shîrâz in A.D. 943 = A.H. 1536, and was buried in Muṣallâ by the side of Ḥâfiz. Mullâ Mîrak, a contemporary of Ahli, gives the date of the poet's death in the following line of a versified chronogram:

بادهنا شعراء بود اهلي

A Ġazal of the poet, with the following opening line (found on fol. 108r in this copy), is said to have been inscribed on the poet's tombstone:

باجیم بروز واقعه پهلوی او کسیکد
او کیلی نست منسبت رسم سوی او کسیکد
For notices on the poet’s life, see Tuhfa-i-Sâmi, fol. 102a; Ḥabib-us-
Siyar, vol. iii., Juz 4, p. 112; Mujâlis-ul-Mu’mínin, fol. 603a; Haft
Iqlim, fol. 71a; Taqì Aühâdî, fol. 99a; Majma’un-Nafi’îs, vol. i,
fol. 8a; Riyâd-us-Shu’arâ, fol. 22b; Makhtzan-ul-Garâ’ib, fol. 40;
Nashir-i-Ishq, fol. 103; Miftâḥ-us-Tawârîkh, p. 221; Natâ’îj-ul-
Afkar, p. 260. For further details of the poet’s life and his works, see
Sprenger, Oude Cat., p. 320; Rieu, ii., p. 657; Ethé, Bodl. Lib. Cat.,
Nos. 1027 and 1028; Ethé, India Office Lib. Cat., No. 1432; G. Flügel,
i., pp. 585-587; Cat. des MSS. et Xylographes, p. 391; W. Pertsch,
Berlin Cat., p. 57; Bland Century of Persian Ghazals, No. 7, and

Contents:

I.

fol. 1a. Gazals in alphabetical order.
Beginning:

اي عیروب صفات تو بند زبان ما
انکشم جهوریت زبان در دهان ما

II.

fol. 258a. A series of Rubâ’îs.
Beginning:

یارب گنه آلوده ز دلیا میورم
بي وعدت وصل خود بعثی میورم
پرورده نعمت تو پردم همه عمر
بي توشی رحمت هم از نجیا میورم

III.

fol. 312a.

SIHR-I-HALÂL;

or, “LAWFUL SORCERY.”

In this wonderful Masnavi Ahli has united both the artifices of
metre and plays upon words found separately in Kâtîb’s two poems,
viz., Majma’un-Bahrayn and Tajnisât—that is to say, this poem can be
read in two different metres, viz., مشتق علم فاعل علم فاعل علم مشتق علم فاعل
and that the last words of both of the hemistiches of
VOL. II.
a verse are the same but with different meanings. The poem deals with the love story of Prince Jám and Princess Gul.

Beginning with a short prose preface:—

مُحمَّد و نُنَائِی لَا مَصْدَود و شَکر لَامَعْدود سِرَاواَر صائِعٍ

Asst. A.A.

From this preface we learn that Ahli, being jealous of the celebrity of Kâtibi's above-named poems, made up his mind to surpass Kâtibi by composing the present Mašnawi.

fol. 313°. Beginning of the poem:—

ای همه عَالَم بَرْتَوْی شَکوک
رفعتٌ عَالَم دور توبیش كوه

fol. 317°. Beginning of the story:—

شاگی از ان مَشْرَه پَلوُی دُه
قوتم از ان مَرْتَه پَلوُی دُه

IV.

fol. 329°.

شمع و پروانه

SHAM'-U-PARWÂNAH;

or,

"CANDLE AND MOTH."

Another Mašnawi. Beginning:—

بناَم آتَکه ما رَآ از عنبایت
دهد پروانه شمع هدایت

After praising God, the prophet, and 'Ali, the poet eulogises the king Sultân Ya'qûb Aq-Qaysanî (A.H. 884–896 = A.D. 1479–1490), to whom the poem is dedicated.

The story begins on fol. 334°:—

حَدیِفُي دَارَم از روشن دلی یاد
پس شورمش تر از زهوران و فرهاد

In the epilogue the poet says that this Mašnawi consists of one thousand and one distiches, and that it was composed in A.H. 894:—
The chronogrammatical value of the words "تکتاب" is equal to 894.

V.

fol. 357a. A very short Maṣnawi styled here as حصف ستون عمارب.

Beginning: —

وَهَلْ لَهُ أَنْ تَعْفَهُ مَعْشَتَهُ ستون

کر زمین مر سمانده بر گردیدن

VI.

fol. 359a. Qaṣidas.

Beginning: —

البَيْنِ بَيْنِ دَفْتَرِ حَكْمَتِ اللَّهِ

بَيْنِ آَدِم آَلِيَةِ قَذَرِبِ اللَّهِ

This section contains Qaṣidas in praise of God, the prophet, 'Alī, the Imāms, Shāh Ismā'īl Şafawi, Sultan Ya'qūb, Sultan Muẓaffar, Shāh Qulṭ Beg, Shāh Akhī Beg, Mir Sharif Jurjānī, Khaṭīf-ud-Dīn, Qādī Niẓām-ud-Dīn Ahmad, Mir Muʿīn-ud-Dīn Ahmad, Sād-ud-Dīn Masʿūd and Malik 'Abd Ullāh.

VII.

fol. 407a. Tarjībanda.

Beginning: —

أي دهان ولست ز جان خوشتر

دهن از لب لب از دهان خوشتر

VIII.


Beginning: —

ابن همه خشم تو ای عاشق بیباید پیشبت

دل ز خشم خاک شد این زهر بی تریاک پیشبت

k 2
IX.

Miscellaneous.
Beginning:

زهی ز ماغر عیش تو دومستان دل شاد ان

X.

Maqta'at.
Beginning:

ایزل بیوند بمبیر کردی خالصی از انکه ان

This section contains several Qi't'as expressing the dates of the death of Khwâjah Hasan, Shâh Mullâ, Shâh Quli, Khwâjah 'Ain ud-Dîn, Mir Khân, Shaykh Muhammad Lâhîjî, Sayyid Sharîf, Khwâjah Ishâq, and others.

XI.

Maršiyah or elegies.
Beginning:

وا حسونا که دیده عصر بر آب هد
در ماتم حسین علی دل کباب هد

It ends with a series of Tarkib-bands, styled مرکبیه which begins thus:

آنکه ره بمنزل مقصود برده انداز

On foll. 423a–426a is a repetition of the first twenty-nine Rubâ'îs found on foll. 258a.

XII.

Sâqi Nâmah.

A series of Rubâ'îs in alphabetical order, with a short prose preface.
Beginning:

بعد از حمدى و ثنای جمان آفرین و درود بر زر این سید

المرسلین آلم
Beginning of the first Rubā‘i on fol. 427a:—

ساؤي قدحي كَي كَأَر ماز اسم عدًا
وز رسمت خود بنده لواز اسم عدًا

XIII.

fol. 435b. Another series of Rubā‘is, styled as with a short prose preface.

Beginning—

بوسيده لنداد بر ارباب صورت و معنى كه اي بنده كم بضاع

أهلي سيرازي آل

Beginning of the first Rubā‘i on fol. 436b:—

اي آله دربت قبة صاحب نظوان آل

These Rubā‘is describe the various cards of the game, and are written for a pack of cards. See Sprenger, Oude Cat., p. 322; Rieu, ii., p. 658; Ethé, Ind. Office Lib. Cat., No. 1432, 5, etc.

XIV.

मुम्मट

A series of riddles on the names of the prophet, 'Ali, Ḥasan, Ḥusayn, Ja‘far, Mūsá, and others.

Beginning:—

آب حيون هوش بود آن لعل لب زان خوشتر اسم
در صفا آن لعل فاش از جوهر جان خوشتر اسم

fol. 444a.

XV.

قصيدة مصروع أول در مباح علي شير

A highly artificial Qaṣidah in honour of Mir 'Ali Shīr with a prose preface.

Beginning:—

عمدي از حد افزون و سياسى از قياس بهرور سراور صائم
Beginning of the Qaṣīdah on fol. 447ª:—

The chief subtleties in it are that all the words of two and two and three and three bayta, written in red ink, if connected, form altogether a new bayt of a different metre and different trope; for instance, from the above two bayts we can work out the following:—

Besides this there are other subtleties described at length in Ethé, Bodl. Lib. Cat., No. 1027.

XVI.

قصيدة مصروع دوم در منح سلطان يعقوب

Another artificial Qaṣīdah in praise of Sulṭān Yaʿqūb with a prose preface.

Beginning:—

حمد بپید و پیام بینیام مر عضوت عزت را آل

Beginning of the Qaṣīdah on fol. 458ª:—

A third artificial Qaṣīdah in honour of Shāh Ismāʿīl Šāfawī with a prose preface.
Beginning:

حمد و سپاس صالحی را که فهرست قصیده مجموعات و دیوان‌های
جریده کاپان آلی

Beginning of the Qaṣīdah on fol. 472v:

هوایی گلشین کوبه نسیم باد بهار
گداي شیرین موهیت شبیم منفی تناور
مگر کنیم در چنان هواهی آن سر کوی
که بیو عنبر یارا دمید از ان گلزار

The last two Qaṣīdas are also full of subtleties described in detail in Ethé, Boil. Lib. Cat. (loc. cit.).

These Qaṣīdas are very close imitations of the artificial Qaṣīdas of Salmān of Sāwah, whom the poet mentions in the preface of his first artificial Qaṣīdah.

Written in ordinary Nastaʿlīq, within coloured borders, with an ordinary frontispiece and a double-page 'unwân at the beginning.

Not dated, apparently 17th century.

No. 232.

foll. 101; lines 15; size 8½ × 5; 7½ × 3½.

دبوان مسیم سیاد قروینی

DĪWĀN-I-MĪRAM SIYĀH.

A good copy of the diwan of Miram Siyah. Miram Siyah, who also adopted the poetical title of Pir, was originally a native of Qazwin, but on account of his frequent residence in Herat, he is generally known as “Miram Siyah of Herat.” According to Taqi Auhadi, fol. 694v, and the author of the Riyād-ush-Shuʿarā, fol. 379v, he was a disciple of Bābā ʿAli Shāh Abdāl and belonged to the Malāmatīyah sect, that is, the sect of the Sufis who are apparently sinful but religious at heart. To this the poet himself refers thus on fol. 93v of this copy:
Sām Mirzā, in his Tuhfa-i-Sāmi, fol. 129, says that Miram Siyāh of Herāt was a man of amiable disposition, and passed a very depraved and dissolute life, as, he says, may very well be judged from his own verses; while Amin Rāzī (Haft Iqlim, fol. 199), in defending the poet, states that Miram was noble in disposition, pure of faith, and spent his time in constant devotion to God, but that, in order to conceal his mysteries, he composed and spread abroad indecent and licentious verses.

The precise date of the poet’s demise has not been fixed by any biographer. Dr. Rieu in his Supplement, p. 221, on the authority of Sām Mirzā’s Tuhfa-i-Sāmi (composed in about A.H. 957 = A.D. 1550), alleges that the poet was then living at the time of composition of the said Tadkhilah, and Dr. Ethé in his India Office Library Cat., No. 2061, probably on this statement of Dr. Rieu, asserts that Miram was still alive in A.H. 957. But in the two copies of the said Tuhfa-i-Sāmi in this library, one dated A.H. 968 (A.D. 1560) and the other A.H. 971 (A.D. 1563), both of which were written during the lifetime of the author (Sām Mirzā died in A.H. 984 = A.D. 1576) and only ten and thirteen years after the composition, the poet is not only spoken of in the past tense, but it is distinctly said that he died in Māvarā-un-Nahr. It is clear that Miram was still alive in the reign of Humayūn (A.H. 937–963 = A.D. 1530–1556), at least in the beginning of it, as we can conclude from the poet’s letters addressed to this emperor. Miram also corresponded with Sulṭān Husayn Mirzā (A.H. 873–911 = A.D. 1468–1505), Bābar (A.H. 899–937 = A.D. 1493–1530), Shāh Ismā’īl Ṣafawī (A.H. 909–930 = A.D. 1503–1523), Husayn Wā‘iz Kāshīf (d. A.H. 910 = A.H. 1504), and other contemporaries of these well-known persons. A copy of Miram’s correspondence with the above-named persons, is noticed in Ethé, India Office Lib. Cat., No. 2061.

For notices on the poet’s life, see, besides the references quoted above, Majma‘-un-Nafa‘īs, vol. ii., fol. 458; Khulasat-ul-Afkār, fol. 189; Makhlzan-ul-Garā‘īb, fol. 797, etc.

According to the following verse in the conclusion it would appear that the poet completed this diwān in A.H. 911 = A.D. 1505:

ابن نفسه كان همجر روحي موداً كردم سياه
در نبض و بازده بانهام رستید
The contents of this copy closely agree with those of the Rieu Supplement, p. 221.

Begins with the following Tarji'band followed by a preface—

عشق ملحن بِن نفان آمد
مالک الملك لَ مكان آمد

The burden runs thus—

غير يكذاب در دو عالم كي
ليس في الکائنات إلا هو

The preface begins thus on fol. 3v—

حمد عيسى داناتي را ك صورت نظم يد مع كائنات رقمزة كل ف
تصوير اوسم آَلَغ

In this preface the poet says that in writing these licentious and obscene poems he has followed the footsteps of Sa'di and other Sufi poets, and that he has, like them, represented pure Sufic thoughts under the veil of sensual expressions.

Gazals in alphabetical order, beginning on fol. 4v—

أي لطف تر رهنماه هر گمراهی
وز سر تر آه که هر آگاهی

Muqatta'at, beginning on fol. 89r—

شي گفتم میرم به پاده
كه بود از رخش ماه ثابان خجل

Rubâ'is, beginning on fol. 93v. (Obscene.)
The initial Rubâ'î, beginning with the line—

اي قادر فرام رفع الدرجات آَلَغ

quoted in Rieu Supplement ibid, is the second here.

Another prose preface, followed by a new series of Rubâ'îs similarly indecent; beginning of the preface on fol. 97v—

اما بعد چمن گرید غرق دزیای گناء ابلیس يا تلیس گمراه
میرم سیاه آَنَ
This collection of the Rubâ’ís is alphabetically arranged and seems to be incomplete, as the MS. ends with a Rubâ’î ending in the letter ن. A diwân of Miram with a different beginning is noticed in Ethé, Bodl. Lib. Cat., No. 1029.

Written in a clear Nasta’liq, within gold and coloured-ruled borders.

Not dated, apparently 17th century.

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No. 233.

foll. 34; lines 15; size $6\frac{3}{4} \times 4\frac{1}{4}$; $5\frac{1}{4} \times 2\frac{3}{4}$.

ديوان شريف تبريزي

DÎWÂN-I-SHARÎF-I-TABRÎZÎ.

A very rare diwân of Sharif-i-Tabrizî containing ġazals in alphabetical order.

Beginning:—

ای فلاً تمّان قد رعّانی توّما را
از پای در اکنید تمّانی توّما را
چون چاک نامّازیم گپیمان که جوّاله
بر خاک تمّان اکتّه سودای توّما را

Maulânâ Sharif of Tabriz, مولانا شريف تبريزي, a pupil of the celebrated Lisâni (see No. 228 above), flourished during the reign of Shâh Tahmâsp Šafawi (A.H. 930–984 = A.D. 1524–1576). Although a poet of great distinction Sharif is seriously condemned by his biographers for being ungrateful to his master Lisâni, some of whose weak poems he collected and mischievously styled مهر اللسان. The author of the Ātaš Kadah, p. 446, states that Ḥaydari, another pupil of Lisâni and a bitter enemy to Sharif, composed the لسان الغيب in defence of his master and in answer to Sharif’s مهر اللسان. (Ḥaydari came to India and was introduced to Akbâr by Mîr Muḥammad Khân Ankâ, governor of the Panjâb, who died in A.H. 983 = A.D. 1575. He left a diwân and a Maṣnawi in imitation of Sa’dî’s Gulistân. See Haft Iqlîm, fol. 333v.)
On one occasion Sharif addressed a Qasida in praise of Ğiyás-ud-Din Ăli Shîrâzi, known as Ğiyás Kahrâh, a distinguished officer in the court of Shâh Taqmâsp Šafawî, but receiving no reward in return Sharif revenged himself by writing a satire on the said officer. The matter was brought to the notice of the king, and he was offended to such an extent that he passed an order for the immediate execution of the poet. On being requested by Sharif, the king personally read the Qasida, which he took to be a mere jest. The poet, however, addressed another Qasida to Ğiyás as an apology, and was in return handsomely rewarded.

Sâm Mirzâ says that while he was in Ardabil, Sharif died there of plague in a. h. 956 = a.d. 1549. Taqi Kâshî (Sprunger, Oude Cat., p. 22, No. 231) places the poet’s death in a.h. 957 = a.d. 1550.

Notices on the poet’s life will be found in Tuhfâ-i-Sâmî, fol. 120; Haft Iqlîm, fol. 331; Taqi Auhadî, fol. 361; Majma’-un-Nafâ’is, vol. i., fol. 233; Riyâj-ush-Shu’arâ, fol. 198; Yad-i-Baydâ, fol. 107; Khazâna-i-Ămirah, fol. 198; Makhtzan-ul-Ğarâ’îb, fol. 400; Nasbitar-i-Ishâq, fol. 897; Ŭhuťf-ul-Ibrâîmî, fol. 443; Ātash Kadah, p. 446; Nata’ij-ul-Afkâr, p. 232, etc.

The MS. ends with the following line:

مردم چوو شریف از سمت زنده شوم باز
گر چند قدم درپی نایب می آبی

Written in ordinary Nasta’liq, within coloured borders.

Dated a.h. 994.

Scribe: سعد الدین

No. 234.

foll. 69; lines 12; size 8 x 4\(\frac{1}{2}\); 4\(\frac{1}{2}\) x 2\(\frac{1}{4}\).

Dîwân-i-Haydar-i-Kalûj.

The lyrical poems of Haydar-i-Kalûj, consisting of Ğazals in alphabetical order and a few Rubâ’îs at the end.
Beginning:

Haydar-i-Kalūj, was, according to Sām Mirzā and other reliable authorities, a native of Herāt in Khurāsān. Wālij in Riyād-ush-Shurār, fol. 96b, in supporting the above statement, quotes the following verse of the poet (not found in this copy):

But unfortunately, the above verse simply means “From Khurāsān Haydar intended to go to ‘Irāq,” and does not necessarily imply that the poet was a native of Khurāsān.

Haydar was born during the reign of Shāh Ismā‘īl Šafawi I. (A.H. 907-930 = A.D. 1502-1524), and his celebrity as a poet was fully established in the reign of Shāh Țahmāsp Šafawi (A.H. 930-984 = A.D. 1524-1576).

Although Haydar was quite illiterate, as is unanimously admitted by his biographers, yet the beauty of his style and the sublimity of his ideas are so perfect that he can by no means be ranked inferior to the learned poets of his age; and it is said that he excelled most of his contemporaries in lyrical poems and occasional extemporaneous verses. The author of the Makhzan-ul-Ğuraţi, fol. 193, says that Haydar used to carry writing materials about with him, and whenever any verse occurred to him he asked the passers-by to note it down. In his early days he took to the profession of a baker, and hence is known as Haydar-i-Kalūj. Contented with the small income of his trade, which he frequently carried as far as India, he never sought the favour of nobles and princes.

Sām Mirzā says that Haydar’s Ġazals excelled his other compositions and that the poet has left about ten thousand verses. The author of the Khulāṣat-ul-Afkār, fol. 50v (margin), mentions having possessed a copy of the poet’s diwān containing three thousand verses. This copy consists of a little more than eight hundred verses.

The poet died, according to Taqi Kāshi (Oude Cat., p. 22) and other reliable authorities, in A.H. 959 = A.D. 1551.
For notices on the poet's life, see Majma'-un-Nafā'is, vol. i., fol. 116⁸; Atash-Kadah, p. 202; Šuhuf-i-Ibrāhīm, fol. 234⁸; Natā'ij-ul-Afkār, p. 120. See also Sprenger, Oude Cat., p. 423; Ethé, Bodl. Lib. Cat., No. 1030; Ricu, ii., p. 736⁸. A short extract from his diwan is noticed in J. Aumer, p. 22, l. 3.

fol. 67⁸. Beginning of the Rubā'îs, fourteen in number:

اُز أَعْمَرْ غَرْضِ وَصَالَ جَانِانْ بُودَ عَسَم
وَزُرُعَ نُفَانٍ فَرَاقَ عَزْمَانْ بُودَ عَسَم
مِن رُوزَ سَيَاءَ مَيَ مِنْ مِيْلَمْ هَمَهُ أَعْمَر
أَن رُوزَ سَيَاءَ هَمَهُ هَيْرَانَ بُودَ عَسَم

The MS. ends with the following Rubā'î:

بِرْ دِل دَرْ مِرْحَمَ كِشَائِيْنْ چِه‌شُوهُ
بَا مِن بِسْر عَبْاٰبَتْ آَلِيْنْ چِه‌شُوهُ
چُوْن دِرْ قُدْمَ نَبْسَ هَاوْٰنِيْ هَمَهُ رَلَحُ
یَلَتْ لُعْلَهُ قُدْمَ رَلِیْنُ هَنَائِيْنْ چِه‌شُوهُ

The Maṣnawi, consisting of fifty bayts, noticed in Ethé, Bodl. Lib. Cat., loc. cit., is not found in this copy.

This splendid copy, transcribed only eight years after the poet's death, is written in a beautiful minute Nasta'liq, within gold and coloured borders, with a small artistic frontispiece. The original folios have been placed in various coloured new margins.

Several seals of 'Abd-ur-Rashid Daylamî, 'Inâyat Khân, and of other 'Umarâs of Shâh Jahân's court, are affixed on the title-page.

Dated a.h. 967.
No. 235.

foll. 399; lines (centre column) 14; (marginal column) 28;
size 9\frac{1}{4} \times 5\frac{1}{4}; 7\frac{1}{4} \times 3\frac{1}{4}.

بیانیت المبادیم معروف به کتاب معجزات

BAHJAT-UL-MUBĀHIJ,

KNOWN AS

KITĀB-I-MU'JIZĀT.

A Maṣnawi poem in the metre of Jāmi’s Yūsuf Zalīkhā, dealing with the miracles performed by the prophet, ʿAlī and other Shiʿah Imāms, with some other important incidents connected with their lives.

By Ḥayrati of Tūn.

Beginning:—

الله از دل من ند بردار
مین در بند چون و چند مگدان

Maulānā Ḥayrati, as stated by himself, as well as by Amin Rāzī in his Haft Iqlīm, fol. 233b, Āzād in his Khazāna-i-ʿAmīrah, fol. 138a, ʿAdar, in his Ṭabīṣ-Kalāh, p. 95, and some others, was a native of Tūn; but the fact that the poet was brought up in Merv and died in Kāshān has caused great confusion among the biographers in assigning the birthplace of the poet. The author of the Makhtan-ul-Garāʾib, fol. 194, fixes Buhkārā as the birthplace of the poet. Ilāḥi, in his خزیه گچ (Sprenger, Oude Cat., p. 73) calls the poet a native of Merv. Others style him as Ḥayrati Samarqandi (see Blochmann’s translation of Āl-i-Akbari, vol. 1., p. 187). Again Ārzū, in his Majmaʿun-Nafṣāʾ, vol. i., fol. 122a, makes the poet a native of Māwarā-un-Nahr (Trānsoxania), and is of opinion that there were two other poets of this name, viz., Ḥayrati Kāshānī and Ḥayrati Samarqandi. Āzād in his Khazāna-i-ʿAmīrah, loc. cit., says that Mirzā ʿAlā-ud-Daulah Qazwīnī, a contemporary of Ḥayrati, in his Nafṣāʾ-ul-Maʾṣir, compiled a.d. 973-982 = a.d. 1565-1574, calls ʿḤayrati a native of Tūn. However, ʿḤayrati flourished during the reign of Shāh Tahmāsp Šāfawi (a.d. 930-954 = a.d. 1524-1576). Although he enjoyed unlimited royal favours, yet he, on account of his constant habit of drinking, very often incurred the displeasure of this monarch.
Being a fierce Shi'ah of the most bigoted nature he conceived a bitter hatred against the Sunnis, and took delight in writing satires on them and in abusing the first three caliphs. It is said that on one occasion some of the courtiers of Shah Tahmasp, being jealous of the poet's position, took some of these satirical verses to the king and alleged that Hayrat was so ungrateful as to write satires on His Majesty. Being afraid of falling a victim to the wrath of the king, Hayrat fled to Gilan. He, however, regained royal favour by composing a beautiful Qasidah in praise of 'Ali, in whose name he supplicated the mercy of the king.

The poet subsequently went to Kashan, where he died by a fall from the roof of his house on the 5th of Safar, A.H. 961 = A.D., 1554. This date is fixed by his contemporary Muhtashim in the following versified chronogram:

بدوسي علي رفت و ببر تاريش
هفاعع علي آمد ز عالم بالا

The words هفاعع علي are equal to 961.

Another chronogram expressing a more precise date is:

سال فويض بجو هواستم گفتند
اور بیف جفرز زن احیاد

The chronogrammatical value of the second line is 961.

The author of the Atash-Kadah gives a later date of the poet's death, viz., A.H. 970 = A.D. 1562. (See Ethé, Bodl. Lib. Cat., col. 267, No. 148.) Still later is the date given in the Safinah (see Ethé, Bodl. Lib. Cat., col. 219, No. 253), where it is stated that the poet died in A.H. 989 = A.D. 1581 on a journey to Kashmir in Akbar's reign.

Besides the present work the poet has left a diwan (see Sprenger, Onze Cat., p. 424; Riou, p. 874; Ethé, Bodl. Lib. Cat., No. 1031; Ethé, Ind. Office Lib. Cat., No. 1435, etc.). He is also said to have left another Masnavi, called مخموئ گزار, in imitation of Sadi's Bāstān. The total number of his verses is said to be about forty thousand.

For notices on the poet's life see, besides the references given above, Taḥfa-i-Sāmī, fol. 103b; Riyād-ush-Shurārā, fol. 101a; Naṣhtar-i-Iṣḥaq, fol. 452; Saḥaf-i-Ibrāhīm, fol. 230b; Nātā'j-ul-Aśkār, p. 120; Khulāṣat-ul-Aṣkār, fol. 226b, etc.

In the preface of the poem, fol. 9v, the poet, after praising God, the prophet, and 'Ali, says that he had already immortalized his name by his Qasidas, Gzals and Rubā'is, but had a long-felt desire to compose a Masnavi poem. One day when he was present in the court,
a man from Shiráz came with a book entitled Bahjat, dealing with the lives and miracles of the prophet, ‘Ali, and other holy Imâms. That agreeably to his wish he was ordered by the king to turn the whole work into verse. Hence the present composition.

The book is divided into forty-four sections, which are described in Rieu Suppl., No. 393.

In the epilogue the poet draws a comparison between the Shâh Nâmah of Firdausî and his present work, and says that he has dealt with the true and sacred accounts of the prophet, ‘Ali, and other holy Imâms, while Firdausî has wasted his energy in narrating the fabulous stories of the infidels.

The date of composition, viz., A.H. 953, is obtained from the title of the work slightly altered:

هم از اعیان این ایباب تاغر
کتیبه معجزات آمد باجر

The words کتیبه معجزات, which are the Imâlah of the title of the work, are equal to 953.

In the last line but one the poet says that the poem consists of twenty thousand and eight hundred verses:

پو دول در فکر تعیین عدد هد
دو پاره ده هزار و همتصد هد

Written in a fair Nasta’î, within gold-ruled borders, with a faded frontispiece. The headings are written in red.

Dated, 21st Šulbajjah, A.H. 1055.

No. 236.

fell. 373; lines (centre column) 14; (marginal column) 28;
size 9½ x 5½; 7¼ x 3¾.

The same.

Another copy of Ḥayratî’s Kitâb-i-Muřizât, identically the same as the preceding copy.
Beginning as above.
The MS. bears several seals of Wâjid ‘Ali Shâh, the last king of Oude, with the usual inscription:—
Written in ordinary Nasta’liq, within gold and coloured-ruled borders, with an illuminated frontispiece. The headings are written in red.

Dated, 17th Jamādī II, A.H. 1075.

Scribe  محمد تقی کشمیری

No. 237.

foll. 34; lines 14; size $9\frac{1}{2} \times 6$; $7\frac{1}{2} \times 4\frac{1}{4}$.

DĪWÂN-I-MIRZĀ KÂMRĀN.

An exceedingly valuable and unique copy of the diwan of Mirzā Kāmrān, brother of the Emperor Humāyūn, bearing the autographs of the Emperors Jahāngīr and Shāh Jhān, and the seals and signatures of many distinguished nobles and officers of the courts of Akbar, Jahāngīr, Shāh Jhān, and others. This splendid copy is the handiwork of the celebrated calligrapher Maḥmūd bin Iṣḥāq aṣ-ṣāḥ Shīhābī of Herāt, who wrote it during the lifetime of the author.

According to the author of the Mirāt-ul-ʿĀlam, fol. 417, Maulānā Khwājah Maḥmūd was a pupil of the celebrated calligrapher Mir ʿAlī (for life see No. 195 above). Maḥmūd was well skilled in writing bold as well as minute hands, and had also a taste for poetry. Being unable to cope with the superior talents of his master, Maḥmūd very often circulated his own handwritings and poetical compositions in the name of Mir ʿAlī, who alludes to this in the following Qiṭʿah quoted in the Mirāt-ul-ʿĀlam (loc. cit.):

Khwaaja Muḥammad alaḵa yekhtiṣbī
Bād šabakīd aṭ-ṭalābī fīqāḥīr
Bihārtaʿlīm al-ʿalām ṣūrofīn al-ṣīd
Tāʿāṭsh yāqūfī ṣowrīt al-ṭalīṣīn

VOL. II.
See also 'Ālam Arā-i-'Abhās; fol. 74.
The diwān consists of Ġazals, Qiṭ'as, Fards, Rubā'is and Mağnawis in Persian and Turkī arranged in alphabetical order.

Contents:—
Under the alphabet ʿaf are six Ġazals, the first four in Persian, and the last two in Turkī.

Beginning:—

The second Ġazal, beginning with the line خسح تکو تغمیدم افزون پادا, is referred to in the appendix.
The third begins thus on fol. 24a:—

The fourth one, in which the prince makes a تضمین on some of the verses of Ḥāfiz, consists of four verses and 'wants the Maqṣa'. It runs thus:—
The fifth and sixth are Turki; beginning of the fifth:

زهی هرذره دین حسنونت هوریا
جنالیک آفتات عالم آرا

Under the letter ب are six Ğazals; one (the first) in Persian and the remaining five in Turki; beginning on fol. 3r:

یی لو نایاب شد از ملک دلم طافته و تاب
حسر عامل جانی و چهان از تو خراب

The Maqta' is wanted in each of the last three Ğazals.

The letter ج consists of six Ğazals; four (the second, third, fourth, and the fifth) in Persian and the first and the last in Turki. The second one runs thus on fol. 4v:

پاز دامان جواد آن مرود بلال زده است
کس پدامانش مگر دستا تما زده است
کشش عمق بود آلته مه کنعلی
عاقبت دسم پدامان زلیفا زده اسمه... الغ

The third begins thus:

حلفه زلف پریمان تو بی پیزی لیست
غمزه لرکس فتان تو بی پیزی لیست

The fourth begins thus:

آسودگی خسته دانی ازمتم او سم
جوشنعلی مام دزگان ازم وم او سم

The fifth consists of only three verses with the following Maţla':

کر ز لو چاکس دلم باک لیست
لیست دلی کر غم لو چاک لیست

The Maqta' is wanted in the fifth and sixth.
Out of the seven Gazals under the letter ٣, the first one is Turki and the remaining are Persian.

Beginning of the second Gazal, consisting of four verses, fol. ٥٢:

منبه و کل در بار عارضه باهم دمید
کس بهاریانی در کلمه عالم ندید
پرده افکنده، ز رخ بازار مه رویان هکست
همه چون پیکان هدید، کوکب ناپیدید

The third, consisting of three verses, begins thus:

رسید مسؤده، که ایام وصل برآمد
گذشت فصل دی و موسم بار آمد

The fourth consists of the following two verses:

تا این دل میذانی در قفید، چون افتاد
هر رازکه بهشم از برده، بیرون افتاد
پیمار غم هیران در بزم وصال تو
مستقل چه رسد روزی زیبسان که زیرون افتاد

The fifth consists of three verses, the last one being Turki; beginning:

ز رخسار و قندی هلم پهنه مهد
ژهی طالع معد و پست بلند

The sixth also consists of three verses, and begins thus:

چشم بر راه تو داریم و بهد ایامی چند
وقت آن شد که نبی جانی ما کامی چند

The seventh begins thus:

چیست دنیا بای بی بیاد
چیست گردون مدار مسست ونیاد

The seventh, consisting of three lines, begins thus:

هرکه که جمال تو مرا در نظر آید
صد ناله جانکه ز جالم بدر آید
The Maqta' is wanted in each of the above Persian Gazals. The letter ٢ consists of only Turki Gazals, which are seven in number. The first begins thus on fol. ٧ث:—

فیلیب چهروندا ویه الله لی منظور
عبن بولدی منکا لور علي لور

Under the alphabet ٢ are only two Turki Gazals; the first begins thus on fol. ٨ث:—

فرغ چهرونک ابوزس صح دیک چهان افروس
طلوع حرامنک ابوزس افتاع عالم سور

The only Gazal under the letter ٣ begins thus on fol. ٩ث:—

لاه و كل زونقی عسی و جمالیناک جه بوق
صرف صنورنکی نازه لپالیناک جه بوق

Under the letter ٧ک are seven Gazals, six in Turki and one (the first) in Persian. The Persian Gazal consists of only the following three verses on fol. ٩ث:—

ای چهان از تو هبودا و تو از عالم پالک
همست در معرفت ذات تو عاجز ادراک
دمست در حبل مسین كونست خواهم زد
روز تعجر که سر مخوش پرازم از ظالم
شعله هعم درودم چهان آتش رد
من که از سوز درون آه زدم آتشناد

Under the letter ١ are three Gazals; one (the first) in Turki and the last two in Persian. The first Persian Gazal begins thus on fol. ١١ث:—

بکان گیره هد لعل وي ای دل
هد آب زندگانی زهر قاتل

The Maqta' runs as follows:—

غبت را کامران در دل نفته
که باشد کنج را ویرانه نمزل
The second runs thus:

مراحون کوه دردی از تو بر دل
چه سان یار سفر بندم بصل
ز زلف او کسانی چون توانم
چیز ند بستم بایی مشکین سالم مل...الغ

Two Ġazals under م, the first one in Persian, the second in Turki.
The Persian Ġazal runs thus on fol. 12v:

کند سپل عم هیجان تو از ببیادم
نظری که که براه نزفا افتادم
عالک کمتم بسر رازه تو برم بهمگرد
بیش ازان دم که دهد پاد فنا بریادم

Seven Ġazals under the letter ن; the first four in Turki and the last three in Persian. The first Persian Ġazal consists of the following three verses on fol. 13v:

ای قد رعانتی تو مرو گلمستان حسن
روی دلالارای تو لاا لا بستان حسن
روی خوش مهربان فاتوه کل باغ لطف
سرود قد دلکش بفر گلمستان حسن
همس و قمر را ناناد ماد رغا روشن
تا تو پرآورد زمر زگریبان حسن

The second consists of the following two verses:

رفته رضیب از درری کم هدی اندوه من
عمد خداوند را اذهب عبا العزن
پر زلفی عش میو میه را کفاه
زانه پیشاه اوفتاد يوسف کل پیره

The third, with the following three verses, runs thus:
Persian Poetry.

Under the letter ۸ is only one Turki Gazal, which begins thus on fol. ۱۳۳:

آه کیم آنکه اینام داغ نبایدی، اول ماد..اً گ.

Under the alphabet ی are nine Gazals; the first six in Turki and the last three in Persian. The first Persian Gazal runs thus on fol. ۱۵۳:

زیسکانه جمال عود آرسته می آئی
در زهد شکست آو تر عشق بیغزائی
چون حمرا بیان زیر عشقا برافرزی
نیک کوی کیا ماند آئین شکیبا تی...اً گ.

The second, consisting of four verses, runs thus:

زهی پزلف و رشت ضد هزار زیبائی
هزار شوق ز تور در دل تنهایی
شکیب بی تو لکسی چون کند که بیش لیست
بیاد رفته همه مایه شکیبائی...اً گ.

Fards or single verses. These Fards may be divided into two kinds (each of which is arranged here in alphabetical order) like those of the Diwan-i-Ashna noticed in Ethé, India Office Lib. Cat., No. 1584, viz.:

ای شده خالک در درنار ملت نا. (۳)

Under this heading are thirty verses in all, of which nineteen are Persian and the remaining Turki. The first two, which are Persian, run thus:

ای شده خالک در نارنار ملت نا

رنش صبوری برتفت بی تو بیاد هوا
The second:

دوش دیدم با رشبان هنگیان دلدارا
چون برون آرم ز عاطر این چنین ازای را

(ب) ابیات فرد غیر مطلع.

Consist of fourteen verses, of which only four are in Persian and the remaining in Turki, and begin with the following Persian verse, on fol. 18a:

گر نبویت‌گی رعش را زلف شیگون کی مشی
این چنین روز سیاه و حالی درهم مر

The last verse runs thus:

پیش قد تو بنشم با همه شرم‌مادی
تکه بر گل کرده و ببر ادب برغامت

foll. 19a–20a. Qīṭās, six in number; the first, third, and the last are Turki, and the remaining Persian.

The second runs thus:

ای برادر زم حسن مغنی
که ازار بره ور عهوی هاید
دل بکار جهان منه که ازار
باغم بر دل تو افزاید
کار عشقی بساز ورنه ترا
کار و بار جهان چه کار آید

The fourth:

ای که در مشیاه خلاف می‌میش
شهره قد در جهان فساده‌ت
تا کنون بر خلاف عید اگر
بعد ما از تو هد بپیایه تو
این زمان هم خلاف میکوئی
آزمودم تا بپیاش تو
The fifth:

ای آن که به م황ل و میلس بیمه کس
با سیره پرکین رخ پرچمین بدر آلی
کفتش که کرفسس دل از عالمه غروم
وقتمس کریز عالمه پرچمین بدر آلی

fol. 20r–23r. Rubâ'îs, thirty in all; out of these only four Rubâ'îs, viz., the sixteenth, seventeenth, eighteenth, and the last, are Persian, while all the remainder are Turki.

The sixteenth Rubâ'î runs thus:

در آرزوی قد تو دلی کشتم
از فکر دو اروپه هدایتی کشتم
اندر هوش لب و میانت جانا
القصه من خسته میانالی کشتم

The seventeenth begins thus:

شوهایی که همینه می کنی جوهر و سمت
جزجور و ستم نمیکنی لطف و کرم . . . الغ

The eighteenth:

ای باد بان بار سلامم برسان
در علوفه وصل او بیامم برسان
بر صح وصال و همان زللفش بکدر
یعنی که دعایی صح و نامام برسان

The last:

پارب ز کرم دری بروم بکشای
رنک غیر از دل عزیم بردای
پیوند مس از جمله عادیق بکس
از هر دو جهان سوی خودم راهنمای

fol. 23v–34v. Short Maqâwî poems. There are about eighteen Maqâwî poems, of which only four, which are very short, are Persian.
The first Persian Maṣnawi poem, consisting of six lines, begins thus on fol. 29*:—

"سمت برداز ای شیرین حکایت
چنین کرد از کنی پیران رواست
زیبا که کهکشان چینا ماند
په مجنون‌های دوری میتاد ماند ... الع"

It should be observed here that the verses of the above Maṣnawi poem closely correspond with the Yûṣuf-Zalîkhâ of Jâmi. For instance, the first of the above verse consists only of two different parts of the following two separate verses of Jâmi.

In one place of the Yûṣuf-Zalîkhâ (Cal. Edn., p. 118) we read:—

"سمت برداز ای شیرین فساله
چنین آرد فساله درمیانه"

Again, on p. 134 we find the following:—

"چنین پیرای تاغ ای حکایت
چنین کرد از کنی پیران رو ایست"

The second Persian Maṣnawi poem, of five verses, begins thus:—

"تا چه مازد چهان بی سر و بین
غافل از مکر آسان کین
ریست کارم ز دس و دس از کار
لبست کارم بغير ناه و زار ... الع"

The third one of six lines runs thus on fol. 30*:—

"مهم لو خم شدیده ابرو پیس
لائل خونین چکری از رو بیس
کل ز دس و تورگیبان زدی چاک
بی تو اندیشتم خود را بر خال ... الع"

The fourth one is a ساقی نامه, and consists of nine verses. It begins thus:—
The diwan ends with a short prose epilogue in Turki intermixed with verses.

The colophon reads thus:

The words clearly show that Kāmrān was alive when this copy was written.

On fol. 1 the autograph of the emperor Jahāngīr runs as follows:

The following note on the same folio says that this copy was also in the possession of Nūr-un-Nisā Begam, the wife of Jahāngīr:

The following note on the same folio says that this copy was also in the possession of Nūr-un-Nisā Begam, the wife of Jahāngīr:

The following note on the same folio says that this copy was also in the possession of Nūr-un-Nisā Begam, the wife of Jahāngīr:
On the fly-leaf at the end one note reads thus:

77 شوال ماه 990 عرض دیده می‌شد
77 شهر عاشوراء ماه 990 می‌شد

The following marginal note, in the same hand as the copy itself, is found at the end of the MS.:

77 شوال ماه 99 نگهدار مینوئی ماه 990 می‌شد

Besides these there are numerous seals and notes showing that the MS. passed through the hands of Mun'īm Khān Khān Khānān, Maymanat Khān, Muḥammad Šāhī, Muḥammad 'Alī, Khwājah Suḥayl, Arshād Khān, Muḥammad Bāqar, Nūr Muḥammad, 'Abd-Allah Chalāpī, and many other distinguished nobles and officers of the Courts of the Mughal emperors.

Several notes bear the dates a.H. 984, 987, 990, 992, etc.

The copy is written in a beautiful clear Nastaʿlīq, within gold-ruled borders.

No. 238.

foll. 94; lines 12; size 9½ x 6; 6 x 3½.

ديوان شرف جهان تروئینی

DIWĀN-I-SHARAF-I-JAHĀN-I-QAZWĪNĪ.

A valuable copy of the diwān of Sharaf-i-Jahān.

Mīrzā Sharaf, better known as Sharaf-i-Jahān (according to Barbier de Meynard, Dictionnaire Géogr., p. 444, footnote, he is called Ashraf Jahān), مرتّ رف جهان بن میسر میسر دیبآجایی الکسیمی تروئینی, son of Qādī Jahān, was born, according to the author of the Haft Iqlim, in Qazvin, on Wednesday morning, the 18th of Rabi’ II, a.H. 902 = a.D. 1496, and belonged to a very noble Sayyid family of that place. His grandfather Sayyid Sayf-ud-Din was a favourite courtier of Sultan Uljaytū Khān (a.H. 703-716 = a.D. 1303-1316), and his father Qādī Jahān held for some time a very influential post under Shah Tahmāsp Safawī of Persia, who reigned
from a.h. 930–984 = a.d. 1523–1576 (according to the author of the Tabaqat-i-Akbari, in Elliot’s History of India, vol. v., p. 219, Qâ’di Jahân was the diwan of Shâh Tahmâsp). Regarding the honourable pedigree of Sharaf, Sám Mirzâ, in his Tahfa-i-Sâmî, writes thus:—

ملسلا نبیش بامام زمن امیر الامامین حسن مستوفی میشود
و حبیش از زینبت و زیب مر لوجه لیبان و تذهیب مستوفی
(ع) آی گل مجموعه خویی ز کدامست کوئم

Sharaf was brought up and educated under the direct supervision of Shâh Tahmâsp, whose friendship the poet enjoyed up to his last hour. He was one of the most eminent scholars of his time, and according to some biographers enjoys the reputation of being the best poet of his time in Qazwin. The following remarks of Ājur bear testimony to the comprehensive learning of the poet:—

اکثر اوقات علماء و شعراء در خدمت ایشان کامیاب متاصد می
بوده اند ... و در مراتب مصربی باز عظیم فقیر در قزوین کسی نا
یعال بحث‌ون زمان و مالخست میلان نبوده بکه سرآمد معاصرین
خود بوده از

The same Ājur, followed by the author of the Majma’ ul-Fuṣahâ, says that Sharaf was a pupil of the celebrated Amir Gîyâs-ud-Dîn Manšâr of Shírâz (b. a.h. 900 = a.d. 1494, d. a.h. 948 = a.d. 1541), who is the author of the work Akhlâq-i-Manšâri, which in the Miqûl (see Rieu, p. 826*), and who, on account of his vast learning, received two honorific epithets, viz., Ustád-ul-Bashîr, استاد البصر (a title also given, according to a marginal note on fol. 93b of the copy of the Haft Iqlim, No. 725, in Ethé, India Office Lib. Cat., to the celebrated Khwâǰah Naṣîr-ud-Dîn Tusî) and ‘Aql-i-Hâdi ‘Aṣâr, عقل حادی عشر, from the recognised scholars of the age (see Haft Iqlim, fol. 318*). Some biographers are of opinion that Sharaf adopted a new style in his poetry, but Ārzû says that the poet generally imitated the style of Ḥasan Dihlâwi, and quotes the following verse of Sharaf in support:—

غایت حسن عیب لیست ز کفتار شرف
بیشتر شعر چه ی برو طرز حسن میکود

The author of the Šuḥuf-i-Ibrâhîm, on the authority of Taqi Kâshâ, states that the poet has left about three thousand verses.
Amin Razi, while precisely placing Sharaf's death on "the evening of Sunday, the 7th of Dilqad, A.H. 962 (A.D. 1554)"---

The numerical value of which is 968.

Dr. Ethé, in his India Lib. Cat., vol. 472, No. 1257, wrongly interprets the meaning of ٧ ١٩٠٠٠٠٠ in the above line as "Syria" instead of "evening." The same year of the poet's death, viz., A.H. 962, is also given by the author of the Miftah-ut-Tawarikh; while the other date, A.H. 968 = A.D. 1560, is given by Taqi Kashti (Sprenger, Oude Cat., p. 22), the author of the Suhuf-i-Ibrāhim, and several others.

The difference of six years in the two dates 962 and 968 is probably due to the two different readings of the chronogram quoted above. In some books the word ٦٩ (the numerical value of which is six) in the tārīkh, as quoted above, is repeated; while in others, is used only once. The author of the Nafā'is-ul-Maṣir (Sprenger, Oude Cat., p. 50) stands alone in placing Sharaf's death in A.H. 971 = A.D. 1563.

For notices on Sharaf's life, see Tuhfa-i-Samī, fol. 25b; Haft Iqlim, fol. 318b; Taqi Auhadi, fol. 359b; Fath Kada, p. 301; Riyād ush-Shu'arā, fol. 197b; Majma'ul-Nafā'is, vol. ii, fol. 231b; Makhzan-ul-Gara'ib, fol. 396; Naqshar-i-Ishq, fol. 888; Miftah-ut-Tawarikh, p. 236; Suhuf-i-Ibrāhim, fol. 437b, etc.

The author of this preface, who calls himself Sadr-ul-Husayni, is probably identical with Sharaf-i-Jahān's son Amir Sadr-ul-Din Muḥammad, who is mentioned in the present tense by Amin Razi in his Haft Iqlim, fol. 318b, as an expert musician and a good scholar and poet of the age.

In this preface Sadr-ul-Husayni says that after making a selection of the poems of his father he collected the present diwan and arranged the Gazals in the alphabetical order, except the one which his father had composed in his last moment, and which, therefore, Sadr-ul-Husayni
placed last of all. This Ġazal, rhyming in the letter م, is the last Ġazal on fol. 65b of this copy.

fol. 3r. "Haft-band"; or, the seven stanzas in imitation of the Haft-band of Muilá Rāghi (see No. 114 above) in praise of 'Ali.

Beginning:

السلام أي ساهة حق أفغاب ضع دين الله

fol. 8r. Qaṣīdas in praise of 'Ali, Imām Mūsā Riḍā, and Shāh Ṭahmāsp.

Beginning:

وقت آنست که جهان از لیت جلالان کردن
روز و شب در طلیش رو به بیابان کرد

fol. 52r. Ġazals, in alphabetical order:

Beginning:

ای دوق دیدن ف سبب جستجوی ما
هم دم زنود در طلیس آزوری ما

The Ġazal which is said in the preface to have been composed by Sharaf in his last moment begins thus on fol. 65r:

رفتیم و این سواچه ی پر غم کذاشتیم
دنیا و محسوس همه با هم کذاشتیم

Amin Rāżī, in his Haft Iqlim (lac. cit.), also quotes the above Ġazal, and says that it was composed by Sharaf in his last moment.

fol. 66r. Farsé or single verses arranged in alphabetical order.

Beginning:

لیست ره پیشب زقبسان چفا اندیش را
فرصت امسب ایلدل بدو کر میروسائی خونیش را

fol. 69r. A Qiṭ'ah.

Beginning:

حسود اگر لکنک لظم می پسند چه سود
شرف پیشین که نفیداند او زبان مرا

fol. 71r. Another Qiṭ'ah.

Beginning:

آن کو تو چدا فکنند مارا
یا رب که پروز ما نشیند
fol. 75*. A third Qiţ'ah.
Beginning:

This Qiţ'ah is followed by several others.

fol. 82*. Rubā'is, eight in number.
Beginning:

fol. 83*. Several short Maşnawis (in different metres) most of which are in praise of Shāh Taḥmāsp.
Beginning of the first Maşnawi:

A diwân of Sharaf, with the same preface by Ṣadr-ul-Ḥusaynī, is noticed in Sprenger, Oude Cat., p. 567. A copy is also preserved in the Asiatic Society of Bengal.

The present copy, a splendid one, is written in a beautiful Nasta'liq, within gold-ruled borders, with a minutely decorated frontispiece. The first two folios in the beginning are fairly illustrated.

Not dated, apparently 17th century, A.D.

Scribe Muhammad Ruzi al-Ma'hadī

No. 239.

Fol. 50; lines 10; size 7¼ × 5½; 5½ × 4.

The same.

A splendid old copy of the diwân of Sharaf-i-Qazwini, written only twelve years after the poet's death at Bāg-i-Shāhī Shīrāz, by the celebrated calligrapher 'Ināyat Ullah Shīrāzī.

Contents:

Gazals, in alphabetical order, beginning on fol. 1b:

ای شوق دیدنم سبب جستجوی ما
همدم فزوده در طلیعت آرزوض ما
Fards, or single verses, beginning on fol. 47:—

لیست ره ییستش رقیبان جفا الدیش را
فر صبرست ای دل باو کر میرساتی عویش را

The colophon, dated A.H. 981, runs thus:

تمام شر دیوان میرزا حرف در بیت من وقیع در بستان پخش
سپهور باغ شاهی فی دار الملاک شیراز کتبه العبد عناїس الله
الکاتب المیرازی مسر عیونه فی سنه

981

Some verses of Kamāl Khūjandī and some other post written at the end are dated A.H. 983 and 984.

foll. 47r and 48r are written diagonally.

This valuable copy, once belonging to the library of Khān Bahādur Wāris ʿAli Khān, was presented to this Library by Khān Bahādur Asdar ʿAli Khān in memory of his friend the late Khān Bahādur Khudā Bakhsh Khān, C.I.E.

Written in a beautiful minute Nastaʿlīq, within gold-ruled borders, with a double-page ʿunwān and a beautifully illuminated frontispiece at the beginning.

No. 240.

foll. 81; lines 13; size 8 × 4⅛; 6½ × 3⅛.

ديوان بهلول

DİWÂN-I-BAHLÛL.

The lyrical poems of Bahlûl, بِهَلْوَل،

Beginning:—

شیبند از ابصو و گفتم عشق کل شد غالک ما
مجزن اسرار هد عالک کل نساک ما
چون لیلی کرد در دل عکس انسار رخت
خلوت دلدار هد آخر دل غنیک ما

VOL. II.
The Gazals are of a purely religious nature and are arranged in alphabetical order.

Several Bahłâls are mentioned in the Taqlkiras; but the meagreness of their accounts does not enable us to identify this Bahłâl with any of them; but from the word غناء which occurs after the poet’s name in the colophon of a copy of his diwán, dated A.H. 970 = A.D. 1562, noticed in Rien, ii., p. 659, it can be asserted that he died before that year. A copy of the diwán with the same beginning, and a Wasâlat Nâmah, in imitation of Farid-ul-Dîn ‘Aṭṭâr’s Masnawi of the same name, ascribed also to Shaykh Bahłûl, are noticed in Sprenger, Oude Cat., p. 370.

Written in ordinary modern Nasta’liq, within gold and coloured ruled borders, with a fairly illuminated frontispiece.

Not dated, apparently 18th century.

No. 241.

foll. 252; lines 15; size $8\frac{1}{2} \times 5\frac{1}{2}$; $6\frac{1}{4} \times 3\frac{3}{4}$.

ديوان بهرام ستانا

DĪWĀN-I-BAHRĀM SAQQĀ.

A copy of the diwán of Bahram Saqqâ.

Bahram, with his poetical title Saqqâ, was a Chaqaṭā’i Turk of Bukhârâ, and belonged to the silsîlah of Hâji Muḥammad Khabâshâni, Ḥāji Muḥammad Xībuṣtânî (and not Xībuṣtânî, as Badâ’uni, vol. iii., p. 253, reads), who was a disciple of the celebrated Mir Sayyid ‘Ali Hamadâni (d. A.H. 786 = A.D. 1384) in the fourth generation. Sprenger, Oude Cat., p. 59, reads Xībuṣtânî instead of Xībuṣtânî; while the Society’s copy of the Haft Iqlim, p. 663, reads Xībuṣtânî. For Xībuṣtânî, see Wüstefeld’s Mu’jam-ul-Buldân, vol. i., p. 243; vol. ii., p. 400. See also Daulat Shâh, pp. 91, 281, and 351; and also Ethê, India Office Lib. Cat., ed. 436, No. 801. Saqqâ spent a great portion of his life in travelling and went on a pilgrimage to Mecca in A.H. 945 = A.D. 1538. This date is expressed by the following Qitâlah
(found on fol. 170 of this copy), which the poet composed in commemoration of the occasion:

آز طوف اولیایی بخارا علی الدوام
ایدال رسول فیض بسی با من گدا
زنیا بتطف کعبه روان گشتم از لیاژ
تا در عربی خضر رسی سازم النجا
آمد ندا ز غیب بنازی این سفر
ستا بگو همیشه که یا خضر انبیا

According to some writers Saqqā came to India during the reign of the emperor Humāyūn. The laudatory poems addressed to Akbar, which are found in abundance in his diwān, convince us that he received good treatment from this emperor. With some of his disciples Saqqā devoted his life for some time to giving water to travellers at Akbarābād. It is said that a descendant of his spiritual guide came to India, and that Saqqā, having given away to him all that he possessed, set out alone for Ceylon. Some are of opinion that Saqqā died in Ceylon; while according to others he died on his way to the island. The author of the Şuhuf-i-Ibrāhim says that he has seen the tomb of Saqqā at Bardawān (in Bengal). See also the “Objects of Antiquarian Interest in Bengal,” p. 1, where the tomb of Saqqā, in Bardawān, is described as being in a fair state of preservation.

Badā’uni remarks that Saqqā collected several diwāns of his own but destroyed them himself, and that even the remaining one is of no small size. The present copy of the poet’s diwān consists of about four thousand verses. Taqi Auḥādi had also seen a copy of the poet’s diwān containing the same number of verses.

Dr. Sprenger, followed by Dr. Ethé (India Office Lib. Cat., No. 1436), places Saqqā’s death in A.H. 962 = A.D. 1554, and quotes the following tāriḵh, also found on fol. 171 of the present copy:

با درد و معنی و علم آن یادگار غویان
رفت از جهان فقیر اموی سوی عشیل
چون دید این کلستان بیو ونا ندارد
آن سرو قد میوزون فیروزس کرد میاوا
آن کل چوزین چین رفته پرسیده بسیز تاریخ
گریبان بيگشت - ستا - این باغ ماند پی ما
Dr. Sprenger is, however, of opinion that the above Qiṭ'ah was composed by a different person than Saqqā to express the date of the poet’s death; but the sense of the Qiṭ’ah makes it clear that Saqqā himself composed it to record the date of death of some of his relatives or friends. Again, the date 962 is evidently too early. Besides the fact that Badā’uni enumerates Saqqā among the poets of Akbar’s reign (A.H. 963–1014 = A.D. 1555–1605), the poet himself says on fol. 242b of his diwan that he used to attend the court of Akbar and received numerous favours from the emperor:—

من و درويش را با شهرياري
در ایام جنون افتاد کاری
عیب فرخنده شاهی سرفرازی
همالهون طلعتی مسکین نوازی

شیعاشتی که بود انعام او عام
جلال الدین محمدرکش نام
مرا بر آستان او گذر بود
برحمت سوی من او را نظر بود
به تصت اگر منز و بود اورا
مرواد از تصت محاصل بود اورا
برای پای تصت بادشاهم
بنا دهلم آمد دین پناهی

Again, the poet in some of his Mašnavis on fol. 226b, 229b, etc., says that he composed them in A.H. 966 = A.D. 1558:—
fol. 226b:—

له صد و شست و بش بانه عشور
آمد از گیب لظم ما بظبور

Again, on fol. 229b:—

له صد و شست و بش از هجرت که بود
شاهد معینی بديسان رو لمون

From the above lines we can fairly conclude that Saqqā was alive in A.H. 966 (A.D. 1558).
Again, in the following lines on fol. 229⁵ we are distinctly told that the poet died in A.H. 970 = A.D. 1562:

بهرام که بود شهره در مساغی—ی ب حیله و زرق
بود عالم علم دبی و دلپی—نا خوانده سبق
درنه صد و هفتاد برفس آر عالم—در کشور (c)
زد عیم街 آنس بر دریکتالی—صد و اصل حق

For notices on Saqqā’s life see Taqī Auḥadī, fol. 309b; Riyād-unsh-Shu’ārâ, fol. 176b; Makhzan-ul-Garā’ib, fol. 347b; Safinat-ul-Anliyā (Ethé, Bodl. Lib. Cat., col. 218, No. 221); Natâ’ij-ul-Afkār, p. 216; Şuḫuf-i-Ibrāhîm, fol. 423b; Sprenger, Oude Cat., pp. 59, 78, 559 and 560. See also Ethé, India Office Lib. Cat., No. 1436, where a copy of the poet’s diwān is mentioned.

Contents of the diwān:

Gazals in the alphabetical order, except the first two.

fol. 1⁴. Beginning of the initial Ġazal as in No. 365 of the Asiatic Society of Bengal (see Sprenger, Oude Cat., p. 560), and Ethé, India Office Lib. Cat., No. 1436:

يا زمر كرده براه طليش حيران
كه من قطره كجا و هووم عمان

The first alphabetical Ġazal begins thus:

در آلينه روي تو دیده همدید
منري كه نهان بود تقدنس و تعالی

The initial alphabetical Ġazal, mentioned in Ethé, Indian Office Lib. Cat. (loc. cit.), and beginning with the line—

الا يا اپنا الساقی بده آن باده عمرو الخ

is the second of the alphabetical Ġazals in this copy.

fol. 157⁵. An Arabic Ġazal.

Beginning:

صمیم الله مانی يآ حمیمی
تعالی الله اشرب ما اصیمی
السلام اي روشن‌های یک بر اهل دین دار السلام
هماهن اکرم ما کوی این بود بیست العمر

Compare Ethê, Indian Office Lib. Cat. (loc. cit.).

السلام اي کشتئ مظلوم در راه عدا
نور پچشم مصطفی ارام چنان مرتضا

fol. 163b: Mukhammasât.

بیدا را بر من مسکین به پشت ای شد عالم
که چه جال دلم از زلف تو آشفته و درهم

fol. 164b: Another series of Mukhammasât.

عمق تو آتیمیس که سر در جهان زده
نور رخ تو طعنه پدریمیید ازون زده

fol. 165b: A third series of Mukhammasât.

ای دریفا ز غم مارک امان پایستی
زنگی که بر عم سیام پایستی

fol. 166b: Qit'as, most of which express the dates of death of several distinguished persons, e.g., Shâh Qâsim, Qâsim Anwâr, Shaykh Jalâl, Khwâjah Mirâk, Mullâ Ahmâdî, Shâh Burhân, and of several others.

Beginning of the first Qit'ah:

وفا چه لیست دال در جهان بی یبتید
گذرز عالم فانی برای ملت باقا

fol. 173b: Fards or single verses.

Beginning:

چیست مفتا کمال حیزی
دمیدم ناهد را بعی راذی
fol. 173a. Rubā'īs arranged in the alphabetical order.
Beginning:—
ای گفته عیان از رخت انوارهدا
بگذار که بیش مه رویه پیدا

fol. 185b. Tarji'bands.
Beginning:—
ما ناقل سر قل کفایت
تشییع کالم کبوترهای
The burden runs thus:—
پرده برکه قدس هندم
پیام از اثر وجود آدم

fol. 190a. Another series of Tarji'bands.
Beginning:—
بیا ای مونس دلبهای بر غم
که هد حسال دل ما بی ندرهم
The burden runs thus:—
نوئی چون مهر از هر ذره بیجا
ز هر بهد در اثر ذره سودا

Beginning:—
ای صبا بر کو بلطف آن بار را
چاره سحزاد دل بیمار را
The burden runs thus:—
کفر کافر را و دین دیوان را
ذره دردست دل عطر را

fol. 197a. A fourth series of Tarji'bands.
Beginning:—
آنها که بروده لفايند
از هستی خوشش چدايند
The burden runs thus:

غافل مسواز ووجود آدم
می باشد همیشه خاعر دم

fol. 201\h. A fifth series of Tarjì‘bands.
Beginning:

ای ازل بوته ابد نکران
آخرب به زاول دکران

The burden runs thus:

حق اکر بآ وجود تو هه یکپس الخ

fol. 203\h. Another series of Tarjì‘bands.
Beginning:

ای به علم آمده زما بترال

The burden runs thus:

اکس لا انته اخا ما هو
هوهو لا اله الا هو

fol. 204\h. Qaṣīdas, six in number.
Beginning of the first Qaṣīdah:

دوس این نیدا بکوس من آسد دم مسر
کای پی خبر قضای تو می گوید این قدیر

fol. 201. Maṣnawīs, nine in number. In the first three Maṣnawīs the poet describes the terms خلواگری و خیمه دوزی and سقاتی مغیف فامه. The seventh is the one mentioned in Sprenger, Oude Cat. (loc. cit.). The remaining five are mostly in praise of the emperor Akbar.

Beginning of the first Maṣnawī:

کرمیا کارسازا کردگارا
رعیبا مسیقتا پورودگارا

fol. 294\h. Another series of Tarjì‘bands.
Beginning:

ای لی خبر از حائف کار
دیگر بیدا مکن تو انکار
The burden runs thus:—

اذ جهيل مكن برفضم استاد
صد لعبث حق يرفشي ياد

Written in an ordinary Nasta’liq, within coloured borders. fol. 1<sup>b</sup> has been supplied in a later hand.
Dated the 7th Ramadán, A.H. 1073.

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No. 242.

fol. 89; lines 14–16; size 9<sup>1/2</sup> x 5<sup>1/2</sup>; 7 x 4.

The same.

A smaller copy of Saqqā’s diwān, containing Gazals in the alphabetical order except the first two, and a few Mukhammasât, Farids, Qit’as and Rubâ’is.
Beginning of the Gazals as in the preceding copy:—

يا زمار كوده برام طليش عباران الأح

Written in ordinary Nasta’liq.
Not dated, apparently beginning of the 18th century.

---

No. 243.

fol. 51; lines 13; size 8<sup>1/2</sup> x 6; 6 x 3<sup>1/2</sup>.

ديوان ميللي

DÎWÂN-I-MAYLÎ.

Mirzâ Muḥammad Quli, poetically known as Maylî, مروز مصتقله المعروف به ميللي, was, according to Badâ’uni, vol. iii., p. 329, and other reliable authorities, a native of Herāt, and is therefore better known as Maylî Harawi. But the author of the Atash Kadah, p. 34, says that the poet was born and grew up in Mashîhad. He belonged to
the Qizilbâsh sect of the Turks. In his early life Mayli found a benevolent master in Sultan Ibrahim Mirza (grandson of Shâh Ismâ'il Safawi), a prince of great literary taste, whose learned society afforded the poet an easy chance of improving and cultivating his poetical talents. After the death of this prince, Mayli came to India in A.H. 979 = A.D. 1571. See Yad-i-Bayda, fol. 206; Nâfâ'is-ul-Maâsir (Sprenger, Oude Cat., p. 54); and Nashtar-i-Ishq, fol. 1678. Taqi Kâshi (Sprenger, Oude Cat., p. 43), however, gives a later date, viz., A.H. 933 = A.D. 1575, and erroneously says that the poet died on the road. Badâ'uni (loc. cit.), who gives Mayli a very high position among the poets of the close of the 16th century, says that Mayli stayed in India for many years with Sayyid Naurang Khan, d. A.H. 1002 = A.D. 1593 (son of Quthud-Din Khan, an Amir of 5000 in the reign of Akbar), and that owing to some ill-feeling the poet was subsequently poisoned at the Sayyid's order and died in Mâlwah. The same Badâ'uni says that the poet wrote several Qasidas in praise of this Sayyid Naurang Khan.

Some biographers relate that, with the object of getting an access to the court of Akbar, Mayli composed a beautiful Qasida in praise of the emperor, but it so happened that Gazâlî Mashhadî (d. A.H. 980 = A.D. 1572) somehow or other obtained a copy of this Qasida, and having added about thirty-two verses of his own he presented the poem in his own name to the emperor. Mayli, unaware of the trick, recited the poem in presence of Akbar, and to his utter humiliation was accused of having stolen the poem of Gazâlî. But we can hardly believe the story, since we know that Gazâlî was the first of the four poets who received the title of Malik al-Madara during the reigns of the Timuride sovereigns of India, and as such enjoyed a wider reputation than Mayli.

However, Mayli is reckoned among the best poets of the latter half of the 16th century, and is said to have held poetical discourses with Khwájah Husayn Şanâ'î, Gazâlî, Wašshi, Wali of Dasht-i-Bayda, and others. Taqi Anâhîdî says that he possessed a collection of Mayli's Qasidas and Tarkib-bands numbering about two thousand and five hundred verses, and that he also repeatedly saw the same number of verses of the poet's Gazâls.

The authors of the Yad-i-Bayda and the Nashtar-i-Ishq place the poet's death in A.H. 983 = A.D. 1575. Waâlih and a few others, agreeing with the authors of the Yad-i-Bayda and the Nashtar-i-Ishq, say that Mayli's corpse was taken from Mâ lwah to Mashhad and buried there; but Badâ'uni (loc. cit.) and other earlier biographers do not say anything in support of this statement.

For notices on the poet's life see, besides the references given above, Taqi Anâhîdî, fol. 731*; Riyâd-ush-Shu'ará, fol. 398*; Atash Kadah, p. 34; Khülâşat-ul-Afkâr, fol. 192*, etc., etc.
Copies of Maylî’s diwân are mentioned in Sprenger, Oude Cat., p. 497; Bibliotheca, Sprenger, No. 1461; Rieu, ii., p. 666, etc.

Contents of the diwân:
fol. 1r. Gazals arranged in the alphabetical order.

Beginning:

منم و دل فکاری بتوانی می‌بارم اورا
بچه کار خواهد امکان کنادارم اورا

fol. 49v. Fards or single verses.

Beginning:

اکریچه غیر بوصل تو سرفرز بود
بابی خوشم که وصال آرزو گذاز بود

fol. 50r. Rubâ‘îs.

Beginning:

از مستی می‌زلف تو پرتاب نماید
وز آتش می‌لعل تو بی آب نماید
حسی تو ز آمیپ نکاه هوس آلود
چون مجلس برهم زده اسباب، نمایید

Some Gazals, in the same hand, are written on the margins.
Written in a clear Nasta’lîq.
Not dated, apparently 19th century.

No. 244.

fol. 59; lines 14; size 8½ × 5; 6½ × 3½.

دیوان هنجری رازی

DĪWĀN-I-HIJRĪ-RĀZĪ.

The lyrical poems of Khwâjah Muḥammad Sharif Hijri.

Khwâjah Muḥammad Sharif Hijri of Ray, خواجہ محمد شریف هنجری رازی, better known as Hijri Râzî, was the paternal uncle of the celebrated Amīn Aḥmad Râzî, the author of the well-known work Haft Iqlim, quoted very often in this catalogue. His son, Khwâjah
Giyās-ud-Dīn Muḥammad, better known as Iṭimād-ud-Daulah, was the father of Jahāngīr’s wife Nūr Jāhān, and the famous Wazir of the emperor. Another of his sons, Khwājah Muḥammad Tāhir, with the Takḥallus Waṣlī, was well versed in poetry. Taqī Aḥadī says that he saw Waṣlī and his son Khwājah Muḥammad Ṣādiq in Āgra in a. h. 1004 = a. d. 1595; but this date is evidently a bad reading for 1024, as Taqī came to India in a. h. 1015 = a. d. 1606, and compiled his ‘Urafaṭ between a. h. 1022 and 1024 = a. d. 1613 and 1615. Hijrī’s brother Khwājah Mirzā Aḥmad was in great favour with Shāh Ṭahmāsp, and was the kalanjī (or mayor) of Ray. Another of his brothers, Khwājah Khwājaqī, was also well versed in poetry, and addressed a Rubā’ī to Muḥammad Khān Sharaf Ugli Taktū, who became the governor of Khurāsān in a. h. 941 = a. d. 1534. Hijrī’s nephew, Khwājah ‘Abd-ur-Ridā, was also a poet and good tārikh writer. Hijrī, on his father’s death, went to Khurāsān and became the Wazir of the aforesaid governor Muḥammad Khān Sharaf Ugli Taktū, on whose death the poet served the governor’s son in the same capacity. After the death of Muḥammad Khān’s son, Hijrī entered the service of Shāh Ṭahmāsp, first for seven years as Wazir of Yazd, Abruq, etc., and subsequently as Wazir of İsfahān. According to İlahī Hijrī was a nephew of the celebrated poet Umīdī. See Sprenger, Oude Cat., p. 87.

Maḥlāna Ḍamīrī, of İsfahān, the well-known court poet of Shāh Ṭahmāsp Şafawī and a contemporary of Hijrī, gives the date of the poet’s death as a. h. 984 = a. d. 1576 in the following chronogram—

\[
\text{kordid_īkī kām r māzdaw zarā}
\]

that is, one to be deduced from the numerical value of māzdaw zorā which is 985.

This Hijrī of Ray must not be confounded with another poet of the same age and with the same Takḥallus. The latter, according to Safnah (Ethē, Bodl. Lib. Cat., col. 217, No. 189), belonged to Fargānah and was a court poet of the emperor Akbar, and most probably is identical with the Hijrī mentioned by Badā‘uni, vol. iii., p. 386, as a descendant of the famous Aḥmad-i-Jām Namaqī.

Notices on the life of Hijrī Rāzī will be found in Haft Iqlim, f. l. 297a; Taqī Aḥadī, fol. 800a; Majma‘-un-Nafā‘īs, vol. i., fol. 538a; Riyād-us-Suhurā‘, fol. 469a; Makhzan-ul-Ḡarā‘ib, fol. 1017; Āṭash Kadah (Ethē, Bodl. Lib. Cat., col. 279, No. 461, where the poet is said to have died in Yazd); Nashtar-i-Tehq. fol. 2050, etc. See also Ethē, India Office Lib. Cat., No. 1440, where a copy of the poet’s diwān is mentioned.

Contents of the diwān:—

fol. 1r: Haft-band or seven stanzas in praise of ʿAlī, an imitation of the Haft-band of Maulāna Ḥasan Kāshī (see No. 114 above).
Beginning as in Ethé, India Office Lib. Cat., No. 1440:—

The Haft-band is followed by Qasidas, some of which are in praise of Sháh Tahmásp.

Beginning—

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Beginning—

The Haft-band is followed by Qasidas, some of which are in praise of Sháh Tahmásp.
It will be seen that the contents of this copy closely agree with those of the India Office Lib. copy. Folios at the bottom are damaged and pasted over with paper. Written in a clear Nasta'liq. Not dated, apparently 17th century.

**No. 245.**
fol. 273; lines 13; size $10\frac{1}{2} \times 6; \ 6\frac{1}{2} \times 3\frac{1}{2}$.

کليات وحشي

**KULLIYAT-I-WAHSHI.**

The collected works of Maulana Waḥshi.

Maulana Kamāl-ud-Dīn Waḥshi, مولانا كمال الدين وحشي الباقتي, was born in Bāfiq in Kirmān; but as he came to Yazd in boyhood and spent there almost his whole life he is known as Waḥshi Yazdī, and this is the reason that Amin Rāzi, in his Haft Iqlim, places the poet under the heading Yazd. Some biographers say that Waḥshi and his younger brother Murādí Bāfiqī were the pupils of the celebrated Maulānā Sharaf-ud-Dīn 'Ali Bāfiqī, the author of the well-known work Zafar Nāmah (completed in a.h. 828 = a.d. 1424); but this statement seems to be erroneous, as Maulana Sharaf-ud-Din died in a.h. 858 = a.d. 1454, that is, before Waḥshi's birth. Waḥshi imitated the style of Bāhā Figānī, and is said to have surpassed his contemporaries chiefly in Ḍazals and Maṣnavis. Taqī Aḥhadī (a contemporary biographer of Waḥshi) holds a very high opinion of the poet.

In comparing the poet with the distinguished Muḥtashim of the same age, Taqī Aḥhadī remarks thus:—

وفيتي كم مولانا معجم طنطنة ماردود قاف تاقه كرشف بوذ او (وحشي) در برابر برامود و طرز نوي در عرجة آورد هم در زمان عباب او طرز اورا منسخ كردانيد

He further states that at first he imitated Waḥshi, specially in Ḍazals, and that he collected a kulliyyāt of the poet containing nine thousand verses consisting of Qaṣidas, Ḍazals, Tarji'î-bands, Ṭarkih-bands, Qīṭas, Rubā'īs and three Maṣnawis, viz., Nāẓir-u-Mauẓūr, Kluld-i-Barin and
Farhād-u-Shirin, the latter of which, he adds, though very popular, has been left incomplete by the poet and contains one thousand one hundred and fifty verses.

Taqi gives the date of Waḥshi’s death as a.h. 991 = A.D. 1583 in the following versified chronogram:

چو مر مستانه وحجی باده نوشید از خم وحدت
روان هد روی پاک او به مستین سوی علیبن
من از پرو مغام تاریخ نقوش او طلب کردم
پکشنا همس تاریخ وفات وحجی مسکین

The above date of the poet’s death is also given by the author of the Mir’at-ul-‘Alam, who quotes the following chronogram in support:

بله كلار معنى بهب لب

For notices on the poet’s life, see Haft Iqlim, fol. 53ª; Taqi Anhadi, fol. 789ª; ‘Alam Arâ-i-‘Abbâsi, fol. 80ª; Majma’un-Nafâ’is, vol. ii., fol. 528ª; Riyâd-us-Shu’arâ, fol. 442ª; Khulâsat-ul-Afkar, fol. 212ª; Atash Kadah, p. 167; Makhzan-ul-Garâ’ib, fol. 955; Taqi Kâshî (Sprenger, Oude Cat., p. 35); Nashtar-i-Ishq, fol. 1936; Majma’-ul-Fuṣâhâ, vol. ii., p. 51.

Other copies of the Kulliyât are described in Rieu, ii., p. 663; G. Flügel, i., pp. 576 and 577; Sprenger, Oude Cat., pp. 586 and 587; Ethé, India Office Lib. Cat., No. 1444. See also Ethé, Bodl. Lib. Cat., Nos. 1039–1042, 1209, 4, and col. 769; W. Pertsch, Berlin Cat., p. 65, No. 6; p. 98, No. 2; p. 711, No. 3, and p. 898.

Contents of the diwan:

I.

fol. 1ª. Gazals in the alphabetical order.
Beginning as in Ethé, India Office Lib. Cat. (loc. cit.)

ای از تو سرخ کم‌ه بهون روز زم‌دما
ما را ز درد کم‌ه و ناری ز درد ما

II.

fol. 87ª. Tarjî-bands; resembling the former in Ethé, India Office Lib. Cat. (loc. cit.)
Beginning:

ماهی به‌ه آن پاگه که اکسیر وچودسمه
شویده آلایش هر بود و بودسمه
The burden runs thus:

ما کووه لنگیان غواخت السپیم
تا بوی متنا همیه دران میکیده مستمیم

III.

fol. 92a. Marāšt, or elegies on the death of Shāh Ṭahmāsp, the poet's brother Murādī, and others, in the form of Tarkīb-bands.

از چه روه خاک مسیه کردن بترق ماه کرد
مشعل خورشید را کردن چرا پر کاوه کرد

IV.

fol. 94a. A series of Tarkīb-bands. Each stanza consists of three couplets having the same Radīf and Qāfīyah in all the six hemistiches, and is separated by an isolated verse with a different Radīf and Qāfīyah:—

Beginning:—

ای گل تازه که بوی ز وفا لیستت ترا
عبر از صر زلش خار چفا لیستت ترا
رحم بر بیلی پر یارک و لوا لیستت ترا

التفاتی باصمبران بال لیستت ترا
ما اسفر عقم و ایام غم ما لیستت ترا
با اصمبران بال رحم چرا لیستت ترا
فارغ از عادم سماک لیی باید بود
جان من این همه بییالک لیی باید بود

V.

fol. 96b. Another series of Tarkīb-bands in the form of Musaddas.

Beginning:—

دوستان گرفت پرینالی من گوش کنیم
داستنال غم پنابی من گوش کنید
گفتگوی من و خیرالی من گوش کنید
قصه ای مس و سامانی من گوش کنیم
VI.

fol. 98a. Rubâ'îs.
Beginning:—

پارب که یتائه ناودانی بادا
کامب باد و کامرانی بادا

VII.

fol. 104b. Qaṣīdas in praise of the Imâms, of Shâh Ṭahmâsp, Mir Ġiyâṣ-ud-Dîn (a descendant of the celebrated Sayyid Ni'mât Ullah Wâli), Shâh Khalîl Ullah and several other persons.
Beginning:—

راخت اکر پایدید خلوت اشنا طلب
عزب از انا یچو خورم از انا طلب

VIII.

fol. 171a. Qiṭâs in praise of the above-named personages, satires, elegies and chronograms expressing the dates of Shâh Ṭahmâsp's death, the accession of Shâh Ismâ'îl and other contemporary events.
Beginning of the first Qiṭâh:—

زهی ارادة تو نایب قضاء و قدر
ستاره امر ترا تابع و فلک منتار

IX.

A series of Maṇawîs in praise of Shâh Ṭahmâsp, Mir Mirân and others, including also some satires.
Beginning of the first Maṇawî:—

ای ظفر در رکاب دولت تو
نپیس شوآن فتح و نصرت تو

VOL. II.
X.

KHULD-I-BARIN.

A Mašnawi in imitation of the Makhzan-ul-Asrār of Niẓāmī, of which Wahshi speaks highly on fol. 218ª.
Beginning:—

غامه براورد صدای صریر
بلبلی از غلد بزید صد صفیر

The poet gives the name of the poem in the above verse. It has been edited by W. Nassau Lees, Calcutta, 1861.

XI.

FARHÂD-U-SHIRÎN.

The love-story of Farhâd and Shirin, in the metre of Nizâmi's Khusrâû-u-Shirîn. It is incorrectly styled خسرو و شیرین in Hajj Khal., vol. iii., p. 138, and in G. Flügel (loc. cit.). Beginning:—

الپی سبیه ده آتش افروز
دران سبیه دلی وان دل همه مزور


According to Taqi Auḫâdi, as mentioned above, the poem is incomplete and consists of one thousand one hundred and fifty verses.

The Mašnawi poem, ناظر و منظور, Nâzîr-u-Manzûr (see the following No.), is wanting in this copy of the Kulliyât.

Written in clear Nastaʿlîq, within gold and coloured ruled-borders, with two illuminated frontispieces on foll. 217ª and 237ª. Spaces for headings are left blank throughout.

On fol. 103ª, at the end of the Rubā'is, the MS. is dated Sunday, the 20th Muḥarram, a.h. 1050.

Scribe مصمود کاتب دهلوی
No. 246.
fol. 208; lines 12; size 9½ × 6; 5½ × 2½.

The same.

Another copy of Waḥshi's Kulliyāt, smaller than the preceding one.

Contents:

I.

fol. 1ª. Qaṣīdās without any alphabetical order.
Beginning:

کسی مسیح شوہ در سراچه آدانا
کہ پا چھو میرہ میر کشم ز عالم خان

Several Qaṣīdās, including the usual initial one, are wanting in this copy. The Qaṣīdās are followed by some Maṣnawīs, mostly in praise of Shāh Ṭahmāsp, Ǧīyāṣ-ud-Dīn and others. The last Maṣnawi, a short one, is styled في الصمار أحمد, and begins thus on fol. 27ª:

چمن از میتفر خسرو سیارہ بسم پار
بر عزم ره بلاله حمیری شدم سوار

II.

fol. 28ª. Ǧazals arranged in the alphabetical order.
Beginning as in the preceding copy:

ای از تو مریخ كشتی بعسون روی زرد ما اله

The Ǧazals are followed by the Rubā’īs, only three in number.

III.

fol. 77ª.

خلد برين

KHULD-I-BARĪN.

Beginning as in the preceding copy:

خالیه براورد صدای صرف ان

The Maṣnawi here is divided into eleven Rauḍas, each of which is styled as روضة من خلد برين, four Hīkāyats and a خالیه or epilogue.
IV.

فارهاد و هزارین

Styled here as هزارین فرهاد.

Beginning as usual:

الله مسینه ده آتش افرز نخ

V.

ناظر و منظور

NÂZIR-U-MANZÛR.

The love-story of Naṣir and Manzûr.

Beginning:

زهی تام توس دروان هستی
ترا بر جمله هستی بیپشستی

On fol. 207* the poet gives the date of completion of the poem, A.H. 966 = A.D. 1558, in the following lines:

کسی کین نظم دور اندیشه خواند
اگر تاريخ تصیف نداند
همارد پجن لوده می پیشیف
که با هش پاشده تاریخ تصیف
نذاین گر بدین قانون که هد ذکر
بجود از همه ایامه پر فکر

The date can be obtained by doubling 30 five times and adding 6 to it, or by summing up the numerical value of the words "همه ایامه پر فکر."

The above târikh is quoted in Blüer (loc. cit.) and also noticed in W. Pertsch, Berlin Cat., p. 723, No. 4.

Each section of the MS. begins with an illuminated frontispiece and a double page of Unwân.

Written in a clear minute Nasta’liq within gold and coloured ruled borders.
Not dated. Apparently beginning of the sixteenth century. Several seals of the last king of Oude are fixed on the fly-leaf at the beginning.

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No. 247.

foll. 124; lines 17; size $9 \times 5$; $6 \times 3$.

The same.

A copy of the diwan of Waḥshi containing the Ġazals and Ḍaṣīdas only.
fol. 1r. Ġazals, beginning:—

ماکن گلی گلیم تا صاف کردم سینه را
دادم از خاکستر گلیم صفا آنیه را

fol. 69v. Ḍaṣīdas, beginning as in the above copy:—

کسی مسیح شود در سرمایه افلاک الخ

Written in ordinary Nasta'liq.
Not dated, apparently 17th century.

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No. 248.

foll. 12; lines, centre column, 25; marginal column, 44;
size $9 \times \frac{4}{4}$; $8 \times 4$.

انتخاب از غزليات ملا وحشی

A selection from the Ġazals of Waḥshi.
Beginning:—

از کاه که بیا بکریزد ز بست ما
خنیج یخای برد براید در خست ما

The Ġazals are arranged in the alphabetical order.
The usual initial ḡazal, viz.—

ای از تو سرخ کمکه پوشون روی زرد ما الگ

is placed fourth in this copy.
Written in ordinary small Nasta'liq.
Not dated, apparently 18th century.

No. 249.
foll. 55; lines 14; size 9 × 6; 5½ × 3¼.

ديوان ارسلان

DĪWĀN-I-ARSLĀN.

A rare and beautiful copy of the diwān of Qāsim Arslān

قاسم ارسلان

Bādā'uni, vol. iii., p. 178, says that Qāsim's father claimed his
descent from Arslān Jāḏib, a distinguished noble of the court of
Mahmūd of Gaznī; hence the poet adopted the takhallus Arslān.
Qāsim was originally born in Tūs, but he flourished in Māwarā-un-Nahr.
He came to India in the reign of the emperor Akbar, poems in whose
praise are found in abundance in the poet's diwān. Besides being an
eminent poet, Qāsim was an expert chronogrammatist and a fine
caligrapher. He died in a.h. 993 = a.d. 1586, at the time when Akbar
was staying at Lāhūr.

For notices on the poet's life see: Haft Iqlīm, fol. 214a; Taqī Aḥḥadī,
fol. 111a; Majmaʿ-un-Nafāʾīs, vol. i., fol. 10a; Riyād-ush-Shuʿarā,
fol. 29a; Nasbār-i-Ishq, fol. 137; Šuḥūf-i-Ibrāhīm, fol. 52a, etc.

Contents of the diwān:
Beginning:

پیغمبدرسالالمائتشوش و جان
به که بسم الله آرم بر زبان

The above line is quoted by Dr. Sprenger in his Oude Cat., p. 337,
as the beginning of Qaṣīdās.

fol. 2a. A Qaṣīdāh in praise of the Imām Āl Mūsī in answer to a
Qaṣīdāh of Ḡazālī Masḥhadī (b. a.h. 936 = a.d. 1529, d. a.h. 980
= a.d. 1572), a friend of the poet.
Beginning:---

أي عرينٍ كَّدَرَت قِبلَهُ كَّدَلَ افتِتَادٍ
حوُّمُ كُعبه بِصِرَائِمٍ كَيْوَ مايِلٍ افتِتَادٍ

fol. 3r. Three Qaṣīdas in praise of Akbar.

Beginning of the first Qaṣīdah:---

چوُنُ بُراورد از كُرَبَانٍ افْقُ صرُّ آفَتِتَابٍ
ماهُ روْيش دید و کشف الله اکبر آفتِتَابٍ

fol. 5r. A Maṣnawi, likewise in praise of Akbar.

Beginning:---

أي سرير معدلت را بادشاھ
بابداشاھان در رکابِ خالک راه

fol. 6r. Ġazals arranged in the alphabetical order.

Beginning, as in Sprenger, Oude Cat. (loc. cit.):---

ساقي ز عكس مي هده روشن ضمير ما
چاملي بده كه عارف جامست پير ما

Of the last two poems (on fol. 39v.), with which the Ġazals break off abruptly, the first is in praise of Imâm Husayn, and the second in praise of the celebrated Khwâjah Mu’in-ud-Din Chishti, which is said to have been recited by the poet on the saints' tomb at Ajmir.


Beginning:---

زهي كوه اجمير عمير مرشيست
مثاقم سر ملتفداين پخش

After the above Maṣnawi the usual order of the Ġazals is resumed.

fol. 49v. A few Qiṭ’as and Rubâ’ís.

fol. 49v-51v. Chronograms expressing the dates of birth of the Princes Sulṭân Saлим, Shâh Murâd, and Dâniyâl; of the conquest of Bengal, the completion of the Bangâli Maḥal, the conquest of Gujarât, and other contemporary events.

fol. 51v. Farda or single verses.

Beginning:---

سافقي بيا كه ياف نفس از غم هپوم خلاص
چاملي بده كه از غم عالم هپوم خلاص
rubā'īs, altogether thirty in number.

Beginning:

جَزِ بَاَذَّةٍ لَعْلَ آنَ بَرَى وَسِطَ مَتَلَب
اَيْنَ سِرُوُّوُشِي إِزَ بَاَذَّةٍ بِيِّشَ مَتَلَب
كَيِفَ قَمَّتَ لَعْلَ آوُ مِيُروُوُهِ إِزَ بَاَذَّةٍ نَاب
صَيِّبَتَ آَبٍ خَضَرَ زَآَقَ مَتَلَب

Some Rubā'īs are in answer to Lisānî.

About ten Ǧazâls, written in a bolder hand, are found on the margins of folios 12\textsuperscript{a}, 13\textsuperscript{a}, 19\textsuperscript{a}, 20\textsuperscript{a}, 22\textsuperscript{a}, 23\textsuperscript{a}, 32\textsuperscript{a}, 34\textsuperscript{a} and 35\textsuperscript{a}.

This splendid copy, with a faded double-page 'unwân and a frontispiece at the beginning, is written in a very beautiful minute Nasta'liq, within gold and coloured ruled borders, by some learned scribe.

Not dated, apparently 17th century.

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No. 250.

fol. 125; lines 14; size $8 \times 5\frac{1}{2}$; $5 \times 3$.

ديوان ثانائي

DĪWÂN-I-SANĀ'Ī.

A slightly defective copy of the diwān of Ǧanā'ī. Khwājâ Hūsayn Ǧanā'ī, خواجه حسين ثانائي المشهدي, was a native of Mashhad. H. Kh. iii., p. 269, calls the poet خواجه حسين مشتهي. Mr. Blochmann, ʿA’in-i-Akbari, p. 563, on the authority of the poet's statement in his diwān, says that Ǧanā'ī was the son of Ǧiyās-ud-Dīn Muḥammad of Mashhad, and adds that the عتبة of the Ātash Kadah is a bad reading for غبار. In his early life he found a benevolent patron in Ǧulṭān Ibrāhīm Mīrzā, with the takhallus Jahān (d. a.h. 979 = A.D. 1571), son of Bāhrām Mīrzā Ǧaʿfawī (d. a.h. 956 = A.D. 1549), and grandson of Ǧāh Ǧaʿfawī (a.h. 909–930 = A.D. 1503–1523). Prince Ibrāhīm, who was himself an accomplished scholar, took great interest in Ǧanā'ī’s education. Subsequently the poet came to India during the reign of Akbar, became the teacher and friend of the celebrated Fayḍī, and received great favours from the emperor. Here he is said to have held
poetical discourses with Šaná¹i Mashhádi (d. a.h. 980 = a.d. 1572), ’Urff and other distinguished poets of the emperor’s court. Among the later poets Šaná¹i occupies a high position and enjoys a good reputation. But Badá¹uní, vol. iii., p. 208, who makes a few disparaging remarks on the compositions of the poet, says that before Šaná¹i came to India he was reckoned here as a master poet, and his poems were held in high estimation by the eminent scholars and the learned poets of India; but that soon after his arrival he became a mark for various kinds of criticism and lost all his reputation. Besides the diván, the poet has also left a Maṣnáwí, called اسنداس نامه, Iskandar Námah (see below).

According to the best authorities Šaná¹i died in a.h. 996 = a.d. 1587, a date which is expressed by the words مسعود لیاک, found in the Hamišešah Bahár (Sprenger, Oude Cat., p. 120). Mr. Blochmann, in his translation of the A’ín-i-Akbari, p. 563, note 2, gives a wrong date of the poet’s death, a.h. 1000 = a.d. 1591.

Notices on the poet’s life will be found in Haft Íqlim, fol. 224ª; Taqi Auhadi, fol. 173ª; Riyád-ush-Shu’ará, fol. 75ª; Átash Kadah; Makzan-ul-Gará’íb, fol. 132; Khulásat-ul-Kalám, vol. i., fol. 123ª; Nashtár-i-Ishq, fol. 360; A’ín-i-Akbari, vol. i., p. 242, etc. See also Sprenger, Oude Cat., pp. 43, 57, 120 and 578; Ethé, Bodl. Lib. Cat., Nos. 1045 and 1046; W. Perscher, Berlin Cat., pp. 57, No. 4; 722, No. 2, and 899-900; Rien Suppl., No. 309; Ethé, India Office Lib. Cat., Nos. 1449-50.

Contents of the diván:—
fol. 1ª. Qasídás, in the alphabetical order, in praise of the Imáms, of Sháh Támásp, Akbar, Kháñ Kháñán and others.
Beginning, as in most copies:—

در روش حسی و ناز هست بی سوی شما
غمزه بطور ستاره عشوه برناک چنگا

fol. 89ª. Gazáls, likewise in the alphabetical order.
Beginning, as in Ethé, Bodl. Lib. and Ethé, India Office Lib. Cat.:—

رآنی بپشم از بر غورد ای پسر مرا
صد خار حسرت اسد از قرب در چکر مرا

fol. 105ª. A Maṣnáwí.
The beginning of this Maṣnáwí is wanting here and it opens thus:—

کریما تمامی جانم به تست
غم فاش و درد لیالم به تست
The line—

بيا دل ببيضاًة اهل راز
بکش جام معي صورت گذاز

quoted as the beginning of the Maṣnawi by this Ṣanā’i, is found here on fol. 118°.

This Maṣnawi is identical with the masnad, or the poetical account of the heroic deeds of Akbar, which Ṣanā’i dedicated to the emperor Akbar, two copies of which are noticed in Ethé, Bodl. Lib. Cat., Nos. 1048 and 1049. This Maṣnawi is called by Dr. Sprenger in his Catalogue, p. 579, and مسند المسند on p. 120.

Written in a beautiful Nasta’liq within ruled borders.

Not dated. Apparently 17th century.

No. 251.

foll. 93; lines 15; size 8 × 4½; 5½ × 3.

غزليات مکتسب

ГАЗАЛИЯТ-I-MUḤTASHAM.

The lyrical poems of Muḥtasham Kāshī, arranged in the alphabetical order.

Beginning:—

ای کوه تام تو تاج سر دیوانهایا
ذكر تو بصد عنوان ارايش عنوانهایا

Maulānā Muḥtasham, مولانا مجتهد کاشی, was a native of Kāshān. He was the teacher and friend of the well-known taḏḵirah-writer Maulānā Taqi-ud-Din Muḥammad al-Ḥusaynī, better known as Taqi-ud-Din (or simply Taqi) Kāshī (d. c. A.H. 1016 = A.D. 1607), who collected and prepared the poet’s diwan (see Ricci, ii., p. 665). Muḥtasham was one of the most distinguished poets of Persia, and enjoyed unparalleled fame during the reigns of the three successive sovereigns, Shāh Tahmāsp Ṣafawi I. (A.H. 930–984 = A.D. 1523–1576), Shāh Ismā’īl II. (A.H. 984–985 = A.D. 1576–1577) and Sulṭān Muḥammad Khudā Bandah (A.H. 985–996 = A.D. 1577–1587). Besides being ŏn
eminent poet he was an expert chronogrammatist and master of mu'ammas or enigmas. He composed a long Qaṣīdah on the accession of Shāh Ismā'īl Safawi to the throne of Persia, and each hemistich of this Qaṣīdah contains a chronogram for the year A.H. 984 = A.D. 1576. He is also distinguished for the laudatory poems which he addressed to the Imāms, and his well-known maraqiyah or elegy (see the following No.) on the sad death of the two Imāms, Ḥasan and Ḥusayn, has immortalized his name. The author of the ‘Ālam ‘Arā-i-‘Abūlāsī, fol. 78b, relates that on one occasion the poet sent two Qaṣīdas from Kāshān in praise of Shāh Tāhmāsp and his daughter Pari Khānum, but as this monarch had become very religious in his old age he desired that praise should be lavished only upon great men like ‘Alī and other Imāms, and not upon an ordinary man like him. The poet did so to the satisfaction of Tāhmāsp and received great favours from the monarch.

A copy of Muhtasham’s diwān, with the preface of the above-mentioned Taqī Kāshī, is noticed in Rieu ii., p. 665. In that preface Taqī Kāshī, who ranks Muhtasham after Khāqānī, says that he collected and arranged the poet’s Kulliyāt into the following seven diwāns:—1. Ḥusayniyān, consisting of Qaṣīdas in praise of God, the prophet, the Imāms, contemporary kings, nobles and scholars. 2. Ḡarbālīyyān; and 3. Ḡalālīyyān, containing Ġazals descriptive of beauty. 4. Jalālīyyāh; and 5. Ǧamlīyya, containing Ġazals descriptive of love. 6. Naqīl-i-‘Usbshāqi, containing Ġazals descriptive of love. 7. Ǧumumayyyat, containing versified chronograms which the poet composed at the request of his friends.

Taqī Aḥṣādī, who visited Muhtasham in Kāshān, dates the poet’s death A.H. 996 = A.D. 1587. The author of the Khulasat-ul-Afkār, fol. 186b, wrongly ascribes it to A.H. 1000 = A.D. 1591.

For notices on the poet’s life and his works see: Haft Iqlim, fol. 262a; Taqī Aḥṣādī, fol. 697a; Mīr’āt-ul-‘Ālam, fol. 457b; Ma‘ṣīr-i-Rahimi, fol. 82a; Majma‘-un-Nafā‘is, vol. ii., fol. 453a; Khazān-i-‘Amirah, fol. 306b; Riyād-ush-Shur’ārā, fol. 379b; Khulasat-ul-Afkār (loc. cit.); Nashtar-i-Ishq, fol. 1600; Ḥāṭeq Kadah, p. 331. See also Sprunger, Oude Cat., pp. 23 and 500; Rieu, ii., pp. 665 and 666; G. Flügel, i., p. 591; Ethé, Bodl. Lib. Cat., Nos. 1050 and 1239, 45; Ethé, India Office Lib. Cat., Nos. 1447 and 1448; W. Pertsch, Berlin Cat., p. 35, No. 13, pp. 101, No. 12, and p. 543, p. 723, No. 8, and p. 724, No. 10, and Hāj. Khal., vol. iii., p. 312.

This copy contains the Ġazals probably of the Ḡarbālīyyān, Shababālīyyah.

Compare Rieu (loc. cit.); Sprunger, Oude Cat. (loc. cit.), and G. Flügel (loc. cit.), and also Ethé, India Office Lib. Cat., No. 1448.
The MS. ends with the following line:

به پیش بخشش او معتشم چه بدماید
اکر تو تا دم صح جزا کننده کنی

Written in ordinary Nasta'liq.
Not dated, apparently 17th century.

No. 252.

foll. 135; lines 12; size 9½ × 5¾; 7¼ × 4¾.

MARSIYA-I-MUHTASHAM.

The elegy on the death of Hasan and Ḥusayn, with other incidents in connection with the Battle of Karbalá, by the same Muḥtasham of Káshán.

As a Maršiyah-writer Muḥtasham occupies the highest position among the latter-day poets.

Beginning:—

بر خوان غم چه عالمیانآ صل زندند
اول صل بسلسلة الیبا زندند
نویست باولیا چه رسدین آسمان طبید
زان ضریتی که بر سر شیر عدا زندند...

انکه سرودنی که فلک محرمش نیود
کسندند از مهین و در کریا زندند

The MS. ends with the following line:

(sic)  فعل چون که با مولی است
غرامت چند او به میت شهدان است
Written in a fine clear Nasta'liq, within gold borders. The original folios are mounted on new margins.
Dated 12th Rabi' I., A.H. 1144.

No. 253.
fol. 259; lines 14; size 7 1/2 × 4 1/2; 5 1/2 × 3 1/2.

كُلِيَاتٍ عَرَفْيَ

KULLIYÂT-I-'URFÎ.

A defective copy of the poetical works of 'Urfî Shîrâzî.

Maulânâ Sayyid Muḥammad, poetically known as 'Urfî, was the son of Maulânâ Zayn-ud-Dîn 'Ali, son of Maulânâ Jamâl-ud-Dîn of Shîrâz, where the poet was born in or about A.H. 963 = A.D. 1555. The Maâşir-i-Râhîmî says that 'Urfî's name was Khwâjah Sayyidî Muḥammad, (and not Khwâjah Saydî, خوّاجہ صدیقی محمد, as stated by Dr. Sprenger, p. 126, on the authority of the Hamishah Bahîr). It is conjectured that the poet derived his poetical title from the occupation of his father, who, it is said, looked after the “Sharti” and “Urfî” matters under the magistrate of Shîrâz. At an early age 'Urfî left his native country and emigrated to the Deccan; but finding the place unsuitable for achieving success he left it and came to Fathpur Sikri, where he made the acquaintance of the celebrated Fâydi. ‘Urfî at first received warm favours from his new friend, but owing to a slight unpleasantness between them, ‘Urfî abandoned Fâydi’s company, and shortly afterwards found a sincere patron in Ḥakîm Masîh-ud-Dîn Abul Fath Gîlânî, through whose kind influence the poet made acquaintance with ‘Abd-ur-Raḥîm Khân-i-Khânân. After the death of Abul Fath in A.H. 997 = A.D. 1588, ‘Urfî attached himself to the said Khân-i-Khânân. Khân-i-Khânân, who, himself a man of good literary taste, fully appreciated the extraordinary poetical merit of ‘Urfî and was exceedingly pleased with his learned society. Ere long ‘Urfî was introduced by the Khân-i-Khânân to Akbar, who duly rewarded the poet in various ways.

Very few of ‘Urfî’s contemporary poets equal him in celebrity, and it is generally asserted that had he not died a premature death he would have been the master poet of the period.
Badá'uni says that although 'Urfí possessed sound learning and was well versed in the various forms of poetry, yet, on account of his pride and vanity, he could not gain public sympathy. Of all his poetical works the Qašidas have been most popular even to the present day. The author of the Ātash Kadah says that 'Urfí adopted a new style in his Qašidas, which, according to Azād, are far superior to the poet's Ğazals and Mašnawis. 'Urfí followed 'Abd-ur-Rahim Khān-ı-Khānān in his expedition against Jānī Beg of Tatth in A.H. 996 = A.D. 1590, and died of dysentery in Shawwāl of the same year at Lābūr at the age of thirty-six years. Some writers suspected the poet had been poisoned, a common enough fate in that age.

In concordance with the above year the poet's contemporary biographer, Badá'uni, quotes the following two chronograms: عرفی آخربپیه مایهباربربستیلو
فردامستکدندفردوسمبکف
جولایمتناعامتستوتهديستتیلو

Taqi Kāshī (Sprenger, Oude Cat., p. 37), however, puts the poet's death wrongly in A.H. 1002 = A.D. 1593.

The author of the Miftāh-ut-Tawārīkh, on the authority of the Mirāt-ı-Jahān, relates that 'Urfī in his following Qašidah, which he composed on his death-bed, had desired that his remains should be transported to Najaf, and that accordingly, some years after the poet's death, his bones were sent to that place by Mir Ṣulār Iṣfahānī and re-interred there.

جاهانبکشتمودرداپهچشهرودیاز
لیافتکمکفوروشندپایدرپازار
اکرچیلکتروکویتولچیلهنیشترخیز
کنمیوردساکدیدهشیلفسترشار
پکاویمزمدکورتاچیفپروم
اکرپهبدهلکمکندوربهتخار

The same author quotes also the following versified chronogram by
Mullah Ramaqi expressing the date a.h. 1027 = A.D. 1617, in which year, it is said, 'Urfi's bones reached Isfahan:—


Contents of the Kulliyat:—

I.

fol. 1r. A collection of prose pieces. The first of these is styled here رساله نفس، agreeing with the prose preface usually styled رساله نفس نفس. See Ethé, India Office Lib. Cat., No. 1452. See also W. Pertsch, Berlin Cat, p. 901; Rosen, Pers. MSS., p. 261; and Ethé, Bodl. Lib. Cat., No. 1053.

Beginning:—

عملي كه از مشایستگی مدرسه از هشیله تعين و تفصیص آمده

اجمال آن در حوصله
These pieces contain for the most part religious and moral counsels which 'Urﬁ addresses to himself with the words "أي نفس أي نفس. The last but one of these is a letter which the poet wrote on his death-bed describing the state of his mind at the prospect of death. It is headed thus "رقبة كد در هنگام لزع فر موده".

II.

مجمع الإتكار

MAJMA'-UL-ABKÂR.

A Maṣnawi poem in imitation of Niẓāmi’s Makhtzan-ul-Asrār. The author of the Haft Âsmān, p. 111, says that the poem is also called مجمع الإتكار, Majma’-ul-Abkâr. He further states that it is also known as the Makhtzan-ul-Asrār of 'Urﬁ, and hence Dr. Sprenger, p. 529, had some justification (in spite of Dr. Ethé, India Office Lib. Cat., No. 1451) in giving the last-mentioned title to the poem.

Beginning:—

بسم الله الرحمن الرحيم
موج نفستست ز بر قدیم

See Ḥāj. Khal., vol. v., p. 389; W. Pertzch, Berlin Cat., p. 64, No. 8 e.; Kraft, p. 69.

On comparing with another copy of the Majma’-ul-Abkâr, it is found that about six folios towards the end, containing one hundred and seventy-four lines, are missing. The poem breaks off abruptly with the following line on fol. 58v:—

هنفسی کردم روی جستجو
کاين هنما زاري ز چه داري بگو

Further, the following subscription (on the top of fol. 59v) which suddenly follows the above verse, proves that the Maṣnawi Khusran-u-Shirin (see the following No.) by the same author, is wanting in this copy. So, there is altogether a lacuna of about twenty-five folios after folio 58.

III.

fol. 59v. Qasidas in the alphabetical order.
Beginning as in Sprenger (loc. cit.); Rieu, ii., p. 698; Ethé, Bodl.
Lib. Cat., No. 1053, and Ethé, India Office Lib. Cat., Nos. 1452 and 1453:—

ای دل راهزن که از عرزم
به ضیغم نوری فورستادی

For special collections of these Qaṣīdās see: W. Pertsch, p. 65, No. 11; p. 696, No. 3, and p. 714, No. 1 in 686. One particular Qaṣīdah, styled همزاس مماس, is mentioned, ib. p. 74, No. 3, and p. 79, No. 3.

IV.

fol. 134v. Qītās.
Beginning as in most copies:—

ای دل راهزن که از عرزم
به ضیغم نوری فورستادی

V.

fol. 145b. Ġazals arranged in the alphabetical order.
Beginning as in Sprenger; Rieu, ii., p. 667; Ethé, India Office Lib. Cat., Nos. 1452 and 1454, etc.:—

ای لَه فلک زخوشت صنع تو دانه
وز قصر کبیرای تو عرش اشباه.

Folios (after folio 147v) containing the last portion of the Ġazals ending in الف, all the Ġazals ending in دب, and a few of the first portion ending in حم, are missing. Again, after fol. 216b some Ġazals ending in لک and الم are missing.

VI.

fol. 240v. Rūba'īs.
Beginning:—

رفتم نیبان تا نکرم برک هوس
جسی عسلی دیدم و صد فوج مگس

The usual initial Rūba'i beginning with the line—

پارب نفسي ده که ثنا پردازم الع

is found here on fol. 253v.
Written in a fine Nasta‘liq, within gold and coloured ruled borders, with a fine double-page ‘unwan.
Not dated, apparently 16th century.

No. 254.

foll. 66; lines 14; size $8\frac{1}{2} \times 6\frac{1}{2}$; $5\frac{1}{2} \times 2\frac{1}{2}$.

MAJMA‘-UL-ABKÂR AND FARHÂD-U-SHIRÎN.

The two Maquinwis, Majma‘-ul-Abkâr and the Farhâd-u-Shirîn, of ‘Urfi.

I.

fol. 1r. Majma‘-ul-Abkâr.

Beginning as in the preceding copy:—

بسم الله الرحمن الرحيم

II.

fol. 51v. Farhâd-u-Shirîn, or, as it is styled in the preceding No., Khusrau-u-Shirîn, another Maquinwi in the metre of Nizamî’s Khusrau-u-Shirîn.

Beginning:—

غداوندا دلم یی لور تنگست
دل می سنگک و کوه طور سنگکست

Written in a clear minute Nasta‘liq.
Not dated, apparently 18th century.
No. 255.

foll. 128; lines 17; size $8 \times 4\frac{1}{2}$; $5\frac{3}{4} \times 2\frac{1}{4}$.

ديوان عرفي

DĪWÂN-I-'URFĪ.

The diwān of ‘Urfī, containing Ġazals and Rubā‘is only. fol. 1a. Ġazals in the alphabetical order.
Beginning as in the preceding copy:—

اي نه فلك ذ غوشه صنع تودالله الع

fol. 16b. Rubā‘is.
Beginning:—

اي زلف عروس هادمانى شب تو
ارايش يزم يبغي مشرب تو

The usual initial Rubā‘i—

یارب نفسي ده كه كنا پردازم الله

is the second here.
Written in a clear Nasta‘liq, within gold and coloured ruled borders. Not dated, apparently 17th century.

No. 256.

foll. 19; lines (centre column) 24; (marginal column) 26; size $8\frac{3}{4} \times 5\frac{1}{4}$; $8 \times 4$.

The same.

A smaller copy of ‘Urfī’s diwān, containing Ġazals and Rubā‘is. fol. 1b. Ġazals in the alphabetical order.
Beginning as above:—

اي نه فلك ذ غوشه صنع تودالله الع
fol. 19a. Rubâ'īs.
Beginning as in most copies:

پارب نفسي دم که نما پردازم الح

Written in ordinary minute Nasta'liq.
Not dated, 18th century.

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No. 257.

fol. 94; lines 17; size 10½ \times 7; 9¾ \times 4½.

The same.

Another collection of 'Urfi's poetical works, containing sixty Qaṣīdas, nine Tarkib-bands, thirty-nine Qit'as, thirty-one Rubâ'īs, with a Sāqī Nāmah, and a Tarji'band at the end.

I.

fol. 1b. Qaṣīdas.
Beginning:

ای متاع درد در پازار جان اندامته کوهپسر مو در جیب زبان اندامته

The initial Qaṣīdah in copy No. 252, beginning with the line—

اقبال کرم میکرزد ارباب هم را ح...

is the second Qaṣīdah here.

II.

fol. 75b. Tarkib-bands in praise of 'Abd-ur-Rahîm Khân Khânân.
Beginning:

لواي مدح که سبیل دلا مبارک باد

تبهر لنفس نفه را مبارک باد

III.

fol. 79b. Qit'as.
Beginning as usual:

ای دل راهزن که از عرشه الح
IV.

fol. 89r. Rubā'is.
Beginning:—

انم که بی عمارت هوش کنم
کرهر دو چیزان باده هوش کنم

V.

fol. 93r. Sāqī Nāmah.
Beginning:—

یبا ساقی آن تشکیک را بیسج
پس از آوزیزی دل ما مرتچ

This Sāqī Nāmah is also noticed in Ethé, India Office Lib. Cat., No. 1453; Ethé, Bodl. Lib. Cat., No. 1052; W. Pertsch, Berlin Cat., p. 65, and p. 901, No. 4; and Rosen, Pers. MSS., p. 262, No. 5.

VI.

fol. 94v. A Tarjiʿband in praise of Ḩakīm Masih-ud-Dīn Abul Fath.
Beginning as in Rieu, ii., p. 667:—

آیدم چون دوا شفیق و نقیض
صمع آمیز دوستان میش

The burden runs thus:—

نام ممدود قافیه منح استم
منح کلمه حکم ابوالفتح استم

The Sāqī Nāmah and the Tarjiʿband seem to have been added in a later hand.

This valuable copy contains learned annotations and interlinear glosses throughout.

The subject in each Qaṣīdah is explained by a heading written in red.

Written in a clear Nastaʿlīq, within coloured ruled borders, with an ordinary frontispiece at the beginning.

Dated, 14th Rājab, A.H. 1238.

Scribe میتیل پرشاد کاپیست
No. 258.

foll. 104; lines 15; size $9\frac{1}{8} \times 4\frac{3}{4}$; $7\frac{1}{2} \times 3$.

The same.

Another copy of 'Urifi's diwan, containing Qasidas with a few Qi'tas and Tarkib-bands at the end.

Written in a fair Nasta'iliq, within coloured ruled borders.

Not dated, apparently 18th century.

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No. 259.

foll. 69; lines 15; size $8\frac{1}{2} \times 4\frac{3}{4}$; $6\frac{1}{4} \times 3\frac{1}{4}$.

شرح قصائد عرفي

SHARH-I-QAṢĀ'ID-I-'URFI.

A Persian commentary on difficult verses in forty select Qasidas of 'Urifi, by Mullâ Abul Barakât Munir of Lâhûr.

Mullâ Abul Barakât, better known as Munir-i-Lahûri, was, according to the authors of the Khulâsat-ul-Afkâr, Makhzan-ul-Čarâ'ib, and other works, the son of Mullâ 'Abd-ul-Majid of Multân. The author of the Khulâsat-ul-Kalâm, who fixes the date of Munir's birth in A.H. 1019 = A.D. 1610, says that he was the son of Mullâ 'Abd-ul-Jalil (probably a mistake for 'Abd-ul-Majid), son of Abû Ishâq of Lâhûr, and that Munir's father, who was well versed in penmanship, was engaged in writing out the well-known work Akbar Nâmah. Munir at first entered the service of Sayf Khân Mirzâ Šâfi as a Munshi, who was at first a Šūbahdâr of Ilâhabâd, and later on died as governor of Bengal in A.H. 1049 = A.D. 1639. Munir subsequently attached himself to I'tiqâd Khân, the son of the celebrated I'timâd-ud-Daulah. He was an intimate friend of the celebrated Muhammad Šâlih Kanbâ, the author of the well-known history (composed in A.H. 1070).

Besides being skilled in poetry, Munir was greatly distinguished for his refined prose style. Collections of his letters, known as
PERSIAN POETRY.

Munir, most of which Munir composed in the name of the above-named Sayfh Khan, are noticed in Ethé, India Office Lib. Cat., Nos. 2078–2087. He also wrote a preface to his friend Muhammad Salihi Kanbati's letters, known as بیهار مسیح. (See Ethé, India Office Lib. Cat., Nos. 2090–2092, and Rieu, i., pp. 263 and 398.) Munir is also said to have left several Maqaswids, one of which entitled، چار گوهر；or, "the Four Pearls," is divided into four sections, viz.:-

(1) آب و روغن — در تعریف باگاف اکبر آباد
(2) ماز و چرک — در ستناش چرک تربی و گیره
(3) لور و صفا — در ستناش حوض و مسیح
(4) درد و الم — در بیان عمق

The author of the Khulasaat-ul-Kalam names a Maqaswii، which he says was composed by Munir while he was in attendance on Sayfh Khan in Bengal. According to Arzâ, Munir has also left a treatise entitled، کار نامه، in which he has criticised the poems of 'Urfi، زلائی، تالیب، and Zahri. The same Arzâ, supported by a few other writers, asserts that Munir, in one of his works, himself says that he has left about one hundred thousand verses. The Kulliyyat of Munir is said to have been prefaced by the celebrated Mirza Jalal Tabatabai of Isfahân, who came to India in A.H. 1044 = A.D. 1634, and was appointed by Shah Jahan among his court chroniclers.

Munir died in the prime of his life in Akbarabad on the 7th of Rajab، A.H. 1054 = A.D. 1644. According to some، his remains were taken to Lahour and interred there.

For notices of Munir's life see: Riyâl-ush-Shu'tarâ، fol. 406*; Majma'un-Nasâ'is، vol. ii، fol. 456*; Khulasaat-ul-Afsâr، fol. 191*; Khulasaat-ul-Kalam، vol. ii، fol. 287*; Makhzan-ul-Gara'ib، fol. 828*; Nashtir-i-Ishq، p. 1596; Yad-i-Bayda، fol. 212*; see also Beale's Oriental Biographical Dictionary، p. 279، etc.

Contents of the MS.:
fol. 1*. A preface by some unknown author. Beginning:—

فیض آفرینی سیاس که رعّهی چان سمن را با تار نیش سمن
سنجان بیرون کرده الگ

The anonymous author of this preface tells us that Munir wrote this commentary at the request of some of his friends، but before he could finish it he departed for the next world. He further states that Munir also left some of his previous compositions incomplete، and that it.
was twenty-two years after the death of Munîr that, one night in the month of Ramâdân, one of his Khâdîms came from Bûrûmûpûr and gave to the author of the preface this fragment of the commentary.

fol. 5°. Beginning of the commentary:—

ای متاح درد در بازار جان انداخته گو یعنی زبان را سرمایه
مود کردالبدع

The meanings of phrases and words are not given separately, but the explanations of the sense of whole passages are very learned.

The copy ends with the commentary on the following lines:—

در حرم رضوه ارکان کجا از پاک نهال الگ یعنی اکر طبع
بهار آفرین تو زنات امیر الال

Other commentaries on 'Urfî are: (1) Miftâh-un-

Five different Turkish commentaries are noticed in G. Flügel, i., pp. 594 and 595; the Qâsidâs have been printed in Calcutta, A.H. 1254, with a commentary by Aḥmad bin 'Abd-ur-Rahîm (see below); and with some Qit'as and Tarih-bands in Lucknow.

Another commentary and a diwan of 'Urfî also appeared in Lucknow in 1880. An English translation of selected Qasidâs of the poet was published in Calcutta in 1887.

This copy is written in a firm Nasta'liq hand.

The colophon is dated, Aḥmadâbâd, the 21st of Jumâdâ I, the seventy-fourth year of Muhammed Shâh's reign.

Scribe علیخو هدایت الله.
No. 260.

foll. 155; lines 17; size 10 x 7; 7 x 4.

شرح قصائد عرفي

SHARH-I-QAṢÂ'ID-I-'URFÎ.

Another copy of a commentary on difficult verses in forty-six select Qaṣīdas of 'Urfî, by Aḥmad bin 'Abd-ur-Raḥīm Ṣafīpūrī, أحمد بن عادل عبد الرحيم صفي بور.

Beginning with a short preface:

سياص بیکیمان و ثانی بي لنايه مر مسلمالي را مزرد الغ

The commentator, a very modern writer, observes in the preface that he wrote this commentary at the request of some of his friends. Towards the end he tells us that he has arranged the Qaṣīdas according to a copy which was written in Șīrāz.

The commentary itself begins on fol. 3v with the usual initial line:

ای متاع درد در بزار جان انداخته الغ

Clear explanations of verses are given. Rare words and difficult phrases are explained separately throughout. Allusions and grammatical uses of words are also given.

The following note on a fly-leaf says that this MS. was copied from a copy printed in Calcutta, a.h. 1254:

کتبه هذا مسمى بشرح قصائد عرفي لواسته از چپایه کلاته

foll. 1r-2v. Index of the headings of the Qaṣīdas commented upon. The last folio contains a list of the errata.

Dated, Rajab, a.h. 1254.

Written in ordinary Nastalīq.
A very large copy of the lyrical poems of Shaykh Faydī.

Shaykh Abū al-Fayḍī, with the double poetical title of Faydī and Fayyādī, was born at Āgrab on the 1st of Sha‘bān, A.H. 954 = 16th September, A.D. 1547. The family to which Faydī belonged traced its descent from an Arab Shaykh of Yaman, who lived in Sindh in the ninth century of the Muḥammādān era. In the beginning of the tenth century Shaykh Ḥādīr, the then head of the family, journeyed to Hindūstān and after many wanderings settled at Nāgūr, north-west of Ajmīr, where he secured the friendship of Mir Sayyid Yahyā of Bukhārā. In A.H. 911 = A.D. 1506, after the death of several children, a son was born to Shaykh Ḥādīr, to whom he gave the name Mubārak. At an early age Mubārak found the opportunity of moulding and improving his character in the learned society of one Shaykh ‘Āṭān, who had come to Nāgūr in the reign of Sikandar Shāh Lodi (A.H. 894–923 = A.D. 1488–1517). Shaykh Mubārak, after the death of his mother, went to Ahmādābād in Gujarāt, where he prosecuted his studies and made acquaintance with several distinguished personages, such as Shaykh Abū Faḍl of Kāzārūn, Shaykh ‘Umar of Tattah, and Shaykh Yūsuf. He subsequently settled on the 6th of Muḥarram, A.H. 950 = A.D. 1543, on the left bank of the Jamnā, opposite Āgrab, near the Chaḥār Bāg Villa, which was built by Bābar. This place was later called Hashḍ Bihīght, or the Bāg-i-Nūrāsfān, and is now known as Rām Bāg. It was here that Shaykh Mubārak’s eldest son, Shaykh Faydī, was born. Faydī’s brother, Abū ʻAbdAllāh, the celebrated prime minister of Akbar and the author of the Akbar Nāmah, ʻA’in-i-Akbari, Maktūhāt-i-ʻAllāmi, Ruqʿāt-i-Shaykh Abū Faḍl, ʻIyār-i-Dānish, etc., was also born here on the 6th of Muḥarram, A.H. 958 = 14th

* According to some, Abū Faḍl also wrote a Risāla-i-Munajjat; a Jāmi‘ul-Lugāt, and a Kaṧkūl. He also wrote two commentaries, one on the ʻAlī, and another on the Maṣūrah, both of which he presented to Akbar. He also took a great part in the compilation of the Tārīkh-i-ʻAlfī.
January, A.D. 1551. He was killed by Jahāngir's order on Friday, the 4th Rabī‘ I, A.H. 1011 = 12th August, A.D. 1602. Shaykh Mubārak, who died at Lābūr on Sunday, the 17th Dīlqā‘, A.H. 1001 = 4th September, A.D. 1593, was a man of comprehensive learning. He was well versed in prosody, had a complete knowledge of religious lore and was a perfect master of mystic philosophy. He wrote a big commentary on the Qur‘ān in four volumes, which he called Manba‘ul-Uyān.

Muṣafir al-ab‘īr, and another work of the title of Jawāmi‘-ul-Kalam, Jami‘ al-kalam. Faydī, as he grew up, displayed unusual gifts. He received from his father a sound education in all branches of learning and soon established his reputation as a poet and scholar. One day Shaykh Mubārak took Faydī to ‘Abd-un-Nabi, the then Sadr-i-Jahān, and begged a grant of one hundred bighas of land. But both the father and the son, on account of their unorthodox doctrines, were turned out of the audience-hall with scorn and insult. Faydī's literary fame had already reached the ears of Akbar, and in A.H. 975 = A.D. 1567, when this emperor was besieging the fort of Chitor, he summoned Faydī, then barely twenty years old. The Sunni ‘Ulamā‘, who were Faydī's mortal enemies, interpreted the imperial order as a citation for defence and persuaded the governor to set a guard over the dwelling of Shaykh Mubārak. The Mughal soldiers tormented and ill-treated the Shaykh, who happened to be alone in the house. Shaykh Faydī was absent just then, and on his return was arrested and carried off to Chitor by the troopers. Faydī, of course, was greatly dismayed by this ominous event, but to his unexpected relief he got a most favourable reception from Akbar, to whom he was presented by ‘Aziz Khān Kokah. Shortly afterwards Faydī was attached to the imperial court as teacher in the higher branches of literature to the princes—a fact which speaks of the great confidence which the emperor placed in the young scholar. Faydī had no difficulty in gaining the lasting friendship of Akbar. Besides being distinguished for his literary attainments, his services in other departments secured fresh distinctions for him. He enjoyed the personal friendship of Akbar at Fatehpūr Sikri, and occasionally accompanied the emperor on his expeditions. In A.H. 989 = A.D. 1581 he was appointed the Sadr of Agrah, Kālpī and Kālinja, and in A.H. 1000 = A.D. 1591 was sent on an embassy to Rājah ‘Ali of the Deccan. Although a commander of only Four Hundred, he had greater influence than most of the higher officials. Notwithstanding the hostile attitude of the ‘Ulamā‘, who had very great influence with the government, Faydī in A.H. 981 = A.D. 1574 admitted into court his brother Abul Fa‘lī, who, as we know, rose to be the prime minister of Akbar, and took an important part in crushing the power of the ‘Ulamā‘ and in alienating the emperor’s mind from Islam.

The celebrated historian Bad‘uni, a pupil of Shaykh Mubārak, lived
in the company of Fayḍī for forty years, and once, when the said historian was in temporary disgrace at court, Fayḍī (then in Aḥmad-ābād), on the 10th of Jamādī I, A.H. 1000 = A.D. 1591, wrote a letter (quoted in Bādaʿuni, vol. iii., p. 303) to Akbar, in which the poet spoke highly of Bādaʿuni and earnestly begged the emperor to deal mercifully with the learned historian. Bādaʿuni frankly admits the good treatment he received at the hands of Fayḍī, but, bitterly condemning the foul part which Fayḍī played in weakening the power of the Ulāmās and in leading the emperor's mind away from Islām, the said historian, on the plea of the good of the faith being stronger than other claims, κα έν άνην ήν γε μένεθαντί έν την έκθεσιν, not only exposes Fayḍī's faults but openly heaps insults on the poet, with the bitterest hatred.

The scene of the poet's death, as described by this historian, is calculated to excite loathing. Fayḍī's contemporary biographers, such as the authors of the Ṭabaqat-i-Akbari, Maṣūr-i-Rāhimi, Urafaṭ, Haft Iqlim, and several others, speak highly of his wonderful poetical genius; while Bādaʿuni remarks that, although Fayḍī spent full forty years in composing poems, numbering above twenty thousand verses, and sent his compositions, at great expense, to his friends, yet, not even one of his verses was approved by the public. This remark of the historian, though a little exaggerated, is partly true, as we know that Fayḍī, on account of his heretical doctrines, is generally looked down upon by the Muḥammadan public of India, and his works do not enjoy the popularity which their literary merits deserve.

Fayḍī may have taken a vigorous part with his father (Shaykh Mubārak) and brother (Abul Faḍil) in crushing the power of the Sunni Ulāmās and in planning and adopting subtle measures for leading Akbar's mind away from Islām, but it cannot be denied that he was one of the most voluminous writers that India has produced, and that in literary merit he stands second only to the celebrated Amir Khusrau of Dīlī, (d. A.H. 725 = A.D. 1324), among all the Indo-Persian poets.

During the reigns of the Timuride sovereigns of India, four poets were honoured with the title of ملک الشعر (king of poets), viz. Ḥāzīl of Mashhad, who died in A.H. 980 = A.D. 1572; Fayḍī (both of Akbar's time); Ṭalib-i-Āmuli (d. A.H. 1035 = A.D. 1625) in Jahāngīr's time; and Ṭalib-i-Kalim (d. A.H. 1062 = A.D. 1651) in Shāh Jahān's reign; but the second stands unrivalled. Although Akbar, an illiterate prince according to all the evidence we possess, had little inclination towards poetry, yet, on account of his constant association and conversation with distinguished scholars and eminent poets, he could appreciate the comprehensive learning of Fayḍī, and towards the end of A.H. 997 = A.D. 1588 deservedly honoured him with the title of ملک الشعر. Fayḍī was a profound scholar in the Arabic, Persian,
and Sanskrit literatures, and stood unrivalled in his age in theology, history, philology, philosophy, medicine, and letter-writing, while his high poetical compositions afford a further proof of the versatility of his genius. Besides translating several Sanskrit works in poetry and philosophy, he made a Persian version of Bhāskarāchārya’s Bijāganita and Lilāwati, the two well-known Sanskrit works on Algebra. Fayḍī’s famous commentary on the Qur’ān, entitled Sawāṭī-ul-Iḥām, موأرذ الکلم, the full title of the work is Mawārid-ul-Kilam wa Silk-u-Durar-il-Ḥikam. Brockl., vol. ii., p. 417, wrongly reads Mawārid-ul-Kālām, both of which consist of only those letters which do not contain diacritical points, sufficiently speaks of his peculiar genius and extreme ingenuity. In A.H. 993 = A.D. 1585 he planned a Khamshah, consisting of the following five poems, in imitation of the Khamsah of Niẓāmī, but did not live to carry it out.

(1) Markaz-i-Adwār, مركز ادووار, in imitation of Nizāmī’s Makhzan-ul-Asrār, was to consist of 3,000 verses. Fayḍī composed it in the fortieth year of his age (A.H. 993 = A.D. 1585); and two years after his death his brother Abul Faṣḥ collected the stray leaves of the poem. It is mentioned in Leyden Cat., vol. ii., p. 122, and Sprenger, Oude Cat., p. 401. (2) Sulaymān-u-Bīlqīs, in imitation of Khusru-u-Shīrīn, was to consist of 4,000 verses. (3) Nal Daman (see below). (4) Haft Kīshwar; and (5) Akbar Nāmah, each of 5,000 verses, in imitation of the Haft Paykar and the Sikandar Nāmah. Except Nal Daman, the other poems of the Khamsah were left incomplete. Extracts from these poems are given in the Akbar Nāmah, vol. iii., pp. 674–696.

The author of the Riyād-ush-Shu’arā says that Fayḍī was a pupil of Khwājah Ḥusayn San‘ā’i Mashhadi, who died in A.H. 996 = A.D. 1587 (see No. 249 above); but Fayḍī’s contemporary biographers do not make any such statement. Fayḍī is said to have been the author of one hundred and one books, and his verses are estimated by Abul Faṣḥ at fifty thousand, but Badʿā’unī estimates them only at twenty thousand. The same Badʿā’unī tells us that Fayḍī left a library of 4,600 books (but according to Blochmann, 4,300 books), most of which were authors’ autographs or at least copied by their contemporaries, and that after the death of Fayḍī these books were transferred to the imperial library, after being catalogued in three different sections. The first consisted of poetry, medicine, astrology, and music; the second, philosophy, Sūfism, astronomy, and geometry; and the third consisted of commentaries, traditions, theology, and law. For forty years the poet employed the poetical title of Fayḍī, which he subsequently changed to Fayyādī, in imitation of his brother’s Takhallus ʿAllāmī, but only a month or two before his death. To the change of his title the poet refers thus in his Nal Daman:
Faydī suffered from asthma, and died on the 10th of Ṣafar, A.H. 1004 = 15th October, A.D. 1595. In the middle of the night on which Faydī died, Akbar took Hākim Gilānī and went to see the poet. The emperor addressed the poet several times, but getting no reply he was overwhelmed with grief, so much so that he cast his turban on the ground. The tārīkh of the poet's death is Fāyidī, with his usual hatred of Faydī, gives several abusive chronograms of the poet's death, e.g., Faydī Abū Surūr, Melchisidek, the father of Noah, etc., etc. Besides Abul Fadl, Faydī had four brothers, viz., Shaykh Abul Barakāt, Shaykh Abul Khayr, Shaykh Abul Makārīm, from one mother, and Shaykh Abū Turāb by a different mother.


Contents of the diwān:—

I.

fol. 1r. Author's preface in prose. It begins with three bayts, the first of which runs thus:—

بسم الله الرحمن الرحيم
کتب از ل رابع طلسم قديم

It should be observed that Faydī's Markaz-i-Adwār (mentioned above) begins with the above line.

After the bayts the preface runs thus:—

صلي الله عليه و الله و عصرته مدارج موقات علمه و جواهر مراتب فطرته الخ

In this preface Faydī tells us how he entered the Court of Akbar, was appointed tutor to the princes and received the title of ملک الشعراء.
He further states that the diwân consists of twelve thousand bayts (Dr. Rieu's copy gives nine thousand verses). The preface ends with a Qiṭḥah and three Rubā'īs.

II.

fol. 5a. Qaṣidas without any order.
Beginning as in most copies:

فَزْعُ النَّظَرِ النَّظَرَ حَسَنُ فَزْعُ النَّظَرِ

fol. 98a. Tarāb-bands.
Beginning:

مَا قَصَدَ مَنْ دَا رُكَّبَ امْرِيَّ هَدَى بَعْرِ
لاَمَّ بَنَّ بَرَامَدْ لَوْ بَعْرِ كَفَّ تَمُّ بَيْر

fol. 102a. Tarjī'bands.
Beginning:

الصَّيْحِ الَّيِّ اسْبِرْ خَرَابَ خَمْار
الصَّيْحِ الَّيِّ حَرَفَ بَادَةَ كَسَار

fol. 103a. Marāṣi on Amīr Fath Ulla Shīrāzī, Abul Fath Gilānī, Shaykh Ḥasan Kālpī, Shaykh Mubārak (Fayḍī's father), and several others.
Beginning of the first Marṣīyah:

اِزدَقَّ كَهْ مَأَعَضَ عَقْلَ تُوْكِّيْتِهِ يَهَاب
مَيَّ وَنَحْلَفَ مَانَدَ لَوْ بَرَبَ دُرْ زِيْبَان

III.

fol. 122a. Gazāls in the alphabetical order.
Beginning:

مَسْتَأَنَّة مَيْنَ مِثْرِسَد ازْدِ دَلَّ بَلْبِ ما
عُفْقَسَهُ كَهْ بَرْ يَشَة زَيْبَان ادْبِ ما

The last Gazal on fol. 330a can be read in four different metres, viz.:

(1) مَقْتَعَلٌ مَقْتَعَلٌ فَأَعَلَٰ
(2) فَأَعَلَٰ فَأَعَلَٰ فَأَعَلَٰ
(3) فَأَعَلَٰ فَأَعَلَٰ فَأَعَلَٰ
(4) فَأَعَلَٰ مَقْتَعَلٌ فَأَعَلَٰ
The Ğazal begins thus:—

اي غم ابروي تو تيغ قضا
 حلقة غيسي تو دام بال

IV.

fol. 331b. Qiṭ'as, nine in number. Some of these Qiṭ'as are in praise of the author’s works Sawatī-ul-Iḥām, سواطی الیحام, and the Mawārid-ul-Kilam, موارد الكلام. The first four consists entirely of words without diacritical points.
Beginning of the first Qiṭ'ah:—

الحمد لملهم الكلام الصاعد
 وهو المصور أولا و العامد

Space for a Qiṭ'ah on fol. 346⁰ is left blank.

V.

fol. 350⁰. Chronograms.
Beginning:—

الله الحمد كا ابن معبد اسلام كا همس الغ

The following headings indicate the events on which the chronograms were written:—

تاريخ فوت ملا عالم كابلي
تاريخ مرقع بادشاقي
تاريخ فوت مولا هجالي
تاريخ فتح صوبه چراغ
تاريخ مجموعه دانش
تاريخ بيض
تاريخ خلفة بادشاقي
تاريخ مسجد بادشاقي
تاريخ رحله والد يوغردار
تاريخ فوت برادر مغفور
تاريخ فوت صبغي
تاريخ فوت شيخ کیور میچوب
تاريخ فوت ملا قاضم کاهی
There are altogether twenty-two Qīṭās, but the headings of two Qīṭās are omitted.

fol. 363\textsuperscript{a}. متخلقات or "Initial verses."

Beginning:—

بسم الله ای قلم ز شکاف مسی کشا
رسی بازی در قلم حرف کری

fol. 376\textsuperscript{b}. معجمات, or "Riddles" on the ninety-nine holy names of God. The following first one is on the word: الله:

طالب حق در حرم بارکه
یافته جای خود نظم از لا اله

Most of these riddles are on the names of several contemporary persons.

VI.

Rubā'īs, about two hundred and eighty in number.

Beginning:—

الله اکبر زهی غذاي متعال
خورشید جمالش ایم از بیم زوال

VII.

Another series of Rubā'īs, containing a greater number than the preceding and consisting of those Rubā'īs which the poet extemporized in the presence of Akbar, ابن چند رایی بیش بیش باشده گفتا, beginning with a short prose preface which runs thus:—

این لكنه چندپست از ذره حال اک لوز پاک عرض لیبلسم از
قطره بجان بدراب الغ

The first Rubā'ī begins thus:—

شاهی که عائل ذو فیون خواری
در راه خداي رهمون خواری

This splendid copy of Fayyīl's diwān, with an index at the beginning, is written in a beautiful Nasta'liq, within gold borders. The first two
pages at the beginning of each part are luxuriously adorned, and the
frontispieces richly illuminated with minute floral designs.

The colophon says that the MS. was written by the order of Nawāb
Shir Jang Bahādur at Shāhjahānābād, on the 12th Rajab, in the thirty-
first year of Muḥammad Shāh’s reign.

Scribe  محمد حسین

No. 262.

foll. 27; lines 14; size 8½ × 5½; 6 × 3.

The same.

A very small copy of Fayḍī’s diwān, containing the Ḏazals in the
alphabetical order, Muqaṭṭa’āt and a few Rubā’īs.

Contents:—
fol. 1r. Ḏazals.
Beginning:—

شیخ و دربوزه اقبال کن از حضور ما
كه كم از ه祯 سیاهی نبود همی ما

fol. 20v. Blank.
fol. 21r. Muqaṭṭa’āt.
Beginning:—

بوستان خیال فیضی را
از لم فیض تازه و تر بین

fol. 22v. Rubā’īs.
Beginning:—

آن روز که مهد هشت طارم بسند
وی هؤلاء هزار لفظ عالم بسند
ویا گهر عنصر ماهنشاهی
در لور باختاب تواب بسند

Written in an ordinary clear Nasta‘liq, within gold and coloured
ruled borders.

The last folio, which seems to have been substituted in a later
hand, contains a colophon (probably a copy of the original) dated the
21st Rajab, a.h. 1103.

Scribe  محمد مهدي فرمان لويس
No. 263.

foll. 143; lines 14; size 10\(\frac{4}{5}\) × 6\(\frac{2}{3}\); 6\(\frac{2}{3}\) × 3.

نل و دم

NAL-U-DAMAN.

Faydi's famous Maşnavi, better known as Naş-Daman, in imitation of Niţâmi's Laylá-u-Majnûn.

It is a free Persian adaptation of the episode of Nala and Damayanti in the Mahâbhârata. Regarding the origin of the poem Firighah, vol. i., p. 325, gives us the following account:—

در کتب هند که پیش از دو پیامر سال تصنیف شده
مصور است که قدم‌الآثار شهر بیدر پای تکبز رابن دختر بود
و راهی بهم می‌کرد که هم‌بایه جمع و داما و عادل و
سخت بود از رابن مشهور شهر بیدر اسم و راهی نه شاه مالوی
غایبانه بر دوست راهی بهم می‌کرد که دمی نام داشت عاشق شده
فی قصه عاشقی و مغموبی ایمان در هنی‌شبان مشهور اسم و
شیخ فیض معجم حکم خود بهم جلد الدین مسعود کبیر جامده
داستان ایمان را به ترتیب در آورده آنها نام و دمی نام کرد

This is the third poem of Faydi's Khamsah which the poet had planned in A.H. 993 = A.D. 1585, but did not live to carry out.

Beginning of the poem:—

ای در تال و بی‌توجه آغاز
عنقی نظر بلند پرتوای

Abul Faţl, in his Akbar Nâmâh, vol. iii., pp. 661-662, says that in the thirty-ninth year of the reign Akbar asked Faydi to complete the Khamsah, or the five poems to each of which he had already written an introduction, and pressed the poet particularly to finish the Naş-Daman first of all. Faydi thus, in the forty-ninth year of his age, completed the book in the short space of four months and presented it to the emperor, with a few ashrafis, in A.H. 1003 = A.D. 1594.
In the epilogue the poet himself says that he completed the poem at the age of forty-nine, in the thirty-ninth year of the emperor’s reign, i.e., A.H. 1003.

Dr. Rieu, p. 670\textsuperscript{a}, probably following Abul Fadl (loc. cit.), says that the poem consists of 4,000 verses; but in the following verses the poet himself says that in giving the round number (4,000) he has left over the odd number. So Badā‘uni, vol. ii., p. 396, who calculates the number at 4,200 odd, seems to be more precise:

Of all the works of Fâydi the Nasl-Daman has gained the widest popularity. Even Badā‘uni, who bears a bitter hatred to the poet, admits that, after the death of Amīr Khusrau, no poet in India, for the last three hundred years, has composed a Masnawi like the Nasl-Daman.

Lithographed in Calcutta, 1831; Lucknow, A.H. 1263; a part of the Masnawi is printed in Spiegel’s Chrestomathia Persica, Leipzig, 1846, pp. 131–150.
Copies of the poem are mentioned in Rieu, ii., p. 670; W. Pertsch, Berlin Cat., p. 905; Sprenger, Oude Cat., p. 402; J. Anmer, p. 38; A. F. Mehren, p. 42; Ethé, Bodl. Lib. Cat., No. 1057, etc.; Ethé, India Office Lib. Cat., Nos. 1468-1478; Hají Khal., vol. vi., p. 384, etc., etc.

Written in an ordinary Nasta'liq, within coloured borders, with occasional word-meanings. The original folios are mounted on new margins.

In the colophon, dated 12th Rajab, a.h. 1111, we are told that the present MS. was copied from a copy which was transcribed from an autograph copy.

No. 264.

foli. 137; lines 15; size $6\frac{1}{4} \times 3\frac{1}{2}$; $5 \times 2\frac{1}{2}$.

The same.

Another copy of Faydi's Nal-Daman.
Beginning as usual.
Written in minute Nasta'liq, within gold-ruled borders.
Not dated, apparently 18th century.
APPENDIX.

In view of the interest attaching to the valuable copy of Mirzâ Kâmrân’s diwan, noticed in the present volume, it has been judged fitting to give a brief sketch of his political and literary activities in the form of an appendix—such a sketch having no proper place in the body of the Catalogue.

Regarding Mirzâ Kâmrân, though there is very little evidence of his being an Arabic scholar, there is not the least doubt that he was an accomplished scholar in both Persian and Turki, and he at the same time possessed an extraordinary genius for poetical composition. The sublimity of his ideas, the harmonious flow of his style, and the delicacy of his poetic imagination give him a high position in the Persian Parnassus. After the death of Bâbar, Kâmrân received Kâbul, Qandhâr and the Punjâb as Jâgîr from Humâyûn, with whom he lived in peace and to whom as a token of gratitude he occasionally sent panegyrical poems. One of these poems, beginning with the line:

حس توردودم افزون بادا
طالعف فرخ و میمون بادا

and ending:

کامران تا که چیشرامست بنا
حسروهار همایون بادا

found on fol. 10 of the diwan is quoted in the Akbar Namah, vol. i., p. 125. The author of the Haft Iqlim says that Humâyûn was so pleased with the above Ġazal that he gave the district of حصاره فرخزده, Hisâr-i-Firuzah, as a reward to Kâmrân (see also Mirât-ul-Ālam, fol. 465). The prince was also wonderfully skilful in extemporizing verses suitable to occasions. When, after his flight from Humâyûn, he went to take shelter under Salim Shâh, that chief treated the prince like a menial and taunted him sarcastically. One day,
when Salim Shâh asked Kâmrân for a verse, the prince extemporized thus:

گردش گردان گردنان گردیان گرد کرد
بر سر اهل تمیزان ناقصان را مرد کرد

See Badâ'uni i., p. 390.

On another occasion, when Salim Shâh put Kâmrân's knowledge to the test by repeating three couplets of different poets, the prince, to the astonishment of the chief, replied that the first couplet was the composition of a Muğal of ʿIrâq; the second, of a poet of India; and the third, of an Afgân poet. See Elliot's Hist. of India, vol. iv., p. 498. Kâmrân was also endowed with a wonderful memory and could cite verses to suit circumstances on the spur of the moment.

When his eyes were put out he entreated Humâyûn, through Mun’îm Khân, to grant him the services of Beg Mulûk (a favourite of the prince). When Beg Mulûk was sent by Humâyûn, Kâmrân placed on his eyes both the hands of his favourite, and mournfully recited the following verse:

هر چند که چشم برخست پرده کشید انس
پیام است پیام که بسی روز دید است

See Akbar Nâmâh, vol. i., p. 329.

Again, on the eve of his departure for Mecca, when his brother Humâyûn came to bid him farewell, after showing due reverence to the emperor, he humbly repeated this verse:

کلاه گوشه در ویش برفلکت ساید
که مایه همچون تو شاهی فکنبد بر سر او

and then again he recited:

بر جانم از تو هر چه رسد چای مند است
گر ناول چفا مس وگر خچر ستم


From a scored-out passage (not to be found anywhere else) on p. 319 of the unique and valuable Bilgrâmi MS., which seems to be a brouillon or rough draft of the first volume of the Akbar Nâmâh, and which shows the original condition of this well-known history of
Abul Faḍl, it will be seen that Kāmrān, when he was delivered up by Sultān Ādam, addressed an ode to the emperor Humāyūn. See Jourl. Roy. As. Soc., January, 1903, pp. 115-122, where this valuable Bilgrāmī MS. is mentioned.

Kāmrān was a constant source of danger to the government, and spent almost his whole life in raising disturbances. The events of his life have been copiously dealt with by the historians of India but in a scattered form. I therefore give a summary of the whole history of his life.

On the death of Mirzā Khān, son of Sultān Ḥamṣūl Mirzā, Bābar placed Humāyūn on the throne of Badakhshān, where he reigned from A.H. 926-935 = A.D. 1519-1528. When Bābar subdued Hindūstān, he recalled Humāyūn in A.H. 935 = A.D. 1528, and left Kāmrān Mirzā in Qandhār. On hearing the news of Bābar’s death (A.H. 937 = A.D. 1530), Kāmrān left in his place his brother Mirzā ‘Askari, and set off for India to get hold of Lāhūr. After playing some tricks upon Mir Yūnus, the governor of Lāhūr, Kāmrān took possession of the city and appointed his own men over the Parganas of the Punjāb. He assured Humāyūn that he was doing everything with a good motive, and the emperor in return recognized him as the governor of Kābul, Qandhār, and the Punjāb. Being suspicious of ‘Askari, Kāmrān removed him from the government of Qandhār and gave it to Khwājah Kalān Beg, one of the best and most faithful generals of the emperor Bābar. Now Sām Mirzā (whose well-known work, the Tuḥfa-i-Sāmī, has been often referred to in this catalogue), son of Shāh Ismā’īl Ṣafawi, marched against Qandhār and besieged the fort persistently for eight months. Kāmrān then marched to Qandhār, and after defeating Sām Mirzā (who went to ‘Irāq) returned to Lāhūr. Shāh Ṭahmāsp now marched against Khwājah Kalān Beg with an overwhelming force to avenge his brother, Sām Mirzā; and the Khwājah, who had sustained a siege of eight months, being unable to encounter Shāh Ṭahmāsp, evacuated Qandhār and set off for Lāhūr. The Shāh, leaving the city in charge of his nobles, proceeded to ‘Irāq. Kāmrān returned to Qandhār, and the nobles of Shāh Ṭahmāsp, not being in a position to cope with the prince, gave up the fort and retreated to ‘Irāq.

In A.H. 943 = A.D. 1536 when Humāyūn proceeded to Bengal against Shīr Khān Afgān, Mirzā Hindāl, the fourth son of Bābar, influenced by some ill-advisers, set himself up against Humāyūn. Kāmrān on his return from Qandhār to Lāhūr heard of the rebellion of Mirzā Hindāl in Āgra and of the rise of Shīr Khān. Resolving to secure Āgra for himself, Kāmrān marched towards the city, and on his arrival Hindāl went away to Alwar. Humāyūn received this news with great distress, and after a severe loss, which he suffered owing to a treacherous attack by Shīr Khān, arrived at Āgra with Mirzā ‘Askari and only a few horsemen. Humāyūn unexpectedly entered the pavilion of Kāmrān,
and the two brothers received each other with great affection. Humāyūn
pardoned the faults of Mirzā Hindāl and the three brothers now
(A.H. 946 = A.D. 1539) assembled and took counsel against Shīr Khān.
Kāmrān was anxious to return to Lāhūr, and Humāyūn, while accepting
all the other propositions of the prince, disagreed with him on this
point. In the meantime Kāmrān became seriously ill and started for
Lāhūr. He had promised to leave a considerable force at Agra to
assist his brother; but in spite of this promise he left only a few men
in the city under the command of Sikandar.

After the battle between Shīr Khān and Humāyūn, in which the
latter sustained a severe defeat, Mirzā Kāmrān rebelled again and
mediated marching on Kābul. In the meantime Humāyūn, after
suffering great hardships, proceeded to Qandhār, but hearing that Mirzā
Kāmrān and Mirzā ‘Askari were plotting to make him a prisoner, he
set out for ‘Irāq, and, after travelling through many cities, came to
Qandhār. Here he collected a great force and proceeded to take
possession of Kābul from Kāmrān. The prince also marched out to
fight his brother; but it so happened that every day numbers of
soldiers and officers deserted Kāmrān and joined Humāyūn. The
prince lost his courage and asked his brother’s forgiveness. Humāyūn
promised it on condition of his making submission; but Kāmrān did
not agree to this, and shut himself up in the fort of Kābul while all his
soldiers joined Humāyūn. Kāmrān then fled to Gazni, but, being
refused admission into the city by the governor, he went to Shāh Ḥusayn Argūn, whose daughter he married. When Humāyūn was
engaged in war with Sulaymān Mirzā in Bālḵshān, Kāmrān, seizing
his opportunity, assembled a strong force and marched to Kābul.
When he entered the city, the officers whom Humāyūn had left in
charge of it were quite unprepared. Kāmrān slew most of them and
appointed his own men to guard Humāyūn’s ladies and the young
Akbar, who was then about four years old. On hearing the news
Humāyūn hastened back towards Kābul. Kāmrān, collecting all the
forces he could, sent two of his generals, Shīr Ṭāli and Shīr Afgān, to
stop the progress of Humāyūn; but they were repeatedly repulsed by
the imperial troops, and the emperor at last reached the suburbs of
Kābul. Shīr Afgān then marched against Humāyūn at the head of
all the forces of Kāmrān, but after a severe fight this general was
defeated, taken prisoner, and put to death. It happened that a
caravan with a large number of horses arrived in the vicinity
of Kābul, and Kāmrān sent Shīr ‘Alī with a large force to bring these
horses into the city. Humāyūn being informed of this movement
drew nearer to the city and closed all the means of ingress and egress,
so that Shīr ‘Alī on his return could find no way to enter the city.
Kāmrān now endeavoured to cut a way through for Shīr ‘Alī, but was
driven back by the imperial force. In this state of affairs most of the
trusted officers of Kāmrān deserted him and joined Humāyūn. Kāmrān then adopted a very cowardly course. He ordered the young Akbār to be exposed on the battlements to the musket and gunshots; but Providence saved the future sovereign of India. People now flocked to the help of Humāyūn, and he received reinforcements from Badakhshān, Qandhār and many other places. So Kāmrān lost heart and sued for peace. Humāyūn granted it on condition of his submitting in person; but Kāmrān was afraid to do this. Humāyūn prepared to assault the fort of Kābul; and the chiefs of the Chaqṭā’l tribe, being informed of Humāyūn’s plan, advised Kāmrān to leave the fort without delay. Then Kāmrān, after killing many chiefs with whom he was offended, made his way barefooted out of the fort. Humāyūn sent one Ḥājī Muhammad Khān in pursuit, and when he had nearly overtaken the prince, the latter exclaimed that he had killed the Ḥājī’s father. So the Ḥājī came back without making any further attempt. On his reaching the foot of the mountains of Kābul, Kāmrān was attacked and plundered by a party of Hazāras, who afterwards, on recognising the prince, conducted him to his adherent Shīr ‘Alī. Here he remained for about a week till he was joined by nearly 150 horsemen. With this small force Kāmrān marched against Ǧūrī, and after defeating the governor, whose horses and asses fell into his hands, he went to Balkh where he met Pīr Muhammad Khān the ruler. This ruler came to Badakhshān to the assistance of the prince. Many soldiers began to join Kāmrān, and he was now strong enough to march against Sulaymān Mīrzā and Ibrāhīm Mīrzā. These Mīrzās, having no power to resist Kāmrān, left Talikān and went to Kolāb. The prince established his authority over many parts of Badakhshān. In the meantime Karrācha Khān and some other nobles, who had vainly requested Humāyūn to accept some of their proposals, now revolted against the emperor and set off to join Kāmrān at Badakhshān. Humāyūn then made preparations to march against these conspirators and sent orders to Mīrzā Hindāl, Sulaymān Mīrzā and Ibrāhīm Mīrzā. Kāmrān sent Shīr ‘Alī against Mīrzā Hindāl, but he was taken prisoner by the prince and brought before Humāyūn, who, with his usual compassion, not only pardoned Shīr ‘Alī but made a grant to him of Ǧūrī. Kāmrān, leaving Karrācha Khān and others at Kishān, went to Talikān. Prince Hindāl was sent against Karrācha Khān, but at the first charge the prince’s troops were defeated. Humāyūn then marched against Kāmrān; but the prince, seeing that he was not in a position to encounter the emperor, returned to Talikān. This place was shortly afterwards invested by the emperor who had been joined by Sulaymān Mīrzā. Kāmrān then sought the assistance of the Uzbek, but he was blankly refused. Having no other course Kāmrān then requested Humāyūn to allow him to go to Mecca, and the emperor agreed to it on condition that the prince sent the rebellious chiefs to the royal court. Kāmrān sent all the chiefs to Humāyūn with
the exception of one or two; and all of them once more received the forgiveness of the emperor. Kâmrân now proceeded out of the fort, but after going a very short distance he became very much ashamed of his misconduct and resolved to pay allegiance to the emperor. Humâyûn, on learning this, was greatly pleased, and ordered a ceremonial reception of his brother. Humâyûn received Kâmrân with great pleasure, and gave him the ensigns of sovereignty. After some days Kâmrân also received Kolâb as Jâgir from the emperor. Now when Humâyûn had left Kâbul and was marching against Balkh, he summoned Mirzâ Kâmrân and Mirzâ Askari along with others; but these two brothers rebelled again, and would not come to pay their homage. Mirzâ Kâmrân was staying at Kolâb, when Châkar ‘Ali Beg, who was hostile to the prince, attacked the city with a large force. Kâmrân sent Mirzâ Askari twice against him; but ‘Askari was repeatedly defeated. Now Mirzâ Sulaymân and Mirzâ Ibrahim were sent against Kâmrân; and not being able to oppose them, he retreated to Rostak. On the way he was plundered by a party of the Uzbeks. Kâmrân then intended to proceed to Hazâra by way of Bamiân and Zohâk; but Kârrâcha Khan and some other treacherous nobles of Humâyûn’s court sent messages to Kâmrân advising him to take the road to Zohâk, and promised that they would help him against the emperor. Humâyûn, who was informed of Kâmrân’s movements, had already sent a force to Zohâk and Bamiân to protect the country. When the two armies drew near each other, Kârrâcha Khan and others deserted Humâyûn and joined Kâmrân, who, thus strengthened, gave battle. A desperate fight followed, and Humâyûn, being severely wounded, made his way out of the fight. Kâmrân took possession of Kâbul once more.

After some time Humâyûn, having been joined by Mirzâ Sulaymân, Mirzâ Ibrahim and Hindal Mirzâ, marched against Kâbul. On his way he was met by Kâmrân, and a battle ensued in which Kâmrân, being defeated, took to flight. Kârrâcha was taken prisoner and put to death. A body of soldiers now left the emperor and joined Kâmrân, and the prince collected a force of about 15,000 horse. Humâyûn marched to stop Kâmrân’s progress; but the prince retreated towards Sind. After Humâyûn’s return to Kâbul, Kâmrân, supported by the Afgân generals who had come to Ghazni without the emperor’s leave, sent messages to Kâmrân, advising him to come to Ghazni and promising to help him. But before Kâmrân’s arrival, Bairam Khan reached the city by Humâyûn’s order and compelled the Haji to go with him to Kâbul. Thus disappointed Kâmrân retreated to Peshawar. Mirzâ Askari was banished to Balkh. By the help of the Afgânns Kâmrân raised a great force again, and Humâyûn marched against him once more. In the
course of a night attack which Kāmrān made on Humāyūn’s camp, Mirzā Hindāl was killed. Owing to the continuous campaigns of Humāyūn against the Afghāns they could no longer protect Kāmrān, and he at last took refuge with Salīm Shāh Afghān, son of Shīr Shāh, the mortal enemy of the Mughal kings. Salīm Shāh, however, treated the prince like a menial and annoyed him in various ways, and was preparing to imprison him in some castle, when one day Kāmrān cleverly managed to escape in disguise. He then sought shelter with some of the Hindū Rājās, but all of them were afraid of Kāmrān’s enemies and refused to help him. At Mānkūt he was nearly taken prisoner, but disguising himself in a woman’s garb he made his escape to Siālkat and thence to Sulṭān Ādām Ghakār, who surrendered the prince to the emperor Humāyūn. The emperor, with his usual compassion and brotherly feeling, wanted to overlook the grave faults of his brother; but the majority of the chiefs and nobles were dead against Kāmrān, and they obtained an order of death signed by eminent jurists and doctors of the Muḥammādān law. The king, still having regard for his brother, did not agree to kill him, but ordered his eyes to be put out. So Prince Kāmrān was blinded in a.h. 960.

The word چشم پوشیده ز بیداد سپهر چندر and the line چندر, found out by Muḥammad Muʻmin, form the chronograms of this incident. It is said that the prince bravely bore the torture and did not utter a single groan. Kāmrān was very much ashamed of his deeds, while Humāyūn did repent no less of his cruel act towards his brother.

Kāmrān with the emperor’s permission then left for Mecca, and, after completing three Ḥajjās, died there on the 11th Dhul-hijjah, a.h. 964. The chronogram of his death is:—

بگو ها به جرم در مکه ماند

The word چندر should be omitted in calculating the chronogrammatical value.

Maulānā Qāsim Kāhī has given the following chronogram:—

کامران آنکه بادشاها را
کس نیبود اسمه همچه او در خورد
ند ز کابل پکری و امکا
جان بحق داد و تن بطال سپرد
کف نازق او چنین کاهی
بادشا کامران پکعی بهورد
Kāmrān left one son named Abul Qāsim Mirzā, who also was well versed in poetry, and adopted the poetical title of Shankatt. He was murdered in A.H. 974 by Akbar's order in the fort of Gawāliar, where he was imprisoned. The chronogram of Abul Qāsim's death is:

ناماد ازکامران نام رنگانی

END OF VOL. II.