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Catalogue
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Arabic and Persian Manuscripts
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ORIENTAL PUBLIC LIBRARY
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VOLUME III

14495

PERSIAN POETRY
17TH, 18TH AND 19TH CENTURIES

Prepared by
MAULAVI ABDUL MUQTADIR
Khan Saheb

CALCUTTA
The Bengal Secretariat Book Depot
1912
PREFACE.

The present volume completes the description of the works of Persian poetry contained in the Bankipore Library, and deals with poets, both Persian and Indian, who flourished during the Seventeenth, Eighteenth and Nineteenth Centuries of the Christian Era.

Among the more interesting works noticed in this volume attention may be called to the following:—

No. 265, a unique copy of the Shahinshah Namah, containing a poetical account of Sultân Muḥammad of Turkey (A.H. 1003–1012).
No. 226, The Diwân of Ṭijżī.
No. 271, The Diwân of ‘Alî Naqi of Kamrah.
No. 283, The Diwân of Waṣîlī.
No. 331, The Diwân of Yahyâ Kâshi.
No. 329, The Diwân of Zafar Khân Aḥsan.
No. 342, The Diwân of Sâ‘îb, written in his own house in Iṣfahân eight years before his death.

At the end of this volume will be found reproductions of four pages taken from MSS. described in these volumes containing some important autographs and seals.

This volume, like its predecessors, is due to the scholarly industry of Maulavi ‘Abdul Muqtadîr.

September 1912.

E. DENISON ROSS.
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PERSIAN POETRY.

No. 265.

foll. 116; lines 15 (in four cols.); size 13 1/2 x 9; 10 x 6.

SHAHINSHÂH NÂMAH.

A poetical account of Sultân Muḥammad III. of Turkey (a.h. 1003-1012 = A.D. 1595-1603), the thirteenth King of the Osmâni Dynasty.

By Ḥusaynī Husaini.

Beginning:

سهاس فاز سبزت ز عدده و قياس
مر اورا كاه هي كنبدهن سياس
ماناسئيش بود كنج لهان
لي معرفه كمك صنعش عيان

This unique work, of which no other copy is known to exist, is evidently one of the most valuable literary gems of this Library. It is dedicated to the said Sultân Muḥammad III., was written for him at Constantinople and preserved as a treasure in the Royal Library during his time, as would appear from the writings in the two illuminated stars at the beginning of the copy:

برسم الغزله فواب نامجنار ملاك ملكه شل الله شاه جم جم
علد الله ملكه و سلطانه الطاقان بن الطاقان بن الطاقان ابر المظفر
شاه سلطان محمد بإشامه طل الله عمره ابدا و اين تاريخ مذكر
بداو السلطنة قسطنطنية اتمام يافع

VOL. III.
The illuminated stars are placed between the following two introductory verses written in gold in beautiful bold Naskh:—

شهمه نامه سلطان مصطفى
كه بادا عمر و اقیالش مورد
پیغم آل عثمان کیان اصل
ازر روشن چراغ سیرده نش

From the numerous seals, signatures, and 'Ard-didahs of some of the distinguished nobles of the Timuride sovereigns of India, it is certain that somehow or other this valuable copy travelled to India during the time of Shāh Jahān, and was preserved in his Royal Library. The most interesting of all the seals is that of Jahān Arā Begam, which is very rare and not found in any other MS. in this Library. Jahān Arā, who was born in A.H. 1022 = A.D. 1613 and died in A.H. 1092 = A.D. 1681, was the eldest child of Shāh Jahān. She was the most accomplished lady of Shāh Jahān's hareem, and is the authoress of the well-known Persian work Mu'nis-ul-Arwāh, a notice on the celebrated saint Khwājah Mu'in-ud-Din Chishti, composed in A.H. 1049 = A.D. 1639.

The name of the author, who calls himself Husaynī Husaynī, occurs thus on fol. 6*:

حسینی لوائی کش از هزار کار
پشت کوه اندرون نشان می‌ده.

In the prologue the poet, after praising God, the prophet, and the Imāms, highly eulogises the reigning king Sultān Muhammad, whose date of accession, A.H. 1003 = A.D. 1012, he gives thus on fol. 7*:

چش عالی جالیل اسمه آن بی‌بند.
بیدم سال تاریخ ظالی جالیل

On fol. 10* the poet sings the praise of the three preceding kings, namely, Sulaymān I., Salīm I. and Murād III., and says that he wrote the exploits of these kings in Persian and Turkish prose and verse, and that he composed several Shāh Nāmahs, numbering ten volumes, and particularly names his two works, Hunar Nāmah and Sūr Nāmah صور نامه.

On fol. 111* is mentioned the date 23rd Rabī' I., A.H. 1007, under the heading راه نمودن آصف را پیای بوس. In the epilogue the date of composition is given thus in the following verse—
PERSIAN POETRY.

یک و الف نا رفته بود از صده
که كردم در نظم را خانم

which would seem to mean that one thousand and one had not passed from the (Hijrah) year when the author finished the work. But as the book was written during the reign of Sulṭán Muḥammad III., who reigned from a.h. 1003-1012, we cannot accept the above year as the date of composition of the work. Moreover, it is very difficult to detect the mistake of the scribe in the above line. One possible reading, with a slight alteration, is however suggestive. Instead of

یک و الف نا رفته الع

I am inclined to read

یک و الف و له رفته بود از صده

that is, a.h. 1010 = A.D. 1601.

The concluding verse runs thus:

زما دمیدم بر رسول امام
سالم العلياء و علیاء السالم

The copy is profusely illuminated in the beginning and richly illustrated in Persian style throughout.
Written in a beautiful clear Nasta’liq.

No. 266.

foll. 120; lines 13; size 6¾ x 4; 4 x 3.

ديوان عاجزي

DIWÂN-I-‘IJZĪ.

A very rare copy of the lyrical poems of Mullā Hasan Beg, poetically known as ‘Ijzī, a native of Tabriz, composed in close imitation to Figānī.
The diwān begins with the following two introductory lines, which indicate the dedication to Shāh ʿAbbās I. (A.H. 985–1038 = A.D. 1587–
1629).

صد شكر كه اين خبرت ارباب ولام
پذرفتم بنام شه عباس نظام
چون کلفت دوستان او گفت آخر
چون دولت دوستان او گفت تمام

The Gazals are alphabetically arranged, and the first of them begins thus on fol. 1b:—

ای زلو بند بر زبان نقق سر ای را
وی ز تو عقیده ها بدل عقل گره کمای را

Taqī Aḥadī, a friend and contemporary of ‘Ijzi, says in his ‘Urafat, fol. 500a, that he frequently enjoyed ‘Ijzi’s company in ‘Irāq, Qazwin, and several other places, and held poetical discourses with him. When Sultān Muḥammad Khudā Bandāh (A.H. 985 = A.D. 1578), father of Shāh ʿAbbās the First, went to Isfahān, ‘Ijzi was present there in the camp of the Sultān. He was alive till A.H. 1004 = A.D., 1595 in the reign of Shāh ʿAbbās I.

Notices on the poet’s life will be found in Majma‘-un-Nafā‘is, vol. ii., fol. 311b; Riyād-un-Shu‘arā‘, fol. 268b; Makhzan-ul-Ğarâ‘ib, p. 560; Nishar-i-Ishq, p. 1223, etc.

One or two folios are missing from the end, and the MS. breaks off with the following lines:—

لغواهم برد چنان از سرل آن بهوفا عیزی
چو دل هم در سر آن ذلف مشک افسانه هوم روزی

Written in ordinary Nasta’liq.
Not dated, apparently 16th century.
No. 267.

foll. 293; lines 9 (in three columns); size 9 × 6; 6½ × 3¼.

رباعيات سحابی

RUBÂ’ĪYÂT-I-SAHÂBĪ.

The quatrains of Sahâbî.

Maulâna Kamâl ud-Dîn Sahâbî al-Astarabâdî, مدالانا كمال الدين سحابى الإسترابادي, was, according to his contemporary biographer, Taqî Auhâdî, born in Shâstar, but, as he originally belonged to Jûrjân, the former capital of Astarabâd, he is better known as Astarabâdî (see Haft Iqlîm, fol. 302a); and as he spent the last forty years of his life in devotion on the holy shrine of ‘Ali in Najaf, he is also called as Najâfî. It is quoted in the Nîshat-i-Ishq from the Subh-i-Ṣâdiq that Sahâbî once threw seventy thousand of his Rubâ’îs into the water, and that only twenty thousand quatrains could afterwards be gathered from various sources. Taqî Auhâdî says that Sahâbî is said to have left fifty thousand Rubâ’îs, and that he has himself seen six thousand of them. Sahâbî died in Najaf, according to overwhelming authorities, in A.H. 1010 = A.D. 1601.

See Rieu ii., p. 672; Ethé, Bodl. Lib. Cat., No. 1063; Ethé, Ind. Office Lib. Cat., 1480; W. Pertsch, Berlin Cat., pp. 925 and 926; Sprenger, Oude Cat., p. 552, where the collection of the poet’s Rubâ’îs is styled as حكايات معبوي; see also Taqî Auhâdî, fol. 318a; Riyâl ush-Shu’ârâ, fol. 180b; Haft Iqlîm, fol. 306a; Nîshat-i-Ishq, fol. 83b.

Contents:

fol. 1a. Introduction preceded by three verses, the first of which runs thus:

بسم الله الرحمن الرحيم
تبر شهاب اسم بطمو رحيم

The introduction is divided into the following four sections:

1. فصل أول درب اب يصر اسم
2. فصل دوم در الهمام اسم
These sections, treating with pure mystical and theosophical points, are interspersed with numerous Rubá'ís and illustrated with verses from the Qur‘án and several anecdotes.

foll. 11b-283a. Rubá'ís in the alphabetical order.

Beginning:—

المنه لله كله بالعام غدا
از خلق رحيم و هدم رام غدا

Cf. Rieu and Sprenger, loc. cit.

The number of Rubá'ís in pure alphabetical order is four thousand and nine hundred.

The last Rubá‘i runs thus:—

در وعد خوذ أو را طلب از هرچه کنی
چغشت و ولد و هریف و همسر پی کنی
تو کوزه دیوود پر آب کن ای تشه
این کوزه تلی کوزه دیگر پی کنی

fol. 283b. Short mystical Maşnawís in the form of anecdotes.

Beginning:—

در چهارند مشت غام طمع
کید خوذ را الله ده خام درع

Sprenger, loc. cit., mentions a Maşnawi by Saḥābi dedicated to Shāh ‘Abbás I.

This splendid copy, containing a very large collection of Saḥābi’s Rubá’ís, is neat and correct. It is written in a very beautiful minute Nasta‘liq on gold-sprinkled paper, and within gold-ruled columns with a decorated double-page ‘Unwān and a finely illuminated frontispiece.

The colophon is dated Sha‘bān, a.h. 1081.
No. 268.

foll. 266; lines 11 (centre column), 22 (marginal column); size $9\frac{1}{2} \times 5\frac{1}{2} ; 7\frac{1}{2} \times 3\frac{1}{4}$.

The same.

The contents and the arrangements are identically the same as in the preceding copy.

Although this copy, dated 12th Rabi‘ II., A.H. 1055, is older than the preceding one, precedence has been given to the former on account of its being more correct and beautiful.

No. 269.

foll. 116; lines 14–17; size $7 \times 3\frac{1}{2} ; 4\frac{1}{2} \times 2\frac{1}{2}$.

ديوان ولي

DĪWĀN-I-WALĪ.

The lyrical poems of Wali.

Beginning as in Ethē, India Office Lib. Cat., No. 1481:—

ای عربس کهیه حاقس روای جبرئیل
تلش لعلی لی میراب دعا جبرئیل

Maulānā Wali of Dašt-i-Bayād, a place in Qā‘in, Khurāsān, at first entered the service of Sultān Ibrāhīm Mīrzā, poetically known as Jāhī, the grandson of Shāh Ismā‘īl Šafawī (A.H. 907–930 = A.D. 1501–1523). He rose to distinction during the reign of Shāh Ṭahmāsp (A.H. 930–984 = A.D. 1523–1576), and often held discourses with Maulānā Dāmiri and other poets of the Sultān's court. Subsequently he went to Khurāsān, where he was put to death by the order of Sultān Din Muḥammad Kẖān Uzbak, son of Jānī Beg Sultān, on charge of his being a Shi‘ah heretic. See 'Ālam Ārā-i-‘Abbāsī, fol. 80ª. Taqī Auhādī, a contemporary of Wali, says in his 'Urafāt, fol. 794ª, that in the beginning of the reign of Shāh ‘Abbās I., he once met the poet in Qazvin, and that shortly after he (Wali) was put to death by the order of the above-named Sultān Din Muḥammad Kẖān.
The date of the poet's death is given in the Saftunah (Ethé, Ind. Office Lib. Cat., No. 1481) in a.h. 1012 = a.d. 1603; while Nishtar-i-Ishq gives a.h. 999 = a.d. 1590.

For his Life see: Majma'un-Nafis, fol. 522°; Riyāḍ ush-Shu'arā', fol. 488°; Makhtzan ul-Gārā'ih, fol. 950; Natā'ij ul-Afkār, p. 441; Majma' ul-Fuṣahā, vol. ii., p. 50; Yad-i-Baydā, fol. 235°.

A copy of Wali's diwān is mentioned in Sprenger, Oude Cat., p. 589, and another in Ethé, Ind. Office Lib. Cat., No. 1481.

Contents:—

foll. 1°-75°. Qaṣīdahs and Tarkib-bands without any order.

foll. 75°. Gazals in alphabetical order, beginning as in Ethé, Ind. Office Lib. Cat. ib.:—

foll. 97°. Maṣnawi, in the metre of Jāmi's Yūsuf Zalikāh. Beginning:—

foll. 104°: Rubā'is. Beginning:—

foll. 107°. Another series of Qaṣīdahs. Beginning:—

foll. 115°. A short Maṣnawi. Beginning:—

The MS. bears no date, but on foll. 106° a note, written in Nim Shikastah, is dated, Lahore, a.h. 1133, and the name of the scribe as given here is مسلم ابراهیم بن محمد هاشم البلغی.
Written in an ordinary minute Nasta’liq. The copy is full of corrections throughout, and verses on the margins are frequent.

No. 270.

foll. 83; lines 13; size $8\frac{1}{2} \times 6$; $6 \times 3\frac{1}{2}$.

The same.

A very modern copy of Wali’s diwan, containing a long Qasidah in the beginning and Gazals and Rubais.

Beginning:

بگاه دوخت چاک دل ز ضعف بدن
پیایی رشته توائم گذشست از سوزن

fol. 6r. Gazals in the alphabetical order, beginning as in the preceding copy. This copy contains more Gazals than the above.

fol. 80r. Rubais, beginning as above. Most of the Gazals are incomplete and spaces for them are left blank in many places.

Written in a careless Nasta’liq.

Not dated, apparently quite modern.

No. 271.

foll. 69; lines 13; size $8\frac{1}{2} \times 6$; $6 \times 4$.

ديوان علي نقي كرده

THE DÎWÂN OF ‘ALÎ NAQĪ OF KAMRAH.

Shaykh ‘Ali Naqî of Kamrah (in Irâq), was a distinguished poet of his age. For a long time he had poetical contests with Muhtasham, Wâshî, Ōamîrî, and others. Taqi Anẖâfî, in his ‘Urafat, fol. 774r., says that he was an intimate friend of Naqî, and that both of them very often held poetical discourses in Iṣfahân, and also in the presence of Shâh ‘Abbâs I. (A.H. 985–1038 = A.D. 1577–1629) and his Wazîr Hâtim Bèg. The same Taqi says that while he was in India he heard of Naqî’s death. (Taqi came to India in A.H. 1015
= A.D. 1606; see his ‘Urafa, fol. 10b.) Tahir Naṣrābādi (Rieu, p. 818) places the poet’s death in A.H. 1012 = A.D. 1603; Riyād-ush-Shu’arā, fol. 428b, in A.H. 1013 = A.D. 1604; Sprenger, Oude Cat., pp. 91, 514, gives a later date, viz., A.H. 1030 or 1031 = A.D. 1621 or 1622. See also Majma’un-Nafā’is, vol. ii., fol. 489b; Makhzan-ul-Garā’ib, fol. 903a.

Contents:

Gazals in alphabetical order, beginning on fol. 1b:—

ای نام همايونگ طغرلیه فرمانها
خورشید صنعت طالع از مطلع دیوانها

Beginning of the Rubā’is, likewise in alphabetical order, fol. 62b:—

پرسیدم از تو بیعه هزاران
کفتتا مسیب حسوم بگویم آنرا

There are seventy-three Rubā’is in this copy, but some of them have been left incomplete.
Written in a careless Nasta’liq.
A modern copy.

No. 272.
fol. 128; lines 13; size 9 × 5½; 6½ × 3½.

ديوان نوغي

Dîwân-I-NAU’î.

Maulānā Muhammad Riḍā (or according to Taqi Aḥadi, fol. 780a, Ṣafā’i) Nau’î, مولانا محمد رضا نوغي, was of Khabūshān, near Mashhad, in Khurāsān. Badā‘unī, who says that at the time of the composition of his Muntakhab ut-Tawārikh (c. A.H. 1004 = A.D. 1595) Nau’î was living with the youngest prince Dāniyal, states that the poet claimed his descent from Shaykh Ḥājī Muḥammad of Khabūshān, but that his doings belied his claims. At an early age Nau’î travelled with his father to Kashān, where he became the disciple of the celebrated Maulānā Muḥtasham, who invoked an ardent love of poetry in him by
the recitation of his own compositions which helped Nau't in acquiring proficiency in the art of prosody. In Nau't Muhtasham found a very favourite pupil and an esteemed companion. On leaving Kāshān Nau't travelled into Khurāsān, sojourning for a short time at Nishāpūr and Ablāward; he proceeded to Merv, where he excited a very keen interest for himself in the heart of Nūr Muḥammad Khān, the governor of the place. The propensity that they felt for each other was due to their being of the same age (about twenty) and of similar tastes. Nau't's friendship with Nūr Muḥammad kept them inseparable until the invasion of Merv by 'Abd Ullah Khān, the ruler of Tūrān, when Nūr Muḥammad Khān, deserting his friend, fled to 'Irāq to seek refuge under Shāh 'Abbās. From Khurāsān Nau't came out to India, where he found a patron in Mīrzā Yūsuf Khān Mashhādī, but shortly after he was admitted to the service of 'Abd-ur-Raḥīm Khān Khānān, who, together with prince Dāniyāl, was staying at Burhānūr. Nau't's constant association with men of letters improved a great deal his poetical talents, which, very shortly, acquired for him the reputation of a poet of great eminence. His Maṣnawi, the Sāqī Nāmāh, secured for him the gift of an elephant and a present of ten thousand rupees from the Khān Khānān. He was also liberally awarded by Prince Dāniyāl, in whose praise the poet composed several poems. The author of the Khazānah-i- Amīrah says that Nau't's Maṣnawi, entitled Sūz-wa-Gūdāz (the burning and consuming), which the poet dedicated to Prince Dāniyāl, added a further reputation to his name. The poet's Qaṣīdahs and Ġazals were collected in the shape of a diwān after his death, which took place at Burhānūr in a.H. 1019 = A.D. 1610.

For notices on the poet's life, see Taqī Anjādī, ib.; Badā'īnī, fol. 439v; Haft Iqlim, fol. 231v; Ouseley, Biogr. Notices, pp. 161–166; Blochmann's Â'īn-i-Akbārī, p. 606. See also Rieu, ii, p. 674; Sprenger, Oude Cat., p. 516; Ethē, Ind. Office Lib. Cat., No. 1885; Ethē, Bodl. Lib. Cat., No. 1064; W. Pertsch, Berl., p. 696, No. 4, and p. 907; J. Aumer, p. 4, etc.

Contents:

foll. 1v–43v. Qaṣīdahs, Tarji'bands and Tarkib-bands in praise of Akbar, Prince Dāniyāl, Prince Jahāngir, 'Abd-ur-Raḥīm Khān Khānān. Beginning:

قرآن عظم و لب تنام سر تا پای من
صد همی شکسته در هر کوشه صبرای من

foll. 43v. ساقی نامه in praise of the Khān Khānān.

Beginning:

توی اولیه پیپر میخانها
پیاد تو شبگیر پیمانها
foll. 58\textsuperscript{a}-121\textsuperscript{a}. Gazals in alphabetical order.

Beginning:

شایعهٔ گل تا بود عال رخ بستن ما
نقطهٔ نام تر بدیا خطبهٔ دیوان ما

foll. 121\textsuperscript{b}-123\textsuperscript{b}. Rubá'ís.

Beginning:

نویعی نتوی بیونافی او عیفیست
عیفیست مستیزهٔ رالی او عیفیست

This copy contains sixty-nine Rubá'ís.
The Mašnawi Súz-wa-Gudáž is wanted in this copy. It is printed at the end of the first volume of the Akbar Námah, Lucknow, a.h. 1284.
Written in ordinary Nasta'liq.
Dated 26th Rajab, a.h. 1191.
Scribe غلام حسین ییک لکه‌نوی

No. 273.

foll. 70; lines 10; size 10\frac{1}{4} \times 6\frac{1}{4}; 6\frac{3}{4} \times 3\frac{1}{4}.

رباعیات موسی حسین

RUBĀ'ĪYĀT-I-MU'MIN ḤUSAYN.

A splendid and a very rare copy of the quatrains of Mullá Mu'min Husayn, arranged in alphabetical order.

Beginning:

(1) جز حرف وفا سر نهذ از غامة ما
دورخ په بود گرمی هنگامه ما
شب را نزم دوماً از بیرون روز
کر وام کند سیاهی از نامه ما
Maulānā Mu‘min Ḥusayn of Yazd, enjoys a fairly wide reputation as a Rubā‘i writer. He was a favourite pupil of Maulānā Mīrzā Jān Shīrāzī, who was a specialist in Ma‘qūlāt and has left several works which are enumerated in the Haft Iqlīm, fol. 73°.

Taqī Kāshī, Sprenger, Oude Cat., p. 35, who says that Mu‘min Ḥusayn was alive in A.H. 1007 = A.D. 1598, remarks that the poet was given to prodigality in his youth, but that he subsequently changed the course of his life. Taqī Auhadī, in his ‘Urafa‘ī, fol. 729°, says that he enjoyed Mu‘min’s company in Shīrāz for a long time, and quotes the chronogram

\[ \text{رباعيات مال موسى حسین} \]

composed by Ḥusayn Kāshī, expressing the date 1019 of Mu‘min’s death. The authors of the Riyāḍ-uṣh-Shu‘arā‘, fol. 397°, and Makhzan-ul-‘Gbā‘īb, fol. 769, in quoting the above chronogram, reads مال instead of مال موسى حسین, and this alteration evidently gives the wrong date, A.H. 1076. The author of the Nīghtar-i-‘Ishq, however, says that the poet died in A.H. 1010 = A.D. 1601. For the poet’s life see also Ātash Kadah, p. 276; Majma‘-un-Nafā‘īs, vol. ii., fol. 456°, etc.

This beautiful copy contains 690 Rubā‘īs, mostly of Sūfī character.

One folio is missing after fol. 37.

Written in a beautiful Nasta‘īlq, within gold and coloured ruled borders, on gold-sprinkled paper, with an illuminated frontispiece. The original folios have been placed in new margins.

Not dated, apparently 17th century.
No. 274.

foll. 63; lines (centre col.) 11; (margl. col.) 22;
size 9 × 5\(\frac{1}{4}\); 6 × 3\(\frac{1}{2}\).

خسرو و شیرین

KHUDRAU-WA-SHIRIN.

The loves of Khusrav and Shirin, in imitation of Nizâmi’s poem of the same name.

By Mirzâ Ja’far Beg.

Beginning:

كدندا دلدي ده شاه از اندوه
درو کبیا شم کوه تا کوه

Mirzâ Qiwâm-ud-Din Ja’far Beg, known as Aṣaf Khân III., was the son of Mirzâ Badi’-uz-Zamân of Qazvin, who was the Wazir of Kâshân during the reign of Shâh Tahmâsp, in whose court Ja’far was also introduced. In A.H. 985 = A.D. 1577 Ja’far came to India and was introduced by his uncle, Mirzâ Qiyâs-ud-Din ‘Ali Aṣaf Khân Bakhshi, to Akbar’s court. The emperor received Ja’far with honour, and after the death of his uncle, which took place in A.H. 989 = A.D. 1581, conferred upon him the office of Bakhshigari and the title of Aṣaf Khân. On Jahangir’s accession Ja’far was appointed اتالیق, or tutor, to Sultan Parviz, who had then taken the command against the Râna. Ja’far served in various capacities under Akbar and Jahângir. He entered Akbar’s service as a Commander of Twenty, and subsequently became in Jahângir’s time the Commander of Five Thousand. Besides being one of the most eminent of Akbar’s generals and an able financier and accountant, Ja’far was a good scholar and a poet of no mean order. The present Maşnawi is admitted by the best authorities to rank after Nizâmi’s Shirin Khusrav. Extracts from his lyrical poems are quoted in the Taḏkirahs. He was one of the several distinguished scholars who were engaged in the compilation of the well-known work Târikhi-Alfi, and after the death of Mullâ Ahmad of Tattah Ja’far brought the work down to A.H. 997 = A.D. 1588. He died at Burhânpûr in A.H. 1021 = A.D. 1612. Ja’far left four sons, all of whom held good
positions under Shāh Jahān. His grandson, who was also known as Mirzā Jaʿfar, was a poet and composed poems under the same taktallus.

In Ethé, Bodl. Lib. Cat., No. 1068, this poem is called فرهاد و شیرین, Farhād-wa-Shīrīn. Mr. Blochmann, in his translation of the Ā’in-i-Akbarī, vol. i., p. 412, says that Jaʿfar composed a Maṣnawi entitled نور نامه, Nūr Nāmah, which ranks after Nizāmī’s Shīrīn Khusraw. I cannot, however, account for the second title given by Mr. Blochmann. The author of the Maṣṣir-ul-Umarā, fol. 12ª, distinctly calls the poem Khusraw Shīrīn; while in the epilogue Jaʿfar himself gives the same title to the poem, e.g.:

\[
\text{ز دل ذاغ عم دیرین نمودم}
\]

هوم بر خسرو و شیرین نمودم

Again—

\[
\text{بیدم جمله را از پیش و از پس}
\]

ندارد خسرو و شیرین چه می کس

From some of his verses in the epilogue it would appear that Jaʿfar had intended to produce a Kāmsah, but that he contented himself with the Khusraw Shīrīn:

بفاطر داهتم در گمارانی

که گویم خسما رانسانکه دانی

In the same epilogue the poet says that the number of verses in this poem is 2673:

شمار بینه فرض عیین آمد

دو غیر و عا و چیم و عیین آمد

The date of composition, A.H. 1019 = A.D. 1610, is given in the following concluding line:

همد در مگنوی دانال تاریخ

هزار و نوزده همد تاریخ

A detailed account of Jaʿfar’s career is given by Mr. Blochmann in his Ā’in-i-Akbarī, pp. 411 and 572; see also Maṣṣir-ul-Umarā, foll. 108ª–12ª; Majmaʿ-un-Nafaʿīs, fol. 107ª; Taqī Aḫḍarī, fol. 116ª; Sprenger, Oude Cat., p. 110; Rieu, i., p. 118; ii., pp. 674, 779, etc. Copies of this poem are mentioned in Ethé, Bodl. Lib. Cat., Nos. 1068–1071.
fol. 3 and the last nine folios are supplied in a modern hand. Written in a beautiful clear Nasta’liq, within gold-ruled and coloured borders, on various beautifully marble papers.

On the top corner of fol. 1, we find the name مَالِم مُحَمَّد حَسِين, Mullâ Muḥammad Ḥusayn, to which the word كَشْمِيرِي, Kashmiri, is added in a later hand.

مَالِم مُحَمَّد حَسِين كَشْمِيرِي, Mullâ Muḥammad Ḥusayn of Kashmir, the best Kâtib of Akbar’s court, was a pupil of Maulâna ‘Abdul ‘Azîz, whom Muḥammad Ḥusayn is said to have surpassed in the art of calligraphy. He was specially well versed in Nasta’liq writing, and the majority of the Kâtibs consider him equal to the celebrated Mullâ Mîr ‘Ali of Herât (d. A.H. 924 = A.D. 1518), who brought the art of Nasta’liq writing to perfection. Akbar gave him the title of Zarrîn Raqam, and for some time appointed him tutor to the princes. He died, according to the author of the Mîr‘ât-ul-‘Alam, in A.H. 1020 = A.D. 1611. See also Blochmann’s A‘in-i-Akbari, pp. 102, 103.

The MS. is in a damaged condition.

No. 275.

foll. 58; lines 13; size 11½ × 8; 8½ × 5½.

The same.

Another copy of Ja‘far’s Khuṣrau-wa-Shîrin.
Beginning as above:—

غداوندا دلی ده شاد از اندوخ

This copy is defective, and on comparing it with the preceding copy about 1,250 verses are found to be wanting at the end. It breaks off with the following line:—

پزغم خویش تلقصبی تکردم
ولی افزود ازین انديشة دردم

Written in a fair Nasta’liq.
Not dated, apparently very modern.
No. 276.

foll. 262; lines 19; size 11 × 5½; 8 × 3½.

ديوان نظيري

DĪWÂN-I-NĀZĪRĪ.

The lyrical poems of Maulānā Naẓīrī.

Maulānā Muḥammad Ḥusayn, poetically called Naẓīrī, مولانا محمد حسين المتفضل به نظيري البيسابوري, was a native of Nishāpūr. The author of the Atash Kadam alone says that, according to some, the poet was originally from Juwayn, جوين; but as he is better known as Nishāpūrī, the said author places him under Nishāpūr. In his early youth Naẓīrī went to Kāšān, where he distinguished himself by holding poetical contests with other poets. During the reign of the Emperor Akbar he came to India and attached himself to the Khān Khānān ʿAbd-ur-Rahim Khān, who was an ardent admirer of poetry. Amin Rāzī says that while he was engaged in composing his Haft Iqlīm, Naẓīrī was contemplating a pilgrimage to Makkah, which he carried out, according to later biographers, in A.H. 1012 = A.D. 1603. On his return from the pilgrimage he went to Gujarāt, and then settled in Aḥmadābād, where he died. Naẓīrī’s brother, Maulānā Sharaf of Nishāpūr, a distinguished musician, was also in the service of the Khān Khānān. See Blochmann, p. 613, note 3.

Among the later poets Naẓīrī occupies a prominent position and enjoys an excellent reputation. The celebrated Șāʿīb (d. A.H. 1088 = A.D. 1677), who is admitted on all hands to have been the greatest of the modern Persian poets, in the following verse of his, quoted by Dāḏistānī, thinks himself incapable of equalling Naẓīrī, whom, he remarks, even ‘Urfī could not approach:

صایب چه حوالی گفتی همچون نظیری
ظرفی به نظیری لرسالید مسیح را

Bāda‘uni, p. 375, however, compares Naẓīrī with Shikebā, a poet of less distinction, who at that time, like Naẓīrī, was in the group of the poets under the Khān Khānān, and quotes a Qaṣīdah which Naẓīrī is said to have composed in imitation of a Qaṣīdah of the celebrated Niẓāmī of Ganjah. The emperor Jahāngīr, in his Tuzuk, p. 91, after highly vol. III.
commending the poetical genius of Naẓīrī, says that the poet, who was then carrying on some trade in Gujarāt, came to him (in the fifth year of his reign) and presented a Qaṣīdah, which the poet had composed in imitation of a Qaṣīdah of Anwarī, and that in consideration of the poem, the emperor rewarded the poet with one thousand rupees, a horse and a Khilāṭ or robe of honour:

The author of the Maṣṣīr-i-Rāḥīmī says that Naẓīrī was a skilful goldsmith.

After his return from the pilgrimage to Mecca, Naẓīrī adopted the religious life, and spent the greater part of his income in supporting friends, helping the poor, and in other charitable purposes.

Taqī Aḥhādī, the author of the well-known work called the 'Urafaṭ, who came to Aḥmadābād in A.H. 1016 = A.D. 1607, says that he constantly visited Naẓīrī in that town, and gives the following chronogram of the poet's death in A.H. 1021 = A.D. 1612:

**مرکز دابره زم کهای است**

Another chronogram,

**زندیا رفته حسان العجم آه**

giving the same year, is quoted in the Makhzan-ul-Ğara‘ib and other Tadkīrāhs, and is said to have been composed by Mir Fā‘īd, the son-in-law of Naẓīrī. The author of the Khażāna-i-ʾAmirāh also gives the date of the poet's death in A.H. 1021. The date A.H. 1022 = A.D. 1613, given in Blochmann's Ālīn-i-Akbarī, p. 580, as well as in several Tadkīrāhs, arises from the incorrect reading of the chronogram as:

**از دبلیا رفته حسان العجم آه**

* This is another way of saying that he ranks in Persian poetry with Ḥasān bin Ṭabīt, who is commonly known as Ḥasān-ul-ʾArab.

† That is, ʾẓ to ṣ at the beginning.
Other incorrect dates of the poet's death, viz., A.H. 1019 = A.D. 1610 and A.H. 1023 = A.D. 1614, are found in the Ţabaqat-i-Shâhjahâni and Saftinah (Ethê, Bodl. Lib. Cat., col. 229) respectively. The author of the Hamishah Bahâr (Sprenger, Oude Cat., p. 130) assigns the poet's death quite wrongly to the beginning of Shâhjahân's reign.

For notices on the poet's life see Haft Iqlim, fol. 225b; Taqî Auhâdî, fol. 769a; Ma'âsir-i-Râhîmî, vol. 54a; Badâ'uni, vol. iii., p. 375; Makhzan-ul-Garâ'îb; Nishâtar-i-Ishq, Ñâsh Kâdah, p. 146; Majma'a-un-Nâfâ'îs, etc., etc. Copies of Na'îri's diwân are described in Sprenger, Oude Cat., pp. 515 and 516; Rieu, ii., pp. 817 and 818; W. Pertseh, Berlin Cat., p. 701, No. 37 and p. 908; Ethê, Bodl. Lib. Cat., No. 1075; Ethê, India Office Lib. Cat., Nos. 1489-1492; Ouseley, Biogr. Notices, p. 252.

Contents of the diwân:

foll. 1b-102a. Qasâdahs, Tarkib-bands, Tarjî-bands, Qi'âhs and elegies. Most of the Qasâdahs are in praise of the poet's patron, the Khân Khânân 'Abd-ur-Rahîm Khân, and some are addressed to the emperor Akbar and prince Jahângîr. The last one is in praise of 'Abd-Allah Khân of Gujarât. The elegies are on the death of the poet's children and of contemporary poets. The headings, showing for whom and on what occasion the several pieces were written are rubricated.

Beginning of the first Qasâdah:

ای جلالت غلوب از اخبار تنها ساخته
حكمت توازکرم به کار فردا ساخته

foll. 102b-250b. Gazals arranged in alphabetical order. Beginning as in Ethê, India Office Lib. Cat. and Rieu.

اذا ما سفیت أن تعني حبوب حالته نعیما
برسوالي بر آور سوز مستوری برون له يا

foll. 251a-262a. Rubâ'îs.
Beginning:

از دوست منادیست اندر ریک و یوست
کان می بردی به بدولت کعه دوست

Written in ordinary clear Nasta'liq within gold and coloured ruled borders, with two illuminated frontispieces.
Some seals and signatures on the fly-leaf at the beginning bear the
dates A.H. 1065, A.H. 1096, etc.
For another copy of Naẓīrī's Diwan see under No. 284.

No. 277.

fol. 273; lines 16; size 8½ × 5¼; 6½ × 3.

The same.

Another copy of Naẓīrī's diwān, containing Qaṣīdahs, Tarkıb-bands,
Tarjīh-bands, Ḏazals and Rubāʿīs.

fol. 1r. Qaṣīdahs.
Beginning:—

أو بصرف نفس ما هم وبران هو
هربه ز ما هند خراب زفت بدولان او

Corresponding to the Qaṣīdah on fol. 34b in the preceding copy.

fol. 107r. Ḏazals.
Beginning as in the preceding copy:—

إذا ما شئت أن تعيثي حبيرة حلوة العمي الع

Corresponding to the fifth Rubāʿī in the preceding copy.

Written in a good clear Nastā'ilīq, within gold and coloured ruled
borders, with a faded double-page āunwān and a frontispiece in the
beginning.

The original folios have been placed in new margins.

Not dated, apparently 17th century.

On fol. 106r the name of the scribe runs thus:—

فطير الصغير نفيف قالب كاتب
No. 278.
fol. 123; lines 16; size $12 \times 7\frac{1}{3}; \ 10\frac{1}{2} \times 4\frac{1}{4}$.

Qâṣa'id-i-Nazîrî.

This copy contains those Qasîdahs, Tarjî's and Tarkib-bands of Nazîrî which are found on fol. 1r–102r of Copy No. 276, and probably agree with Section 1 of Rieu's copy (loc. cit.).

Beginning as in Copy No. 276:

آی جلالت خلوت از اخبار تنها ساختمه

Written in ordinary Nasta'îlq, within coloured ruled borders.
Dated 10th Safar, A.H. 1255.

No. 279.
fol. 220; lines 14; size $7\frac{1}{4} \times 4\frac{1}{4}; \ 5\frac{1}{2} \times 2\frac{1}{4}$.

Dîwân-i-Shâni.

The original name of Maulânâ Shâni, according to the majority of authorities, was لصف آقا, Nasîf Aqâ; but Taqî Kâshi (see Sprenger, Oude Cat., p. 42), followed by the author of the Šûhûf-i-Ibrâhîm, says that the poet's original name was مَالُّ نفیس الدین, Mullâ Nâfis-ud-Din. He was born in Tîhrân, and belonged to the Turkish tribe of Taklû, and is therefore better known as شاهی تکل، Shâni Taklû. In his early youth Shâni established his reputation as a poet of great eminence, and soon found a great patron in Shâh 'Abbâs Sâfawi of Persia (A.H. 996–1038 = A.D. 1587–1628). He stood in high favour with the Shâh, and it is related in the 'Âlam Arâ-i-'Abbâsî that Shâni
once composed a Qasidah in praise of 'Ali, and recited the poem before the Shāh. When Shāni read out the following verse of the poem—

اکر دشت کهف صاغر وگر دولست

بطاق البروی مردانه اوسن

the king felt a thrilling sensation of joy, and at once ordered the poet to be rewarded in gold to his own weight. The author of the 'Alam Ārā-i-'Abbāsī places this incident in the ninth year of the Shāh's reign (A.H. 1004–5 = A.D. 1595–6), while Taqi Auhadī says that it was in A.H. 1001 = A.D. 1592 that Shāni was thus rewarded by the emperor at Qazwin. Maulānā Luṭfī, a poet of the Shāh's court, composed the following beautiful Rubā'ī on that occasion:

شاها ز کرم جهان مصور کردنی
ملک دل عالی مسیر کردنی
شعر که نغایه برایر هند بد
بوداشتی و بزر برایر کردنی

This exceptionally handsome reward from the Shāh created a great sensation among the poets of the Shāh's court, who were filled with jealousy of the fortunate Shāni. Auhadī states that when Mir 'Arab of Mashhad asked the emperor the reason for so heavily rewarding an ordinary poet like Shāni, and particularly for such a common verse, the Shāh replied that his object in rewarding the poet was simply to please the Amir-ul-Umarā Farhād Khān, who was an ardent admirer of Shāni, and for whom the Shāh had a great regard. The same Auhadī further states that shortly after this incident Shāni addressed a Qiṭḥāh to the Shāh, in which the poet asked for some grain which was very dear at that time. This was looked upon as a narrow-mindedness of the poet, and the Shāh, who was a little offended, left the poet at Qazwin, and, taking with him the said Taqi Auhadī, went to Isfahān, where our learned biographer continued to enjoy the warm favour of the Shāh. Shāni spent the last days of his life at Qazwin on a stipend from the Shāh, and died there in A.H. 1023 = A.D. 1614 at the age of seventy. This date of the poet's death is expressed by the chronogram

پادشاه مثنی

Shāni was a pious man, and, according to Taqi Kāshī (Oude Cat.) and the author of the Suhuf-i-Ībrāhīm, performed a pilgrimage to Makkah in A.H. 1002 = A.D. 1593. The author of the Khazānah-i-Āmīrāh,
says that Shâni's son, Mullâ Hasan, who adopted the poetical title of Thâli, came to India, where he died in his youth in A.H. 1067 = A.D. 1656, a date which is expressed by Muḥammad 'Alī Mâhir in the chronogram

Although Shâni enjoys a fair share of reputation among the better-known poets of Persia, most of his biographers do not attach much value to his poetical compositions, and remark that his popularity is mainly due to the reward which he received from Shâh 'Abbâs.

A complete diwân of Shâni, in imitation of Figâni, is noticed in the following number, and the author of the Majma'-un-Nafâ'is also says that he possessed a copy of Shâni's diwân in imitation of the Gazals of Bâbâ Figâni.

For notices on the poet's life see: Taqî Anâhîdî, fol. 368b; 'Ālam Ārâ-i-'Abbâsî, fol. 71b; Nishtâr-i-Ishq, fol. 942; Majma'-un-Nafâ'is, vol. i., fol. 235b; Šuţuf-i-Ibrâhîm, fol. 444b; Ātash Kadah, p. 26; Khâzânâh-i-'Âmirah, fol. 201b; Khulâsât-ul-Afkâr, fol. 97a; Rîyâd-ush-Shu'ârâ, fol. 200a. See also Sprenger, Oude Cat., pp. 42, 112 and 564. Three copies of the poet's diwân are noticed in Rieu, ii., p. 676b.

Contents of the diwân:

fol. 1b. Qâsidâhs in praise of the Imâms, Shâh 'Abbâs and some nobles of his court.

Beginning as in Rieu, p. 676:

آی ز سوداپت سر زلف ایاز انداخته
گردن مصعود را در دام ناز انداخته

foll. 101a–106b. Some Gazals, without any order, intermixed with Qîţâhs, some of which are satirical.

Beginning of the Gazal:

آن آتشم که لبید نکردم ز دود خوش
مانتد شعله تافته ام بر ووجود خوش

There seems to be a lacuna of a few leaves after foll. 106b.

fol. 107a. Gazals in alphabetical order.

Beginning:

لمیرسد بلب تفته سلسیل مرزا
اکریه خضر بود هادی سپیل مرزا
fol. 215°. Rubâ'îs.
Beginning:

دارم ز فواقي تو مالالي كه مهربس
وز ريس نخود الامهالي كه مهربس
در غلص هچران تو اي گلش ناز
دور از تو نمیشه ام بحالی كه مهربس

This copy contains forty Rubâ'îs in all.
Written in a clear Nasta'liq, within gold-rule-d and coloured borders.
The original folios are placed in new margins.
Dated Jumâdâ I, 1043.

No. 280.

foll. 242; lines 16; size 9½ x 5; 7 x 3¼.

The same.

Another copy of Shâni's diwan. The Gazals in this copy are in
imitation of Figâni.
fol. 1°. Gazals arranged in alphabetical order.
Beginning as in Rieu, p. 676°:

ای باداي حمد تو زمزمه عقل و راي را
از تو خلوص می سی مطع غزل سراي را......
عوسله کوه كندجده رتبه رایبه ربخ
گرده تو در لزوم لهی جام جهان نمای را......
چشم سياه مسبب تو داد نباد هستیم
بس که سیاه میکنه نرگس سرمه سای را

fol. 191°. Fards or single verses.
Beginning:

ای مدعیان مؤذده شما را که ازین شهر
رفتیم که جای شما تالک نیامد
PERSIAN POETRY.

fol. 192a. Qiṭ'ahs.
Beginning:—

بِزِم وَصَال تو طَرَفَه بهَشَعَي اسَب
گر نَگذاری که غَیر دراَی

fol. 193a. Rubā'īs.
Beginning:—

شَمِشُر کَمیئة که ابَن نَگْسَت
الگیته فَنَعه که ابَن مَسْهَسَت
قریان سَرَف هوم که تَراَجَمُی نَبَسَت
اینها هَمد فَرسوُدَه چَشم مَسِه اسْب

foll. 194a–195a blank.
fol. 195b. Qaṣīdaḥs.
Beginning:—

ز عکس باده رَخَعَه رهْفَه لله زاهَرَه
صفاء جَنب کَلَسَه یکی هزار هَشَه
مَگَر نوید وَصَال تَو مَیَدهد ایسَام
که مَاه و عَبد هْم آَغوش و همکُنار هَشَه

fol. 236b. Tarkīb-bands.
Beginning:—

من کیستم آوَاره از خویش گَذِشَته
دِنَبَالَهُ دو قَافِلَه پَیْش گَذِشَته

The Qaṣīdah for which Shāh was rewarded in gold to his own weight by Shāh ʿAbbās is not found in any copy of the poet’s diwān here.

foll. 27b, 43b, 59b, 75b, 91b, 107b, 123b, 139b, 155b, 171b and 186b contain beautiful Indian illustrations.

Written in a fair Nastaʿlīq, within gold-rulled borders, with an ordinary double-page ʿunwān and a fairly decorated frontispiece.

Not dated, apparently 17th century.
No. 281.

foll. 154; lines 12; size $7\frac{1}{2} \times 5$; $5\frac{1}{2} \times 3$.

ديوان ترابي

DĪWÂN-I-TURÂBĪ.

Several poets of this name are noted by the biographers, but the verses quoted under them are not found in this copy. The following facts can, however, be gathered from his own writings.

That he flourished during the reign of Akbar can be ascertained from the numerous Qasīdahs in praise of that emperor, and from several contemporary events, the dates of which range from A.H. 991–1004 = A.D. 1585–1595. From a Qīṭāh on fol. 147° it would appear that the poet was a native of Herāt, which he left in A.H. 991 = A.D. 1583, for which he gives the chronogram—

شیخانم زهرا

Taqī Auhadī, fol. 164°, notices one Turābī thus—

میر ترابی بس میر مجد مشهدر پسی—در آمده هند باهتم
رفیق بودم وی از لوهر بذکه رفته بندم عم خوشن میر
مجلد زمان پس چند چاپ خیپر را گرفته خوایست که بمشهد
رساند اثاقة اگر گرفشت گرفشت گرفشت متفین در قلمه محصول
پور و چون از فید چهانگیری خلاصه هند میتوهی عراق هند بار
بچگردید در مندو دیدن از بحران رفت و حال هم انتست
ابا و اجداد و اخوان ایشان هم بتجارب معاش کردنلی—

but the said author quotes only one verse of the poet, which, however, is not found in this diwân.

Contents:—

Gazals in alphabetical order. The first, in imitation of Ḥâfiz, begins thus on fol. 1°:—

زهی میر جمالت شمع جان افرودی مصلحها
منور از غیالت کنی معتقد عالی دلها
The Ġazals end on fol. 96a with the following note:—

fol. 96a. Qaṣïdahs and Tarkîb-bands in alphabetical order, in praise of Akbar, Ḥakîm Humâm, and several distinguished persons of Akbar's time.

The first in praise of the prophet begins thus:—

fol. 129a. Maqâmeh.

Beginning:—

fol. 140a. Qiṭâhs relating to the dates of several contemporary events:—

fol. 148a. Rubâï'îs.

Beginning:—

fol. 152a. Fârsâ.

Beginning:—

Some Ġazals and Rubâï'îs are written on the margins.

Written in ordinary Nasta'îq.

Not dated, apparently 12th century.
No. 282.

foll. 200; lines 14; size $8\frac{1}{2} \times 4\frac{1}{2}$; $6 \times 3$.

SAB' SAYYÁRAH;

OR,

THE SEVEN PLANETS.

The seven Maṣnawís of Maulání Zulálí of Khánsár.

According to Rén, p. 677, Maulání Zulálí of Khánsár, in ‘Iráq, flourished under Sháh ʻAbbás, and was a panegyrist to Muḥammad Bâqar Dámád, the influential Sayyid. He died in A.H. 1024 = A.D. 1615, the year in which he finished his best known Maṣnawi, مصعود و آیاز, or in A.H. 1025 = A.D. 1616. See Ethé, India Office Lib. Cat., No. 1494; Ethé, Bodl., 1081 (where, besides the seven, one more Maṣnawi of the poet is mentioned); Sprenger, Oude Cat., pp. 592 and 593, etc., etc.

Beginning with the preface:

تقدر قدرب و تصوير صعب صانع و قادي را مقدر و مصور

است

In this preface Zuláli enumerates his seven Maṣnawís after comparing them with the seven planets.

Zuláli is said to have left his works unarranged, and that Sháykh ʻAbd-ul-ʻUsayn of Kamrah put them in order. Mullah Tugraj of Mashhad wrote a preface to Zuláli's poems.

The سبع سیراہ is also known as هشت آشوب, هشت سیراہ, or آشوب نامه.

The seven Maṣnawís are arranged in this copy as follows:

I.

مصعود و آیاز

The story of Sulṭán Maḥmúd and his slave Ayáz.

Beginning:

بنام اکه مصعود ایاز امست
غمش بیمطالہ ناز و لیاز امست
This Maṣnawi was commenced in a.h. 1001 = a.d. 1592 and finished in a.h. 1024 = a.d. 1616.
See the chronograms in Rieu and Sprenger.
It was edited in Lucknow, a.h. 1290.

II.

شعلة ديدار

A mystical Maṣnawi divided into forty-nine شعلة or flames.
Beginning on fol. 128b:—

فام (أو) لاج سرهر نامه
شعلة ديدار هزغاما

III.

حسن كلوسوز

In forty-one جلوه.
Beginning on fol. 139b as in Ethé, Bodl. Cat., No. 1081:—

بسم الله الرحمن الرحيم
ليبر شهايست بديو رجيم

IV.

آذرو سعدد

Beginning on fol. 155b:—

نامش عشقست و حسن دفتر
آتش هامیست کو سعدد

V.

میشانه

In forty قلمح or cups.
Beginning on fol. 167b:—

نام او پاده میشانه میشانه
دهن هر که هستت پیمانه
VI.
ذهري و نحوه شيد
Beginning on fol. 188a as in Ethé, Bodl. Cat., No. 1081:

نام او کرد مر به علمه فروز
لعلان کشت آنانش که مسوز

VII.
سلامان نامه
Beginning on fol. 193b:

بنام جهانگیر دلهاي تبک
که آمد سليمانش یک مور لیک

Written in a clear Nastaliq, within coloured borders. Spaces for headings are left blank throughout.
Not dated, apparently 18th century.

No. 283.
foll. 84; lines 15; size 9 3/4 x 5 3/4; 6 1/4 x 3 1/4.

ديوان وصلي

DIWAN-I-WASLI.

The poems of Muḥammad Ṭahir Waṣli. Khwājah Muḥammad Ṭahir, خواجه محمد طاهر المتخلص به وصلي بن خواجه محمد شريف جهري الرازي, poetically called Waṣli, was the eldest son of the eminent poet Khwājah Muḥammad Sharīf Hijri of Ray (see vol. ii., No. 243) and the brother of the celebrated Khwājah Ḥiyyās Beg I’timād-ud-Daulah (d. a.h. 1031 = A.D. 1622), the father of the famous Nūr Jahan Begam, and the distinguished Wazir of the Emperor Jahāngir. Waṣli's cousin Amin Rāzi, the author of the well-known work Haft Iqlim,
speaks of the poet in the present tense, and mentions him as a specialist of his time in علم سیاقی, or arithmetic. The date of Waṣli’s death is not given anywhere; but Taqi Anḥadi, who came to India in a.H. 1015 = A.D. 1606 and compiled his famous work, the ‘Urafaṭ, under the Emperor Jahāngīr between a.H. 1022 and 1024 = A.D. 1613 and 1615, says that while writing the said work Waṣli and his son Muḥammad Ṣādiq were living in Lahore.

For notices on the poet’s life see: Taqi Anḥadi, fol. 792a; Haft Iqlim, fol. 297b; Riyād-un-Shu‘nurā, fol. 458a; Majma‘-un-Nafā‘is, vol. ii., fol. 502; Nīghtar-i-Ishq, fol. 1961, etc.

See also Ethé, India Lib. Office Cat., No. 1493, where a copy of the poet’s diwān is noticed.

Contents of the diwān:—

fol. 1b. Gazals in alphabetical order.
Beginning:—

غوشوقت و حدنان بگذران غوشوقت و حدنان صحح را
شايد که تا صحح دگر دریافتم نتوان صحح را

A few Fards and Rubā‘īs are intermixed with the Ġazals.
fol. 23a–30a. Tarji‘bands.
Beginning:—

بشتاسب دلالي كه صيد بندي
افندته بفواهش كندي

The burden runs thus:—

بشتيمم وجوش سينة ريش
به نفانم از اب دينگه خويس

fol. 30a. Another series of Rubā‘īs.
Beginning:—

شمارناد قدم كه ميب و ناري بار اسغه
با لاه و سبوع عارضه را كارامست

fol. 32a. A Mašnawi styled, on the game of cards.
Beginning:—

زر پدست وزير خواهد پاج
چين گذاني بخرج نورد مصتاج
foll. 35r–40r. Qaṣīdahs in praise of Akbar and Jahāngīr.  
Beginning of the first Qaṣīdah:—

لَدَيْكَ َشَدِّ دَلَالَ كَهُ مَرَ آمَيْد زَمَانَ غَم
نَحْدَ بَروُزَكَارَ دَكَرَ كَسِّ نَفْسَنَ غَم

foll. 40r–42r. Five Qiṭ’aḥs, five Rubā’is, and one Fard.  
Beginning of the Qiṭ’aḥ:—

کَامِگَا رَا بَیِّشِم لِطَفِّ يَکَی
چَابِ بِحَوْاسِمْ نَتْرِ بَکَامَر

foll. 42r–84r. Another Maṣnawi, entitled خسرو شیرین, the romantic love-story of Khusravā and Shīrin.  
Beginning:—

الَّذِی شَیْوَة طَاعَه عَنَّا کُن
بَنُور خَوُد دَامِ رَا آَشْنَا کُن

The Maṣnawi is left incomplete and the words are falsely added at the end by a later hand.  
Written in a clear Nastā’liq.  
Not dated, apparently 17th century.

No. 284.

foll. 642; lines 27; size 13 × 6½; 10¼ × 3½.

کلیات ظهوری

KULLIVÂT-I-ZUHÛRĪ.

The complete prose and poetical works of Maulānā Nūr-ud-Dīn Muḥammad with the poetical title of Zuhûrī, مولانا نور الدين محمد المشتاق ب ظهوري. The author of the Natâ’īj-ul-Afkâr calls the poet Mir Muḥammad Ṭâhir Zuhûrī, میر محمد طاهر ظهوری.  
According to the author of the Maṣfir-i-Rahīmī, supported by several others, Zuhûrī was born in Turshīz, Khurāsān; while the author
of the Mir'at-ul-Âlam calls him a native of Tihrân. According to his contemporary biographers, Taqi Kâshî and the author of the Ma'âsir-i-Rahîmi, Zuhûrî proceeded from his native place to Yazd at an early age, where, as stated in the Ma'âsir-i-Rahîmi, he lived for some time with Maulânâ Wâshî Bâshî, and had Mir Gïyâs-ud-Dîn Muhammed as his companion. The same book also mentions that from Yazd Zuhûrî went to Shiraz, where he stayed for seven years, and became an intimate friend of Maulânâ Darwish Hûsayn, who was very exceptionally versed in history, poetry, riddles, and calligraphy. Taqi Auhâdî, another contemporary biographer of Zuhûrî, corroborates Ma'âsir-i-Rahîmi in its avowal of the movement of the poet to Shiraz, and states that there he devoted himself to studies:

مدني در شيراز بود و بكسب علوم و رسم قيام فتح ميدون

It is an established fact that Zuhûrî came out to India in A.H. 988 = A.D. 1580, and on reaching the Deccan settled down in Bijâpûr, where he formed several acquaintances, and in due course became an intimate friend of the eminent poet Malik Qummi, whose daughter he married. Like Malik Qummi, Zuhûrî was in warm favour with Ibrahim 'Âdîl Shâh II. (A.H. 988–1037 = A.D. 1580–1628), and they were conjointly rewarded by 'Âdîl Shâh for the eulogiums they composed in praise of the king and for the works they dedicated to him. Ma'âsir-i-Rahîmi says that the sum conferred upon Zuhûrî by the king for composing the work Gulzâr-i-Ibrâhîm amounted to Rs.40,000; while the author of the 'Alâm Arik-i-Abbâsi says that both Zuhûrî and Malik Qummi were munificently rewarded by 'Âdîl Shâh for composing the work Kitâb-i-Nauras. Besides being a poet of great distinction Zuhûrî was a master prose writer and an adept in the art of calligraphy, of which Ârzâ makes mention in his 'Maânâ-un-Nafâís, stating that Zuhûrî made repeated copies of the Raudat-us-Sâfâ, which fetched high prices for him from the purchasers—a fact which is also narrated by the author of the Ma'âsir-i-Rahîmi, who admiringly praises Zuhûrî's Shikastah hand.

The celebrated Faydi, who was a senior contemporary of Zuhûrî, held poetical discourses with the poet and greatly admired his ingenuity. Taqi Auhâdî says that towards the end of A.H. 1020 = A.D. 1611, when he was in Gujarât, both Zuhûrî and Malik Qummi sent their poetical compositions to 'Âzârî Nishâpûri (noticed above), who composed poems in answer to their poetical compositions. It is admitted on all hands that few poets could equal Zuhûrî in the construction of Mağnâwi poems and ornate prose.

According to most biographers, such as the authors of the Ma'âsir-i-Rahîmi, Khulâsat-ul-Afkhâr, Ya'd-i-Baydâ, Mîhtarî-l-Ishq, Na'tâ'îj-ul-Afkhâr, etc., Zuhûrî died in A.H. 1025 = A.D. 1616, according to Ma'âsir-i-Rahîmi at Bijâpûr, two months after the death of Malik Qummi. The
author of the Mirât-ul-Ālam stands alone in placing the poet’s death in A.H. 1024 = A.D. 1615.

For notices on the poet’s life see: Taqi Kâshî (Oude Cat., p. 44); Taqi Auḥadi, fol. 434; Ma’aṣir-i-Râhimi, foll. 84–90; Badâ’unî, vol. iii., p. 281; Majma‘-un-Nafâ‘is, vol. ii., fol. 298; Khazânah-i-‘Amirah, fol. 235; Mirât-ul-Khayâl, p. 117; Nishtar-i-Ishq, fol. 1119; Riyâd-al-Shu‘arâ’, fol. 248; Khulâsât-ul-Afsâr, fol. 105; Mirât-ul-Ālam, fol. 449; Makhzan-ul-‘Gârâ‘ib, fol. 513; Natâ‘ij-ul-Aktâr, p. 227; Sarkhwash; Yad-i-Baydâ, fol. 140; Atâsh Kadhâ, p. 97. See also Sprenger, Oude Cat., pp. 112, 125, 151 and 580. Copies of his works are mentioned in Rieu, ii., pp. 678 and 679, 741 and 742, etc.; Ethé, Bodl. Lib. Cat., Nos. 1076–1080; Ethé, India Office Lib. Cat., Nos. 1500–1514; Rosen, Pers. MSS., p. 264; W. Pertsch, Berlin Cat., pp. 909, 910, etc. A notice of the poet and some of his works under the Muqaddamât-i-Zuhârî, مقدمات فهرستی, written by ‘Abdur Razzâq Sûratî in A.H. 1212 = A.D. 1797, has been lithographed in Cawnpore, 1873.

Contents:

I.

Zuhârî’s preface to Khwán-i-Khalil, خوان خليل.

Beginning on fol. 1:

ای از تو بر اهل تصنیف و اکلیل مسيل
گر ذکر جميل انس وگر قدر جميل
نطق از تو بهمانتي ارباب خور
نداشتنه خوان از مصیخ خوان خليل

It concludes with the following verse:

تا ازین مهمان سرا خوان خليل آید بیاد
میزبان مخلص ابراهیم عادل شاه باد

This and the following two prefaces were dedicated to Ibrâhîm ‘Adil Shâh II.

II.

Preface to the Gulzâr-i-Ibrâhîm, غزلار ابراهيم.

Beginning on fol. 12:

خومی پیام بنا بنا بنا حمد بهار پیرالیپسی که غزلار ابراهيم
در رحمات یوسف طلعتان الم
Compare India Office Lib. Cat., No. 1500, 4, where is wrongly substituted by طلعتان.
It concludes with the line:

داستان شک ختم بستن رخش
غیرب گزار ابراهیم پاد

III.

Preface to 'Nauras, لورس, a treatise on Indian music, composed by Ibáhím 'Adil Sháh himself; but according to 'Álam Árá'i-'Abbási the Kitáb-i-'Nauras was jointly composed by Zuhúrí and Malik Qummi.
Beginning on fol. 17:—

سرود سرایان عمرتکذب قال که بدور سرای斯坦 حال کار کام و
زهران ساغته اند ادب

It concludes thus:—

پاز ایبالت بقصید ملف رکیم جنات باد
تار جنات عصرتی باد از گستن در امان
هم به اوصت اصوله قانون دهد
هم به حق مدعايش رسم قالون زمان

The above prefaces are in ornate prose mixed with verses. They are all in homage of Ibáhím 'Adil Sháh, and describes his character, valour, benevolence, knowledge, and the splendours of his court. These works of Zuhúrí are very popular in India, and have been printed under the title مه لبان لفظ البوسی in Lucknow 1846, and in Cawnpore, a.h. 1269 and in 1873; English translation, Calcutta, 1887. Special copies are mentioned in Ethé, Bodl. Lib. Cat., Nos. 1076, 1080, and 1241, 33, 36 and 37; Ethé, Ind. Office Lib. Cat., Nos. 1511 and 1512; W. Pertsch, Berl. Cat., pp. 15, 33 and 1006.

IV.

پنج رقعة or رقعات The five love-letters of Zuhúrí, also called
لبسم شهدا

Beginning on fol. 12b:—

شهید لبسم دیس عشوه خلویها الع
Edited with commentaries, Cawnpore, a.h. 1280.
Special copies are mentioned in Rieu, iii., p. 742; Ethé, Bodl. Lib. Cat., No. 1080, 4; W. Pertsch, Berl. Cat., p. 1007, No. 3.

V.

Mina Bazir, A description of the Bazir, called Mina Bazir, built by Ibrahim 'Adil Shah in Bijapur. This work of Juhurst is also very popular, and has been frequently published in India. This portion contains illustrations in the Indian style representing the vendors, etc., of the Bazir. They are found on foll. 32a, 33a, 34a, 35b, 36b, 37b, 38b, 40a and 41b. foll. 42b-43b blank.

VI.

Tarkib-bands, Tarjih-bands and Qasidahs intermixed.
Beginning on fol. 43a.


See also Ethé, Bodl. Lib. Cat., No. 1076, and Ethé, India Office Lib. Cat., No. 1501.

Marasi or elegies in the form of Tarkib-bands.
Beginning on fol. 246a:—


Qit'ahs.
Beginning on fol. 269a:—


Satirical Ruba'is.
Beginning on fol. 273a:—


Gazals in alphabetical order.
Beginning on fol. 275b:—


A very large collection of Rubāʾīs, comprising foll. 478°-555°.
Beginning:—

ای از تو همه نهان و پیدا یددا
در مدت تو همه فرد اسدا فرد
در جرات ما مهی دن فضول فضول
در حسوس نگر خدانی تو یددا

fol. 556° blank.

VII.

Ṣāqī Nāmah, The well-known Maṣnawi of Zuhūrī, which he wrote in praise of Būrān Nizām Shāh II. (A.H. 999-1037 = A.D. 1590-1628) and the court of Aḥmadnagar.
Beginning on fol. 556°:—

ثناها همد ابود پاک را
ئریا ده طامر تاک را

Towards the end, on fol. 641°, the poem is said to consist of 4,500 distichs:—

چهار الف اول قلم داد همان
پیشی افزود پانصد بران

The Ṣāqī Nāmah has been lithographed in Lucknow, 1849. Special copies of the poems are mentioned in Ethé, Bodl. Lib. Cat., Nos. 1078 and 1079 and col. 766; Rieu, ii, pp. 678 and 679; Ethé, Ind. Office Lib. Cat., Nos. 1506-1508; W. Pertsch, Berlin Cat., pp. 64 and 697. 

II.—Diwān.—On the margins of this copy, extending foll. 438°-293°, the complete poetical works of Nāẓiri Nishāpūrī (cf. No. 276), consisting of Qaṣīda, Ḍazals, Tarkib-bands, Ṭarji'bands, Qīṭ'ahs, and Rubāʾīs, are written in a clear Nasta’liq.
Beginning of Nāẓiri's diwān:—

ای چاله خلیف از اغیار تبها ساخته
همگی تو یاز کردم دی کار فردی ساخته

The colophon of Nāẓiri's Kulliyāt (fol. 293°) says that it was written by one Hasan 'Ali al-Ḥusaynī, at the request of his brother, Sayyid Bandah Ḥusayn, in A.H. 1223.
The Kulliyāt-i-Zuhūrī is written in three different hands. foll. 16°-20° is a clear Nasta'liq; foll. 21°-42° are written in a Nim Shikastah
hand, with a subscription which says that this portion was written by
one Muḥammad Wall, محمد ولي, in Șafar, a.h. 1209. The remaining
portion, foll. 43b-642b, is written in a fair Nastaʿlīq, within gold-ruled
borders, with an illuminated frontispiece.

fol. 259 and foll. 589-592 are supplied in a later hand.
A diwān of Zuhūrī was lithographed in Lucknow, 1879.

No. 285.

foll. 276; lines 19; size $9\frac{3}{4}$ × 5; $7\frac{1}{4}$ × 3.

The same.

A small collection of Zuhūrī's prose and poetical works:—

1. Preface to the Gulzār-i-Ībrahīm, fol. 1b.
2. Tarkīb-bands, Qaṣīdahs and Tarjīh-bands, fol. 8b.
3. Rubāʿīs, foll. 78b-121b.
Beginning:—

بر مهرب ز عارض تو تقدیم خوشش
پیش لو ز مه سچیده تعظیم خوشش
گلزار جمال پوضف از چشم فتاد
گلگشبت بگلزار براهم خوشش

Like India Office Lib. Cat., No. 1500, the collection of Rubāʿīs in
this copy is divided into twenty-two sections.

4. Qaṣīdahs, foll. 121b-158b.
Beginning:—

زار تو هر لمحه خواهم عال زار خوششتن
سخت باشد بیگذرانی بر قرار خوششتن

5. Gazals, foll. 158b-254b.
Beginning:—

عشق کهاس نا عورد عون امید و بیم را
تا زه کند بدهشنی دوستی قدیم را

Written in a clear Nasta'liq, within gold and coloured-ruled borders, with a frontispiece.
Not dated, 19th century.

No. 286.

foll. 207; lines 14; size 7 × 9; 5 × 2½.

The same.

Another small collection of Zuhârî's prose and poetical works:—

This beautiful copy is written in a minute Nîm Shîkastâh hand, within coloured and gold-ruled borders, with an illuminated frontispiece at the beginning of each section.
The colophon is dated Patna, the 6th of Dulqâ'î, a.h. 1099.
Scribe ʻAbd Allah Šâhramī.

No. 287.

foll. 156; lines 15; size 9 × 6; 6 × 3½.

Sâqî Nâmâh.

A beautiful copy of Zuhârî's Sâqî Nâmâh, beginning as above.
Written in a fair Nasta'liq, within gold and coloured-ruled borders.
Not dated, 18th century.
No. 288.

foll. 152; lines 14; size 9¾ x 5¾; 6¾ x 3¾.

ديوان فرج الله شوستری

DĪWĀN-I-FARAJ ULLAH SHÛSTARI.

Faraj Ullah Shûstârî, فرج الله شوستری, with the poetical title Faraj, was an inhabitant of Shûstâr. He was for a long time in India, where he was met by the well-known biographer Taqī Auhâlî, who mentions having seen him in Agra, and that he was regarded as one of the learned men of the time.

The author of the Riyāḍ-ush-Shuʿarâ (Lib. copy) says that he has seen the poet’s diwán containing seven thousand verses (but a copy of the same work in the Asiatic Society reads twenty thousand). The author of the Yad-i-Baydâ, however, says that Faraj left only four thousand verses. Ārzû, in corroboration to other biographers, says that Faraj came out to India from his native land Shûstâr and entered the services of ‘Abd Ullah Quṭb Shâh, the sixth Sulṭân of the Quṭb Shâhi dynasty of Golconda, during the reign of Shâh Jahân, who gave protection to the said ‘Abd Ullah Quṭb Shâh for many years when he stood in need of it. Prince Aurangzîb was the then governor of the Imperial territories in the Deccan.

For notices on Faraj Ullah’s life see: Riyāḍ-ush-Shuʿarâ, fol. 299b; Yad-i-Baydâ, fol. 189r; Taqī Auhâlî, fol. 564b; Majmaʿ-ush-Nafâʾis, fol. 356r; Beal’s Biographical Dictionary, p. 8.

The diwán consists of only Gâzâls arranged in alphabetical order.

Beginning:

اذنا ناولتني الصهباء ذفها ثم ناولها
کزان لب نشأ كثر رسانى باده در دلها

Written in ordinary Nastaʿliq.
Not, dated, apparently 18th century.
No. 289.

foll. 105; lines 17; size 7\(\frac{3}{4}\) x 4; 5\(\frac{1}{4}\) x 2\(\frac{1}{4}\).

ديوان شابور

DÍWÁN-I-SHÁPÚR.

Containing Qaṣídahs and Ġazals.
Beginning of the Qaṣídahs as in Sprenger, Oude Cat., p. 564:—

١٩٢٣ مزده دارد از آنان شاعر گل نسیم بهار
که رقص میکند از شوق ور سرم دستار

Aqá Shápur, or, according to Taqí Káshi (Oude Cat., p. 42), Khwájah Sharáf-ud-Din Shápur, خوaja ضرف الدين شابور, a relation of the poets Umid and ᴨɪjri, of ᴴⁱʳᵃⁿ, with the original name Arjásp, ارجاسب, was the son of Khwájah Khwáji, the brother of Khwájah Muḥammad Sharif, who was successively Wazir of Khurásán, Yazd and ɪʃfaḥan under Sháh Ṭahmásp. (See the Haft Iqlim of Amin Ráxi, whose cousin the poet was.) Shápur was related to the celebrated Ḵᵗimád ud-Daulah, the father of Ḵẖāṅgir’s wife, Nūr Ḵẖān, and to him he addressed several Qaṣídahs. Taqí Auḫḍi, a contemporary and friend of the poet, says in his ‘Urafaẗ that Shápur at first adopted the poetical title of Qerwí; while Riyád-ud-Shuʿarā and Majmaʿ-ən-Nafaʿis read as Qerwí (also Shápur). See also Ṭāhir Naṣrābádi, fol. 137a.

The same Taqí Auḫḍi says that he at first met the poet in Qazwín in the beginning of the reign of Sháh ‘Abbás I. and also once in ɪʃfaḥan, when both of them engaged themselves in comparing the diwan of Qerwí, probably a mistake for Shápur, and blamed themselves; hence the poet wrote in his Tāḏkīrāt, that he in A.H. 1028 =
A.D. 1616 he collected Shâpur's diwân with him in Iâsfâhân. The poet also left an incomplete Maşnawi on the lines of Shîrîn and Farhâd.

For notices on the poet's life and work see: Taqî Auhâdi, fol. 372a; Haft Iqlim, fol. 298b; Riyâd-ush-Shu'arâ, fol. 210b; Majma'-un-Nafa'is, vol. i., fol. 236v; Šuľuf-i-Ibrâhîm, fol. 482b. See also Sprenger, pp. 42 and 564; Rieu, p. 674, etc.

fol. 16b. Gazals in alphabetical order.

Beginning as in Rieu, ib., and Sprenger, ib.:

ز خط زابل نجردند لعل یاندرا
ز خاصیت نبزادن غباری آب خیزان را

The initial line of the diwân of Faribî (another takhallus of Shâpur), separately noticed in Sprenger, p. 408, is found in this copy on fol. 17b. Three or four folios are missing from the end, and the MS. breaks off with the following line:

مکن یاهور یی رحسار او تکلیف کلزاوم
که کل در چهم من یی روح او خارسند پنداری

Written in minute Nasta'liq, within gold and coloured borders, with a small frontispiece.

Not dated, apparently 18th century.

No. 290.

foll. 107; lines 9; size 7½ x 5; 5½ x 3.

ديوان حبيب

DÎWÂN-I-ḤABĪB.

The real name of the poet is unknown, except his poetical title, which he assumes in some places as Ḥabib and in others as Ḥubb. Some of the Taḏkirahs show several poets of the name of Ḥabibî, though none of them give any account of their lives. 'Ali Ḥazîn makes mention of a contemporary poet named Ḥabib, who, he says, was a native of ʻAbbâs Ākâd in Iâsfâhân. But the verses quoted by the above biographer are not found in this copy of the diwân.
The Ġazals in this diwān are purely of Ṣūfīc and religious character. The dates of chronogram ranges from A.H. 1013–1027 = A.D. 1604–1618.

In a note on fol. 107v the poet is called خواجه حبيب صاحب لوعهري.

The diwān contains Ġazals in alphabetical order. Some Ġazals are in Arabic.

Beginning on fol. 1v:—

إي پاک حمد پاک تو پاک آز ادای ما
عاجز زبان ما زادا همیو رای ما

In the colophon, where the diwān is called Diwān-i-Ḥubbī, دیوان حبی, it is said that this copy was written in the fourth year of Bahādūr Shāh’s reign by شیخ عبد الواحد.

No. 291.

foll. 21; lines 9; size 8½ × 5; 6 × 3.

ناان و حلوا

NÂN-WA-HALWÂ;

or,

“BREAD AND SWEETS.”

A poem on ascetic life by Bahā-ud-Dīn ‘Amuli. Shaykh Bahā-ud-Dīn Muḥammad bin Sayyid Ḥusayn bin ‘Abd-us-Samad al-Hārīṣī of Jabal-i-ʿĀmul, near Damascus, with the takhalluş Bahāʾi, شیخ بهاء الدين محمد بن سید حسین بن عبد الصمد الزادی العاملي was born on the 19th Dulbiyājah, A.H. 953 = 11th February, A.D. 1547 (see Brock, ii., p. 414). Bahā-ud-Dīn’s father, Sayyid Ḥusayn, an eminent Shīʿah divine, was at first the Shaykh-ul-Islām in Ardabīl and afterwards Mujtahid in Isfahān. In his early youth Bahā-ud-Dīn went to Isfahān, where he flourished in the reign of Shāh ‘Abbās the Great (A.H. 996–1038 = A.D. 1587–1628), who entertained a high regard for this great scholar. At Isfahān Bahā-ud-Dīn continued his study
under his father and other eminent scholars, such as عبد الله يزدي, and others. Being possessed of an extraordinary genius and having a tutor of such wide learning as his father, Bahá-ud-Din within a short time made himself thoroughly acquainted with tradition and law. He also made himself master of physics, mathematics, and astronomy. For some time he was the Shaykh-ul-Islám, which post he subsequently gave up and began to lead an ascetic life, wandering over distant countries and performing pilgrimages. Bahá-ud-Din was one of the most distinguished scholars of his time and, like his father, was a great Shi‘ah divine. His works on law are up to the present day considered as the most trustworthy authorities. The celebrated Taqi Majlisi (d. A.H. 1070 = A.D. 1659) was a pupil of Bahá-ud-Din.

On the 4th of Shawwál, A.H. 1030 = 22nd August, 1621, he became suddenly ill, and, after seven days’ illness, died on Tuesday of the same month. Bahá-ud-Din’s contemporary historian, Mirzá Iskandar Beg, in his ‘Alam Ârâ-i-‘Abbâsî, fol. 310°, says that Bahá’í was working at the Jâmi‘ ‘Abbâsî to his last, and adds that, besides Sháh ‘Abbâs, thousands of people attended the funeral procession of this great scholar. According to his wish Bahá-ud-Din was buried at Mashhad. Two chronograms of Bahá’í’s death are quoted in the ‘Alam Ârâ (loc. cit.). One composed by Mirzá Abû Tālîb, the prime minister of Sháh ‘Abbâs, which runs thus—

رفت چون شیخ ز دار فلی
کست ایوان جنانش ماوای
دوستی جست ز من تاریخش
گفتمش شیخ بیله الدين وای

and the other—

افسوس ز مختدايا دوران

composed by Muhammad Sâlih, nephew of the aforesaid Iskandar Beg. In one copy of Bahá-ud-Din’s Jâmi‘-‘Abbâsî (Add. 23,578 of the British Museum), in a preface to the sixth báb, A.H. 1031 (12th Shawwál) is given as the date of his death. The date A.H. 1031 is also given in the MS. copy of the Kashf-ul-Ḥujub, fol. 2°. Besides being one of the distinguished ‘Ulâmá of his age, Bahá-ud-Din was a good poet, and has left many Gazals and Qasîdahs, extracts from which are given in almost all the taqâkirahs.

Out of the numerous works of this prolific writer on Shi‘ite law, tradition, mathematics and astronomy, the following may be enumerated:—
I.


II.

Arbaʿūna Ḥadīṣīn, or simply Arbaʿīn, composed in Ẓafar, 995 = January, 1587, in Isfahān. See Berl. 1527; Brit. Mus., 187.

III.

Risālah fi Taḥrim-i-Dabā'īh-i-Ahl-il-Kitāb, رساله في تحریم ذبایح اهل الكتاب.

IV.

Risālah fi Waḥdat-il-Wajūd, رساله في وحدت الوجود.

V.

Jāmi‘ ‘Abbāsī, جامع عباسی. The popular exposition of Muḥammadīan civil and ecclesiastical laws according to the Shi‘ah school, compiled at the request of Shāh ‘Abbās the Great, revised and annotated by ‘Īzz-ud-Dīn Muḥammad bin Mir Abū Ḥasan bin Muḥammad Ismā‘īl al-Ḥusaynī al-Mūsawī. The first five bābās of this popular work were completed by Bahā-ud-Dīn, after whose death the remaining fifteen bābās were supplied by Nūrām bin Ḥusayn of Sāwāh.

See Rieu, p. 25; Ethé, Bodl. Lib. Cat., No. 1784; Ethé, India Office Lib. Cat., No. 2581; W. Pertsch, Berlin Cat., pp. 250, 251, etc., etc. Lithographed at Lucknow, 1264, and at Tabriz, 1277.

VI.

Tašrīḥ-ul-Aflāk, تشریح الأفق, on astronomy, with a Persian commentary under the title of Taqriḥ-ul-Adrāk, تقریح الادراك,
by Šadr-ud-Din Muḥammad bin Šādiq al-Ḥusaynī.

Noticed in Loth, Arab. Cat., p. 298; Arab. Cat. of the Brit. Mus., p. 244; and W. Pertsch, Berlin Cat., p. 76.

VII.

Risālat-nā-Ṣafiḥah, رساله الصفيحه. See Berlin Cat., 5801, and Brit. Mus., 1346.

VIII.

Fawā'id-nā-Ṣamadiyyah fi ʻIlm-il-ʻArabiyyah, فوائد الصمديه في علم العربه.

IX.

Khulāsat-ul-Ḥisāb, خلاصة الصاسب, on arithmetico.

See Loth, Arab Cat., p. 220; Brit. Mus., p. 622; Cat. des MSS. et Xyl., p. 230; J. Aumer, p. 138; H. Kh., vol. iii., p. 168, etc.

A Persian paraphrase of this work, under the title Tarjumah-i-Khulāsat ul-Ḥisāb, ترجمه خلاصة الصاسب, is noticed in Ethé, India Office Lib. Cat., No. 2251. A part of another Persian paraphrase, entitled Fayd-ul-Wahhāb fi Sharḥ-i-Khulāsat-il-Ḥisāb, فيض الوعاب في شرح خلاصة الصاسب, made by Nizām-ud-Din Ahmad bin Muḥammad ʻAbd Allah Ash-Shahid, نظام الدين أحمد بن مهدى عبد الله الشهید, is also noticed in the same Ethé, India Office Lib. Cat., No. 2252. For an abridged Persian translation of the work by Luṭf-Ullah Muhandis (astronomer), لطف الله مهندس بن اسماعيل محمد معمار الهوائي, see Ethé, India Office Lib. Cat., No. 2253, and Rieu, p. 451.

There are several Arabic commentaries on the Khulāsat-ul-Ḥisāb: the best known among them are: ʻIṣmat Ullāh’s مهندس بن اسماعيل محمد, printed at Calcutta, 1829; Luṭf-Ullāh’s, Ḥāji Ḥusayn Yazdi’s, and Shams-ud-Din ʻAli Ḥusayni Khalkhāli’s. See Loth, Arab. Cat., p. 221. The Khulāsat-ul-Ḥisāb has been edited, Arabic and Persian with commentary, Calcutta, 1812, and Constantinople, a. d. 1268. Arabic text with German translation by Nesselmann, Berlin, 1843. French translation by Aristide Marre in "Nouvelles annales de mathématiques par Tequem et Gerono," 1846, vol. v., p. 263; new edition, Rome, 1864.

X.

Kashkūl, كشكول, or the Beggar’s Bowl. A large collection of Analecta in seven volumes, containing both Arabic and
Persian extracts. It has been printed in Țihrân in 1266 and in Bûlâq. It is described by Goldziher in the Sitzungsberichte of the Vienna Academy, part 78, and Loth, Arab. Cat., No. 834. See also Mélanges Asiatiques, vol. vi., p. 108.

XI.

Risâla-i-Aşṭarlâb, a treatise on the Astrolabe, noticed in Ethé, Bodl. Lib. Cat., No. 1508.

XII.


See also G. Flügel, iii., p. 510, where to the works just enumerated are added the works of al-Ṭabarînî and the works of al-Ghazâlî. See also the works of al-Maqrîzî and the works of al-Râzî.

A work entitled Bihâr-ul-Anwâr, by Bahâ-ud-Din, is mentioned in W. Pertsch, Berlin Cat., p. 59.

Two Arabic letters to Mirzâ Ibrâhim by this author are also mentioned in the "Al-Dirâsât," p. 99.

Two Arabic riddles, one on the subject of "Al-Dirâsât," and the other on the subject of "Al-Dirâsât," are mentioned in Loth, Arabic Cat., p. 298.

Besides the Nân-wa-Halwâ, another mystical Maṣnawi called Shir-wa-Shakar, "Milk and Sugar," is noticed in Rieu, ii., p. 831; W. Pertsch, Berlin Cat., p. 699; J. Aumer, p. 4, etc. It has been lithographed in Constantinople, A.H. 1282.

A work entitled Iqân-‘Asharîyah, by this author is mentioned in the MS. copy of the Kashf-ul-‘Ujûb, fol. 2v.

For notices of Bahâ-ud-Din’s life and his works, see: Taqî Auḥâdî, fol. 155v; Khulâsât-ul-Afkâr, fol. 27v; ‘Alam Arâ-i-’Abbâsî, fol. 310; Natâ‘îj-ul-Afkâr, p. 69; Makhzan-ul-‘Aqrâ’ib, fol. 100; Nişhtar-i-Ishq, fol. 288; Şuḫuf-i-Ibrâhim, fol. 115v, etc., etc.

See also Sprenger, Oude Cat., pp. 368 and 369; Rieu, i., pp. 25 and 26; Cat. des MSS. et Xylographes, p. 238; Malcolm’s Hist. of Persia, i., p. 558; Ethé, Bodl. Lib. Cat., Nos. 1508, etc.; Ethé, India Office Lib. Cat., Nos. 1517-1520 and 2251-2253.

Copies of the Nân-wa-Halwâ are noticed in A. Sprenger, Oude Cat., p. 368; W. Pertsch, Turkish Cat., No. 3, 5; Berlin Cat., pp. 116, 1, 668 and 698, 18; J. Aumer, p. 4; Ethé, Bodl. Lib. Cat., Nos. 1085-1088; Nos. 1239, 29 and col. 768; Ethé, India Office Lib. Cat., Nos. 1517-1520.
The Nān-wa-Ḥalwā has been lithographed in Constantinople, 1268 and 1282.

The Maṣnawi is a sort of introduction to Maulānā Rūmī's Maṣnawi. It is introduced by a short prose in Arabic which begins thus on fol. 1r:—

اَمَّا بعَدُ حَمَدَ اللَّهَ تَعَالَى عَلَى افْضَالَه وَالصَّلَاة وَالسَّلَام عَلَى
اَشْرَفَ العَالَّمَة

The poem itself begins thus on fol. 2v:—

اَيَّها الْذَّاهِب عَنَّى الْهَيْدَة الْقَدِيمَ
اَيَّها السَّاهِي عَنَّى الْهُجُّ الْقَوْمِ

The Maṣnawi is also called alusayn in account of its having been composed in course of the author's pilgrimage. See Majma‘ul-Fuṣahā, vol. ii., p. 9.

The present copy is written in a clear Nasta‘liq, within gold-ruled borders, with a fairly decorated frontispiece.

Dated A.H. 1106.

No. 292.
fol. 517; lines 17; size 9¼ x 5½; 7 x 3¼.

ديوان طالب آملي

DIWĀN-I-TĀLĪB-I-ÂMULĪ.

The lyrical poems of Muḥammad Tālīb of Âmul. Maulānā Muḥammad Tālīb (also called Tālibā) of Âmul in Māzandarān, لَوْلَا نَا مُحَمَّد طَالِب الْآمَلِ, was a cousin of the celebrated Ḥakīm Rukn-ud-Dīn Mas‘ūd Masīḥ, better known as Ḥakīm Rūknā (d. A.H. 1066 = A.D. 1655) of Kāshān, who composed the following Qiṭā‘ah on Tālib's death:—

فرَنَد عَزِيزُ تَالِب وَخَوَيْهِم رَفَهَ
زاَبِن وَاقِعَهَا قَدْ بَاَلَ رَيْهَم رَفَهَ
Tālib came to India and attached himself at first to the service of Mirzā Gāzi Beg Tarkhān (ruler of Sindh from a.h. 1015-1020 = a.d. 1606-1611), son of Mirzā Jānī Beg Tarkhān (a.h. 993-1008 = a.d. 1584-1599). Like his father, who adopted the poetical title of Ḥalimi, Gāzi Beg was an ardent admirer of poetry, and himself composed poems under the takhallus of Waqārī (eide Blochmann’s Â’in-i-Akbarî, vol. i., pp. 362-364). Like other poets, such as Mullā Murshidil, Wāšlī, Mullā Asad and Fagfūrī, Tālib enjoyed the warm favours of Mirzā Gāzi Beg. After the death of Gāzi Beg, Tālib found another learned, benevolent, and more influential master in Ištīmād-ud-Daulah, Wazir of the emperor Jahângîr and father of Jahângîr’s wife, the celebrated Nūr Jahân Begam. Tālib’s attachment with these learned and influential personages soon acquired for him a vast reputation, and, having a patron like Ištīmād-ud-Daulah, the poet had no difficulty in obtaining access to the court of Jahângîr and in securing the warm favour of the emperor. Jahângîr, an ardent admirer of poetry, in which he himself was well versed, in recognition of Tālib’s merit, honoured him, in the 14th year of his reign (a.h. 1028 = a.d. 1618), with the title of Malik al-sharîa, or Poet Laureate. While referring to this, the emperor, in his Tuzuk, p. 236, speaks of the poet in the following commendatory words:—

So Ṭahrîr Naṣrûbâdî’s statement that Tālib received the above title during the reign of Shâh Jahân is erroneous. See also Iqbal Nâma-i-Jahângîrî, p. 308, where Tālib is mentioned among the poets of Jahângîr’s reign and is designated there as Malik al-sharîa.

In a.h. 1029 Tālib went to Fathpûr and, his mind becoming deranged, he died, according to the best authorities, in a.h. 1035 = a.d. 1625. Mullâ Shaydâ, a contemporary of Tālib, is said to have composed the following chronogram on the poet’s death:—

VOL. III.
دارایی فلک از مردن طالب هان دان
امروز بنای نظم از یا افتاد
تأریخ وفات از عرد جستم گشته
حمرش بعلی IRS ای طالب باد

The author of the Şuhuf-i-Ibrāhīm, while remarking that Ṭālib was specially well versed in Qaṣīdahs, says that the poet composed a consisting of five thousand verses و جهانگیر نامه مشتمل بنچ هزار بست نظم کرده.

Mr. Beale, in his Miftah-ut-Tawārikh, p. 315, while noticing the life of Nūr Jahān Begam, incidentally mentions that when Ṭālib was once arrested or imprisoned by Jahāngir's order, the poet sent the following couplet to the Begam—

ژ زخم آب هدم آب را هکستی لیست
بچترم که مرا آبوری از چه هکسته

and that the Begam thus replied to the poet بل بست و هکست.

We cannot place much reliance on the above statement of Mr. Beale, since none of the reliable biographers of Ṭālib gives us to understand that Jahāngir was ever displeased with the poet. On the contrary, Jahāngir in his Tuzuk (loc. cit.) himself says that Ṭālib was the best of his contemporary poets, and that the emperor honoured him with the title of ملک الشعراء.

From some of his Qiṣ'ahs, found in some copies of his diwān, it would appear that Ṭālib was a man of little ambition and a strict observer of the fashion he adopted. On one occasion, when Jahāngir offered the poet the post of مهر دار (Keeper of Seals), he refused in a very polite form, and sent a long Qiṣ'ah (found on foll. 182a-183b of copy No. 295) to the emperor, in which the poet made very pleasing excuses:—

ز شاعر ثنا سنگی آید له خندمت
که بلبل نوا خوان نون بی هکاری...
چه مهر تو دارم چه حاجت به مهرم
مرا مهر داری به از مهر داری
On another occasion, when Jahangir asked Tālib to have a shave, the poet spontaneously extemporized a beautiful Qiṣ'ah (found on fol. 179a of copy No. 293) in the emperor's presence and thus avoided the shaving:

مَثْرُ مَيْكُنُ مُحَاجِبًا وَرُحَّلَ مِن
فَاصِلَتُ بَلْكِهِ حَرِيدَ تَراَشِيدُمِي
مَرُوُّ رَايِحٌ وَأَرُوُّ بَرُوِّبٌ وَمَزَد
بِرَسْمٍ بِرُهُمٍ تَراَشِيدُمِي
هَرْاغْكُو تَراَشِيدُ يُبِشْرُ أَزْ هَمَّهُ
أَزْ وَيُبِشْرُ مِنْ تَراَشِيدُمِ
فَمِنْ رَاهِيِمٍ خَارِجُ أَزْ رِسْمٍ لَّو
کَه مَوِّ فَصَّتُ رَفِنَّ تَراَشِيدُمِ
وُرَكَّ بِأَيْمَأً اِبْرَوُيّ ثَو
مَرُوُّ أَزْ صَفَّحُهُ تَنْ تَراَشِيدُمِ

For notices on the poet's life and his works, see, besides the references given above: Riyād-ush-Shu'arā, fol. 240; Atash Kadah, p. 224; Makhzan-ul-Gara'ib, fol. 496; Khulāṣat-ul-Afkār, fol. 101a; Majma'un-Nafā'is, vol. ii., fol. 287b; Nīshṭar-i-Ishq, fol. 1077; Yad-i-Dayyā, fol. 136a; Khażānah-i-Āmirah, fol. 224a; Natā'ij-ul-Afkār, p. 271; Šuḥuf-i-Ibrāhīm, fol. 565b.

See also Sprenger, Oude Cat., pp. 125 and 575; Rieu, ii., p. 679; J. Aumer, p. 38; Ouseley, Biogr. Notices, pp. 176-179; W. Pertz, p. 23, and Berlin Cat., p. 913; Ethé, Bodl. Lib. Cat., Nos. 1090-1092; Ethé, India Office Lib. Cat., Nos. 1524-1529; E. D. Ross and E. G. Browne, Persian and Arabic MSS., India Office Lib., p. 152, etc., etc.

Contents of the diwān:

This copy consists of Ḍazals, arranged in alphabetical order, and Rubā'is only.

fol. 1b. Beginning of the Ḍazals:

ما را کشید چو دوی تو یخست بلند ما
هر موتی نازیالله هشود بر سنند ما

14495
No. 293.

foll. 313; lines 12; size 11 × 7; 5 3/4 × 3.

The same.

Another copy of Ėlīb Âmulî's diwân containing Gazals, arranged in alphabetical order, and Rubâ'is.

fol. 1ª. Gazals.
Beginning:—

بایما توخه می سنیچ نمیدانم زبانش را
خدایا فیض الهامی که دربام بیانش را

fol. 232ª. Rubâ'is.
Beginning as in the preceding copy:—

یارب بکرم چاشنی لشفتی ال

On comparing with the preceding copy it will be seen that the arrangement of the Rubâ'is in both the copies is identical, and that some twenty Rubâ'is at the end are wanting in the present copy. The last line, with which the MS. breaks off, is the following second line of the first couplet of a Rubâ'î:—

چشمی در موج ابلک تا مرگان غرق

Written in a good Nasta'liq, within gold borders.
The original folios are placed in new margins.
No date, apparently 17th century.

No. 294.

foll. 175; lines 12; size 11 × 7; 5½ × 3.

The same.

Another copy of Ṭālib's diwān, containing Qaṣīdahs, Qiṭ'ahs, Tarkib-bands and Maṣnawīs.
fol. 1ª. Qaṣīdahs.
Beginning: —

جوْن كچ نهم بشرق خود افسر یبان
از منح شه اتاقه زلم بر صر زبان

fol. 112ª. Qiṭ'ahs.
Beginning: —

ایا متوهده صفکی که از گل وصفه
کاله گوهه الديمهة كلمه اسم مورا

fol. 141ª. Tarkib-bands.
Beginning: —

ای روزت رنگ روی بستان
وی عكس لب تو مایه چان

fol. 169ª. Maṣnawīs.
Beginning: —

شهیدم روزی از طرز اشنایی
عروس نکته را برقع کفالتی

It should be observed here that the preceding copy is only the last portion of the present MS., and is somehow or other bound separately. The contents of both the copies, when taken together, will very nearly make a complete copy of Ṭālib's diwān, like the one mentioned in Ethé,
India Office Lib. Cat., No. 1524. The Maṣnawī on the hunting excursion of Jahāngir, noticed in Rieu, iii., p. 1001, and beginning with the line—

بیا ای سیهر پلکشیده پوش
هزربالله به نشین و بکمای گوش

is not found in the collection of Ṭālib’s works in this Library.

Written in the same handwriting as the preceding copy, and the original folios likewise are placed in new margins.

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No. 295.

foll. 209; lines 15; size $8\frac{1}{2} \times 5$; $7 \times 3$.

The same.

Another copy of Ṭālib’s diwān, containing Qaṣīdahs, Qīṭ’ahs, Tarkib-bands,

fol. 1ª. Qaṣīdahs.
Beginning as in most copies:—

چون کچ نهم بشرق خورد افسر بیان الغ

fol. 145ª. Qīṭ’ahs.
Beginning:—

ای کریمی که محسناً ترا
نتوانم نمود انتا من

Beginning as in the preceding copy:—

ای روی تو رنگ روبی بستان الغ

The Ġazals and the Maṣnawīs are wanting in this copy.
Written in a fair Nasta’īq, within gold borders.
Not dated, apparently 18th century.
No. 296.

foll. 175; lines 17; size $9\frac{1}{2} \times 5\frac{1}{2}; 7 \times 3\frac{1}{4}$.

Qāṣā'īd-i-Ṭâlib-i-ʿĀmulî.

This copy contains the Qaṣīdahs of Ṭâlib without any alphabetical order.

Beginning:

زَدَمَ غَوْضَ دِر چَوائِی بِر بِسَاط مَعَمِسٍ يَاَلِی
کَمُونِ دِر بِزَم طَاعِن فِی اَسَف چَوَی مِن مِجلِس آَرَالِی

Written in a fair Nastaʿliq, within gold and coloured-ruled borders. Not dated, apparently 18th century.

No. 297.

foll. 99; lines 17; size $11\frac{3}{8} \times 6\frac{3}{8}; 8\frac{1}{4} \times 4$.

پَدَمَاوت

PADMĀWAT.

A poem on the lines of Fayḍī's Nal Daman, describing the love story of Ratan Sen and Padam, also known as Rat Padam, founded on the older Hindi story of the same title, which was composed in Bhākā by Malik Muḥammad Jā’isī in A.H. 947 = A.D. 1540 for Shīr Shāh (s.v. Garcin de Tassy, Litterature Hindoue, vol. ii., p. 97), and rendered into Persian verses by Mullā 'Abbās Shākūr, also called, according to a colophon of a Bodl. Lib. Copy, No. 1125, Shaykh Shukr̤, Ullah. Mullā 'Abbās Shākūr, who styled himself Bazmī, was the son of Shaykh Munawwar. He was born in A.H. 1001 = A.D. 1592 and, according to good evidence, was an inhabitant of Karaj or Karj in Gujarāt. But in Sprenger, Oude Cat., p. 376, we find that, after staying for some time at Shīrāz, Bazmī came out to Gujarāt during the reign of Jahāngīr. In his twenty-seventh year, A.H. 1028 = A.D. 1619, Bazmī
composed the Padmáwat, consisting of three thousand and fourteen
verses, and dedicated it to the emperor Jahángir, as appears from the
following verses quoted in Sprenger, Oude Cat., ib.:

در سال هزار بیست و هشتم
این سلاف خیال مستمم گشته
صد پیشه هزار پادشاه نو
این چد ز موج ظمع من پر

Bazmi died at Agra in A.H. 1073 = A.D. 1662, leaving a diwán and
the present poem.

For references, see Rieu, iii., p. 1036; Sprenger, Oude Cat., p. 376;
Ethé, Bodl. Lib. Cat., No. 1125; Ethé, Ind. Office Lib. Cat., No. 1582.
Beginning of the poem as in Ethé, Ind. Office Lib. Cat., ib.:

ای قاسم تو لفظ لوح جالیها
در مانده بوصف او زبانها

The poem has been edited in Lucknow, 1844 and 1865. A
Hindústâni translation of the same by Šiyâ ud-Dîn ʻIbrat of Delhi,
completed by Šulâm ʻAll Mashhâdi ʻIshrat, appeared in Lucknow, 1858;
and a version in a dialect, half Bhâkâ and half Hindûstâni, by ʻAbd ul-
Jalîl Balgrâmî, is mentioned in Rieu, loc. cit. A Pushtû translation by
Ibrâhîm has been noticed in Z. D. M. G., vol. xvi., p. 789.

Other Persian versions are:—(1) by ʻUsâyn of ʻAzmânah, mentioned
in W. Pertsch, Berlin Cat., p. 911; (2) by Mîr ʻAskârî ʻĀqîl Khân
Râzî (d. A.H. 1108 = A.D. 1696); and (3) by ʻUsâyn ud-Dîn, who
composed the Maṣâwî styled ʻUsîr wa ʻUyûq in A.H. 1071 = A.D. 1660
and dedicated to ʻAlâmãgîr.

This splendid copy, containing a very fine specimen of Indian
illustrations, was written only seven years after the author's death, as
will appear from the date given in the colophon:

تمام حذف نسخه پد و مایوب تضیف مولانا مولا رزی بیان
بیست و هیله ماه رباعی التانی سنه 1080 هجری نحظی اقل خلق
الله . . .

The first two folios are beautifully illuminated, and the copy is
written in a good Nasta’îq.
No. 298.

foll. 144; lines 15; size $6\frac{1}{2} \times 3\frac{1}{2}$; $4\frac{1}{2} \times 2\frac{1}{2}$.

THREE MASNAWîS BY SHÎFÂ'Î.

Hâkim Shâraf-ud-Dîn Hasan Shiftâ'î, son of Hâkim Mullâ Ispahâni, was a renowned physician in his day. He flourished during the reign of Shâh 'Abbâs the Great (A.H. 1052 = A.D. 1642), to whose court he was attached. He was also for some time in the employ of Mir Giyâsh-ud-Dîn Manşûr of Shirzâz. Tâqi Ahdâdi, fol. 380b, mentions in his work that he cultivated the society of Shiftâ'î for some time and had many literary discussions with him. He praises him (Shiftâ'î) highly, and says that he composed poems with him which exceeded more than about one hundred and fifty in number. The number of poems that Shiftâ'î composed singly was forty or fifty thousand, out of which he sent twenty thousand and twenty poems to India with three Mašnawis. His Mašnawis are all the outcome of his natural feelings. He was a past-master in all branches of poetry; though his Mašnawis and Qasidas may not come up to his odes, the style of which has a special beauty of its own, still they are excellent in their own way. He took the lyrics of Bâbâ Figântî for his model.

He died in the year A.H. 1037, the 15th of Ramadân (A.D. 1628, 9th May).

For notices see Majma'ut-Nâfi'is, fol. 193a; Sprenger, Oudo Lib. Cat., p. 570; Rieu, ii., p. 822; Bodl. Lib. Cat., p. 841; Riyâd-ush-Shu'ârâ, fol. 277a; Âtash Kadah, p. 183; Khulâsât ul-Afkâr, fol. 889b; Nishtar-i-Ishq, fol. 952; Yad-i-Baylà, fol. 117b; Ethê, India Office Cat., No. 1532.

Contents:

I.

Mehr o Mehebt

or,

"LOVE AND AFFECTION."

Beginning:

ابی از سر عاشق نازی

نالی ده کاردان عشق‌پایی
This Maṣnawi was composed in A.H. 1021 = A.D. 1611, as would appear from the following chronogram:—

مسن را میکشودم پرده از چهر
که ناگه روز نمود این نسخه مهر
نیوان فکر باطل کندم از بیع
که هم این نسخه مهرامش تاریخ

II.

لمکدان حکیمت
ای بیشه مسین ملاحم سای
لمکدان طرز راه نمای

III.

قصه عراقیین

A Maṣnawi in imitation of Khāqānī’s Tuhfat ul-‘Irāqayn. The title of the poem is given on fol. 113b.

Beginning:—

ای درد تو نقصه عراقیین
وی زهر تو نیکر مذاقین

Written in a good minute Nasta’līq, within gold-coloured borders. Not dated, apparently 12th century A.H.

No. 299.

foll. 116; lines (central col.) 15, (margl. col.) 25;
size $9\frac{1}{4} \times 6$; $7\frac{3}{4} \times 4\frac{1}{4}$.

دیوان شفایی

Dīwān of Shīfā‘lī, consisting of ḡazals, qaṣīdahs and rūbā‘is without any order.
Beginning:—

\[
\text{یا جاعل المبادی یا علة العلل}
\]

fol. 113\(^*\) (margin). Rub‘ais.

Beginning:—

\[
\text{دورخ نفس مرا جهیم میبوسد}
\]
\[
\text{اخگر لب آه آتشین میبوسد}
\]
\[
\text{زان پیش که صرصر کند آتشبارزی
}\]
\[
\text{می آید و پیش می زمین میبوسد}
\]

Written in a clear Nasta‘liq, within gold-ruled borders. Not dated, apparently 18th century.

---

No. 300.

fol. 213; lines 17; size \(9 \frac{1}{4} \times 5 \frac{1}{4}\); 6 \times 3.

The same.

Another copy of Shifā‘i’s diwān, containing Ḍazals and Rub‘ais.

fol. 1\(^b\). Ḍazals in alphabetical order.

Beginning:—

\[
\text{تا عشق رفته روز ازل بر زبان ما}
\]
\[
\text{ناد بصرف عشق زبان در دهان ما}
\]

fol. 207\(^b\). Rub‘ais.

Beginning:—

\[
\text{هرچنین کریم اسم غدایی غفار}
\]

Written in a fair Nasta‘liq.

Dated A.H. 1254.
No. 301.

The biographers record several poets of the name of Muhammad Ṣūfī, and confound them with one another. The author of the Ṣuḥuf-i-Ībrāhīm, fol. 498*-499*, notices not less than six different poets with the name of Muhammad Ṣūfī, under the letter ص; e.g., صوفي مازندراني-صوفي شيرازي-صوفي كرمانی and صوفي اردستانی. The author of the Ātash Kadah mentions one صوفي اصفهاني; while in some taḏkirahs we also find one صوفي كشمیر. But the fact that most of the verses quoted by the biographers under the life of each of the above poets are common, and are also found in the present copy of the diwan, leads us to a reasonable conclusion that there are only two or three poets bearing the name صوفي محمد. The present Muhammad Ṣūfī, author of this diwan, who is generally confused with others, was originally a native of Māzandarān, and to this the poet himself refers thus on fol. 11*—

مراعا حجر از این گشت است مسکن
که از مازندران، یادگار است

but as he travelled over almost the whole of Persia and also came to India, the biographers wrongly conclude that there were five or six poets of the same name belonging to different places. The author of the Majma‘-un-Nafā‘īs wrongly calls this poet a native of Shīrāz, and still expresses his inability to decide whether صوفي شيرازی and صوفي كرمانی are different or identical.

We can, however, rely upon the statement of the poet’s contemporary biographer, Taqi Auḥadi, who notices only two poets of the name of Muhammad Ṣūfī, namely, مولانا محمد صوفي استرایایی and مولانا محمد صوفي مازندرانی, and takes great precaution in distinguishing the one from the other. As this learned biographer places
both the poets under the letter محمد, we come to the conclusion that this محمد, like the other, adopted the poetical title of محمد, Muhammad, and not محمد, as wrongly asserted by almost all the biographers. Moreover, in the diwan we find the poet always adopting the takhallus محمد. He was a great traveller and a distinguished follower of سُفی. He travelled to India during the reign of the emperor Akbar, and settled in Gujrat, from where he performed several pilgrimages to Mecca and, according to some, spent his last days in Kashmir. He made a selection of about 50,000 verses (according to some 60,000) from the diwans of the earliest poets in a.h. 1010 = a.d. 1601, to which he gave the title of سبت, Butkhânah (see Ethé, Bodl. Lib. Cat., No. 366). It was subsequently amplified by ʿAbd-ul-Latif ʿAbd Allah-al-ʿAbbasī in a.h. 1021 = a.d. 1612, who added a preface and biographical notices of the poet and called it خالصة أحوال المعرو. The author of the Majmaʿ-ʿun-Nafaʿī says that the taḏkirah of Taqī Auhādī consists of selections from the above work of Muḥammad سُفی. His مانسي نامه, Sāqī Nāmah, comprising foll. 43r–53r of this copy, which he composed in a.h. 1000 = a.d. 1591 is very popular. Taqī Auhādī states that while he was composing his well-known taḏkirah, between a.h. 1022–1024 = a.d. 1613–1615, Muḥammad سُفی was residing at Gujrat, where he (Auhādī) repeatedly visited the poet. Here Muḥammad سُفی made friendship with the celebrated Mullah Naẓīrī of Nishāpūr, with whom he very often held poetical discourses. An unpleasantness, however, arose between the two and Muḥammad سُفی broke off relations with Naẓīrī, and did not even visit Naẓīrī in his last illness; he, however, joined his funeral procession, which took place in a.h. 1022 = a.d. 1613. Besides being well known for his Butkhânah and the Sāqī Nāmah, Muḥammad سُفی enjoys a fairly wide reputation as a good Rubāʿī writer.

We do not find any reliable date of the poet’s demise. In Bland, Journal Roy. As. Soc., Lond., ix., p. 165, we are told that he was still living in Gujrat in a.h. 1038 = a.d. 1628; while the authors of the Nightar-i-ʿIshq, Makhzan-ul-Ḡaráʾīb, and a few others, give us to understand that while Jahāṅgīr summoned the poet from Kashmir, he died at Sirhind on his way to the imperial court in a.h. 1035 = a.d. 1625, and they give the following chronogram in support:—

مجد الله يكي شه يقيق محمد صوفي

This date of the poet’s death is also given in the Riyāḍ-ʿush-Shuʿarā. Notices on the poet’s life will be found in Taqī Auhādī, fol. 701r; Haft Iqlim, fol. 309r; Mirʿāt-ul-ʿĀlam, fol. 446r; Riyāḍ-ʿush-Shuʿarā,
Persian Poetry.

fol. 384\(a\); Tādikrah-i-Ṭahir Naṣrābādī, fol. 183\(b\); Ātash Kādah, p. 243; Yad-i-Baydā, fol. 209\(a\); Majma'-un-Nafā'is, vol. i., fol. 274\(b\); Makhzan-ul-Garā'īb, fol. 811; Nīghtar-i-Ishq, fol. 1579; Šuḥrī-İ-Ebrāhim, fol. 498\(b\).


Contents of the diwān:—

fol. 1\(b\). Qaṣídahs without any alphabetical order.

Beginning as in Sprenger, Oude Cat., p. 499:—

آه أزى آسماً آتشبار
داب ازني روزگار مردم خوار

fol. 13\(a\). Ġazals, arranged in alphabetical order.

Beginning:—

هومن در سر هسوم آتش مرا اندر دل شبها
نفس در میانه خورش خود حرمگان پاربان

The initial Ġazal quoted in Sprenger, p. 500, is the second in this copy.

fol. 34\(b\). Rūbā'īs.

Beginning:—

روزی که نفس دیدم آن مسیع آنها
افتداده در شکسته از دسم آنها
جائی اگند دسم عشقم آنها
کافتداده فیک بفکر راهیست آنها

fol. 43\(b\). The famous مافی قامه, Šāqī Nāmah.

Beginning as in Sprenger, Oude Cat., p. 386:—

الا ای دل مانده از کار و بار
به مستی و دیوانگی سر بار

According to the following concluding verse the poet composed the Šāqī Nāmah in A.H. 1000 = A.D. 1572:—

(\(sic\))

که نظم ای گوهر آبادار
ز تاریخ هجیره هدستی هزار
Written in a fair Nasta'liq, within gold and coloured-ruled borders. Not dated, apparently 18th century.

No. 302.

foll. 191; lines 14; size $8\frac{1}{4} \times 5$; $6 \times 3$.

**FALAK-UL-BURÛJ.**

A poem in imitation of Nizāmi's Haft Paykar, in the same metre and subject.
By Rūḥ-ul-Amin.
Beginning with a preface:—

بروج معلقه اثني عشر كه بر هفته اين نليلين حصار ازرو يكي هزار
کرديه آخ

Rūḥ-ul-Amin was the poetical title of Mir Muhammad Amin of Shahristān in Isfahān, میرو محمد امین شهرستانی المخلص به روح الأمین. His elder brother, Mir Jalāl-ud-Dīn Husayn, who was succeeded by his cousin Mirzā Rači (d. a.h. 1026 = A.D. 1616), held a very influential position under Shāh 'Abbās I. Muhammad Amin came to the Deccan in a.h. 1013 or in a.h. 1010 = A.D. 1601 (see Rien, p. 675), and entered the service of Muhammad Qulūb Shāh of Golconda (a.h. 988–1020 = A.D. 1580–1611). He gained the highest favour of the king, and was very soon honoured with the title of Mir Jumlah. Amin, however, left the court, in a little distress, during the time of Sultān Muhammad Qulūb Shāh (a.h. 1020–1083) and went to seek favour in the court of 'Adil Shāh of Bijāpur, but being disappointed he left India and entered the court of Shāh 'Abbās. Having failed to gain any high position under Shāh 'Abbās, Amin sent a petition to Jahāngīr praying for his admission in the emperor's court. On receiving the emperor's order Amin fled from the court of Shāh 'Abbās, and entered the Moghal emperor's service in a.h. 1027 = A.D. 1617. He held several high positions under this emperor, and continued to enjoy still more favours from Shāh Jahān, till he fell a victim on the 10th of Rabī' II, a.h. 1047
= A.D. 1637. See Ma‘ṣir-ul-Umarā, vol. ii., p. 300. See also Sulṭān-i-Ibrāhīm, fol. 345b; Rieu, ii., p. 675.

In the preface the poet, after praising God, deals in length with the praise of his patron Sulṭān Muḥammad Qulī Qūṭb Shāh, for whom he wrote the present poem. On fol. 4b the title of the work is given thus:

این كتب مستند بفاطم الپربه مرضوم غدث
آسماح هشتم

Another title appears in the epilogue, fol. 182b:

 hend تام

کردمش آسمان هشتم نام

This is the fourth poem of the poet’s intended Khamsah. The first three being:—(1) On the loves of Parwiz; (2) a poem entitled Maṭmah; and (3) the Laylā Majnūn. See Rieu, pp. 675 and 676, where a copy of the poet’s Laylā Majnūn, and the present poem (the fourth poem of the Khamsah) under the title آسمان هشتم, and also a copy of his diwan entitled گلستان تاز, are mentioned.

The date of composition, A.H. 1021 = A.D. 1612, is given on fol. 190b.

گشت یال بسمه جهان فوزون هزار
 hend مکمل چهرب ره این گلزار

Of the line quoted in Rieu, loc. cit., bearing the same date but in a different reading.

On fol. 187b the poet says that while composing this poem he suddenly lost his patron Sulṭān Muḥammad Qulī Qūṭb Shāh, and that he then dedicated it to Sulṭān Muḥammad Qulī Qūṭb Shāh, the successor of Muḥammad Qulī Qūṭb Shāh.

Contents:—

foll. 1b–10b. Preface.
foll. 11b–83b. Introduction.
Beginning:—

ای روآن افرینه، کردون ساز
وي حبی از دلیک، و از نباز

After praising God and the prophet, the poet lavishes numerous panegyrics on Sulṭān Muḥammad Qulī Qūṭb Shāh. The last part of the introduction deals with some valuable admonitions which the poet addresses to his son.
Beginning of the story on fol. 83c:—

بزم آرا ای فرساله خوش
عهد شاهی لهد در آتش

foll. 182a–191. خاتمه, or the epilogue.

Beginning:—

شد مضر مرآ مرآ ملك مصن
كرد اقبال روي خويش بسن

Written in a clear Nasta‘liq, within gold and coloured borders, with an ordinary frontispiece in the beginning. Not dated, apparently 17th century.

No. 303.

foll. 310; lines 19; size 10 1/2 x 5; 7 1/2 x 3 1/2.

دیوان اسیر

DIWÂN-I-ASÎR.

Mîrzâ Jalâl Asîr, son of Mîrzâ Mu‘min, of Isfahân, مورزا جلال اسر بن مورزا ميني الاصهاني, belonged to a noble Sayyid family of Shahristân. The author of the Šuḫf-i-Ibrâhîm gives us to understand that during the reign of Shâh Šâfi’î (A.H. 1038–1052 = A.D. 1628–1642) the poet was put to prison for some time, and that he therefore adopted the poetical title of اسیر (prisoner); but this seems to be erroneous, since we know that Asîr as a poet enjoyed the warm favours from Shâh ‘Abbâs I. (A.H. 996–1038 = A.D. 1587–1628), who gave him one of his daughters in marriage. The authors of the Majma‘-un-Nafa‘is, Nîghtâr-i-Ishq, and a few others, assert that Asîr was a pupil of Mîrzâ Faṣîhi of Herât (see No. 305). Asîr was in the habit of drinking, and died young from his excesses. Some biographers pass disparaging remarks on the style and sense of Asîr’s poems, and the author of the Rîyd-ush-Shu‘arâ, in the course of his notice of the life of Mir Najât of Isfahân, bitterly condemns the low tone and the vulgar jokes in Asîr’s poems as well as in those of Zulâlî and Shaukat of Bukhârâ.

VOL. III.
The author of the Hamišah Bahar, however, attempts to excuse and defend Asir by saying that as the poet composed his poems in the state of intoxication and never revised them, his style is weak and the chain of his thoughts is unconnected. Asir never came to India, but, according to the author of the said Hamišah Bahar, it would appear that (برادر رضاعي) a foster brother of the poet came to India.

There are some conflicting statements regarding the date of Asir’s death.

The authors of the Hamišah Bahar (Oude Cat., p. 117) and the Mirāt-ul-ʿĀlam fix the poet’s death in ʿA.H. 1040 = A.D. 1630; but this is inconsistent with the fact that some chronograms on the events of ʿA.H. 1044 and 1045 (A.D. 1634 and 1635) are found in the poet’s diwan (see foll. 297b, 298a and 298b).

The author of the Şuḥuf-i-Ibrāhim stands alone in asserting that Asir died in ʿA.H. 1069 = A.D. 1658 at the age of forty. Now, if we admit this assertion, we have to come to a very unsatisfactory conclusion, that Asir was only a boy of nine years old at the time of Shāh ʿAbbās’s death in ʿA.H. 1038 = A.D. 1628, who, as we know for certain, was an intimate friend of Asir and married one of his daughters to the poet. We, therefore, accept the date ʿA.H. 1049 = A.D. 1639 of the poet’s death given by Sirāj (Oude Cat., p. 149) and by the authors of the Khulāṣat-ul-Afkār and Natāʾij-ul-Afkār.

For notices on the poet’s life and his work see: TādIRRah-i-Ṭahir Naṣrābādī, fol. 54b; Majmaʿ-um-Naفاʾis, vol. i., fol. 18b; Mirāt-ul-ʿĀlam, fol. 436a; Yad-i-Bayda, fol. 18a; HAmišah Bahar, fol. 3b; TādIRRah-i-Husaynī, fol. 29b; Khulāṣat-ul-Afkār, fol. 20a; Riyād-usb-Shuʿarā, fol. 39b; Ṭabwr-ī-Hasbā, fol. 68b; Natāʾij-ul-Afkār; Mirāt-ul-Khayāl, p. 106; Ātash Kadah, p. 229; Niḥtā-r-i-Jahq, fol. 65a.

See also Sprenger, Oude Cat., pp. 149, 342 and 343; Rieu, ii., p. 681; Ethē, Boll. Lib. Cat., Nos. 1096–1100; Ethē, India Office Lib. Cat., Nos. 1541–1551, etc.

Contents of the diwan:—

fol. 1b. Qasidahs in praise of the Imāms, Shāh Ṣafi, and others, without any alphabetical order.

Beginning:—

ا ل دانة لب حياله ان دلا سورد خلطت مستان رخیب دیده بینا

fol. 45b. Qiṭʿahs.

Beginning:—

خسرو واکنن زمین بیشمو نا نوابه ز عللم برخوردار
fol. 46b. Tarkib-bands.
Beginning:—

هال راه تو نور بهار چین
نفش پای تو یادگار چیم

fol. 48a. Mağnawis.
Beginning of the first as in Ethé, India Office Lib. Cat., No. 1541:—

بود شیب در صف ارباب هوش
کوش دلم روژه کسای مروح

The Mağnawis are followed by three Tarkib-bands.
fol. 56b. Gazals in alphabetical order.
Beginning:—

ای گلش از بهار خیال تو سیمها
برگ گل از طراوت رویت سفینها

fol. 301a. Mukhammasât.
Beginning:—

گر پسندند بفان دیده عیرانی را
وز ر آثیره کماید گلستانی را
پی مجمد به کنم قالب بیچالی را
مز آباد خداونا دل ویرانی را
یا مده مهر بیت نهج مسلمانی را

This Khamsah is on a Gazal of Khwajah Aṣafī, the son of Muqīm-ud-Dīn Niʿmat Ullah, who was the Wazir of Sultan Abū Saʿīd. Aṣafī was a pupil of the celebrated Jāmī and a friend of Mir ‘Ali Shir. He died in A.H. 923 = A.D. 1517. A copy of his diwān is noticed in Ethé, Bodl. Lib. Cat., No. 990.

fol. 303b. Rubāʿis.
Beginning:—

هم گرده ریاض جان مه و سال مرا
آثیره ندارد دل خوشحال مرا
سبز ز یسمد دوستم می‌دارد
بسته است در آغوش قفس بال مرا
The last Rubāʿi runs thus:

خورشید کله گوشهٔ دستار کسی
گل‌شک چشم ساکر دیوار کسی
دل مسوغه گرمی بازار کسی
آیینه دارد عادهٔ دیوار کسی

There are altogether ninety-three Rubāʿis in this copy.

Scribe ٠محمد جلالوری.

In the colophon we are told that the transcription was completed at Lahore on Friday, A.H. 1047, during the reign of ʿAlamgir; but we know for certain that no ʿAlamgir ruled in India in the year 1047.

foll. 1b, 10b, 223b–238b and 308b–310b are supplied in a later hand.

Written in a fair Nastaʿlīq, within coloured borders.

No. 304.

foll. 388; lines 15; size 9 × 5; 7½ × 3½.

The same.

Another copy of Asir's diwan.

fol. 1b. Gazals partially arranged in alphabetical order.

Beginning as in the preceding copy:

ای گل‌شک از بیمار خیال تو سیده‌ها الغ

The Gazals and the Qaṣīdahs are intermixed in this copy.

fol. 289b. Tarkib-bands.

Beginning as in the preceding copy:

خاک راه تو نوبهار چمی الغ

foll. 297b. Qit'ahs.

Beginning:

جوهر تیم فتح هزار صفی الغ

The Qit'ahs are followed by a few Qaṣīdahs and Gazals.

fol. 305b. Maṣnawīs.
Beginning:—
مرشد چم مرتبه غفران یئاه
خصسو دریا دل علذ انتبه

fol. 316°. Tarjih bands, not found in the preceding copy.

Beginning:—
پیمانه گل اسب و شیشه ببیل
صاحببان چم چمن تفاف

The burden runs thus:—
داد از تو و از مروحت تو
دیوانه شدم بر خصص تو

The Tarjih bands are followed by a Qītah, after which run some Ğazals ending in the letters م to م.

On fol. 318° we find the following note:—

بتاربخ روز پیشنه نزدمهم شهر شرال مند در دارالسلام
شاهچپان آباد مسعوده لموه هش

fol. 385°. Rubā‘ís.

Beginning as above:—

Hexm کرده ریاض چان مه و مال مرا از

This copy contains thirty-eight Rubā‘ís in all.
The colophon says that this copy was transcribed on the 12th Muḥarram, a.h. 1099, at Shāhjahanābād.

Scribe محمد رئیس مشهدی

Written in ordinary Nasta‘līq, within gold and coloured borders, with a faded frontispiece.
No. 305.

foll. 121; lines 17; size 9½ × 4½; 7 × 3.

ديوان فصيحی

DĪWĀN-I-FAṢĪHĪ.

Mirzā Faṣīhī, was a native of Herat; but, as he was descended from the celebrated devotee Khwājah Abū Ḥusayn Ismā‘īl ‘Abd Ullah Anṣāri al-Harawi, (who was born in A.H. 396 = A.D. 1005 and died A.H. 481 = A.H. 1088, and is the author of several well-known works, e.g., Manāzil- us-Sā‘irīn, Tabaqāt-ūs-Sā‘īyān, مزال السائرين, طبقات الصوفية, زاد العارفين, etc.) he is also known as Faṣīhī Anṣāri, فصيحى الصوفي.

He was a contemporary of the distinguished poet Ḥakim Sharaf-ud-Din Ḥasan Shīfā‘i of Isfahān, who was the chief physician of Shāh ‘Abbās the Great, and who died on the 5th of Ramaḍān, A.H. 1037 = 9th May, A.D. 1628. The poets Nāẓim Harawi, d. A.H. 1081 = A.D. 1670 (who was the favourite court poet of ‘Abbās Qull Khan Shāmlū, the Beglerbeg of Herat, and composed a Yūsuf Zalikhā, يوسف و زليخا, in imitation of Firdausi in A.H. 1072 = A.D. 1661), Mirzā Jalāl Asr, d. A.H. 1049 = A.D. 1639 (a drunkard and a great friend of Shāh ‘Abbās), and Darwīsh Wālīh (see below) were the pupils of Mirzā Faṣīhī. Auji Naṭanzī, Malik Mashriqi, and Faṣīhī were the favourite companions of Mīr Ḥasan Beg Shāmlū, governor of Khurāsān, who succeeded to the post of his father Ḥusayn Khān, A.H. 1027 = A.D. 1617, and died in A.H. 1050 = A.D. 1640, towards the end of Shāh Šāfī’s reign (A.H. 1038–1052 = A.D. 1628–1642).

This Ḥasan Shāmlū, an ardent admirer of poetry, was himself a poet, and has left, according to Tāhir Naṣrābādī and the author of the Ālam Ārā, a diwān of about three thousand lines. While enjoying the learned society of Ḥasan Beg, Faṣīhī generally held poetical discourses with Ḥakim Shīfā‘i, which at last ended in a quarrel between these two poets. Ārzū, in his Majma‘un-Nafā‘īs, states that Faṣīhī had great longings to visit India and made several attempts to come to the court of the then Mugal emperor, but Ḥasan Beg Shāmlū, who considered Faṣīhī’s company a source of literary pleasure, seriously objected
to such a separation, and that the poet, thus disappointed, sent at last a copy of his diwan to Agra. Mirza Iskandar Beg, in his *Alam Arâ*, says that in A.H. 1031 = A.D. 1621 Shâh 'Abbas the Great (while in Herat), on hearing the wide reputation of Fašîhî, summoned the poet to his court and enlisted him among the court poets. This king, a great patron of learning, entertained high regard for Fašîhî and rewarded him in various ways. The author of the Ātash Kadah remarks that Fašîhî, besides being a poet of great celebrity, was a good calligrapher particularly well-versed in writing the Shikastah hand. Tahîr Naṣrâbâdî says that Fašîhî has left about six thousand verses. According to Siraj (Oude Cat., p. 151) Fašîhî died in A.H. 1046 = A.D. 1636; but the chronogram,

\[
\text{بکو فصیحی آزاده سوی جند هد}
\]

composed by Fašîhî’s pupil Wâlih, found in his diwan, fol. 67* (noticed somewhere below), expresses the date of the poet’s death in A.H. 1049 = A.D. 1639, and this date of course is more reliable.

For notices on his life see: *Alam Arâ-i-Abbâsî*, fol. 321*; Tahîr Naṣrâbâdî’s *taḏkirâh*, fol. 143*; Majmaʿun-Nafâ‘is, vol. ii., fol. 357*; Khulâṣat-ul-Afsâr, fol. 146*; Ātash Kadah, p. 204; Makhtzan-ul-Gârâ‘ib, fol. 625; Yad-i-Baydâ, fol. 175*; Nishtar-i-Ishq, fol. 1328, etc.

See also Sprenger, Oude Cat., pp. 91, 113, 127, 151.

Copies of his diwan are noticed in Sprenger, Oude Cat., p. 390, and Ethâ, India Office Lib. Cat., No. 1537.

The following note on a fly-leaf at the beginning of the copy No. 306, says that the diwan of Fašîhî has been printed in Muṣṭaphâpur (Chashmah-i-Nûr Press)—

\[
\text{ديوان فصيحي بطبع نور مكتوم مظفربور طبع هد}
\]

Contents of the diwan:

fol. 1*. Qasidahs.
Beginning as in Ethâ, India Office Lib. Cat., No. 1537:

\[
\begin{align*}
\text{هیین که صبا بر فکند پرده ز رخسار یار} \\
\text{وز دل شب جلوه کرد صحب پیسین آهکار}
\end{align*}
\]

fol. 34*. Tarikib-bands.
Beginning as in Ethâ, Ind. Office Lib. Cat.:

\[
\begin{align*}
\text{هر چند که من شعله افسردگ عبارم} \\
\text{در خروش محمد سوخته از باد بیارم}
\end{align*}
\]
سازیا می‌نده که در چوئنشت خون لی‌هار تا بی‌خون چوئنشت سوزیم یکدم شعله وار

The burden runs thus:

زیب اورنگن خراسان خان عالی‌شان حسین
ای بنام سروده نام میرزا سلطان حسین

دي لی‌هار صح درون آمد از درم
یکدم هگفت‌ه روزی تی از صح لی‌هار

بردیم باز بر سر نظاره دیده را
کردیم راام دیده نگاه رسمیده را

The last Rubā’i runs thus:

ای عم که مسافر جهان بی‌نیایی
ای تازه بهار چنس رعائی
گر حال فصیحی ز تور پرست بگوی
در صحبت غلظ مرو از نهایی
There are altogether one hundred and sixty Rubâ‘îs in this copy.
Written in a good Nasta‘îq.
Not dated, apparently 18th century.

No. 306.

foll. 15; lines (central column) 14; (marginal column) 32;
size \(9\frac{1}{2} \times 7\frac{1}{2}; \quad 5\frac{1}{4} \times 4\frac{1}{4}\).

The same.

A smaller copy of Faşi‘î’s diwân containing only Ġazâls, in alphabetical order, and a few Rubâ‘îs.

fol. 1\textsuperscript{r}. Ġazâls.
Beginning:—

\begin{align*}
\text{غدايا روزی مطلب پرستمان ماز جنف را} \\
\text{که دوزخ جنف استن آئش پرستمان میجمه را}
\end{align*}

For the different readings of this verse see: Sprenger, Oude Cat., p. 390, and Ethé, India Office Lib. Cat., No. 1537.

fol. 14\textsuperscript{b}. Rubâ‘îs.
Beginning (on the margin):—

\begin{align*}
\text{هرگز چشم برود او را نمود} \\
\text{کز موج نگاه دیده دریا نمود} \\
\text{همچون مزه زیاده در دیده خلد} \\
\text{کز لبم لگه صرف تماشا نمود}
\end{align*}

The following well-known Rubâ‘î of the poet runs thus on the margin of fol. 15\textsuperscript{a}:—

\begin{align*}
\text{ای روزی ترا ترجمه در دین مصطف} \\
\text{وز خال و عطط یافته تزئین مصطف} \\
\text{پاک لقنت مهو در همه روزی تو لیست} \\
\text{گوا بیف مصطف این مصطف}
\end{align*}
The MS. ends with the following Rubâ‘is:

راه در دوسمه آشكارا مسیار
نا مجرم یا بود دریغ به رفتار
یا پای چنان له که لمانده لشکر
یا لقش قدم یا قدم مغود بردار

This copy contains nineteen Rubâ‘is in all.
Written in a fair Nasta‘lîq.
Dated Sha‘bân, a.h. 1148.
fol. 1ª bears the signature of Sir Gore Ouseley.

No. 307.

fol. 30; lines 13; size 9½ x 6; 7 x 4.
The same.

Another copy of Faṣlî’s diwân identically agreeing with the preceding copy.
Written in ordinary Nasta‘lîq.
Dated 22nd Šafar, 1276.
Scribe وحید الدین بن احمد

No. 308.

fol. 330; lines (centre col.) 17; (margl. col.) 28;
size 9¾ x 5¼; 6¼ x 3¾.

کلیات قدسی

KULLIYÂT-I-QUDSİ.

Hâji Muḥammad Jân (and not Muḥammad Khân as found in Ethé, Bodl. Lib. Cat., col. 365, No. 2067) Qudsî, حاجی محمد چان قدسی المشهدی, was born at Mashhâd. He took the poetical title Qudsî
from the holy shrine of his native place, Mashhad. In his youth he performed a pilgrimage to Mecca and then came to India, according to the author of the Yad-i-Baydâ, in A.H. 1041 = A.D. 1631, where he found a very benevolent patron in 'Abd Ullah Khân Firúz Jang, who came to India towards the end of Akbar's reign, was raised to the rank of 6000 by Jahângir, and died in Shâh Jahân's reign, A.H. 1054 = A.D. 1644. 'Abd Ullah Khân, as a token of appreciation of the poet's meritorious attainments, handsomely rewarded him and afterwards introduced him to the court of Shâh Jahân, according to the author of the Khazânah-i-'Âmirah, in Rabi' II, A.H. 1042 = A.D. 1632. The emperor was highly pleased with Qudsí, and liberally rewarded him on various occasions. The author of the Khazânah-i-'Âmirah narrates that in A.H. 1042 = A.D. 1632 Qudsí, when he first interviewed Shâh Jahân, addressed a Qasidah to the emperor and received a handsome reward, and that on the 16th of Shawwâl, A.H. 1045 = A.D. 1635, the poet was again rewarded for a poem composed on the occasion of Râh'âl, and that in the middle of Rabi' I, A.H. 1094 = A.D. 1683, he received one hundred mulhurs for a single verse in praise of the emperor, and that, in the beginning of A.H. 1054 = A.D. 1644, when the poet composed a Qasidah on the occasion of the king's daughter Jahânârâ's escape from a burning fire he was handsomely rewarded with gold and a Khilât.

Qudsí enjoyed a reputation in no way inferior to that of his contemporary Tâlib-i-Kalim, who entered the court of Shâh Jahân only a short time before Qudsí, and was honoured by the emperor with the title of Mâllâr al-shu'ara. The fact that Qudsí and Kalim, both enjoying almost equal reputation, lived at the same time in the court of Shâh Jahân has led several biographers, e.g., the authors of the Riyâd-ush-Shu'ara, Majma'-un-Nafa'is, Nishâr-i-Ishâq, etc., who are followed by Dr. Ethé in his Bodl. Lib. Cat., No. 1102, to come to a false conclusion that Qudsí received the above title of Mâllâr al-shu'ara from Shâh Jahân. Muhammâd Sâlih, in his well-known work 'Amâl-i-Sâlih (vol. ii., fol. 738v), which he completed in A.H. 1070 = A.D. 1659, distinctly tells us that although Qudsí was entitled to rise to the dignity of Mâllâr al-shu'ara, he was forestalled by Tâlib-i-Kalim, who was honoured with the above title before Qudsí's arrival, and maintained it without any change till the last:

ابن طالب منتفض به كليم ... چون گفتارش هوش فربد
ودالویز طبعش معنی رس و فیش آمیز بود بیشان مالک الشعراء
امتیاز یافت - اگرچه استطاقت این منصب جلیل القدر حاجی
محمد جان قدسی داشته اما ازین روکه پیش از رسیدن حاجی
Tahir Nasrabadí commits a further chronological error in asserting that both Tālib-i-ʿAmuli (d. A.H. 1035 = A.D. 1625) and Qudsi lived at the same time in the court of Shāh Jahān, and that Qudsi occupied a higher position than Tālib in the imperial court. A perusal of the biographical accounts of these two poets would at once reveal that Qudsi entered the court of Shāh Jahān several years after the death of Tālib-i-ʿAmuli.

The statement of the author of the Makhzan-ul-Garaʿib that Qudsi was a pupil of Tālib-i-Kalim is not supported by any other biographer and seems to be quite unfounded. Qudsi is admitted on all hands to be specially skilful in Qaṣīdahs and Maṣnawīs. According to best authorities he died in A.H. 1056 = A.D. 1646, either in Lahore, as is mentioned by the author of the Khazānah-i-ʿAmirah, or in Kashmir, where, according to some, the poet spent the last days of his life.

Tahir Nasrabadí states that Qudsi left two sons, and that his remains were transferred to Mashhad.

The author of the Khulāṣat-ul-Afkār, however, gives the date of the poet's death in A.H. 1055 = A.D. 1645; but the first date is confirmed by the following chronogram composed by a contemporary poet of Qudsi:

دور ازراً بليل قدسي چنمن زمنان شد

Dr. Ethé, in his India Office Lib. Cat., No. 1552, under a serious misconception, accuses the author of the Mirʿat-ul-Khayāl of having given the date of Qudsi's death after A.H. 1069 = A.D. 1658. The learned doctor has failed to see that the date A.H. 1069 is meant for the death of Shāh Jahān and not for that of Qudsi, which is said in a few lines to have taken place in A.H. 1055 = A.D. 1645:

... و نظارات ملك النفراز كله مهين راية صاعب صعب
امه سر افرزاي يافته و در مدهف دراي سراميد سپهران عهد
گمته في شهرت منه الک و خس محوسين بثور اصلي مستانه
جرديد الغ

As regards the date of Shāh Jahān's death the author refers thus:

اکثری از نفاذ برادن كه در نیمروزه هیج ادئه، جامع ابن
همه صفات مستحی بظهر نیامده مسی و پكسال و پهند ماه بیعین
For notices on Qudsi's life and works see:  Tāhir Naṣrābādī, fol. 129a; Majmaʿ-ʿun-Nafāʾis, vol. ii, fol. 387a; Natāʾij-ul-Afkār, p. 345; Mirʿat-i-Āftāb Numā; Khulāṣat-ul-Afkār, fol. 147a; Riyāḍ-ush-Shuʿarā, fol. 334b; Makhzan-ul-Ğarāʿīb, fol. 678; Ātash Kadhā, p. 131; Yad-i-Baydā, fol. 186a; Khazānah-i-ʿĀmirah, fol. 285b; Mirʿat-ul-Khayāl, p. 135; Nishtar-i-Ishq, fol. 120, etc.

See also Rieu, ii, p. 684, and iii, p. 1001; W. Pertsch, Berlin Cat., pp. 917 and 918; Sprenger, Oude Cat., pp. 90, 128, 151 and 536; Ethé, Bodl. Lib. Cat., Nos. 1102–1111; Ethé, India Office Lib. Cat., Nos. 1552–1557, etc., etc.

Contents:—

The prose preface by Jalāl-ud-Dīn Muḥammad Ṭabarābā’i of Iṣfahān (who came to India in A.H. 1044 = A.D. 1634 and became a court chronicler of Shāh Jahān) finished in Āgra the 11th of Rabi‘ I., A.H. 1048 = July 23, A.D. 1638, and noticed in Ethé, India Office Lib. Cat., No. 1552, is not found in any copy of Qudsi’s works in this library.

I.

fol. 1a. Zafar Nāmah-i-Shāh Jahān, also called Zafr Nāmah-i-Shāh Jahān Pādīshāh, a Maṣnawī relating to the exploits of Shāh Jahān.

Beginning:—

بضاحي زمان كسود
که متمصر در ووجود وجود

According to the authors of the Riyāḍ-ush-Shuʿarā, Makhzan-ul-Ğarāʿīb, Khulāṣat-ul-Afkār and others, Qudsi left this Maṣnawī incomplete and it was subsequently finished by Tālib-i-Kalīm, but see Rieu, ii., p. 686. It is divided under the following headings:—

fol. 6a.

ولد شاهیهان

fol. 7a.

حليه شاهیهان
نسب نامه شاهچهان

مکتب نشست شاهچهان

شیر کشتن شاهچهان

مرخص شدن شاهچهان بینگک رانا

تولد بیگم صاحب؛ تولد دارا شکوه

تولد ماه شجاع؛ فرستادن جهانگیر شاهچهان‌را بهم دکن

رفت شاهچهان بر مر گرایه

فتح کانکره

تولد اورنجک زیب

نوه کردند شاهچهان از هراد

متوسطه شدن شاهچهان بجانب دکن

چنگ دارا ب با یاقوت گاه دکنی

فتح قانونیس و نزار

تولد مارد بیش

وفات جهانگیر
کشته شدن شاهزاد ها
جلوس شاهچه ها بر تخت مسلم
آمدن پادشاه ثوران بر سر کابل
ایلیه فرستادن پنجاب ایران
فتح قلعة قندهار
مردن ممتاز محل
معرف مثبتره ممتاز محل
فرستادن آصف‌الدلاوی به‌سردار دکن
فتح بندر هوگلی
دامادی دارا هکوه و سلطان شجاع
رفع صدر خان بایران و نقل نامه که بیان صفى لوهیه
چنگ اورنگ زیب با فیل
گردن قلعة دولت آباد
فرستادن سلطان شجاع را پذیرا
آغاز داستان سال یازدهم

(Beginning as in Rieu, ii., p. 685a, Art. viii., Ethé, Bodl. Lib. Cat., No. 1106, and Ethé, India Office Lib. Cat., No. 1553, Art. 2.)

فتاح آشام بسورداری اسلام خان

تعریف باّغ سر هند

رفت پادشاه پسر کشمر

باغی هشت چهار سنگه بدنیه

تفسه چهار سنگه بدنیه

توجه رایایت نصرت آیات جوانب دکن و پیشکش

فرسادان عادل شاه و قطب شاه

مراجعت پادشاه از دکن بسوی اکبر آباد

نامه پادشاه پژوهداندان

This section ends on fol. 127a with the following line:

کتابی که پاشی، پرین پلد آن

بود در خور ذکر شاه جهان

fol. 127b–128a blank.

II.

Another Mašnawi in a different metre. This section contains poems in praise of Shāh Jahān, gardens of Kashmir and some edifices of Shāh Jahān’s time.
This poem, without any title here, is evidently in praise of Shâh Jahân and not in praise of Kashmir (تعريف كشمیر دلپذیر), as wrongly designated in the aforesaid two catalogues by Dr. Ethé. The second, on fol. 129\textsuperscript{a}, is in praise of Kashmir; and the third, fol. 130\textsuperscript{a}, is in praise of Kashmir, and begins thus:—

The subsequent poems are in praise of:—

The poem in praise of the throne of Shâh Jahân begins thus on fol. 142\textsuperscript{b}:—
Dr. Ethé, in his India Office Lib. Cat., No. 1552, Art. 4, wrongly asserts that the chronogram—

مریسر پادشاه بزم آرازی

with which this poem ends, expresses the date (A.H. 1044 = A.D. 1634) of completion of the Maṣnawi entitled در تعريف كمثير.

The opening line of this poem, quoted above, as well as the following concluding lines, which include the said chronogram besides one more, will at once suggest that it exclusively refers to the throne of Shāh Jahān and not to the completion of any Maṣnawi:—

معادت در سر این تقسیم از آنسنت
که چای ثانی صاحبی شانست
شهیم‌های صادقی و جذابی
شیعه‌ای مدعی مهد شاه غازی
بتولی‌بیش فلک را کرد الیه
فلک در پنجره مالک ددا اتمام
چو تار پخش زبان پرسبید از دل
بگذش اورنگ شاه‌نشان عادل
پرد تارخ این تقسیم فلک مای
مریسر پادشاه بزم آرازی

Both the chronograms, viz., مریسر اورنگ شاه‌نشان عادل پادشاه بزم آرازی, express the date A.H. 1044 of the completion of Shāh Jahān's throne, which the poet says was completed in course of five years. This is followed by a poem in praise of خوایگاه, or the sleeping chamber of Shāh Jahān. The last poem under this section on fol. 143r is on human frailty, and begins thus:—

مسلمانان فنگان زین ناتوانی
که دارد در کمال زندگانی

Compare from Ethé, Bodl. Lib. Cat., No. 1107, where it appears as a separate poem.
See also Ethé, India Office Lib. Cat., No. 1552, Art. 5. fol. 146a. Blank.

III.

fol. 146b. Another Mašnawi.
Beginning as in Ethé, Bodl. Lib. Cat., Nos. 1102, Art. 3, and 1107, Art. 3; Ethé, India Office Lib. Cat., No. 1552, Art. 6:—

Zendeh Dari bahr tamaa'i Hend
Rift Z Kshmir baqtaa'i Hird

fol. 151a. Blank.

IV.

fol. 151b. Another Mašnawi.
Beginning as in Ethé, India Office Lib. Cat., No. 1552, Art. 3:—

Bam xadali ke roo'z naa'sese
Bhe pimehame am kerd pimehame doo'mese

This section consists of nearly sixty poems on various subjects, each of which is indicated by a heading.

V.

fol. 192b. Qašidahs, arranged in alphabetical order.
Beginning as in Ethé, India Office Lib. Cat., No. 1552:—

Man an li'am ke kerm xaraki Zayj Ghefa
Choo xam Zendeh Ser xunish Dideh am Darya

The Qašidahs are in praise of Shâh Jahân, Shâh 'Abbâs, the Imâms, and others.
fol. 258a. Tarkib-bands.
Beginning as in Ethé, India Office Lib. Cat. (ibid.):—

Ai Dle che hoovio Shad ke i'am bhejar amsë

fol. 275b. Tarji'bands.
The first is on the death of the poet's son, and begins thus:—

Dr gasbi Dle va Jan rooz va sham Nowhe Seramis
Monis Jan va Dalem Ta Boteh Dr che Balamis
The burden runs thus:—

بهار فرزند من آکسم که دمی بوده خمیم
داخ فرزند نه بیشتر که دعا بهتر از اول

fol. 282a. Qit'ahs, relating to several contemporary events each of which is dated by a chronogram.
Beginning of the first Qit'ah:—

تمام کرد بیایی بهبست آبادی
فضا بامر عداوند لطف بار خدا


VI.

fol. 287a. Ġazals in alphabetical order.
Beginning as in Ethé, India Office Lib. Cat., No. 1555:—

زود به کردم من بیصیر دخ شد را
اول هشب میکسند ملکس پورخویش را

fol. 323b. Rubā'is.
Beginning:—

تنها له دلم بدیده نر نازد
هر غضو من بعذو نیگر نازد
دل روي بدیده دارد و دیده باشد
دریا بصدف صدف بیگوهر نازد

There are altogether one hundred and fifty Rubā'is in this copy.
Written in a clear Nasta'liq, within coloured borders.
Not dated, apparently 18th century.

No. 309.
fol. 296; lines 15; size 9¼ x 5¼; 6 x 3¼.
The same.

Another copy of Qudsi's Kulliyāt.
Contents:

fol. 1º. Qasidahs.
Beginning as above:

من آن لیم که گریم مرکشی ز تیغ چفا اعل

fol. 101º. Tarkib-bands.
Beginning as above:

ای دل چه شوی شاد که ایام بهار امسال

fol. 105º. Tarji’bands.
Beginning:

ای کرده کرده را کمکی
بر هر کمکی ز ناز بدی

The burden runs thus:

بسمه و مر کشم صوی جیب
تای صبر دری کشاپید از غیب

The above Tarji’band is found on fol. 279º in the preceding copy.
fol. 112º. Another series of Tarkib-bands.
Beginning:

سنگ زیر مرج ی سر گردانیم سنگ آسپاس
کس نمیداند که رویی من کجا روی روی کیامست

fol. 142º. Gazals in alphabetical order.
Beginning as in Ethé, India Office Lib. Cat., No. 1552:

داده عشقم باده نا بی که میسوزد مرا
خورده آم از چم خضر آبی که میسوزد مرا

fol. 181º. Rubá’ís.
Beginning:

مردان همه برک ترک عالم سازند
کی نعم قباد و مسدب جم سازند
بر چرخ ستاره گر ندارند چه باک
آتینه زنان لگین حاتم سازند
Mašnawís. This section contains some confused series of detached Mašnawís relating to some events of Shāh Jahān's reign. These Mašnawís form a portion of the already noticed under the preceding No., where the subjects are arranged in a more systematic order.

The first Mašnawi begins thus:

در ائنای هر عهد از روزگار
کند افتضا لطف پروردگار

This Mašnawi is found on fol. 59a of the preceding copy under the heading جلسه شاهچهان بر تخت مسلمان.

fol. 164b. Another Mašnawi identical with the one on fol. 143a of the preceding copy.

Beginning:

مسلمانان فغان زین فائوائی الغ

fol. 268a. Another Mašnawi.

Beginning:

ای زهور گمشه چنین تبره روز
آنچه از عشق ر دل بر فروز

This poem belongs to Section III. in the preceding copy.

fol. 275a. Another Mašnawi.

Beginning:

بنام پادشاه پادشاهان الغ

These poems belong to Section II. in the preceding copy, most of which are in praise of the gardens of Kashmír.

Written in ordinary Nasta'liq.

Not dated, apparently 19th century.
No. 310.

foll. 155; lines 25; size 11½ x 6; 9½ x 4.

ديوان قدسي

DĪWĀN-I-QUDSĪ.

The lyrical poems of Qudsi, containing:
fol. 1r. Ḍaṣīdahs.
Beginning:

ای غبار مقدامت زنب لوای جبرئیل
وزهرب نعل برآفت فرق مواي جبرئیل

The Ḍaṣīdahs are arranged in alphabetical order except the first one.
fol. 63r. Tarkib-bands.
Beginning:

ای بهپنجم ز خط لواشته مسیح الع

fol. 66r. Tarjīb-bands.
Beginning:

ای کرد به کرده را کرده ذه

fol. 71r. Another series of Tarkib-bands.
Beginning:

منک زیر مرز مرگرانه مرگ آسیا منتقل

fol. 91r. Ḡazals, partially in alphabetical order.
Beginning:

زود به کردم من بی‌صبر داغ می‌شوم را الغ

fol. 129r. Rubā'īs.
Beginning:

dنيا مطلوب طالب دين نمود
هيدايت آن شیفته اين نمود
بار دل عارف نمود جلوه دهم
آلينه ز عكس كوه سپگین نسوم
This copy contains about three hundred and eighty Ruba‘is in all. Written in a good Nasta’liq, within coloured borders, with a frontispiece. Not dated, apparently 18th century.

No. 311.

foll. 293; lines 17; size 10 x 6; 7½ x 3½.

ديوان سليم

DĪWĀN-I-SALĪM.

Muḥammad Quli, with the poetical title Salīm, was a native of Tihrān. The author of the Yad-i-Baydā calls the poet a Turuṣhtī of the Turkish tribe. Like Mullā Şubāhī, Salīm was for some time attached to Mirzā ʻAbd Ullah, governor of Lāhijān, and subsequently came to India during the reign of Shāh Jahān. Here he found a good patron in Islam Khān, a distinguished noble of the emperor’s court. Salīm’s biographers relate that when the poet tried to get access to the imperial court with a Maṣnawi in praise of Kashmir, his contemporary Kālīm, who was then a favourite poet of the imperial throne, maliciously brought to the notice of the emperor that the Maṣnawi brought by Salīm for the pern-āl of the emperor was originally composed by him in praise of Lāhijān, and that subsequently he changed the heading of the Maṣnawi into در تعريف كشمير “in praise of Kashmir.” This made a very bad impression on the mind of the emperor, and the poet could not succeed in securing the royal favour.

According to overwhelming authorities, e.g., Mirrāt-i-Āftāb Numā; Khulāsat-ul-Afkār, fol. 86ª; Hamīshah Bahār (Sprenger, Oude Cat., p. 123); Natā‘ij-ul-Afkār, p. 212; and several others, Salīm died in Kashmir in A.H. 1057 = A.D. 1647, a date expressed by the chronogram quoted in the Hamīshah Bahār, loc. cit., and Șuḥuf-i-Ibrāhīm. The author of the Riyāḍ-ush-Shu’arā, however, tells us that Salīm was buried in Burhānpūr.

For notices on the poet’s life see: Mirrāt-i-Āftāb Numā; Ẓāhir Naṣrābādī, fol. 130ª; Majma‘-un-Nafā‘is, vol. ii., fol. 220ª; Șuḥuf-i-Ibrāhīm, fol. 394ª; Ništar-i-Ishq, fol. 830; Riyāḍ-ush-Shu’arā,
fol. 186b; Yad-i-Baydā, fol. 99b; Khulāṣat-ul-Afkār, fol. 86b; Natā'īj-ul-Afkār, p. 212, etc.

Contents of the diwān:—

I.

fol. 1b. "Fate and Destiny."

Beginning:—

See Rieu, ii., p. 796b; Ethé, Bodl. Lib. Cat., Nos. 1113, 1114 and 1241, 47; Ethé, India Office Lib. Cat., No. 1558; Sprenger, Oude Cat., p. 556; W. Pertsch, Berlin Cat., pp. 31, 67, 68, 668 and 697; J. Aumer, p. 4.

The headings of all the Mašnawis are omitted in this copy.

On fol. 10b begins another Mašnawi in praise of Kashmir and its mountain:—

Cf. Ethé, India Office Lib. Cat., No. 1558, where the heading of the Mašnawi is wrongly styled as در تعريف بهار. See Ethé, Bodl. Lib. Cat., col. 767.

On fol. 21b. A Mašnawi in praise of Spring.

Beginning:—

بيبا بليل که ایام بهار ایام
کلستان خوشر از آغوش یار است
صفه آرا همد چنین از بیل و همشاد
علامدار سپاهش سرو آزاد
See Ethé, India Office Lib. Cat. \( (loc. cit.) \), where the two headings در تعريف بهار در تعريف كمیر are confounded with each other.

fol. 32\(^a\). Another Mašnawi.
Beginning:


The line—

quoted by Ethé, India Office Lib. Cat. \( (loc. cit.) \), as the opening line of a یکادیس, is here the twenty-sixth line of this Mašnawi.

fol. 34\(^a\). Another Mašnawi.
Beginning as in Ethé, India Office Lib. Cat.:

ز بس هد فعل بد عمانصور صدفاک

The heading of this Mašnawi, given by Dr. Ethé, India Office Lib. Cat., is "در محیط مال, " but I think it is a mistake for "در قسط مال.

fol. 39\(^a\). Another Mašnawi, with the same beginning as in Ethé, India Office Lib. Cat.:

بود در زیر زینم پاد پایی نه اسپی بلکه شوه دلربایی

The Mašnawi seems to be in praise of some horse. See Ethé, India Office \( (loc. cit.) \), where the heading given is توصیف ورم و سم (توصیف ... توسی), probably a mistake for توصیف ...

fol. 41\(^a\). Another Mašnawi agreeing with Ethé, Bodl. Lib. Cat., No. 1112, and styled as خر دلال, or the "Ass of Coquetry" or, according to W. Pertsch, Berlin Cat., p. 668, "The Broker's Ass."
Beginning:

صداده دلی را پی سامان دور
گنب غربی بهیر سواری ضرور

Ethé, Bodl. \( (loc. cit.) \) reads بی هر مسیحا instead of بیه سواری.
Another Mašnawi agreeing with Ethé, India Office Lib. Cat. (loc. cit.), where it is styled في الهجو، or the Satire.

Beginning:

عامة ام بر هدvé حيي
معتقوه را كشيده امست به بيش

Qašídahs.
Beginning as in Ethé, India Office Lib. Cat. (loc. cit.):

أکر برم بسوي جسم اشکبار افغست
جمام نور هود آلوة غبار افغست

The Qašídahs are in praise of the Imâms, Shâh ʿAbbâs, and mostly in praise of İslâm Khân.

Muqatthaʿât.
Beginning as in Ethé, India Office Lib. Cat. (loc. cit.):

ای سواد هند از كلکت نگارستان هریش
کارو بار ملک هرگز این سر و سامان نداشته

On fol. 96b are two Qïṭ'aahs giving chronograms for the years 1046 and 1052.

Gazals in alphabetical order.
Beginning:

dâla تولی كه بکار خودت گزیده چدا
برای عشق بناپر نیافریده چدا

Rubâ'îs, ninety-three in number.
Beginning:

dر در بیار نیاید اگر از فیض تو حوبه
اورته صدف شود گهر را تابوتس
گر آنکه ز لطف تو برآ آب زند
در آتش رلک خود بسوزد یاقوفه

Some poems and detached verses are also written on the margins. Written in ordinary Nastaʿlîq, within coloured-ruled borders. Not dated, apparently 18th century.
No. 312.
foll. 141; lines 11 (in 3 columns); size 10 × 7; 7½ × 5½.

\[
\begin{align*}
\text{مشنوي لطيفة} \\
\text{MASNAWĪ-I-LATĪFAH.}
\end{align*}
\]

A Sūfīc poem in imitation of Jalāl-ud-Dīn Rūmī's Maṣnawi. The verses of the Qurʾān and the sayings of the prophet and other holy personages are illustrated in the form of anecdotes.

No satisfactory account of the author and his present work is available; but a careful examination of the work furnishes us with the following data.

Two verses on foll. 139b and 140a respectively reveal the author's name as Wali Muhammad—

\[
\begin{align*}
\text{بر ولي محمد كرم كن اب كريم} \\
\text{رو مکدرانش ز راه مستقيم} \\
\text{ای ولي محمد دلت دریا سهده} \\
\text{گوه نامشته زو پیدا سهده}
\end{align*}
\]

while the title of the poem occurs thus in the following concluding lines:—

\[
\begin{align*}
\text{هد بتوافقت خدا الهام او} \\
\text{از لطفه هد لطيفه نام او} \\
\text{جمع كرم بيست يند اندركتاب} \\
\text{ختم هند و الله اعلم با الصواب}
\end{align*}
\]

The date of composition of the poem is given thus in the following lines of the epilogue on foll. 140b—141a—

\[
\begin{align*}
\text{ماه ذي العجة بود وهشتم زماه} \\
\text{کای نشده این نسخه من رو براه} \\
\text{در تنا گوئی رب خاص و عام} \\
\text{روز جمعه گشت این نسخه تمام}
\end{align*}
\]
PERSIAN POETRY.

یکهور و می (۰) بود ایست سال
از زمان هیجر حضرت تا عال

that is to say, Friday, the 7th of Dulhijjah, A.H. 103 (?). The word
after می, which may be دهش, مه, دو, یاف or لع, is omitted, and it
is difficult to make out the year whether it is 1031, 1032, 1033, 1036
or 1039.

This author is probably identical with شیخ ولی محمد نارولی,
Shaykh Wali Muhammad of Narnāl. The author of the Mukhbir-ul-
Wāsiln (a copy of which exists in the Asiatic Society, Bengal) who
designates himself in the preface as ایوب عبد الله محمد فاضل ابن مسیح
حسن الصنایعی الازرقی، and the Abū ʿAbd Allah Muhammad Fādil bin Sayyid Ḥasan al-Akbarābādī, tells us that
Shaykh Wali Muhammad of Narnāl, a saint of the Chishtī order, died
on Friday, the 5th of Shawwāl, A.H. 1057 = A.D. 1647, and lies buried in
Akbarābād. The said author expresses the above date in two chronograms, namely قمر اوج بهشم ولی اعظم
and فلک اعظم. Now as the author of the مخبر الراضی
flourished during the reign of the emperor Shāh
Jahān (A.H. 1037–1069 = A.D. 1628–1659), and commenced the work in
A.H. 1060 = A.D. 1650, for which the title is the chronogram, it is
evident that the said author was a contemporary of Wali Muḥammad
and the above date of the author's death seems to be correct.

The Mašnawi begins thus on fol. 1*:—

عمر بیحد كرگار بالک را
کافریا اور اض و هم افلاک را

Written in a clear bold Nasta'liq within gold and coloured borders,
with a beautiful frontispiece.

From the colophon dated A.H. 1047 it would appear that this copy
was written during the lifetime of the author.

Scribe محمد ترودی بن ترودی
دیوان فیاض

DĪWĀN-I-FAYYĀD.

Maulānā ' Abd-ur-Razzāq bin 'Ali bin Ḥusayn, poetically called Fayyād, & مولانا عبد الرزاق بن علي بن حسين اللهجي مختلف فیاض, was born in Lāhijān, but as he lived for a long time in Qum, under Shāh Abbās II. (A.H. 1052–1077 = A.D. 1642–1666), he is also known as Qumrī. He was the favourite pupil of the celebrated Mullā Ṣadr-ud-Din Muḥammad bin Ibrāhīm Shīrāzī, مال صدر الدين محمد بن ابراهيم شيرازى معروف به مال صدر, better known as Mullā Ṣadrā (d. A.H. 1050 = A.D. 1640) and a friend of Maulānā Muḥsin Kāshī. Fayyād is the author of the well-known work Gauhar-i-Murād, on metaphysics and Shi’ah theology: see Rieu, i., p. 32; Rieu Supplt., No. 9; Stewart’s Cat., p. 40, etc. His commentary on the تجرید الكلام, has been printed in Tihrān, A.H. 1280.

The authors of the Riyāḍ-ush-Shu’arā and the Majma‘-ul-Fusahā say that Fayyād also wrote a Persian commentary on the well-known work of the celebrated saint Muhyyi-ud-Din Ibn-ul-‘Arabī (d. A.H. 656 = A.D. 1258). Besides being a good scholar and philosopher he was a poet of no mean order and has left about twelve thousand verses under the takhallus Fayyād. According to Rieu Supplt., No. 324, Fayyād died about A.H. 1060 = A.D. 1650.

A copy of his diwān is noticed in Rieu Supplt., loc. cit.

For notices on his life and works see: Taḏkirah-i-Ṭāhir Naṣrābādī, fol. 89b; Riyāḍ-ush-Shu’arā, fol. 310b; Majma‘-ul-Fusahā, vol. ii., fol. 27b; Makhzan-ul-Garā‘īb, fol. 648; Ātash Kadah, p. 221; Yad-i-Baydā, fol. 180b; Majma‘-un-Nafā‘īs, vol. ii., fol. 364; Nishtar-i-Ishq, fol. 1356.

Contents of the diwān:—

fol. 1v. A prose preface, preceded by the following Rubā‘i of the poet:—

فیاض ازل که نرم هستی آرامست
جام صبح از می معاونی پرآسست
Beginning of the preface:—

طراوت چمن حیوانی واقف اندیشه سیاس سبیل هاشم یاض علی
الاطلق اسم الع

The preface deals with a few commendable remarks on poetry.
fol. 4v. Qaṣīdahs without any alphabetical order.
Beginning:—

ای بر فراز مسند الگرفته چا
یاس لشمن کرده هر دو چهارا بکام ل

It is remarkable that the line—

چهو زهر وقت صبح از افاق بسارد جنگ
زماله ایز کند ناله مرا آهنگ

quoted in Rieu Suppl. as the beginning of Fayyādī's diwān is identical
with the opening line of Zahīr Fārābī's diwān (see Vol. I., No. 36), and
is not found anywhere in this copy.
The Qaṣīdahs are in praise of the prophet, the Imāms, the poet's
master Mullā Ṣadrā, Mir Bāqar Dāmād, Shāh 'Abbās, and some nobles
of his court.
fol. 102x. Muqāṭṭa'at.
Beginning as in Rieu Suppl.:—

صدر جهان و عالم جان و میهمه فضل
ای آنکه آسمانی بجان چاکوری کند

The above Qīţ'ah is in praise of Mullā Ṣadrā.
fol. 110x. Tarkib-bands, in imitation of the Haft-band of Kāshī.
Beginning as in Rieu Suppl.:—

السلام ای گوردی دریای عدل و داد و دین
ذاف پاکت نفسه اوصاف رب العالمین

fol. 122x. Tarji-bands.
Beginning:—

پازم مر زلف پیون کمی
از هر طرفی نهاده بندی
The burden runs thus:—

بنشینم و نرک کام گیورم
شايد که بکام دل بیمیرم

fol. 127a. Elegies in the form of Tarkib-bands on the death of the Imams Ḥasan and Ḥusayn, and a painful description of the scene of the Battle of Karbalā.

Beginning:—

عالم تمام لوهه کنان از براي كيست
دوران ميها بوض چنین در عزاي كيست


Beginning:—

تا کي درون مشه نگهدارم آه را
رفم (sic) ميه كنم رخ خورشيد و ماه را

foll. 133b-134a. Blank.

fol. 134b. Gazals in alphabetical order.

Beginning as in Rieu Supplt.:—

اليه فيض مصرف ده كه دلگيبرم ز مذهبها
نميدائيم چه میخوانند اين طلقان بعثن بها

foll. 277b-278a. Blank.

fol. 278b. Rubā’is without any order.

Beginning as in Rieu Supplt.:—

فيض ازل كه پزم هستي آرامست
جام سين از مي معاني پیرآست

There are altogether one hundred and twenty-seven Rubā’is in this copy.

fol. 289a. ساقی نامه.

Beginning as in Rieu Supplt.:—

بيا ساقی اسباب مي مازكن
سره بنام خدا بازكن
fol. 294*-298*. Three Ma'ñawis.

Beginning of the first:—

بسم الله الرحمن الرحيم
تازه نهاليست ز باغ حكيم
نخل ص مفراغ كلاض قدان
مجرعه برجمتة ديوان قدس

Written in a beautiful Nastaliq, within gold and coloured-ruled borders, with illuminated frontispieces and 'unwâns on foll. 1b, 4b, 13b, and 294b.

Not dated, apparently 18th century.

The subscription at the end has been effaced by some mischievous hands.

No. 314.

foll. 360; lines 15; size 9 × 5½; 6½ × 3¼.

ديوان كليم

DĪWĀN-I-KALĪM.

Mirzâ Abû Tâlib adopted the poetical title of Kalim. There are some controversies regarding the birthplace of the poet. The fact, however, seems to be that he was born in Hamadân, but, as he lived for some time in Kâshân, he is sometimes called Kâshî. After pursuing a course of studies in Shírâz, Abû Tâlib in his youth came to India, during the reign of Jahângîr, and attached himself to Shâh Nawâz Khân, son of Mirzâ Rustam Şafawi. Kalim returned to his native land in A.H. 1028 = A.D. 1618, which he commemorates by the chronogram لوديق رضيقب طاللب found on fol. 100v of this diwân, after staying there for two years came again to India and stayed for some time with Mir Jumâlah, poetically called Rûh-ul-Amin, to whom Kalim addressed several poems. Shortly after Shâh Jahân’s accession Kalim attached himself to the imperial court, and soon became a favourite poet of the emperor. Kalim received the title of Malik-ush-Shu’ârâ from the emperor, and, like Qudsî, obtained ample rewards for composing poems on occasional events. It is related in several taqkirahs
that the governor of Rām once critically asked the Mughal emperor the reason of his adopting the title of Shāh Jahān, which means the king of the world, while he was only the king of India. Kalim replied to the aforesaid governor in a poem in which he said, in the following verse, that as the (numerical) value of هند (India) and جهان (world) was the same, there could be no argument against the king’s adopting the title of Shāh Jahān.

هند و جهان ز روی عدد چنین بود یکی
بر چه عطاب عاش جهان زان مقتر امس

Muhammad Amin bin Abul Husayn al-Qazwini, in his Pādishāh Nāmāh, tells us that at the time of his composing the said work, i.e. in a.h. 1047 = a.d. 1637, Kalim and Qudsi were simultaneously engaged in composing two poetical accounts of Shāh Jahān’s reign, both of which he calls Pādishāh Nāmāh. Kalim was sent to Kashmir, where he devoted himself to the composition of the above work, and died there according to Wâriz on the 15th Dullhijjah, in the 26th year of Shāh Jahān’s reign, a.h. 1062 = a.d. 1651. This date is also given in the Mir'at-ul-Khayāl. But the later biographers fix the poet’s death in a.h. 1061 = a.d. 1650, and quote in support the following chronogram composed by Mullā Tahir Gani:

عصف کز دیوار این گلش بیرد
طالبا آن لیل بلغ لعیم
رفت و آخر عیمه را از دست داد

بي عصا طلي كر اين را كليم...
گشتي تاريغ ونامت او غنی
طور معنی بود روشی از كليم

According to overwhelming authorities Kalim died in Kashmir and was buried there; but the author of the Mir'at-ul-Khayāl tells us that Kalim was buried in Lahore.

Tahir gives the title of “the second Khallâq-ul-Ma‘âni,” خالق المعاني ثاني, to Kalim, the first being Kamâl-i-Isfahâni, who died in a.h. 635 = a.d. 1237 (see Vol. I, No. 54). According to the same Tahir, Kalim left twenty-four thousand verses in all.

For notices on Kalim’s life and his works see: ‘Amal-i-Šâlih, vol. ii., fol. 738*; ‘Abdul Ḥamid’s Pādishāh Nāmāh, vol. ii., p. 757; Taḍkirah-i-Tahir Naṣrubādî, fol. 126*; Riyād-us-Shu’arā, fol. 351; Majma'-un-
Nafa’ī, vol. ii., fol. 396; Khazānah-i-Āmirah, fol. 297°; Miftāh-ut-
Tawārīkh, p. 384; Mir ’āt-ut-Khayāl, p. 144; Mir ’āt-ut-Ālam, fol. 455°;
Nishtar-i-Ishq, fol. 1517; Majma’-ul-Fusahā, vol. ii., p. 28; Yad-i-
Bayḍā, fol. 193°; Maḥzān-ul-Garā’īb, fol. 732; Naṭā’ij-ul-Afkār,
p. 367; Khulāsah-ul-Afkār, etc.

See also: Sprenger, Oude Cat., p. 453; Rien, ii., p. 686; Ethé, Bodl.
Lib. Cat., Nos. 1116–1121; W. Pertsch, Berlin Cat., pp. 920 and 921;
Ethé, Ind. Office Lib. Cat., Nos. 1563–1571; H. Khal. iii., p. 334. Khālīm’s diwān has been lithographed in Lucknow, 1878.

Contents of the diwān:—

fol. 1°. Qaṣidas in praise of Shāh Jahn ān, Shāh Nawaz Khān, Mir
Jumlah, and mostly on Naurūz festivals and other contemporary
events; descriptions of buildings, gardens and other edifices of Shāh
Jahn ān’s reign with Tārikhs.

Beginning:—

شوق هر کس را که در راه طلب سرم مر میدهد
گر در آرد اول از با آعرین پر میدهد

fol. 68°. Tarkib-bands, addressed on Naurūz festivals and other
occasions.

Beginning:—

باذ لوروزی به بستن مؤدها آویده است
بلازدرما ماهه براک و نوا آویده است

fol. 75°. Sāqi Nāmah in the form of Tarji’-band.

Beginning:—

مات مادر لیست که ایام بهار امس
این بیمست مؤده صد بوس و کنار امست

The burden runs thus:—

دلمسته مازیم و اسمیر مه نایم
که موج درایم و کهی تار رایم

fol. 79°. Qītā’ahs relating to several contemporary events, the dates
of which are expressed by the following chronograms:—

fol. 79°.

(تاریخ آمده اعلیحضرت باللهور)
پنجاب را سعادت جاوهید روی داد

n 2
(تاریخ کشت هدیه صادق‌خان)
کباب از ماتم او هدیه چگرها

(تاریخ قربت صادق‌خان)
سال تاریخ این چنین ماتم
چپسم غير از قضیه جانسوز

(foll. 89b-90a. Chromograms on the births of Dārā Shikūh, Shāh Shujā‘, Aurangzib, and Murād Bakhsh.

(foll. 91b.

(تاریخ بر گنگ از کابل)
دیوار ملک سلیمان باز گشته

(foll. 92b.

(تاریخ فتح بلخ)
بلغ مبارک نورد پسایه یزدان

(foll. 94b-95a. On the marriages of Aurangzib, Dārā Shikūh, and Shāh Shujā‘.

(foll. 96b.

(فوت خواجه ابوالحسن)
با امیر المومینین مصحصر باد

(foll. 96b.

(فوت ممتاز محل)
صبر propre زمان لله نمی‌خندید

(foll. 98a.

(فوت ملک فقیه)
پیشتم سال تاریخش زا یاد
پگشنا او سر اش سفی نویود

(foll. 100a. A Masnawi under the heading کتاب چا دولته‌ها مشاهی. Beginning:

زهی دلشین قصر آراسته
یباگ جهان نرو نو عاسته
fol. 101b. Another Mašnawi under the heading مفهومی کتابه عمارت هاوهند وزان.

Beginning:

زهی قصیری که گردونت دهد تاج
مشی را برده تعیین برعج

foll. 103b-146b. Several Mašnawis of different metres, relating to the descriptions of the gardens in Kashmir and buildings of Shāh Jahan’s time.

The longest Mašnawi, foll. 147b-159b, is a description of the flight and pursuit of Jajhār Singh.

fol. 161b. Ġazals in alphabetical order.

Beginning:

بدل کردم بستی عاقبت زهی ربابی را
رسانیدم به ایب از بین می بیاد تقوی را

fol. 353a. Rubā’īs.

Beginning:

هرچند که مورد قول و فعلش تبه است
برداشتند پرده ز کارش گنه است
رسوا شوند آنکه می‌درد برده کس
زر قلب براورد و مهج رو می‌به است

There are ninety-nine Rubā’īs in this copy, and the last one runs thus:

ای با افلاک عدالت الفت بسسته
رفعت در پای کرمه سپرسته
طلق تو بطاق کهگی همان چسبان چس
مانند دو ابروه بای تیم پیروسته

Written in ordinary Nasta’liq, within gold-ruled borders, with an ordinary frontispiece.

Not dated, 19th century.
No. 315.

foll. 266; lines 10; size 10½ × 6¼; 6½ × 4.

The same.

Another copy of Kalim's diwan, containing Gazals in alphabetical order and Ruba'is.

Beginning as in the preceding copy:

بدل قرم به سخت یافته زهد یاری را یافته

fol. 258v. Ruba'is.

Beginning as in the preceding copy:

هرچند که مورد قول و فعلش به اسم اع

This copy contains only fifty-four Ruba'is.

Written in a bold, clear Nasta'liq, within gold-ruled borders, with a fairly decorated frontispiece and 'unwán.

Not dated, apparently 17th century.

No. 316.

foll. 518; lines 14; size 7½ × 4; 6 × 2½.

پادشاه نامه

PĀDISHAH NĀMAH.

A poetical account of Shāh Jahān's reign.

By Ṭālib Kalim.

The title Pādishah Nāmah is given in the colophon. It is also called Shāh Nāmah, شاهنامه, or Shahinshāh Nāmah, شاهنشاه نامه.

See Sprenger, Oude Cat., p. 454; Rieu, ii., p. 687a.

Compare also J. Aumer, p. 96.

Beginning:

بنام حداثی که از شوق جواد
دو عالم عطا کرد و سایل نبود
It contains the account of Shâh Jahân's ancestors from Timûr to Humâyûn; his accession to the throne down to the tenth year of his reign, and ends with the account of Zafar Khân's expedition to Tibet (A.H. 1046-7 = A.D. 1636-7).

The concluding verse runs thus:

چپ اقبال ای شاه جوهر
لیبد دگر در جهان قلعه کر

The colophon runs thus:

تمت الكتاب بإذن شاه من مصنفاته طالب كليم رحمة الله
روحه فن التاريخ ؟ شهر ربيع الأولي مسه الف وماية ونعه

That is, the 9th of Rabî‘ I., A.H. 1109.

For other copies of the Pâdishâh Nâmah see: Sprenger, Oude Cat., p. 454; Kie, ii., p. 587; Ethê, India Office Lib. Cat., No. 1570. See also J. Auner, p. 96.

Written in a clear Nastâ‘liq, within gold and coloured-ruled borders, with an ordinary frontispiece.

No. 317.

foll. 520; lines 14; size 8 × 5; 6 × 3.

The same.

Another copy of the same Pâdishâh Nâmah.

Beginning as above with a slight alteration:

پنام کرابی که از فروت جوود
دو عالم عطا كرد و سايل نبود

On comparing with the preceding copy it is found that this copy wants thirty-six lines after the initial line; while the third and the fourth verses of this copy are not found in the preceding one. Again,
the last three verses of the preceding copy are wanting here, and it breaks up with the following line:

ظفر عيان ز فتق و ظفر شاد مان
بکشمیر از آن ممکن هد روان

fol. 1, supplied in a later hand, contains the signature of Sir Gore Ouseley.
Written in an ordinary Nasta'liq.
Not dated, apparently 17th century.

No. 318.

foll. 75; lines 15; size 8\(\frac{1}{4}\) × 5\(\frac{1}{2}\); 6\(\frac{1}{4}\) × 3.

انتخاب دیوان ملا نسبتنی

A SELECTION FROM THE Dîwân OF NISBATî.

Beginning:—

در زلزله آوردته از نازمیه را
یکره سر پاتی بزن از نخال نشین را

Maulana Nisbatî was born in Thânîsar, near Lahore. He was a poet of the Şufistic tendency, and is said to have recited poems with great pathos. Ārzû, in his Majma' un-Nafâ'is, vol. ii., fol. 484\(^{v}\), says that he was on intimate terms with Nisbatî's cousin Ğayrat, and that he very minutely studied the dîwân of Nisbatî, which consisted of fifteen thousand verses, out of which Ārzû made a selection of three thousand verses. Muḥammad Şâliḥ Kanbûhî, in his 'Amal-i-Şâliḥ, vol. ii., fol. 743\(^{v}\), says that in A.H. 1062 = A.D. 1651, on his way from Lahore he visited Nisbatî in Thânîsar. Tâhir Naşrâbâbî, fol. 267\(^{v}\), says that Nisbatî died when Zafar Khân Aḥsan (d. A.H. 1073 = A.D. 1662) was the governor of Kâbul.

The selection from Nisbatî's dîwân ends on fol. 53\(^{v}\) with the following line:

میهمت گلتم بیش برقع فغندی
مزا از روزی خوب شورمنده کردی
fol. 63a. A list of the kings from Timūr down to Akbar II., with
dates of their birth, accession and death.
fol. 68a. Chronograms giving the dates of birth and death of the
Imāms and some of the distinguished saints and poets.
A very rare and unique copy. Not mentioned in any other
catalogue.
Written in ordinary Nasta'liq.
Not dated, apparently 19th century.

No. 319.

foll. 135; lines 2–10; size 8½ × 6; 6 × 3½.
The same.

Another copy of selections from the poems of Nisbatī, smaller than
the preceding.
Beginning:—

بکوی یار بنا کرده اند خافتہ ما
بناخ زلف نهادند آشفتہ ما

The Ǧazals are arranged in alphabetical order.
ofl. 132a. Rubā‘is in alphabetical order.
Beginning:—

با ما ز چه روبست اختالت دنیا
لاف دنیا بما گزار دنیا
این هر دو متالقت بين آید راسته
دنیا بیعلف ما وما خلاف دنیا

The number of Rubā‘is is twenty-eight.
Written in ordinary Nasta'liq.
Not dated. A very modern copy.
No. 320.

foll. 392; lines 16; size 12 x 6½; 9½ x 5.

ديوان مسیح

DÎWÂN-I-MASIḤ.

Haḳim Rûn-ud-Dīn Mās'ūd, حکیم رکن الدين مسعود, also known as Rûnā with the takhallus Masiḥ, was the son of Haḳim Niẓām-ud-Dīn 'Ali of Kāshān. Masiḥ at first entered the services of Shāh 'Abbās, the Great, of Persia; but having incurred the king’s displeasure he left the court, it is said, after reciting the following verse:

گر فلک یافت صحَّم با من گرَان یابید مسیح  
همان بیرون میرود چون آفتاد از کشورش

The poet then left for India with his famous contemporary Haḳim Šādrā, afterwards known as Masiḥ uz-Zamān, arriving at the court of the emperor Akbar in A.H. 1011 = A.D. 1602. After the death of this emperor Masiḥ attached himself to the courts of Jahāngīr and Shāh Jahān. Masiḥ enjoyed warm favours from Shāh Jahān, and it is said that after the poet's death his nephew Raḥmat Khān, also known as Haḳim Dīyā ud-Dīn, was provided by the emperor with good posts, which he continued to enjoy till the time of his death during the reign of Aurangzēb in A.H. 1075 = A.D. 1664.

At a ripe age Masiḥ retired on a handsome pension from the services of Shāh Jahān, and after performing a pilgrimage to Mecca returned to his native land Kāshān. Some biographers hold that the great poet Sā'īb was a pupil of Masiḥ. Besides being an eminent poet, Masiḥ was a physician of good standing and great repute. Most of his poems are of mystical character, and it is said that he was looked upon by some people as their spiritual leader. His contemporary biographer, Tāhir Naṣrābādī, saw no less than ten diwāns of the poet. According to some, Masiḥ left about 100,000 verses.

According to Ṭaqī Kāshī, Masiḥ left an Arabic book on medicine which he called ضایع‌العلج. Ṭahir Naṣrābādī says that Masiḥ died in Kāshān at an advanced age in A.H. 1066 = A.D. 1655, and gives the following chronogram (also quoted by Sarkhwush), the numerical value of which makes only a very slight difference from the date:

زلفه بسوی ملک پار مسیح دوم

For notices on Masíh's life and his works see, besides the references given above, Rieu ii., p. 603 and 688; Ethé, Bodl. Lib. Cat., No. 1115, where a Maşnawi entitled by this Masíh is mentioned; Ethé, India Office Lib. Cat., No. 1572; Sprenger, Oude Cat., p. 90; Pádsháh Námáh, vol. i., p. 349.

Contents:—

fol. 1°. Qašidahs, beginning as in Ethé, India Office Lib. Cat.:—

ای حساب عم تو بر اکشت
وی کلید عم توهر اکشت

fol. 366°. Qit'ahs, beginning:—

عضوی جذابت هر مر بر وجود می

fol. 373°. Rubá'ís, beginning:—

ما غير کتاب عشق ازبیر تکنیم
چز دود غمی بطور این سر تکنیم
هر جهت سبیل گلیم و مامت زدایم
این هیام بصح کس برابر تکنیم

The colophon runs thus:—

تب هذه دیوان چهارم از تصمیمات جالیتوض الزمان حکیم
دوران فافع العقید حکیم رکن الدین مسعود ... بقلم مکستن
رمی ملاد شهیاب دهلی از عمده شد بدرخیچ نصیر در بلدة

probably 1104 A.H.
Written in a fair bold Nasta'liq.
No. 321.

foll. 207; lines 15; size 9½ × 6; 7 × 3½.

This poem, also called "Rām o Sītā," dealing with the story of Rām and Sītā, is the work of the same Masīh.

The copy is slightly defective at the beginning, and opens thus:

\[
\text{ندائم چون کشم ساگر می مسیه ال}
\]

See Rieu, p. 689a.
The headings are written in red.
Written in fair Nasta'liq.
Not dated, apparently 18th century.

---

No. 322.

foll. 93; lines 23; size 9 × 5½; 7½ × 3½.

Another copy of the same Maṣnawi.
Beginning as in Rieu, p. 689:

\[
\text{خداوندی را چام عشق کی مسیه}
\]

Written in a careless Nasta'liq, within coloured borders.
Dated A.H. 1217.

Scribe: بہوائی سنگھ ولد زور آور سنگھ
No. 323.

fol. 431; lines 20; size $14 \times 7\frac{3}{4}$; $10\frac{1}{2} \times 4\frac{3}{4}$.

DÎWÂN-I-ḤÂDIQ.

A very large collection of the poetical works of Ḥâdiq.

Ḥakim Ḥâdiq, son of Ḥakim Humâm bin Maulânâ ‘Abd-ur-Razzâq Gilânî, was born at Fâṭhpûr Sikrî during the reign of Akbar. Having lost his father at an early age, Ḥâdiq had to depend entirely on self-tuition for his education, and, shortly after, during the reign of Jahângîr, he gained a fair reputation as a writer both of prose and of poetry. He rose to eminence during the reign of Shâh Jahân, who made him commander of fifteen hundred, and subsequently sent him on a mission to the Uzbek prince Imâm Quli Khân, and in the fourth year of the reign honoured him with the confidential post of عرض مکر.

Subsequently Ḥâdiq was raised to the rank of three thousand, and afterwards, for some reason, having lost his Mansâb, he began to lead a retired life at Âgrah on an annual pension of twenty thousand rupees, which, in the eighteenth year of the emperor’s reign, was raised to forty thousand. Although Ḥâdiq was a poet of some distinction, he was very quick tempered and vain, so much so that he supposed himself superior even to Anwari, and whenever his divân, which he kept in an ornamented case, was brought in the presence of his visitors they were expected to rise by way of showing respect to the book. For some time Ḥâdiq was engaged in writing the Ma‘âṣir-i-Ṣâhibqirânî, but when other scholars joined in the work of composition Ḥâdiq retired from the field.

Ḥâdiq passed his last days at Âgrah, where he died in A.H. 1068 = A.D. 1658.

For notices on the poet’s life see Ma‘âṣir-ul-Umarâ, vol. i, p. 587; Ā’in-i-Akbarî, p. 474. See also Riyâd-ush-Shurârâ, Makhtzan-ul-Gurâ’îb, Niṣhtar-i-Ishq, etc.

A copy of Ḥâdiq’s divân is mentioned in Rieu Supplement, No. 325.
Contents:

fol. 1°. Qaṣīdahs without any alphabetical order.
Beginning:

بار دل بر آستان که می‌اند می‌آیند
این نیاپنیا به امید نیاپنیا می‌آیند

fol. 83°. Gazals in alphabetical order.
Beginning:

یاد تازه یک طرز آسمانی را
با گفتگوی mez طرز خود نمایی را

This copy ends with some Qaṣīdahs.
Written in different hands, apparently in 12th century A.D.

No. 324.

 foll. 184; lines 18; size 9 1/4 x 6; 7 1/4 x 3 3/4.

The same.

A smaller copy of Ḥādiq's diwan containing Qaṣīdahs, Gazals and Rubā'īs.

fol. 1°. Qaṣīdahs. The first folio is written in a modern hand, and is full of mistakes. The first two verses are hopelessly wrong, and the third runs thus:

زایه عهدمن نسب این مسیری مس
وگر به مدت (مدد) تو گفتگی کیا و بنهد کیا

fol. 57°. Gazals in alphabetical order.
Beginning:

و صف حسن او نگبید در عبارتهای ما
از لطفیهای او رسوا اشترهای ما

Beginning:

حاصلک ز چیا نرا جه سان آوردن
زارامگه عدم دوان آوردن
Written in a fair Nasta'liq.
Not dated, apparently 12th century a.h.
This copy bears at the beginning the signature of Gore Ouseley.

No. 325.
lines 25; lines 11; size $9\frac{1}{4} \times 6; 7\frac{1}{2} \times 3\frac{3}{4}$.

حَلَیَةٌ شاه جهان

٨ُـٰلیَـهَ شـاه جـهان

HULYAH-I-SHÂH JAHÂN.

A Maşnawi describing the physical features of Shâh Jahân, with the following heading at the beginning:—

حَلَیَةٌ میارک شهاب الدین محمد صاحبران ثانی شاه جهان

بادشاه غازی—

The poem is introduced by the following red bayt:—

حَلَیَةٌ شاه‌شاهه دین برور گیشی معان

ظل زدیان ثانی صاحبران شاه جهان

Beginning of the poem:—

الهی باقیال و با نر و هان

جهان با دایم زهاء جهان

The headings are throughout represented by red bayts.
The author does not mention his name anywhere; but from the appearance of the MS. and its splendours, etc., it appears that it was written for the Royal Library of Shâh Jahân, to whom, probably, the reference is made in the following colophon:—

بتاریخ سال بستم جولوس فیروزی ما نوس کمترین خبر اندیمان

هشیش شهاب فریشی در لاهور نگاشت
Written in a beautiful, clear, bold Nasta'liq, within gold-ruled borders. The binding is beautifully gilded.

No. 326.

foll. 76; lines 25; size 11 × 5½; 8 × 4¾.

کلیات ملا شاه

KULLIYÂT-I-MULLÂ SHÂH.

Mullâ Shâh Muḥammad, known also by the epithet of Lîsân Ullah, was the son of Mullâ 'Abd Muḥammad (or according to Rieu ii., p. 890, Mullâ 'Idi), the Qâ'î of Arksâ (in Rieu Ark), a place near Rûstâk in Badakhshân. From an early age Mullâ Shâh had a religious turn of mind, and when in A.H. 1023 = A.D. 1614, he came to India, hearing the reputation of the celebrated Miyân Shâh Mir Qalandar of Lahore, he adopted him as his spiritual guide. Mullâ Shâh's piety, coupled with his scholarly attainments, gained for him the reputation of one of the greatest learned saints of his age, and soon attracted the attention of the nobles and princes of the country. Dârâ Shikûh, one of the most accomplished princes of the Timurîde sovereigns of India and a great admirer of Sufism, placed himself under the discipleship of Mullâ Shâh, who initiated the prince in A.H. 1049 = A.D. 1639 to the Qâdîrî order. A long notice on the life of Mullâ Shâh is given by this prince in his well-known Sâkinat ul-Anliyâ. After the death of his spiritual guide, Miyân Mir, which took place on the 7th Rabî‘ I, A.H. 1045 = A.D. 1636, August 21, Mullâ Shâh went with his disciples to live permanently in Kashmir in a monastery built for him at the expense of Dârâ Shikûh and his sister Jahân Arâ Begam. Besides the works named below, Mullâ Shâh has also left a prose work entitled تذكرة شعرائي معاصريين, and an unfinished commentary on Šâfi' lines on the Qur'ān. He died either in Kashmir or in Lahore in A.H. 1072 (A.D. 1661, 1662).

For notices see Mir'ât-ul-Khayâl, p. 198; Rieu, vol. ii., pp. 690, 691; Bodl. Cat., col. 209; Sprenger, Oude Cat., p. 128; Taqkirah-i-'Arzû, fol. 1988; Ethô, India Office Cat., No. 1580; W. Pertsch, Berlin Cat., pp. 921, 922, etc., etc.
Vol. I.

Commentaries on some Sūrahs.
Preface beginning:—

الحمد لله الذي له كلمات لطيفة و فيها نكتات نقيطة الع

In the preface the author mentions that he named the commentary ونام لفسير سورة ونام, which gives the date of the composition A.H. 1056.

fol. 2v.

Beginning of the commentary on سورة فاتحة:

ما ابتدأها نكست
ما المبعذ به ايث شه السوره بشر

fol. 6r.

Beginning:—

الملذالك الكتاب لاريب فيه
نكست الله عيني اللهم يعتني لابيدي

fol. 52v.

Beginning:—

سورة آل عمران

آلم قد مر بيان الألف واللام واليم سبتاً الع

The last thirty-three out of 200 (two hundred) verses are wanting.

fol. 63v.

Beginning of the commentary:

بنام آلف يوصف رسول روسن
مكرد خاطري زين از ان روسن

The commentary is illustrated with verses throughout.
No. 327.

foll. 255; lines and size the same as above.

Vol. II.

Collections of the poetical works of Mullá Sháh.

Contents:—

رسالة بسم الله

It is preceded by a preface beginning:—

احمد لمن قال الخ

This Risálah is on the subject of the initial formula, in the metre of Nizámí's Makhzan-ul-Asrár, and contains 3,012 bayts. The Mašnawi itself begins:—

بسم الله الرحمن الرحيم
غلال ومتغ وملف وقد مستميم

fol. 25r. رساله حمد ونعم ومشتیم

Beginning:—

حمد الله رب العالمين

fol. 73r. يوسف زليغا

Beginning the same as in Ethé, India Office Cat., No. 1580:—

الليل حمى يوسف ده بيانا

fol. 126r. رساله ديوانه

Beginning as in Ethé, India Office Lib. Cat.:—

مرا ديوانه دارد هوشياري

fol. 134v. رساله مرشد

Beginning the same as in Ethé, India Office Lib. Cat.:—

حمد ذاتي را كه اصل ذات ما ست
Persian Poetry.

fol. 144º. رسالة ولوله
Beginning the same as in Ethé, India Office Lib. Cat.:

از ولوله وصال يارم

fol. 172º. رسالة هوش
Beginning the same as in Ethé, India Office Lib. Cat.:

طرز خاموش و طرح گفت

fol. 185º. رسالة تریثبات خانها و باحات و منازل کشیمیر
Preceded by a prose:

آغاز تریثبات خانها و باحات و منازل کشیمیر دلهدیر محضی
لمااد الخ

The poem always begins thus, like the same in Ethé, India Office Lib. Cat.:

بکنم خانه خود و صنیضی چند الخ

fol. 194º. رسالة نسبت
Beginning:

حمد را نسبتی امس با تو درسم الخ

The collection of these Mašnavis is a very valuable and a unique one. Ethé, in his India Office Cat. (No. 1580), mentions that they are not found in many copies of Mullah Shāh’s works.

No. 328.

foll. 277; lines and size same as above.

Vol. III.

fol. 1º. رسالة شاهه
Beginning the same, in Ethé, India Office Lib. Cat.:

ای تو شاه جهان و تودارا الخ
fol. 49\textsuperscript{a}. in alphabetical order.
Beginning:

الفظ معنی کردن و معنی بلفظ آید ترا
چهلم معنی بین شوید گاه با لفظ آشنای

fol. 107\textsuperscript{b}. in alphabetical order.
Beginning:

حمد آنوا که مرا دیده روشن دادا
در توفیق برین بسته خود بخشادا

A collection of ġazals in alphabetical order in the form of letters from a lover to a beloved.
fol. 134\textsuperscript{b}. Beginning:

حرف ما را بهسیاد امروز از معشوق ما
می‌رهایی ما همه دزدید از صندوق ما

fol. 138\textsuperscript{c}. Rubā‘is in alphabetical order with comments on them.
Beginning:

در شرح آمد پیامبر ظاهر
تا قاف نهان نور پاز

fol. 242\textsuperscript{b}. Letters.
Beginning:

اسمن موفق بطل و ریاضت را چون گذر گاه عرس ال

fol. 268\textsuperscript{c}. قصاید عربی.
Beginning:

اعتباراتک فی الكل لدارست دعوا الع

All the three volumes which form the complete Kulliyāt of Mullā Shāh are written by one scribe in a beautiful minute Nasta‘liq, within gold-ruled borders, with nicely illuminated frontispiece at the beginning. The original folios are mounted with new margins.

Not dated; 12th century.
No. 329.

KULLIYÂT-I-AHSAN.

An autograph copy of the works of Zafar Khân.
Khwâjah Mirzâ Ahsan Ullah, whose takhallus was Ahsan, was the son of Abul Hasan Turbatî. In the 19th year of Jahangîr's reign, A.H. 1033 = A.D. 1623, Ahsan was appointed governor of Kâbul on the transfer of Mahâbat Khân, and received the title of Zafar Khân, with the mansab of 1,500, which was subsequently raised to 2,500.

In the fifth year of Shâh Jahân's reign (A.H. 1041 = A.D. 1631) he was deputed to Kâshmir as a governor, which position he held down to the twenty-sixth year of that emperor's reign; after which he was transferred to Tattah. He married Buzurg Khânâm, the daughter of Sayf Khân, and by this union was born 'Inâyat Ullah Ashnâ, better known as Mirzâ Muhammad Tâhir Ashnâ (see Ma'âšîr, vol. ii., p. 762). Ahsan began his poetical career in A.H. 1032 = A.D. 1623.

Besides being a noble of great influence in the courts of Jahângîr and Shâh Jahân, Zafar Khân was a skilled soldier and personally undertook several expeditions.

In the lengthy preface to this diwân he makes the following statements: That at the age of eighteen he wrote a Maqâyisi, which was thus chronogrammed by Sä'îb to show the date of its composition:—

نوبادات ز بوسطان فكر احسن بچید
تاریخ شروع خواستم گفت نمید.

That between the date of composition of the said Maqâyisi and the time he was engaged in writing this diwân a period of twenty-three years intervened, most of which he spent in the learned society of several distinguished poets, e.g., Na'dîm Ghilânî—Rûstamî Hûdâlî, Sîyāh Rûkh, and others. That when he went to Kâbul he again had an opportunity of associating with such eminent poets as
and the learned society of the above-named poets, which he was deeply regretting, when suddenly he was sent to Kashmir as governor of that place by Shâh Jahân, and there he was able to cultivate his poetical talents in the society of several distinguished poets, amongst whom he particularly mentions the names of Molâna Husayn Muhammad Hâshâli, Qâzî Muhammad Malik Jâhuâri, and Qâsam al-Meheri Butationsi, and he speaks with special enthusiasm of Talab Allah, and Muhammad Jan Qâmî, whose company he enjoyed on one of his visits to Kashmir. That it was in A.H. 1053 = A.D. 1643, while he was writing this preface, his son Inâyat Ullah Ahsâni (d. A.H. 1081 = A.D. 1670) was born. That a few years previously he had arranged a diwân which was not quite after his ideal, and that in the composition of the next diwân, which contained Maṣnavis, Ḡazâls, and Rubâis, he was greatly assisted by Muhammad Baqr Ulâwi and Mirza Muhammad Qorînî, who were his constant companions and friends of twenty years' standing. The date of composition, A.H. 1053 = A.D. 1643, of the present diwân is given by Tâlib-i-Kalim in the following line:

كلها كله جهل از حضور دسته عش

It is further requested in this preface that if any one happens to see the first diwân, he should consider the same obsolete and should in every respect give preference to the second diwân, that is, the present one.

Añsan died in A.H. 1073 = A.D. 1670.

See Ethé, India Office Lib. Cat., No. 1601; Rieu, ii, p. 887; Ethé, Bodl. Lib. Cat., No. 49; Sarkhwâsh (Sprenger, Oude Cat., p. 109); Sirâj (Oude Cat., p. 149); Sprenger, p. 325; Majma'un-Nafâ'is, fol. 20v, Ma'âshir-ûl-Umarâ, vol. ii, pp. 752-763.

Contents:

 fol. 1v. Preface, beginning as in Ethé, India Office Lib. Cat.:

پلم خوش الفان قلم در بستنسرای دستنسرای الخ

This preface is shorter than the one in the following copy.

 fol. 8v. Another preface, beginning:

محمد بیت و سیاسی بیت مر عظیم و اهل الصور و نگارنده

ایکر بیش را مزاسب الخ
Beginning:—

لی نشان، می در سرنم هوش خمار است
لی لقاده بر آلتیه دل عیش غبار اسست

Gazals in alphabetical order.
Beginning as in Ethé, India Office Lib. Cat.:—

چی گردد هرمساری در قیامت عذر خواه ما
پسورد خرم عصیان خلاق از برق آه ما

Rubâ‘îs, in alphabetical order, fifteen in number.
Beginning:—

افسرده هست از چهار تو هنگام میا

The initial Rubâ‘î quoted in Ethé, India Office Lib. Cat., is not found in this copy.

Maşnawî which is entitled on fol. 162r as:—

جلوض ناز
ازان نامش نهادم جلوه ناز
که کرده دفتر حسن بیان بار

Another preface.
Beginning:—

صف لوشن امضا افلاک به نشان عمد باده پیمانی مسرع‌شده

Another Maşnawî, called میهانه راز، and completed in six months (vide fol. 228r):—

پیش ماد این لرد مظوم کشت
بمیهانه راز موسوم کشت

In the epilogue, a prose piece, the author enumerates all his works, and gives with precision the number of verses in the diwân.

In the following colophon we are told that this copy was written by Aḥsan himself:
A splendid copy, beautifully illuminated throughout.
Written in fair Nasta’liq.
Not dated.

No. 330.
fol. 102; lines 17; size $9\frac{1}{2} \times 6; 7 \times 3\frac{1}{2}$.

ديوان ظفر خان احسن

DIWÂN-I-ZAFAR KHÂN AHSAN.

fol. 1ª. Preface, beginning as in the first copy.
fol. 8ª. Ḍazals, in alphabetical order, beginning as above.
This copy is incomplete and breaks off with one or two Ḍazals under
the letter م.
Written in fair Nasta’liq, within gold-ruled borders, with an
illuminated frontispiece. The original folios are placed in new margins.
Not dated, apparently 12th century A.H.

No. 331.
fol. 71; lines 13; size $7\frac{1}{4} \times 4\frac{1}{4}; 5 \times 3$.

ديوان كاشي

DIWÂN-I-KÂSHI.

A very rare copy of the poetical works of Mir Yahyā, who adopted
the poetical title of Kâshi. The poet’s ancestors originally belonged to
Shirāz, but as his father emigrated to and settled in Kâshān, the poet
is better known as Kâshi. Ṭabīr Naṣrābādī says that Qâdi Yahyā and
Mir Yahyā were two different persons; the former, he says, was a
native of Lāhiyān, but that, on account of his frequent residence in
Kâshān, he is known as Kâshi; and the latter, according to the same
author, was a native of Qum; but strange to say, that the above author
quotes the same verses under the lives of both the poets. In some of Kāshī's verses quoted by Ārzā, in which the poet, while expressing his hatred of Kāshān, the poet clearly admits that he originally belonged to Shirāz, and that his father emigrated to Kāshān:

پدرم این خطا ز عرفان کرد
که ز خیراز چا بکانان کرد
روح من زان بلند پرواز اسمت
گلم از عمار یاک شیراز اسمت

Kāshī came to India during the time of Shāh Jahān, by whom he was appointed royal librarian, کتاب دار. Here Kāshī enjoyed the learned society of Ḥāji Muḥammad Jān Qudsi, Abū Ṭalīb Kalīm, and other eminent poets. Besides Qaṣīdahs, Ḥazals and Rubā'īs, he wrote several Maṣnawīs.

The author of the Yad-i-Baylā places Kāshī's death in 1064 = A.D. 1653, and gives the following chronogram:

احياي مسير چوکرک يعيمي جان داد

For notices on the poet's life see: Riyād-ush-Shu'arā, loc. cit.; Majma'ü-Naʃā'is, vol. ii., fol. 540b; Yad-i-Baylā, fol. 248a.

fol. 1r. Qaṣīdahs.

Beginning:

نرم شد از صمدُه دوزان ز بس هر استحوان
دست من در آستین مغزي یود در استحوان

The Qaṣīdahs are in praise of the prophet, Shāh Jahān, 'Alimardān Khān, Sa'd Ullah Khān, and others.

fol. 40a. Qīṭ'ahs giving the dates of several contemporary events.

Beginning:

حدا داد بختي بفاه جهان
که بی مسير کامش روتن میسیبود

The last Qīṭ'ah gives the date of Ḥāji Muḥammad Jān Qudsi's death.

fol. 43a. Short Maṣnawīs, the first beginning:

کمان کچ نمصف و مصنع راست هند
fol. 45\textsuperscript{a}. Another Ma\textsuperscript{n}awi.  
Beginning:—

\begin{quote}
حكاية فلمدان


بنام عداوند لوح و قلم
\end{quote}

fol. 50\textsuperscript{b}. Another Ma\textsuperscript{n}awi.  
Beginning:—

\begin{quote}
له گرگم یه يوسف در این رویگار

آنکده
\end{quote}

fol. 51\textsuperscript{b}. A Ma\textsuperscript{n}awi entitled آنکده.  
Beginning:—

\begin{quote}
بدرخ بگذردن تا کی حیاتم

\end{quote}

fol. 53\textsuperscript{b}. Another Ma\textsuperscript{n}awi called توه ذکر خانم.  

The manuscript ends with some satirical Qi\textsuperscript{t}ahs and a subscription in prose.

Written in a beautiful minute Nasta\textsuperscript{li}q, within gold-ruled borders.
Not dated; 18th century.

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No. 332.  
fol. 198; lines 19; size 7\textfrac{1}{4} x 4; 5\textfrac{1}{4} x 2\textfrac{3}{4}.

\section*{D\textsuperscript{i}W\textsuperscript{a}N-I-W\textsuperscript{a}L\textsuperscript{I}H.}

Meagre accounts of the poet's life are found in a few Tadkirahs only. In his preface to the diwan the poet designates himself on fol. 4\textsuperscript{b} as Darwish Husayn Wali\textsuperscript{h} Harawi, درویش حسن ولاله حراوی. That the name of his father was Shaykh Gul\textsuperscript{a}m 'Ali we come to know from some of the poet's poems, e.g., on fol. 24\textsuperscript{b} we read:—

\begin{quote}
اما مصمع شیخ جهان غلام علی

بنFI فئیر ز اصیلا امکانی

مستوده والد و باشته مرشد واله

وجود آگاهی و معنی مسلمانی
\end{quote}
Walîh was a pupil of the celebrated Fasîhî Ansârî (see above), to whose praise he devotes a great portion of his preface and also addresses several poems found in the diwân. From the first three Qiṭâhs on fol. 66a it would appear that the poet had altogether three sons, one of whom, born in A.H. 1040 = A.D. 1630, was called Muhîyî-ud-Dîn, and another in A.H. 1042 = A.D. 1632, who was named Gûlâm ‘Ali, after the name of the poet’s father, and that out of the three sons the second was the worst. From the chronogram expressing the date A.H. 1040 of the poet’s son Muhîyî-ud-Dîn, who, as the poet says, was born to him at the age of fifty, we can conclude that Wâlíh was born in about A.H. 990 = A.D. 1582. The author of the Majma‘-un-Nâfâ‘is says that Wâlíh came to India during the reign of Shâh Jâhan, but several poems and verses, e.g., on fol. 63a:—

خسرو ملك عدا فرامان‌نواي بصر و بر
ماه نور الدين جهانگیر ابن اکبر بادشا

suggest to us that the poet was in India even during the reign of Jahângîr. He lived in Bengal for some time, and to this he repeatedly refers in the diwân, and Mirzâ ‘Abdul Qâdir Bâdî is said to have visited Wâlíh several times. The same author of the Majma‘-un-Nâfâ‘is tells us that Wâlíh also left a Maṣnawi in the style of the celebrated Khâqânî’s Tuhfat-ul-Îraqayn. In addition to some poems in praise of the emperors Jahângîr and Shâh Jâhan, several chronograms on events, the dates of which range from A.H. 1024–1075 = A.D. 1615–1664, lead us to conclude that the poet was still alive till the latter year and attained a fairly old age.

For notices on Wâlíh’s life see: Majma‘-un-Nâfâ‘is, vol. ii., fol. 518a; Yad-i-Baydâ, fol. 237b; Sarkhwush (under the letter م), and Nishtar-i-‘Ishq, fol. 1905. A copy of the poet’s diwân is mentioned in Sprenger, Oude Cat., p. 588.

Contents of the diwân:—

fol. 1ª. Preface.

Beginning:—

نایب خداي عوالم وجود خرد با همه اجزای معروفه از ادراک
كه واحده مفرد پچهل بسيط مرکب اسم

In this preface the poet, after praising God and the prophet, lavishes praises at great length upon his master Fasîhî.

fol. 5ª. Blank.

fol. 5ª. Qasîdahs in praise of God, the prophet, Mirzâ Fasîhî, Shaykh Gûlâm ‘Ali, Bâqar Khân, I’timâd-ud-Daulah, and several other nobles of Jahângîr and Shâh Jâhan’s court.
Beginning:

ای بیرون‌تان‌ها تنه دل‌ها ساخته گرچه بیچالی برایت چا چه چا ساخته

fol. 45r. Blank.
fol. 46r. Tarkib-bands, mostly in praise of Mirzā Jān Beg.

Beginning:

بسته گرددان اند یاد طلیب چای بجای

پیم آنست که بیرون روم از ملک خدامی

There is a lacuna after fol. 60r.
fol. 61r. Tarjī bands, in praise of Mutʿaqīd Khān. Some verses from the beginning of the first Tarjī band are missing, and it opens with the following line:

ژد کمان بسویت میکشید عدوار گ زرم

کجا اشعب آنکه کند جانب توهیت کمان

The burden runs thus:

مسخر اپاته ز تلش تگین ملیمان کرد

۷غلق و مرحمەت عام معتاد خان کرد

Again there is a lacuna after fol. 61r.
fol. 62r. Qīṭāhs with chronograms on events ranging from 1042-1075.

Beginning of the first Qīṭāh:

والمه در درویشی اگر زن له گرفست

در نعیتنه خالی تعیب انست مر آنوا

Some Qīṭāhs are satirical.
fol. 77r. Blank.
fol. 77v. Gazals in alphabetical order.

Beginning:

خدا یا بشکمان عشقیان دل ما در آمدند آرا

چو گلی از تو بر سر میزند گلیای عشیان

Cf. Sprenger, Oude Cat., p. 588, where بخشکان is wrongly substituted by بشکنان.
PERSIAN POETRY.

fol. 190v. Rubā‘īs.
Beginning:—

يآرب زکرم عنایتی چشم ثری
از عوود سری ز غیر قطع لنظری
بر غفلت ما ز هوشباری خشري
در پیامبری گمیم از ما خبری

The last Rubā‘î runs thus:—

در دیده حیاتي نبود دنیا را
در وعده ادائی نبود فردا را
کوششن نمیستن کوئی که کرند
کر کام و زبانی بدهم غوا را

There are altogether one hundred and twelve Rubā‘īs in all.
Written in a fair minute Nasta’līq.
Not dated, apparently the latter part of the 17th century.

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No. 333.

 foll. 520; lines (centre col.) 19; (margl. col.) 36;
 size 11½ x 7; 10 x 5¼.

کلیات طغرلا

KULLIYÂT-I-ŢUGRÂ.

The prose and poetical works of Mullâ Ťugrâ.

According to most biographers Mullâ Ťugrâ is called a native of
Masjhad, but his contemporary biographer Ťahir Naşrâbâdi, who speaks
of the poet in the present tense, calls him a Tabrizi, but remarks that
he heard from somebody calling the poet Masjhadî. The Library copy
of Ťahir Naşrâbâdi’s Taḏkīrah reads Ťugrâ-i-Tabrizi, but the authors of
the Majma‘-un-Nafâ‘îs and Nıghtar-i-Ishâq say that Ťahir calls the poet
a native of Qazvin. He came to India during the last period of the reign of Jahangir, or in the beginning of Shâh Jahân’s time. On entering the court of Shâh Jahân, Mullah Tuğrâ was appointed the Munshi of Prince Murād Bâkshâh, in whose praise the poet wrote several treatises, and whom he accompanied on his expedition to Balkh. He travelled for a long time all over the Deccan and subsequently settled in Kashmir, where he went in the suite of Mirzâ Abul Qâsim. He was a poet of great distinction, but as a prose writer he is very highly spoken of by his biographers, and for this branch of composition enjoys a wider reputation than his contemporaries. The author of the Majmaʿ-un-Nafâʾis says that he has seen Tuğrâ’s diwân consisting of ten thousand verses, and that the poet’s Kulliyât received general approbation in India. The same author further remarks that, besides a great number of verses in which the poet has purposely inserted numerous Hindi words, he composed a Qasidah in praise of Râjah Jaswant Singh, chiefly consisting of Hindi words. The same author further adds that Tuğrâ wrote satirical verses against the distinguished poets of his age, such as Mirzâ Saʿîb, Salim, Qudsî, Kalim and others, and quotes several lines as specimens, and remarks that in return these poets also wrote satires against Tuğrâ, and amongst them particularly mentions the name of Mullah Ğâni Kashmirî. It is remarkable to notice that in the verses which do not scan with the word Tuğrâ, the poet has used the nom-de-plume Shiftah, شیفتا (see Majmaʿ-un-Nafâʾis). Tuğrâ spent the last years of his life in Kashmir, and died there somewhat before A.H. 1078 = A.D. 1667.

For notices see: Tâhir Naṣrâbâdî, fol. 200b; Majmaʿ-un-Nafâʾis, vool, ii., fol. 291b; Riyâd-ush-Shurʿâr, fol. 244b; Taḍkihah-i-Husaynî, fol. 125b; Nisbat-I-Ishq, fol. 1111; Yad-i-Baydâ, fol. 137b.

See also Rieu, pp. 742, 744, 850 and 875; W. Pertsch, p. 24; Ethé, Indiq Office Lib. Cat., Nos. 1586–1591, etc.

Contents of the Kulliyât:

Beginning with

زهی لطف مازنده آب و خاک
برقص آور مسیر طاوس تاک

fol. 127b. Gazals arranged in alphabetical order, except the first which begins thus:

نیمهد تو خط دیوان ما ریشک هنافگی
ز بسم الله بر سر گر لمحزد مخاک ریمیانی
The first alphabetical Ḍazal begins thus:

تا نام توضر دفتر معینیست رقم را
بر فردتان مسجده ضرور اسد قلم را


Beginning:

حكمت او در کشور همکده خالد را
بر کمر اشک صاحب حلقه افلاک را

fol. 353b. قطعات.

Beginning:

تبارک الله ازین بزند عفرات افرودی
که عرش میرسد از وی بهار عد جهان

fol. 357b. Fards.

Beginning:

صد دل بیک نگاه تو منژود جدا جدا
پات آتش اسد و تبع فروزاد جدا جدا

folll. 358b-391b. Short Maṣnawīs, Tarjī'bands, Tarkīb-bands and Mukhammasāt. The first Maṣnawi begins thus:

بنام آنکه هد سازنده چرخ
برقصش چرخ چون معروف در چرخ

The following refined prose-writings consist of several treatises.

I.

فردوسیه

FIRDAUSIYYAH;

or,

"THE PARADISAICAL."

A description of the beautiful city of Kashmir.

Beginning:

ای در طلب تو خانه بر دوش سباد... ثنا بهار پیرالی
که انجش میشه را بدانهای شیئم الع

Rieu, ii., p. 742, No. II.; Ethé, India Office Lib. Cat., No. I.
II.

TAJ-UL-MADÂ'IH;

or,

"THE CROWN EULOGIES."

In praise of Prince Murâd Baksh.
Beginning:—

چهو این نسخه زیب لواح هشته . . . مرخ روزی قلم بنگارش
ثنایی شهداهیسیت الغ

Rieu, No. XI.; Ethè, India Office Lib. Cat., No. II.

III.

ILHÂMIYYAH;

or,

"THE INSPIRATION."

A Šâfic treatise.
Beginning:—

در لزد محبہ همه چا خصل عکسیت . . . الله الحمد که یکش
مرادم در پوسس تہمّت نہیں نقصت الغ

See Rieu, No. VII.; Ethè, India Office Lib. Cat., No. III.

IV.

MIR'ÂT-UL-FUTÜH;

or,

"THE MIRROR OF VICTORIES."

In praise of the Conquest of Balkh and Badakhšán, by Prince Murâd Baksh during the years a.h. 1055-1057 = a.d. 1645-1647.
Beginning:—

یکه تازان میدان توزیر از دولت معاشق الخ

Rieu, No. VI.; Ethé, India Office Lib. Cat., No. IV.

V.

مرتفعات

MURTAFI'ÂT;

or,

"EXALTED MATTERS."

A description of a darbâr at Jahângir's court.

Beginning:—

لوپهار آمد که مقرض از یار بدل کند نع۲

See Rieu, No. V.; Ethé, India Office Lib. Cat., No. VII.

VI.

تجلیات

TAJALLIYYÂT;

or,

"MANIFESTATIONS."

Another treatise in praise of Kashmir, with a eulogy upon Mir Huseyn Sâbzwâri.

Beginning:—

کشمير بود فصل عززان عالم لور الخ

See Rieu, No. IX.; Ethé, India Office Lib. Cat., No. V.

VII.

مشابهات راجعی

MUSHÂBAHÂT-I-RÂBI'î.

"Comparisons drawn from the spring," etc.; also known as مشابهات یبدایی, or "Wonderful comparisons." vol. III.
Beginning:

موسم آن باشد که مینا راک هندی میکند الغ

See Rieu, No. XII.; Ethé, India Office Lib. Cat., No. IX.

VIII.

کنالمعاني

KANZ-UL-MA'ÂNÎ;

or,

"THE TREASURE OF THOUGHTS."

In praise of Shâh Shujâ'.

Beginning:

تفایس مخزن ذهان جواهر عمد مکرمینسال الغ

See Rieu, No. X.; Ethé, India Office Lib. Cat., No. VI.

IX.

تعداد النوادر

TA'DÂD-UN-NAWÂDIR;

or,

"THE NUMBER OF STRANGE THINGS."

* A description of eight stages on the road leading to Kashmir.

Beginning:

در نیره زمن هند دلکیر هنمد الغ

See Rieu, No. XXII.; Ethé, India Office, No. XII.

X.

مجمع العرایب

MAJMA'-UL-GARÂ'IB;

or,

"THE COLLECTION OF WONDERS."

A description of the lake Kamam.
Beginning:—

See Rieu, No. IV.; Ethé, India Office, No. VIII.

XI.

TAHQIQÂT.

"Verifications, or the poetical applications of the names of the planets."

Beginning:—

See Rieu, No. III.; Ethé, India Office, No. XI.

XII.

ÆHANG-I-BULBUL;

or,

"THE SONG OF THE NIGHTINGALE."

Otherwise called جوش ببلبل, or "The Ebullition of the Nightingale"; also known as دیباچه معیار الإدراح, or "The Preface to the Standard of Perception." In praise of Ḥafiz's diwān.

Beginning:—

See Rieu, No. I.; Ethé, India Office, No. X.

XIII.

NAMUNAH-I-INSHÂ;

or,

"A MODEL OF COMPOSITION."

In praise of Aurangzib.
Beginning:

See Rieu, No. XXXII.; Ethé, India Office Library Cat., No. XVII.

fol. 431a.

DARDNÂK;

"AFFLICTED."

Also called قلم غريب, Giryah-i-Qalam; or, "The Weeping of the Pen." A description of the rainy season.

Beginning:

See Rieu, No. XXVII.

fol. 433a.

معراج الفضاعة

MI'RAJ-UL-FASÂHAT;

or,

"THE ASCENT OF ELOQUENCE."

In praise of Sayyid Bahâdur Khân.

Beginning:

See Rieu, No. XXVIII.; Ethé, India Office, No. XXII.

fol. 437a.

انوار المصارق

ANWÂR-UL-MASHÂRIQ;

or,

"THE LIGHTS OF THE EAST."

Beginning:
PARİKHânAH;  

OR,  

"THE FAIRY'S HOUSE."  

In praise of Shâh 'Albâs II. of Persia. 

Beginning:— 

See Rieu, No. XXV.; Ethé, India Office, No. XIX.

WAJDIYYAH.  

Also styled وجدیہ جان, metaphors drawn from music. 

Beginning:— 

See Rieu, No. XXXI.; Ethé, India Office, No. XV.

KALIMAT-UL-ḤAQ;  

OR,  

"THE WORD OF TRUTH."  

A complaint of the want of liberty of the king and the king's son.
Beginning:

دوران چو دوست‌ایش مردی بما نداده از

See Rieu, No. XVIII.; Ethé, India Office, No. XX.

XX.

آشنوب نامه

ÂSHÛB NÂMÄH;

or,

"THE BOOK OF TUMULT."

In praise of Zulâlî's seven Magnawis.

Beginning:

شکر ناظمی که ای باخت بروج سیبیر از معنی ابداعش صربین ووجود بسته از

See Rieu, No. XXI.; Ethé, India Office, No. XXI.

XXI.

نمره طبی

SAMRAH-I-TIBBI;

or,

"THE MEDICAL FRUIT."

Metaphors drawn from the medical art.

Beginning:

اچ درد تو بهتر از دوای دگری...\n
شکر جکیبی که درد بیدرمان آبوب از داروی صبوریش‌ال

See Rieu, No. XXX.; Ethé, India Office, No. XVI.

XXII.

جولوسمه

JULUSIYYAH;

"ACCESSION."

A eulogy on the accession of Aurangzib.
Beginning:—

ای کوکیه ات فروغ پیمانه سربر....
سریان از حمد شهیفتی توانا بنا بسید الخ

See Rieu, No. XXIV.; Ethé, India Office, No. XIV.

XXIII.

fol. 474b.

چهلم فیض

CHASHMAH-I-FAYD;

OR,

"THE SOURCE OF OVERFLOW."

Addresses to the Sovereign, with a description of the prophet's Mi'raj or Ascension to heaven.

Beginning:—

ای ملک وجود بر درب ملوئی ....
حمد اکبر بادشاهاهی که لشکر نور ذاچت الخ

See Rieu, No. XXIX.; Ethé, India Office, No. XIII.

XXIV.

fol. 489b.

رقبات

RUQA'AT;

OR,

"LETTERS."

Beginning with the عیرنامه, "Ibrat Nâmah"; or, "The Book of Warning," called in Rieu عیر تامه; or, "The Book of Ambergris"; an exposure of the plagiaries of Nasîrâ-i-Hamadâni, written for Muqîm Kâshi.

Beginning:—

قلعی بهر مقصدا هده عیرت تامه ....
در حالتی که تیغ جانفراش را قلمتراش شمردی الخ

See Rieu, Nos. XVI. and XVII.; Ethé, India Office, No. XXIII.
XXV.

TADKIRAT-UL-AHIBBÂ;

or,

"MEMORIAL OF FRIENDS."

Also called تذكرة الأحباب; or, "Memorial of the Good"; or, تذكرة الأشراز; or, "Memorial of the Godly"; a eulogy on twelve contemporary Shaykhs and other renowned men then living in Kashmir.

Beginning:—

طقرأٌ تا كَي مِلْعَب زَيْب كُتُب الأَلْم

See Reid, No. VIII.; Ethé, India Office, No. XXIV.

The above collection of refined prose writings consists of twenty-five risâlahs, eighteen of which, together with  particulière’s letters and a commentary, have been printed at Cawnpore, 1871, under the title of رسائل طقرأ.

Written in a fair Nasta’liq, within coloured borders.

Not dated, apparently 18th century.

No. 334.

fol. 122; lines 11; size 7 1/4 × 4 1/2; 5 1/2 × 3.

ديوان غني

DÎWÂN-I-ĠANÎ.

Maulânâ Muḥammad Ṭâhir Ġânî, a resident of Kashmir, was, according to the author of the Riyâḍ-ush-Shu’arâ, the disciple of his learned countryman Maulânâ Muḥammad Muḥsin Fâni, a poet of great eminence. He adopted the poetical title of Ġânî as a chronogram for the year a.h. 1060 = A.D. 1650, the year in which he composed poetry for the first time. Ġânî flourished during the governorship of Zafar Khân Aḥsan, and possessed a great admirer in the person of Nawwâb Wahîd
Zamân Tâhir Waheim. Ganî enjoys the reputation of having a great command over the Persian language as well as for composing elegant verses.

His companions Abû Tâlib Kalim and Háji Muhammad Jân Qudsî greatly admired the poetical compositions of Ganî, while the celebrated Šâ’îb for his own bayâd made a selection of two hundred and twenty verses from Ganî’s diwân. According to the authors of the Riyâd-ush-Shu’ârâ and Majma‘-un-Nafâ‘îs Ganî left about twenty thousand verses. Although a poet of vast learning, Ganî had no ambition to attach himself to the Imperial throne. Tâhir Naṣrâbâdî states on a reliable authority that the emperor of India once wrote to Sayf Khân, the governor of Kashmir, to send Ganî to the Imperial throne. Being requested by Sayf Khân, the poet instructed the governor to report to the emperor that he (the poet) was insane and could not, therefore, attend the court. Sayf Khân objected to this, saying how could he apply the term “insane” to a sound man? At this the poet all of a sudden tore his collar, and like one insane marched off towards home, and died after three days. The date of his death is fixed in A.H. 1079 = A.D. 1668 in the beginning of Aurangzib’s reign. Ganî’s diwân was collected by his friend Muhammad ‘Ali Mâhir, who composed the following chronogram on the poet’s death, quoted in Rieu, ii., p. 692:—

لَهْيَہِ چُونَ كَرَدَ بِزَمْ شَعِيرَ را گِرَدِیدَ تَارِیحَش
كَہُ آگَهِی سَوَی دَارِ بِنَا ازِ دَارِ فَانِی هَد

For notices on the poet’s life see: Tâhir Naṣrâbâdî, fol. 265ª; Yad-i-Baydâ, fol. 170ª; Riyâd-ush-Shu’ârâ, fol. 287ª; Majma‘-un-Nafâ‘îs, vol. ii., fol. 344ª; Rieu, ìb.; Ethê, Bodl. Lib. Cat., No. 1127.

Contents:—

fol. 1ª. Qaṣîdahs.
Beginning:—

مَسْوَدَاءَ دَلَّ مَا دَفْعَ نَشَدَ ازْ مَوْهِم
گَرَمَی رَشَعَ زَکَافُورْ نَمِیْگَرَدَدَ کُم

The Qaṣîdahs are intermixed with Fards, Maṣnawis, and Qi‘âhs.
fol. 10ª. Gazals.
Beginning:—

جَمِنَلْیَ کُوَکَ ۸ُ عَمِیدْ شَرَدِ بِبَروردَ كَشَمْ يَا رَأ
کُمْ زِنِبِرْ پَآیِ خُویششَ دَامَانْ صَبِرْ ارَأ

fol. 112ª. Rubâ‘îs.
Beginning:

The diwan of Ǧani has been printed in Lucknow, a.h. 1261.

Another copy, written in clear minute Nasta‘iliq, within gold ruled borders, by order of one Khwājah Muḥammad Khān.

Dated a.h. 1160.

Scribe  محمد فيض الله

No. 335.

fol. 98; lines 14; size 8 x 5; 6 x 3.

The same.

Another copy of Ǧani’s diwan, beginning with Ġazals:

fol. 82º. Rubā‘is, beginning as in the preceding copy:

fol. 92º. Miscellaneous verses consisting of tārīkhās, eulogies and satires, etc., which were added towards the end of Ǧani’s diwan by his pupil Muslim, as would appear from the following short introduction in the beginning:

اشعار متنوعه از قسم تواریخ و تعظیمات و هچونکه و غیره که مسلم متفاوته هاگرد مصف مبرور بعد جمعیت اشعار در آخر دیوان از تصیف لطیفه درج ساخته درپی باهمان ترتیب جامع لی تقدیم و تأیید برای تفکه صغير و كبير بیانه تحریر میشود تا کدام شعر از اشعار مشهوره مصف باقی نماند والله

اعلم
The first eight Ġazals have a commentary on the margin extending from foll. 1ᵃ–3ᵇ.
Written in minute Nastaʿlīq on various coloured papers.
Dated A.H. 1273.

No. 336.

foll. 177; lines 15; size 10 × 4½; 8 × 3½.

Yûsuf wa Zâlikhâ.

A Maṣnawi by Ṣâzîm.
Mullâ ʿNâzîm of Herat, who, as stated in Rieu, was the son of Shâh Rîgâ Sabzvârî, flourished during the time of Shâh Ābbâs II. (A.H. 1052–1077 = A.D. 1642–1667). He was a pupil of Maulâ Faṣîḥi and a court-poet and favourite of Ābbâs Quli Khân Shâmlû, the Beglerbeg of Herat, at whose request the poet composed the present Maṣnawi. The poet himself says in the epilogue that he spent fourteen years in the composition of this poem, having commenced it in A.H. 1058 = A.D. 1648, and completed it in A.H. 1072 = A.D. 1661. The style of the Maṣnawi is very highly spoken of by his contemporary biographer Ṣâhir Naṣrâbâdî and other taḏkira writers. Ṣâzîm died in A.H. 1081 = A.D. 1670.

Beginning as in Ethê, India Office Lib. Cat.:

دخدايا چون سیهمم میده بهکشما
دام طوطی کن و آلینه بیه

Printed, Oude Akhbâr Press, Lucknow, A.H. 1286.
Written in careless Nastaʿlīq within coloured borders.
Dated A.H. 1170.
No. 337.
fol. 124; lines (central column) 14; (marginal column) 28;
size $9 \times 5\frac{1}{4}$; $7\frac{3}{4} \times 4$.

ديوان عظيم

DĪWĀN-I-‘AZĪM.

‘Azīm or ‘Azīmā, who was born in Nishāpūr, belonged to a respectable family of that place. All the members of his family were noted for their attainments as men of letters and poets of distinction. His father, Maulānā Qaydī, who was a nephew of the distinguished poet Naṣīrī, and himself a poet of some note, came to India during the reign of Shāh Jahān, and died at sea on his way back to his native country in a.h. 1064 = A.D. 1653. ‘Azīm’s brother, Mullā Muqīm or Muqīmā, with the takhallus Faujī (a copy of whose diwān is mentioned in Rieu, p. 690), also came to India and entered the services of Mirzā Jān Beg, a general under Shāh Shuja’. Faujī, after performing a pilgrimage to Mecca returned to Nishāpūr, where he died at the age of forty-two in a.h. 1075 = A.D. 1664. Referring to his respectable connection, ‘Azīm, in course of his admonitions to his son, speaks thus on fol. 113b (marg.):

لطف تو کرانته دلیلی دارد
از منطق قیدی و نظیری
نسبت زور جانیت شریفیت
این قانیه قابل رضایت

Most of the poems of ‘Azīm are in praise of Shāh Sulaymān (a.h. 1077–1105 = A.D. 1666–1693), Bayrām ‘Ali Khān of Nishāpūr, who died, according to a chronogram on fol. 51a, in a.h. 1071 = A.D. 1660, and his son, Muḥammad Ibrāhīm.

The author of the Natā’īj-ul-Afkār adds further, that ‘Azīm enjoyed the warm favour of Mirzā Sa’d-ud-Din Muḥammad Rāqīm, Wazir of Khurāsān.

The conflicting statements of ‘Azīm’s biographers regarding his visit to India have thrown us into great confusion. The authors of the Riyāḍ-ul-Shu‘arā, Makhzan-ul-Gara’ib and Khulāṣat-ul-Afkār state that ‘Azīm came to India during the time of Shāh Jahān, while the first named two authors assert that the poet was entrusted with the
Diwanship of Lahore by the emperor. While Sarkhwush, a contemporary biographer of 'Azîm, followed by the author of the Majma'-un-Nafâ'is, notices two different poets of the same name, viz., عظیمای نیشابوری and آقا عظیمای نیشابوری, and says that the former never came to India and that the latter was the Diwân of Lahore, and concludes his accounts of the two poets in few words:

عظیمای نیشابوری-صاحب فکر تازه برده در هندوستان نیامده... آقا عظیمای دیوان پیروتاف لاہور دیو بخش فکر است.

Dr. Rieu, who could not trace anything to prove 'Azîm's residence in India, seems to support the statement of Sarkhwush that the poet never came to this country; but the fact that Sarkhwush completed his taqâkirah in A.H. 1093 = A.D. 1682, after which 'Azîm lived for many years, and further, the existence of the verse in which the poet speaks of his becoming a Hind-parast, seem to support the statements of the author of the Riyâd-ush-Shu'arâ and others.

The lines referred to (found on fol. 116 of the diwán) are as follows:

گردید عظیم عاقبت مهند پرست
از مدین طومی و نیشابوری پرست

Tâhir Naşrâbâdî, who speaks of the poet in the present tense, does not touch the point of 'Azîm's coming to India, and simply remarks that although he (Tâhir) could not visit 'Azîm, he heard from his relatives that 'Azîm was a good poet and belonged to a family the members of which were polished and enlightened. Shîr Khânâ Lodi, another contemporary of 'Azîm, gives only a short account of the poet's brother Qayûl, without mentioning the name of 'Azîm. According to the author of Mir'ât-us-Safâ (Rieu, p. 701) 'Azîm died in A.H. 1110 = A.D. 1698, or according to the authors of the Khulasat-ul-Afkâr, Natâ'îj-ul-Afkâr and Naqmah-i-'Andalib (Rieu, loc. cit.), in A.H. 1111 = A.D. 1699.

For notices on 'Azîm's life see: Tâhir Naşrâbâdî, fol. 185b; Khulasat-ul-Afkâr, fol. 124a; Riyâd-ush-Shu'arâ, fol. 277a; Yad-i-Baydâ, fol. 150a; Khâzâniyâ-i-'Amirah, fol. 333b; Makhzan-ul-Garâ'ib, vol. ii., fol. 564; Natâ'îj-ul-Afkâr, p. 298. See also Rieu, i., p. 701a; Sprenger, Oude Cat., pp. 113, 358.

Contents:

fol. 1v. Qasidahs in praise of Bayrâm 'Ali Khân and his son Ibrâhîm Khân.
Beginning:—

ای زسم الله کل اب فرقان رپاه
شکر الصد ازان در کام انسان رپاه

On the margin of fol. 1º begins the Mašnawi called

فون عظیم
دارم سر حمد حق تعالی اغ

This Mašnawi, dealing with the creation of the world, morals, mystical love, etc., was composed by the poet at Qandhār after the death of his father in A.H. 1064 = A.D. 1653. It also contains eulogies on Sháh 'Abdás II., Mirzá Sa'd-ud-Din (Wazir of Khurásán), Šafi Quli Khán and others.

fol. 15º–120º. Chronograms on several contemporary events, the dates of which range from A.H. 1055–1082 = A.D. 1645–1671.

fol. 116º. Preface which 'Aṣīm wrote to the جامع الفوارد, Jāmi'ul-Pawá'îd of Bayrâm 'Ali Khán.

Beginning:—

واحد الذات كفير الصفات عظيم الفاني را سوايش و نيايش
لي مبنتها سزروا الغ

The date of completion of the preface, A.H. 1068 = A.D. 1657, is expressed by the following chronogram:—

بنوشت بي تاريخ مجموعة بررام غان

fol. 117º (margin). جامع الفوارد, Jāmi'ul-Pawá'îd of Bayrám 'Ali Khán. This Mašnawi is chiefly devoted to the praise of God and the prophet.

Beginning:—

الهي ديدة ده عالي از عيب
که سورد از نگاهش پرده غيب

fol. 120º. Another Mašnawi in praise of a garden called باغ فرح

Beginning:—

صبحي دسم موسى آستيش
عیان نور تجیل از جبیتش
Written in a minute Nasta’liq. Not dated, apparently 18th century. Some folios at the end contain short selections from the diwân of Jalâl Asir written in a different hand.

No. 338.
fol. 322; lines 15; size 8 × 5; 5\frac{1}{4} × 2\frac{1}{4}.

ديوان ملا رفيع

DĪWÂN-I-MULLÂ RAFĪ'.

Mirzâ Hasan Beg Rafī, مرزآ حسن ييگ رفيع, was originally an inhabitant of Qazwîn, but, on account of his long residence in Mashhad, he is better known as Mashhâdi. The author of the Majma‘un-Nafâ’is relates that when ʻAbd Ullah Khan Uzbek invaded Khurasân (A.H. 993 = A.D. 1585) he took away with him, along with other prisoners, Mirzâ Rafī, who was only a boy at that time. Rafī’s remarkable intelligence attracted the attention of Nâdr Muḥammad Khân, the governor of Balkh. The same author further adds that when Shâh Jahân conquered Balkh and defeated Nâdr Muḥammad Khân (A.H. 1056 = A.D. 1646), Rafī with Nâdr Muḥammad’s son came to India. The author of the Nâtâ‘îj-ul-Afkâr states that Rafī came to India before Shâh Jahân’s expedition to Balkh. Rafī’s contemporary biographer, Tāhir Nasr-ābâdî, gives us to understand that the poet, who was the Kitâbdâr of Nâdr Muḥammad Khân, and whose wife’s sister the poet married, drew the attention of Shâh Jahân and was brought to India by the emperor, and that Hâji Muḥammad Jân Mashhâdi maliciously reported to Shâh Jahân that Rafī was only an ordinary poet. This, says Tâhir, hopelessly lowered the poet’s position and he was deprived of the imperial favour for ever. But the author of the Riyâd-ush-Shu‘ârâ and other later biographers distinctly say that the above statement of Tâhir is untrustworthy. We can, however, rely upon the statement of the author of the Khazânah-i-‘Amirah, who, on the authority of ʻAbdul Ḥamîd’s Padishâh Nâmâh, relates that, on the 14th Rajab, A.H. 1054 = A.D. 1644, Hasan Beg Rafī, Munshi of Nâdr Muḥammad Khân, came to pay respect to the imperial throne and received the Khīfât and a reward of three thousand rupees, and was subsequently honoured with the manzâb of five hundred, and that on the 4th Rabî‘, A.H. 1063 = A.D. 1652, the poet received a reward of three thousand for composing a poem in
praise of the emperor. The same author, supported by several others, relates that Rafi, also received once a reward of five hundred rupees from Shah Jahan’s daughter, Jahân Ara Begum, for a verse in a poem which he composed in praise of the garden.

As a poet Rafi is highly spoken of by his biographers, but as a refined prose-writer he enjoys a still wider reputation. He obtained the warm favour of Prince Dara Shikuh, to whom he addressed many laudatory poems. During the time of Aurangzeb, Raﬁ was appointed the Diwan of Kashmir, and after resigning the imperial service passed a retired life in Delhi. Tahir says that, at the time of the composition of his work AH 1083 = AD 1672, he heard that Rafi was living in great distress. Sarkhwash, who wrote his work in AH 1093 = AD 1681, speaks of the poet in the past tense. The author of the Mir'at-ul-'Alam, composed in AH 1078 = AD 1667, says that the poet had then given up the imperial court and was leading a retired life. So we may conclude that Rafi died some time between AH 1083 and 1093 = AD 1672 and 1682.

For references see Tahir Nasrabadi, fol. 156b; Mir'at-ul-'Alam, fol. 443b; Majma'un-Nafais, vol. i, fol. 162a; Khatunah-i-'Amira, fol. 173b; Shuuf-i-Ilahi, fol. 328b; Nishhtar-i-Ishq, fol. 705; Nata'ij-ul-Afkar, p. 179. See also Ethé, India Office Lib. Cat., No. 1693; Sprenger, Oude Cat., pp. 92, 111, etc.

Besides the diwan Raﬁ also wrote several Maşnawis.

Contents of the diwan:

fol. 1r. Qasidahs, mostly in praise of Shah Jahan and Dara Shikuh, arranged in alphabetical order.

Beginning:

Ta nanahin sadfeh sema nehad roua safa
ba nel tukeh nehad goher umrkh adha

fol. 65b. Gazals in alphabetical order.

Beginning:

Ay nam to aza shawati arosh dinwala
zan nam bacher abnawan zaher shedu ferma

fol. 316v. Ruba'is.

Beginning:

In nayyurhanda ke talab dinayend
hur yah ngaman ghosh yekhayaand
No. 339.

foll. 59; lines 15; size $9 \times 6\frac{1}{2}$; $7 \times 4$.

ديوان بینش

DĪWĀN-I-BĪNISH.

The lyrical poems of Binish.

Binish, with his proper name Ismā'īl, was a Kashmirian poet of some distinction. According to the author of the Šuḥuf-i-Ibrāhīm, the poet’s ancestors belonged to Persia, but the poet was born and brought up in Kashmir. He came to Delhi during the time of Aurangzib. According to Rieu, some of the poet’s poems are addressed to Šaštikān Khán, who accompanied Aurangzib on his expedition to Kashmir in the sixth year of his reign. A copy of the poet’s Kulliyāt, containing several Maṣnawīs, is noticed in Rieu, ii., p. 695.

For notices see: Majma‘-un-Naf‘is, fol. 81*; Riyāḍ-ush-Shu‘ārā, fol. 88*; Šuḥuf-i-Ibrāhīm, fol. 134*; Nishtar-i-Ishq, fol. 285; Makhzan-ul-Ǧarā‘īb, fol. 115.

The present copy contains only the poet’s Ġazals arranged in alphabetical order.

Beginning:

سر زند جون عرف عواهش از لب اظهار ما
میزند میلی شکست رنگ بر رعضار ما

Written in fair Nastaʿlīq.

This copy, dated the 8th Rabī‘ I., a.h. 1324, was written by the Library scribe Faṣil-ul-Bārī, at the request of Shībāb-ud-Dīn Khuda Bakhsb, the then assistant Librarian.

Written in a neat, good Nastaʿlīq.
No. 340.

foll. 75; lines 12; size 6½ × 4½; 4½ × 2½.

The same.

Another copy of the diwan of Binish, containing Gazals without alphabetical order. Slightly defective at the beginning.

The initial line with which this copy opens is illegible, and the second Gazal begins thus:

هرگز نشد یصرف طلب آخنا لبم
از آب‌وری خونیش چه دریا لیلَبم

Written in a careless Nasta'liq.
Apparently 19th century.

——

No. 341.

foll. 486; lines 27 (in 4 coll.); size 12½ × 8; 10 × 5½.

کلیات صایب

KULLIYÂT-I ŠÂ'ÎB.

The poetical works of Šâ'ib.

Mrza Muhammad 'Ali, with the poetical title of Šâ'ib, مروہ محمد علي المتصخل به صایب, was, according to the author of the Šuḥuf-i-Ibrâhîm, son of Mrzâ 'Abd ur-Raḥîm. Šâ'ib is called Tabrizi as well as Iṣfahânt. The fact is that the ancestors of Šâ'ib originally belonged to Tabriz, where they were settled from a long time. Under the patronage of Shâh 'Abbâs the Second, the poet's family was removed to Iṣfâhân, and his father was honoured with the post of the Kad Khudâ, or provost of the merchants of 'Abbâsâbâd. It was in Iṣfâhân that Šâ'ib was born in about a.h. 1012 = a.d. 1603. It is said, in the Riyâd-ush-Shu'arâ, that at an early age Šâ'ib showed a peculiar taste for poetry, and spent his days in the company of learned men such as Ḥakîm Bûknâ, Shi̇fâ'i, and
others. Several biographers state that Sa‘îb in his youth performed the pilgrimage at Mecca, and then visited the sacred tomb of the Imám Músâ Radâ in Khurâsân, and the author of the Nishtar-i-Ishq, in support of this statement, quotes the following verse of the poet:

لله الصمد ك بعث أر سفر حج صايب
عهد خود تازه بسلطان خراسان كردم

On his return to Isfahân Sa‘îb contemplated another voyage, which brought him to India during the latter period of the reign of Jahângir. Here he found a most benevolent patron in Zafar Khân, the governor of Kâbul, through whose influence the poet entered the court of Shâh Jahân. This emperor showed great favours to Sa‘îb, and honoured him with the title of Musta‘id Khân and the command of one thousand. Later on, when Sa‘îb’s father came to India to induce the poet to return to Isfahân, he (Sa‘îb), instead of yielding to the desire of his father, accompanied his munificent patron Zafar Khân to the beautiful city of Kashmir. Shîr Khân, in his Mirât-ul-Khayâl, states that many offers of high appointments were made to Sa‘îb by Shâh Jahân, which the poet did not accept on the excuse of the weak state of his health and his strong desire to return to his native country. Sojourning for some time in Kashmir, Sa‘îb returned to Persia to spend the remaining portion of his life under the patronage of Shâh ‘Abbâs the Second and Shâh Sulaymân Şafawi, and received from the former-named king the title of Malik ush-Shu‘arâ. It is related that from Isfahân Sa‘îb sent the following verse to Zafar Khân, for which he received five thousand rupees from the governor:

دور دستائرا باحسن ياک کردن همی ایست
ورته هر لعلی بیای خود ثمر می افگند

Sa‘îb is admitted on all hands to be the greatest among the modern Persian poets and the creator of a new style of poetry. Abu ‘Alîb, in his Khulâsât ul-Afkâr, remarks, that Sa‘îd was the originator of Gazal to which Bâbâ Figâni gave a new colour, but that Sa‘îb was the founder of a new school.

According to Tâhir Naṣrâbâdî, as stated by Arzâ, Sa‘îb’s verses amount to one hundred and twenty thousand; but Shîr Khân says that he saw the poet’s diwân consisting of only eighty thousand verses. He was also conversant with Turkish, for almost all the copies of his diwân contain poems in Turki and Azâri.

Sa‘îb died a peaceful death in Isfahân, according to the following chronogram by the contemporary poet Wâ‘îz, in a.h. 1088 = A.D. 1677:
The authors of the Khazānah-i-Āmirah, Miṣṭāḥ-ut-Tawārīkh, Khulāsāt ul-Afskār, Nata‘ij ul-Afskār, and some others, place the poet’s death in ʿAḤ 1080 = A.D. 1677, and in support of this date Gulām ʿAlī ʿĀzād, in his Yad-i-Baydā, gives the following chronogram:—

عند لیب نفته برداز فصاحت صایباً
رفته ازین عالم بسوی روضة دار السلام
حماه ازاد انگا کرد سال و حلمش
بیل گلزار جنی صایب عالی کلام

Another chronogram, composed by Muḥammad Sa‘īd Ashraf in support of the above date (A.H. 1080), is found in Ārzū’s Majmu‘un-Nafā’is and in some other taḏkiraḥs:—

بورد باهم مردند آقا ریشید و صایباً—

On the margin of the Yad-i-Baydā, fol. 128°, a note says that, according to the Tarikh-i-Muḥammadi, Sa‘īb died in ʿAḤ 1085 = A.D. 1674; Sākhwash and the author of the Šūhuf-i-Ibrāhīm place the poet’s death in ʿAḤ 1081 = A.D. 1678; Ḥāj Kh., vol. iii., p. 290, in ʿAḤ 1087 = A.D. 1676. Rieu’s copy of the Mīrāt-ul-ʿĀlam gives Sa‘īb’s death in ʿAḤ 1089 = A.D. 1678, but our copy of the same work does not give any date.

The author of the Miṣṭāḥ ut-Tawārīkh says that a Ġazal of the poet, opening with the following line, is engraven on his tombstone:—

در هیچ برد نیست و نیاشد لنای تو
عالم بر امست از تو غالیبست جای تو

For notices on his life and work see, besides the references given above: Rieu, ii., p. 263; Ethé, Boll. Lib. Cat., Nos. 1131–1137; Ethé, India Office Lib. Cat., Nos. 1606–1623; W. Pertsch, Berlin Cat., p. 930; Sprenger, Oude Cat., pp. 112, 151, 384; Ouseley, Biogr. Notices, p. 227;

Some poems of the poet have been translated into German by Tholuck, Blüthen-sammlung, p. 288. The diwan has been lithographed in Lucknow, A.H. 1292. A selection from the same, Lucknow, A.H. 1264 and 1871.

The Kulliyât:-

This copy of Şa‘îb’s Kulliyât is of an exceptional value. It was written, as would appear from the colophon, some ten years before the death of the poet.

Some selections from Şa‘îb’s diwan are divided under different headings, viz.: (1) واجب الصفح, Wâjib-ul-Ḥifz; a selection consisting of Gazals, Maţâlî or opening couplets, Mutafarriqât or detached verses, made, according to Spreng-r, Onde Cat., p. 386, by one Darwish ‘Amilâ of Balkh, who visited Şa‘îb at Isfahân and obtained a copy of his diwan.

For particulars see Ethé, India Office Lib. Cat., No. 1618, where a copy of the Wâjib-ul-Ḥifz is described.

(2) مرآة الجمال, “The Mirror of Beauty.” This selection consists of Gazals or detached lines describing the various parts of the human figure.

The author of the Şuḥuf-i-Ibrâhim says that a selection from the Mirât-ul-Jamâl, relating to the beauties of mirror, comb, etc., is entitled مرآة الفيال, and the said author seems to hold that all these selections were made by Şa‘îb himself:-

ашعار خود را که در صفح اعضاي معشورق بوده به مرآه الجمال و ائه دران مذکور آننیه و همانه بود به مرآه الفيال محمود و مطلع سایر اشعار خود را انتخاب نموده مسمی بواجب الصفح.

The Mirât-ul-Jamâl and the Wâjib-ul-Ḥifz are mentioned in Rieu, p. 694. See also Sprenger (loc. cit.); Ethé, India Office Lib. Cat., No. 1618; Stewart, p. 70.

Contents:-

fol. 1°. Qasîdahs in praise of Shâh ‘Abbâs.

Beginning:-

مند خداوند که به توافق کردار

از ناف کمیه پخشیده زمزم هدیه آتشکار
On fol. 4 is a Qaṣidah in praise of Shāh ‘Abbās, the following last three lines of which refer to a building in Isfahān erected by the Shāh in a.h. 1057;—

در سواد اصیبان دولت مرائی طرح کرد
کز شکوه او خیل گردد قصر آسمان
چون بتوفیح الیه صورت ادیام یافته
این بنای میمنتم بهید از لشف چهار
خانه صادق رمزم در از بیوت تاریخ او
قبله گاه تاجداران باد داهم این مکان

fol. 10. A Maṣnawi on the conquest of Qandahār.
Beginning:—

بروئد تاج و تخت و کلاه
خداپسند عباس شاه

This Maṣnawi is also noticed in Rieu, p. 694, where it is said to be in praise of Shāh ‘Abbās; while in Ethé, India Office Lib. Cat., No. 1606, it is called متنوی رزمیه, and is said to have been dedicated to Shāh Sulaymān in a.h. 1079. But from a revision of the poem it would appear that it deals with two different subjects, and is divided into two parts; the first, beginning with the above line, is purely in praise of Shāh ‘Abbās; the second, beginning on fol. 11 with the line:—

چو روژ دگر مهر زرین منان

is only a description of the battle. The year a.h. 1079, in which, according to Ethé (loc. cit.), the Maṣnawi was composed, is not found here.
foll. 12a-13a blank.
fol. 13a. Gazals in alphabetical order.
Beginning:

اکونه مد بسم الله بودی تاج عثوانه
له گنشته تا قیامت نوغت شیازه دیوانه

fol. 468v. A few Turkish Gazals arranged in alphabetical order.

Beginning:

نه احتیاج که مانی وربه شراب سنگا
که أوز پیاله سینی وربدی آفتادب سنگا

fol. 470r. blank.

fol. 470v. مطالع, Maţāli or opening couplets.

Beginning:

حصرت اوقات غفلت چون زدل بیرون رود
داغ فرزند اسم فتوت وقت از دل چون رود

fol. 473v. Unfinished Gazals.

Beginning:

خدایا در پذیرای این عهدة مستانه ما را
مکن نومید از حسن قبول افسانه ما را

The colophon, dated Jamâdi II., a.h. 1070, runs thus:

قد فرغ من كتابه هذ الديوان بهتوفيق اخذ الملك المنان بتاريخ
اوائل عشر الاخر من اخر العامين منه سبيعين بعد الالف من
الهجرة الفريحة النبوية المصطفويه عليه و آله افضل الصلوات و
اكمل التعبیه —

Scribe یاسم رضا

Written in a clear minute Nasta'liq, within gold-rulled borders with illuminated frontispieces on foll. 1r, 2r and 13r.
No. 342.

 foll. 429; lines 30 (in 4 cols.); size 12½ x 7½; 11 x 6.

The same.

Another valuable copy, containing the earlier collection of the poems of Sā‘īb, written in a.h. 1080 = a.d. 1669, i.e. eight years before the poet’s death in Sā‘īb’s own house at Isfahān.

Contents:—

fol. 1:]. Qaṣīdas. The number of Qaṣīdas in this copy is eighteen, while the preceding copy contains fourteen. The order of arrangement in this is also different from the previous copy.

Beginning:—

تَا نَهْ تَرْ ذَرَدْ اسْتَ خُورُ شَدْ قُيَامَةَ آَشْكَار
مشْتَ عَيْنْ زِدَ بِروِي خُورَ زِمْ هُمْ اسْتَحْكَار

fol. 12:]. Masnawis.

Beginning as in the preceding copy:—

بِرَازَنْدَةَ تَاجَ وَقُصُدَ وَكَلاَه

fol. 14a: blank.

fol. 14b: Gazals in alphabetical order; beginning as in the preceding copy.

fol. 386a–387a: blank.

fol. 387b: مطالع

Beginning:—

زَ ارْبِابَ تَجْرَدْ لِدَتْ نُيْسَةً بَرَّدَ بَيْلَ عَالَمَ رَأ
سَيْكُورُجَيْ فَزْوَنَ اَزْ حَمْلَ عَيْسَيْ گَشَتَ مَرْمَ رَآ

fol. 400a–401a: blank.

fol. 401b: Unfinished Gazals arranged in alphabetical order.

Beginning:—

آَشْنَ اَفْرَوُزَ بِنْدَونَ شَدَ دَامَ سَعْمَ آَشْرَ مَرا
طَهْرَآَشْنَ آَشْشَ رَضَبَ بَرْسُ لَلَّهُ حَمْرَا مَرْمَآ

fol. 420a–421a: blank.

fol. 421b: متفرقات, or detached lines.
Beginning:—

نیست سوی حق بیز تسیلم راهی بندی را
گفتوگوی این گهر گم میکند جوپیده را

fol. 426* blank.
fol. 426*: Turkish Gazals in alphabetical order; beginning as in the preceding copy.
fol. 428*-429* blank.
This copy ends with some detached verses arranged in alphabetical order.

The following colophon on fol. 428* says that this valuable copy was written in Jamādi II., a.h. 1080, in Sā‘ib’s own house at Isfahān:—

بعثت الهی بتأریخ شهر جمادی الثانی در دار السلطنه اصفهان
در منزل قابل این افکار ابیکار در سه هزار و هشتم هجری

Scribe

مرقوم هشکست عارف تبریزی

A copy of Sā‘ib’s diwan, written in Shikastah hand by this عارف تبریزی in the beginning of a.h. 1096 in the house of Sā‘ib, is noticed in W. Pertsch, Berlin Cat., p. 930.

Written in a beautiful minute Shikastah hand within gold-ruled borders, with a fairly illuminated frontispiece.

On fol. 429* a note runs thus:—

بعون ملل الوهاب کلابه میرزا صاب تبریز از مطلع تا مقطع
بمطالعه رامش الفیده بند میل شیار زمان خان رسومه نیبیره
تولید مجد الدوکه عبد العلی خان صوره کشمیر و وزیر استعیم
دستور معظم شاه عالم باشقا غازی به توجه خاص شاهزاده تازدر

جنبک در آمده سنه ۱۳۷۹ هجری مقد مس.
No. 343.

foll. 379; lines 21 (in 4 cols.); size 13 x 8½; 9 x 5½.

The same.

Another fine copy of Sā'īb's Kulliyāt.
Beginning with Qasidahs:

ای سواد عنبرین قامست سویدای زمین
مغز گذاد از لگهند مشفکین لباسه نافذ چین
موجه از ریک صواب ای صراط المستقيم
رشته از تار و پوست یاد، اف حل المنتین
در پیامبر طلب یک عطش گوی تو عضد
در حرم قدس یک پروانه اف روح الامین

fol. 9ο. Maṣnawi.
Beginning:

براردِ تاج و تفت و چله الغ

fol. 11ο–12ο. Blank.
fol. 12ο. Gazals.
Beginning:

اگر نه مد بسم الله بودی تاج عنوانها اله

·fol. 317ο. Maṭāli, in alphabetical order.
Beginning:

زد غوطه یسکه در تن غاکی روان ما
گردید رفت و زهی زمین آشمان ما

fol. 325ο. Fards or single verses, arranged in alphabetical order.
Beginning:

ز وحدت سه همای وجد با برجا الغ

fol. 329ο. or detached verses (incomplete gazals).
Beginning:

مکان یک بهره یا رب از گیبس دل بیانم را
پژهر دهشت خوانان آب داد تبیغ زیانم را
Written in a very clear and beautiful Nastaʿlīq, within gold-ruled borders, with illuminated frontispieces.

Dated, Shafar, A.H. 1112.

Scribe محمد نبی الاراسانی

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No. 344.

foll. 548; lines 25 (in 4 cols.); size 15½ x 10; 12 x 7.

The same.

Another copy of Sāʿib's Kulliyāt.

Beginning with Ẓazals:—

اگرْنَ ِهٰم ِبسم ِالله ِالع

fol. 5144. Qaṣīdahs.

Beginning:—

ثَانِئِرَ دِمَ عُمَرَ ِشَهِبَ ِقَعْمَت ِآَشَكَرَ

مشَهَ آَثِرَ ِزَن ِبَوْيَ غُرَدَ زَِِّْ ِشَهَم ِاشْكِبارَ

fol. 5304. Incomplete Ẓazals.

Beginning:—

آَثِرَ ِفُروُرَ ِجَنِون ِضَدَ ِالْع

This section ends with the gazals ending in the letter ن.

fol. 5454. Maṣnawi.

Beginning:—

پرآرَنْدَة ِتَاجَ ِالْع

fol. 5474. Turkish Ẓazals.

Beginning:—

ِنَهَ احتِياَجَ ِکَهِ صَافِیَ ِالْع

Written in a clear Nastaʿlīq, within gold-ruled borders, with a double-page ʿmwān and a beautiful illuminated frontispiece.

Not dated, probably 18th century.
No. 345.

foll. 510; lines 26 (4 cols.); size 11 x 7; 9 x 5½.

The same.

Another copy of Sā'īb's Kulliyāt.
Beginning with Qaṣīdahs:

ای سواز عنبرین الغ

fol. 17a. Maṣnawi.
Beginning:

برازدیا تاج الغ

fol. 18b. Blank.
fol. 19b. Gazala.
Beginning as usual:

اگ آ ه مد بسم الله الح مطالع

fol. 493b. Beginning:

حسوب اوقات غفلت چون ز دل بیرون رود
داغ فرزنند اسم فوبت وقت از دل چون رود

fol. 497a. Beginning:

متفقات

عداها در پذیرایی لعیه مستانه ما را

Written in ordinary Nasta'liq, within gold and coloured ruled borders.
Some folios towards the end are wormed and damaged.
Not dated, apparently 18th century.
No. 346.

foll. 862; lines 17; size 10 1/4 x 6 1/2; 8 x 4 1/2.

ديوان صايب

This collection of Shā'īb's poems is similar to the mentioned in Ethé, India Office Lib. Cat., No. 1608, and W. Pertsch, Berlin Cat., p. 930.

fol. 1°. Gazals arranged in alphabetical order except the first which runs thus:

يا روب از عرفان مرا پیمانه مسرار ده
چشم بينا جان آگاه و دل بیدار ده

fol. 2°. The first alphabetical Gazal begins thus:

زهري بغمزة جانسوز برق منتهیها
بصدت شکرين نوبهار مسریها

The usual initial Gazal, beginning with the line اگر لله مد بسم الله الحمد با, is the third Gazal here.

fol. 821°. Incomplete Gazals.

Beginning:

سعداً دار پذیراین نعمة مستاقلاً ما را

fol. 858°. Turkish Gazals beginning as usual:

له افتتاح که صافی الغ

foll. 855 to 862 are supplied in a later hand.

Written in a fair Nasta'liq, within gold ruled and coloured borders, with a fairly illuminated frontispiece.

Not dated, apparently 18th century.
No. 347.

foll. 343; lines 17; size 9½ × 6; 7 × 3½.

The same.

Another copy of Šā'ib's diwan.
Beginning:—

اعترنا مه بسم الله الح

fol. 329v. Maṭāliʿ.
Beginning:—

ليس موي حق بصر تسليم الغ

At the end, as well as on fol. 326v, we find the words بلغ صايب, which lead us to suppose that this copy was revised by Šā'ib himself. The margins in most places contain numerous additions in a different hand.

Written in ordinary clear Nastaʿlīq, within gold and coloured ruled borders, with a double-page unwan and a frontispiece.

Not dated, apparently 17th century.

No. 348.

foll. 408; lines 24; size 15½ × 10; 12½ × 7.

The same.

A very large collection of the poetical works of Šā'ib in two volumes.

Vol. I.

fol. 1r. Qaṣidahs, beginning as in most copies:—

أي موال عبد الرزاق الغ

fol. 20r. Maṣnawi, beginning as usual:—

پراردنا تاج الغ
This volume ends with a portion of the Ġazals ending in the letter د.

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**No. 349.**

foll. 377; lines 25; size as above.

The same.

**Vol. II.**

This copy, which is the continuation of the above first volume, begins with the remaining portion of the Qašīdahs ending in the letter د:—

ز اشاع دیده بیدر دلک از دل کجا خیزد
افر در دل ندارد گر بتوانی خیزد

fol. 363a. Turkish Ġazals, beginning as usual:—

له احتیاج که مانی عل

fol. 364b. متغیرات, beginning as usual:—

عدها در پذیر ای یت مسیله ما را وال

fol. 365b. مطالع.

Beginning:—

صرف اوقات غفلت عل

Both the volumes are written in a fair Nasta'liq hand, within gold-ruled borders.

Not dated, apparently 18th century.
No. 350.
fol. 67; lines 15; size $8 \times 4\frac{1}{8}; 6\frac{1}{2} \times 3$.

ديوان محيي

DĪWĀN-I-MUḤYĪ.

This diwan, containing Gazals of mystic character, is generally ascribed to the great saint Muḥyī-ud-Dīn ʿAbd-ul-Qādir Jilānī, better known as Gaṇūṣ-uṣ-Ṣaqaḷayn or Gaṇūṣ-ul-ʿAẓam, who died in Rabi‘ II., A.H. 561 = A.D. 1166, February; but the fact that the best authorities do not attribute any diwan to this saint throws grave doubt on the above assertion. For a similar instance it should be remembered that the Futūḥ-ul-Ḥaramayn of Muḥyī Lārī has also been incorrectly ascribed to the above-named saint (see vol. ii., p. 120 of this Catalogue). A copy of this diwan, under the title دیوان عضṭرب غونه التعیین, is noticed in Ethē, India Office Lib. Cat., No. 930. See also Rico, p. 696; Sprenger, Oude Cat., p. 501; Stewart's Cat., p. 58.

Beginning:

بي غيابانه دواٰ آز در كاشانه ماما
كه كسي ليس بلجز درد تو در كالانه ما

The initial verse quoted in Ethē, India Office Lib. Cat., loc. cit., is the seventh line in this copy.

The colophon as usual ascribes the work to the saint عبد القادر جليلي.

A seal of a certain ʿAẓam ʿAlī Khān Bahādūr, dated A.H. 1199, is fixed at the beginning.

Written in ordinary Nastaʿlīq.

Dated the fifteenth year of Muḥammad Shāh Pādshāh's reign $= A.H. 1145 = A.D. 1732$. 
No. 351.

foll. 30; lines 15; size 9 × 5; 6 × 3.

The same.

Another copy of the same work.
Beginning as in Ethé, India Office Lib. Cat., No. 930:—

گر بهائی بسر تربت ویرانه ما
بیستی از خون جکر آب زده خانه ما

A beautiful copy. Written in fair Nasta'liq, within gold-ruled borders, with an illuminated frontispiece.
Not dated, apparently 18th century.

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No. 352.

foll. 207; lines 11; size 8 × 4½; 7 × 3½.

دبوان مجددوب

DĪWĀN-I-MAJDÛB.

Mīrzā Muḥammad, with the poetical title of Majdūb, was, according to Tāhir Naṣrābādī, fol. 109a, a native of Tabrīz. This biographer speaks highly of the poet’s deep Sufistic tendency and of his ability in poetical compositions. Some chronograms relating to his pilgrimages to Mecca and Najaf, performed once in the company of his father, his father’s death and some other contemporary events, the dates of which range from a.h. 1045–1063 = a.d. 1635–1652, are found on foll. 194b–195b of this copy. None of the biographers fixes the date of Majdūb’s death; but the following line of a Rubā‘ī, quoted by Dr. Rieu from his copy, gives the poet’s death in a.h. 1093 = a.d. 1682:—

غفتا آسود در بهشت عالي

We cannot, therefore, account for the chronogram, quoted by Tāhir and the author of the Riyāḍ-ush-Shu‘arā, giving the date a.h. 1006

vol. iii.
= A.D. 1597, in which the poet is said to have completed his Maṣnawi Shâh Râh-i-Najât.

Besides the aforesaid Maṣnawi, which consists of three thousand verses and the diwân, Majdâb left, according to the author of the Makhzan-ul-Ǧarâ'ib, fol. 830, three or four more Maṣnawis, selections from which are given by Tâhir, Ārzû, and others.

According to the last Rubâ'î in this copy the poet completed the diwân in A.H. 1063 = A.D. 1652 expressed by the words خوان یا زر دار.

For further particulars see, besides the references given above, Sprenger, Oude Cat., pp. 131 and 479; Rieu, ii., p. 696b; Rieu Suppl., No. 331.

Contents of the diwân:—

fol. 1b. Gazals in alphabetical order.

Beginning:—

اليه عبد اللبع العاصي انا كا
مثرا بالذلوب قد دعاك

See Rieu Suppl., 6b., where the word is wrongly substituted for قد.

It should be noticed here that the first two verses are taken from the Diwân-i-ʿAli, the authorship of which is popularly attributed to ʿAli the fourth caliph.

fol. 164b. Qaṣīdahs, Qiṭaihs, Tarjīh-bands, etc. Beginning as in Rieu, ib.:

زهر بازوري ترا الله اكبر شاهد امست
گدل نصیر لزمنک باش غیبر شاهد اسمه

fol. 196b. Rubâ'îs.

Beginning:—

از مرتبه لبی هرفر دارد حس
از رنگ رغ علی هرفر دارد حس

Written in careless Nastaʿliq on various coloured papers.
Dated A.H. 1265.
No. 353.

foll. 16; lines 11; size 8 × 5; 6 × 3½.

Qasidahs by the same Majdûb.

Beginning:—

شیها ز خور نالله زارم عجب مدار ال

Written in a clear Nasta’liq.

Dated A.H. 1269.

---

No. 354.

foll. 108; lines 9; size 8 × 4½; 5⅓ × 3.

Dīwān-i-Kirāmī.

The biographers notice about a dozen of poets under the title of Kirāmī or Girāmī, and as usual confound them with one another.

See Ethé, India Office Lib. Cat., No. 1625. See also Sprenger, Oude Cat., pp. 128 and 412; Rieu, ii., p. 714; and iii., p. 1092; W. Pertsch, Berlin Cat., p. 655, Nos. 36, 37, 38, 39, 40, 41, and pp. 1172 and 1189b. The present poet seems to be identical with Hasan Beg Kirāmī, a Shāmlū Turk. He came to India during the time of Jahāngir, whom the poet served for some time, and subsequently entered the service of Shāh Jahān, by whom he was made the Bakhshi of Gujarāt and the Mir Baḥr of Bengal. See Riyād-ush-Shu’arā, fol. 344; Yad-i-Bayḍā, fol. 193b; Makhzan-ul-Gara’ib, fol. 722; Nishtar-i-Ishq, fol. 189, etc.

Besides the Qasidahs and Qiṭaḥs which he composed in praise of Shāh Jahān and Dārā Shikáh and on the occasions of several contemporary events, we find some chronograms expressing the date of birth of the poet’s son in A.H. 1050 = A.D. 1640; the accession of Shāh
Jahân in a.h. 1037 = A.D. 1627; the landing of Shâh Shujâ’ at Dacca in a.h. 1054 = A.D. 1644, etc.

Contents:—
fol. 1°. Gazals in alphabetical order.
Beginning:—
الله محو كردنان از دل ما تقب باطلها
بحق حق خساناني كه جا دارند در دلها

The Gazals are followed by Qîţ’abs, Rubâ’îs, Fards and Tarji’-bands all of which are intermixed.
Written in ordinary Nasta’liq.
Not dated, apparently 18th century.

No. 355.
foll. 65; lines 15; size 8 x 4\(\frac{1}{2}\); 7\(\frac{1}{2}\) x 3\(\frac{1}{2}\).

ديوان معز فطرت

Dîwân-i-Mu‘izz Fiṭrat.

Mir Mu‘izz ud-Dîn Fiṭrat, who, according to Ârzû, at first adopted the takhallus Fiṭrat and subsequently Mūsawî and also Mu‘izz, was, according to Riyâd, son of Fakhrâ-i-Qummi and belonged to the Mūsawî Sayyids of the place. He was born in a.h. 1050 = A.D. 1640. While in Persia, Mu‘izz frequently enjoyed the learned society of Szâib. He stayed for a long time in Mashhad, and afterwards came to India during the time of Aurangzîb. Besides being an eminent poet, he held high offices under that emperor, who, it is said, gave him the title of Mūsawî Khân.

According to the author of the Mir’ât-ul-Kháyâl, Fiṭrat held for several years the post of the Dîwân of Bihar. According to Shîr Khân Lûdi and some others he died in a.h. 1101 = A.D. 1689; but see Sprenger, p. 408, who disputes this date and gives it as a.h. 1106 = A.D. 1694, also given by Siraj. The author of the Hamshah Bahår, Sprenger, p. 128, quotes the following chronogram of the poet’s death:—

معز الديان موسوي رفت

fol. 1r. Preface.
Beginning:—

سيّان الهدی، چند دیده قلم را از مکطله دواست سرمه سليماني

میگکنم

fol. 3r. Qaṣîdahs.
Beginning:—

(sic)

شیها زهور ناله ام عجب مدار
در گوش پیه کر نهد از صبح روزگار

This copy ends with some Qiṣ’ahs, Tarjî’s and Rubâ’î’s. Written in a fair Nasta’îlîiq, within gold-ruled borders. Not dated, apparently 19th century.

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No. 356.

foll. 48; lines 11; size 8 × 5; 6 × 3.

The same.

Another copy of Fîrât’s diwân containing Qaṣîdahs.
Beginning:—

چنلیم گوش شهرت هد بدامی چوون کسی با را
پریفان ناله عشقم خبر کی گوه و صعرا را

Written in a careless Nasta’îlîq.
Dated 1260.
No. 357.

foll. 139; lines 21; size 8 x 5; 6 x 3.

ديوان شوكت

DĪWĀN-I-SHAUKAT.

Muḥammad Išāq Shaukat, a native of Bukhārā, according to his contemporary biographer Tāhir Naṣrābādī, fol. 263, went to Herat in A.H. 1088 and entered the service of Sāfi Quli Kān Shamlū, the Beglerbegi of that province. Subsequently he went to Mašhad, where he received favours from Mirzā Sa'd-ud-Dīn Rāqīm, Wazīr of Khurāsān, and finally settled in Isfahān, where he died, according to 'Alī Ḥazīn and the author of the Khulāsat-ul-Afkar, in A.H. 1107 = A.D. 1595.

The author of the Majma'-un-Nafā's, vol. i., fol. 252b, says that from some of Shaukat's verses it appears that he came to India as far as Kābul; but this statement is not supported by any of his reliable biographers. It is said that in his last days Shaukat renounced all worldly concerns and gave himself up entirely to religious contemplation, so much so that he hardly cared to take a piece of coarse bread once in two or three days, and the cloth which he had put on in Khurāsān was never removed from his body until after he breathed his last.

I quite agree with Dr. Ethé (India Office Lib. Cat., No. 1628) in discrediting the statement in the Muntakhāb-ul-Ash'ār (Ethé, Bodl. Lib. Cat., vol. 246, No. 330) that Shaukat was a native of Isfahān, came to India and was killed by a Hindū. The learned doctor is equally right in finding fault with G. Flügel (i., pp. 588 and 589), who, on the authority of Ḥāj. Khalīl, vi., p. 575, holds that the poet was a contemporary of Shāh Ismā'īl II., and also with the author of the Hamisḥah Bahār (Sprenger, Oude Cat., p. 124), who asserts that the poet was still alive in A.H. 1136 = A.D. 1720.

Shaukat collected his diwān in A.H. 1093 = A.D. 1682. A Turkish commentary on his diwān is noticed in G. Flügel, i., p. 590.

For references see also Yad-i-Bayda, fol. 119b; Rīyāḍ-nāš-Shuʿarā, fol. 216b; Sprenger, Oude Cat., pp. 124, 568; Rieu, ii., p. 698b; Ethé, Bodl. Lib. Cat., Nos. 1145 and 1146; Ethé, India Office Lib. Cat., Nos. 1628–1633; W. Pertsch, Berlin Cat., p. 934; Kraft, p. 69, etc.

Contents:—

fol. 1° Qaṣīdahs, without alphabetical order.

Beginning:—
uz beşke riāt ko rūng ko bezm hāwā
sūdā bāyā bēst z magz bezm hānā

fol. 18b. Gazals in alphabetical order.
Beginning:

jum gūdān jā xāwāb pīshān mā al-

Written in minute Nasta’liq.
Dated a.h. 1118.

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No. 358.

foll. 180; lines 15; size $7\frac{1}{2} \times 5\frac{1}{2}; 6 \times 3\frac{1}{2}$.

The same.

Another copy of Shaukat’s diwān, beginning as above.
foll. 10a. Gazals in alphabetical order; beginning as in Rieu:

xiđā ya rūng tāhibī karamāt kī fūnām ra al-

Written in ordinary Nasta’liq.
Dated a.h. 1168.

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No. 359.

foll. 186; lines 13; size $7\frac{1}{2} \times 3\frac{3}{4}; 5\frac{1}{2} \times 2\frac{1}{4}$.

The same.

Beginning as above.
Written in ordinary Nasta’liq.
Not dated, apparently 18th century.
Presented by sīd xoršīd nūbāb.
No. 360.

foll. 51; lines 15; size 7 × 3\(\frac{3}{4}\); 5 × 2\(\frac{1}{4}\).

MAŞNAWĪ-I-RÂZ-WA-NIYĀZ.

A selection from the Maşnawi, entitled Râz-wa-Niyâz of Râsîkh.

Mir Muḥammad Zamân Râsîkh, of Lahore, whose ancestors originally belonged to ʿIrāq-i-ʿAjam, was in the service of Muḥammad Aʿzam Shâh (a.h. 1118), the third son of Aurangzîb. Râsîkh’s biographers unanimously agree in reckoning him an eminent poet of vast learning. Sarkhwush, a contemporary biographer as well as a personal friend of Râsîkh, names the poet as one of the three authorities on which the learned biographer has based his famous work Kalimāt-ush-Shuʿārā. In his later days Râsîkh left the court of Delhi and then took up his residence for some time in Shâh Jahānābâd and subsequently removed to Lahore.

According to the following chronogram of Sarkhwush, Râsîkh died in a.H. 1107 = A.D. 1695:—

\[\begin{align*}
\text{چه تاریخ فوتب دل از عائل متوامض} \\
\text{مورد گفته با دل که رامین بمرد}
\end{align*}\]

fol. 1r. Beginning of the Maşnawi:—

\[\begin{align*}
\text{ز کلمم ای صبر آه برخیز} \\
\text{ناسیم کوی بسم الله برخیز}
\end{align*}\]

No. 361.

foll. 152; lines 13; size 9 x 5½; 7 x 3½.

MURAQQA'.


Mīr 'Askari 'Āqīl Khān, with the poetical title Rāżī, which he derived from his spiritual guide Shaykh Burhān-ud-Dīn 'Āz̄ī-b-i-Hālī, belonged to a Sayyid family of Khwāf in Khurāsān, but was born in India. He was a favourite companion of Prince Aurangzīb, who on his accession honoured him with the title of 'Āqīl Khān, while in A.H. 1091 = A.D. 1680 he was made the governor of Dīlīhī, in which capacity he served for his whole life, till he died on Rabī' II., A.H. 1108 = A.D. 1696.

See Mīr'āt-ul-Khayāl, p. 360; Ma'āśir-ul-Umarā; Rieu, ii., p. 609*; Ethé, Bodl. Lib. Cat., Nos. 1148 and 1149; Ethé, India Office Lib. Cat., Nos. 1634–1638; Sprenger, Oude Cat., pp. 123 and 543; W. Pertsch, Berlin Cat., p. 935; Ouseley, Notices of Persian Poets, p. 167, etc., etc.

Besides the present Maṣnawi and a diwan 'Āqīl Khān Rāżī left several Maṣnawīs.

I.

شمع و پیروانه

Also called قصّة پیدم و رتی, dealing with the love-story of Ratan Sen and Padmāvat, composed in A.H. 1069 = A.D. 1658. See Ethé, India Office Lib. Cat., No. 1634. It is based on an older Hindi story already composed in Persia by Bazmī in A.H. 1028 = A.D. 1619. A Persian prose version of this story, based on Rāżī's شمع و پیروانه and entitled as فرح خیش, by Lachnī Rām, is mentioned in Rieu, ii., p. 768, while another prose version of the same story is noticed in W. Pertsch, Berlin Cat., p. 998.

II.

مهم و ماه

The love-story of Prince Manohar and Princess Madhumālat, composed in A.H. 1065 = A.D. 1655. It is also called قصّة عشق and
Like the preceding the مهر و ماه is likewise based on an older Hindi story by Shaykh Jamman or Manjhan, which was first rendered into Persian verse in a.h. 1059 = A.D. 1649 (see Rieu, ii., pp. 700 and 803), and three years after the second Persian adaptation by Râzî, turned into Dakhâni verses by Nuşrâti, a.h. 1068 = A.D. 1657, under the title of کلمت عمق, for which see Ethê, India Office Lib. Cat., No. 1634; Sprenger, Oude Cat., p. 630; Gracin de Tassy, Histoire de la Littér. Hindouie, etc., i., p. 388; ii., pp. 485 and 486. The Mihr-wa-Mâh has been lithographed in Lucknow, 1846. Besides the abovenamed Maşnawis, Râzî also composed the نغمات العشق and the رواحات عالمگیری, also known as ظفر تامه عالمگیری, a history of the first five years of Aurangzib's reign (see Ethê, India Office Lib. Cat., No. 345; Rieu, i., p. 265; ii., p. 699, and iii., p. 1083, etc.).

Beginning of the present poem on fol. 1:—

ایها الساقی اغفني في القمام
اشفني من جرحه. كأس الكرام

Written in ordinary Nasta'lıq.
Dated the 37th year of 'Alaungir's reign, a.h. 1106.
The MS. is wormed throughout.

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No. 362.

foll. 134; lines 15; size 5½ x 5; 6½ x 3.

The same.

Another copy of 'Âqil Khân Râzî's Muraqqâ.
Beginning as above.
Written in ordinary Nasta'lıq.
Not dated, apparently 18th century.
No. 363.

fol. 85; lines 15; size $8\frac{1}{2} \times 5\frac{1}{2}$; $6\frac{1}{2} \times 3\frac{1}{2}$.

ديوان ناصر علي

Shaykh Naṣir ‘Ali of Sirhind, who flourished under the patronage of the two distinguished Amirs of Aurangzib’s time, viz., Sayf Khan Badakhsh and Zulfaqar Khan, was a profound Sufi as well as a poet of great eminence. He passed his last days in Delhi, where he died on the 6th of Rajab, A.H. 1108 = A.D. 1697. This date of Nāṣir ‘Ali’s death is given by his intimate friend Sarkhwush, who collected his (Nāṣir ‘Ali’s) diwan, and followed by almost all the later biographers.


Gazals, in alphabetical order, beginning on fol. 1:\n
مصبج جادة دارد لنوان در خلوب دلها
چماقر شیطه گم گرديد این ره زیر منزلها

Some Qasidahs, Qit’ahs and Rubâ’is, without any order, are found towards the end.

Written in ordinary Nasta’liq.

Dated A.H. 1164.

No. 364.

fol. 115; lines 14; size $8\frac{1}{2} \times 4\frac{1}{2}$; $6 \times 3$.

ديوان تسليم

DIWĀN-I-TASLĪM.

Muhammad Hāshim, who adopted the poetical title of Taslim as well as of Hāshim, originally belonged to Shīrāz. He came to India during the reign of Aurangzib. He imitated the style of Jalāl-i-Asir.

Beginning with Qasidahs on fol. 1:\n
PERSIAN POETRY.

172

Speaker: Sâ'dâd (M. E. 816-893)

Gazals, in alphabetical order.

Beginning:

ای مطلع مهرب موروزانی دیوانه‌

دیوانه حسن تو رانگینی عنوان‌ها

Rubâ'îs.

Beginning:

ای ظاهر و باطن همه ناش و نهان

وئ از تو عبان نهان لسانست عبان

Maṣnawi and Sâql Namah.

Beginning:

الهی زنگ سودایی بسر راز

نمای بر زمین پیدان چگر راز

Written in a minute Nasta'liq.
Not dated, apparently 19th century.

No. 365.

foll. 579; lines 17; size 10 × 6; 7 × 3½.

DEWAN-I-TAHIR WAHID.

Mirzâ Muḥammad Tâhir, with the takhallus Wahîd, was the son of Mirzâ Ḥusayn Khân Qazwini, and was born in Qazwin in a.h. 1055 = A.D. 1645. Wahîd was appointed historiographer to Shâh ʻAbbâs II. of Persia (a.h. 1052-1077 = A.D. 1642-1666), whose life, from his birth to the sixteenth year of his reign, he wrote in the تاریخ شاه عباس ثانی. (See Rieu, i., p. 189; Ethé, Ind. Office Lib.
Cat., Nos. 555-557, etc.) In A.H. 1101 = A.D. 1689 he was raised to the dignity of Wazir, which office he enjoyed for eighteen years. Wahid was a good Inshah writer, and some of his letters, written in the name of Shah 'Abbâs, are to be found in the British Museum (Add. 7690). He passed his last days in retirement, and died, according to the author of the Khulâsat-ul-Afkar, fol. 217, in A.H. 1110 = A.D. 1698.

Ali Hâzin, who says that Wahid died at the age of about a hundred, remarks that the poet, while leading a retired life, came four or five times to his (Hâzin's) father's house. Besides the diwan and the Inshâs, Wahid left several Mainawis (see below), copious extracts from which are given in the Khulâsat-ul-Kalam. The author of the Khulâsat-ul-Afkar, ib., says that in A.H. 1184 = A.D. 1770, he saw a book of Inshâs by Wahid, in which Arabic words were totally avoided:

For references to his life and works see: Sprenger, Oude Cat., pp. 130, 137 and 151; Rieu, i., p. 189; Ethé, India Office Lib. Cat., Nos. 555-557, and Nos. 1653-1655, etc.

For Gazals arranged in alphabetical order:

Written in beautiful Nasta'liq.
Not dated, apparently 18th century.
No. 366.
fol. 178; lines 15; size 10½ x 6½; 8 x 4.

 التشويت وحيد

MASNAWÎYÂT-I-WAHÎD.

I.
This Maṣnawi, without any title, is in the metre of Niẓâmi's Makhzan-ul-Asrâr, and begins thus on fol. 1b:—

بسم الله الرحمن الرحيم
هسسه نهالی ز ریاض قدیم

After praising Shâh 'Abbâs, the poet gives an account of the king's expedition to Qandahâr which he undertook, according to the poet's statement, in the seventh year of the reign.

II.

لاز و ناز

fol. 75b. Beginning:—

خدایا سبیله یی سوز دارم
دلی همیشه حراغ روز دارم

The title of the poem occurs thus on fol. 98b:—

برمز احوال محور را شرح دادم
لاز و ناز نام اونهادم

Written in fair Nasta'liq, in the sixteenth year of Muḥammad Shâh's reign.
No. 367.

foll. 55; lines 14; size 8½ x 7; 5½ x 3.

Neznem 'Ashq

NAYRANG-I-'ISHQ.

A Maṣnawi poem dealing with the love-story of Shāhid and 'Aziz, by Ġanimat.

Muḥammad Akram, with the poetical title Ġanimat, was a native of Ganjah in the Punjab, and a pupil of the distinguished poet Muḥammad Zamān Rāsīkh of Lahore (see No. 360 in this Catalogue).

For some time Ġanimat was in the service of Mukarram Khān, who was the Naqīm of Lahore (A.H. 1106-1108 = A.D. 1694-1696) in Aurangzib's time. Besides the Maṣnawi he left a diwān, noticed in Rieu, ii., p. 700b.

The date of composition, A.H. 1096 = A.D. 1685, is expressed by the following chronogram:

لايان غم گاه تاريخ نو آلیه
ز گلزار بیان فنکر رنگین

The number of verses, as expressed by the word غنیمت in the following line, is fifteen hundred:

چو ایپاش پس از گفتن شمردم
باعداد غنیمت راه بردم

Beginning of the poem on fol. 1b:

بنام شاهد نازک عیالان
عازر خاطر آشته حالان

For other copies see: Sprenger, Oude Cat., pp. 113 and 127; Ethē, Bodl. Lib. Cat., Nos. 1153-1155; Ethē, India Office Lib. Cat., Nos. 1649-1652.

The poem was lithographed in Lucknow about A.H. 1263 with a gloss by Muḥammad Šālīlī and others.
Some folios at the beginning of this copy are damaged. Written in a clear Nasta'liq. Not dated, apparently 18th century.

No. 368.

foll. 222; lines 15; size 9½ x 6; 6 x 3½.

کلیات اشرف

KULLIYAT-I-ASHRAF.

Mullâ Muḥammad Sa'īd, with the takhallus Ashraf, was the son of Mullâ Muḥammad Ṣāliḥ Māzandarānî (who wrote a commentary on the Uṣūl-i-Kāfî) and the grandson of the celebrated Mullâ Muḥammad Taqī Majlisî. He came to India during the reign of Aṭrāngzâb and was appointed a tutor to the emperor's daughter, Zib-un-Nisâ Begam. He went back for a short time to Iṣfahān, but shortly after returned to this country and attached himself to the service of Bahādur Shâh's second son, Prince 'Azīm-ush-Shâh (d. A.H. 1124 = A.D. 1712) at Patna. From this place Ashraf intended making a pilgrimage to Mecca, but died shortly after 'Azīm-ush-Shâh at Monghyr, on his way to the holy city.

Sarkhwâsh, while expressing his astonishment at the wonderful genius of Ashraf, remarks that he very often saw the poet in the society of Mîr Mu’īzz Mūsâwî Khān Fīţrat (see No. 355) composing Maṣnawîs, Ǧazâls and Rubâ'îs on the spur of the moment, and that in this way Ashraf, in the presence of his friends at Mūsâwî Khān's place, composed the Maṣnawî poem Qâdâ-va-Qadr, consisting of about seven hundred verses.

See also Hamīshâh Bahâr, fol. 12a; Yad-i-Baydâ, fol. 23b; Natâ'ij-ul-Afkâr, p. 37; Majma'-un-Nafâ'îs, vol. i., fol. 20r; Sprenger, Oude Cat., p. 340; Rien, ii., p. 738.

fol. 1r. Qaṣīdahs in praise of the Imâms and others.

Beginning:—

کرده ام نام خدا مطلع دیوان نما
مطلعی ليست بعالم به اذم نام خدا

foll. 43b-45r. Elegies on the death of Muḥammad Rafî', Mîr Taqî Majlisî and others; Qitâ'âhs relating to several contemporary events and on the death of میرزا صایب آقا زهیدی خوشدویس.
fol. 45a.  فمیهمان، or Riddles.
Beginning:

میکشاود هر صباح ای مهر برج دلبری...

fol. 50a.  مشاقی نامه, consisting of several short Mašnawis.
Beginning:

دلا مزده پاشد که لوروز هد

fol. 81a.  Faza و قدیر, Fate and Destiny.
Beginning:

شمسکیم روزی از روشی روایی
چوکل نازهک غیبی خرده دانی

fol. 101b.  Gazals in alphabetical order.
Beginning:

جع لویه و ولی بقع راه مدان غداپرا
از در معرفت در آ عالم کربایی را

fol. 144a.  Fards.
Beginning:

پیامدن ندهد حسن برغرور او را
که دام زلف بود دانه صمیمان او را

fol. 202b.  Rubâ‘is in alphabetical order.
Beginning:

فرمان بر ایزدم باعام غدا
مداح پیمیم باعام غدا

Written in ordinary Nasta‘liq.
Not dated, apparently 19th century.
No. 369.
fol. 459; lines 12; size 9\ 1/2 \times 5\ 1/2; 6\ 1/2 \times 3\ 1/2.

ديوان جويا

DĪWĀN-I-JÛYÂ.

Mirzâ Dārâb, with the takhallus Jáyâ, was born in Kâshârî, but his father Mullâ Sâmîî was a native of Persia. Jáyâ enjoyed the warm favours of Ibrâhîm Khân (son of 'Alî Mardân Khân), who governed Kâshârî during three terms of office, from A.H. 1070–1116 = A.D. 1704. His brother was also a poet, and composed verses under the takhallus Gâyâ. Gâni Beg Qubâl and Mullâ Sâti're were the pupils of Jáyâ, and in his poetical compositions he imitated the style of Mullâ Mu'izz Fîrat and Sâ'îb, and according to the author of the Riyâl-uš-Shû'ârâ, fol. 92b, he enjoyed the company of the latter-named poet and Tâlib Kalîm. He died in A.H. 1118 = A.D. 1706.

fol. 1b. Qaṣīdahs without any alphabetical order.
Beginning:—

موا به حدّ الّه لا الّه الا الّه
کیا من و توکیا لا الّه الا الّه

fol. 80b. Gazals in alphabetical order.
Beginning:—

الباب ره لنا سوی خود ان مدهور خافل را
ز دریا جامه زیب داغ چون طاووس کن دل را

foll. 381b–389b. Qīţâhns and târikhs relating to some contemporary events.

foll. 389b–459b. Rubâ'îs.
Beginning:—

الّه طلب است کار الّهی را
سیری نبود نعمت آگاهی را

foll. 434b–459b. Short Maṣnawîs.
Beginning:—

بسم الله الرحمن الرحيم
راه نماینده امید و بیم
Written in a beautiful Nasta’liq, within gold-ruled borders and illuminated frontispiece.
Not dated, apparently 18th century.

No. 370.

foll. 440; lines 11; size 11 × 7; 6½ × 3½.

دیوان نعیم‌خان عالی

Mirzâ Nâr-ud-Dîn Muḥammad with the takhallus ‘Âlî, whose relatives were known as expert physicians of Shîrāz, was born in India. In a.h. 1104 = a.d. 1692 he received the title of Ni‘mat Khân, and subsequently that of Muqarrab Khân from Aurangzib; while in the reign of Bahâdur Shâh he was honoured with the title of Dânishmand Khân. According to the author of the Hâmîshah Bahâr, fol. 63â (composed a.h. 1136 = a.d. 1723), he died in the third year of Bahâdur Shâh’s reign (a.h. 1121 = a.d. 1709). He is known as a very witty and satirical poet.

For further particulars see: Rieu, i., p. 268; ii., pp. 703, 745, 796 and 850; iii., p. 1049; Sprenger, pp. 127, 151 and 328; Elliot, Hist. of India, vii., p. 200; Ethé, Bodl. Lib. Cat., Nos. 1157–1160, etc.; Ethé, India Office Lib. Cat., Nos. 1659–1671, etc., etc.

I.

Prose-preface identical with that in Ethé, Bodl. Lib. Cat., Nos. 1157 and 1158, and in Ethé, India Office Lib. Cat., Nos. 1669, Art. 3.
Beginning:—

عیار افزایی نقد مغریب اکسیریسم الع

II.

Qaṣîdahs, Gazals, Qiṭ’ahs, Rubâ’îs, Maṣnawîs and satirical poems; beginning as in Ethé, India Office Lib. Cat., loc. cit.:—

تمامی یاد از مصونع بسم الله دیوان‌ها الع

N 2
III.

fol. 210°. Ma'nawi, beginning as in Ethé, India Office Lib. Cat., No. 1659, Art. 6:—

حمد و شکر او را که هر چه هست آموزه اله

IV.

fol. 257°.

وقایع فتح قلعه عیسی آباد

A satirical account of the siege of Haydarabad, in seven sections, describing the events from the 14th to 16th Rajab and from the 19th to the 22nd of Sha'bān, A.H. 1097; beginning as in Ethé, India Office Lib. Cat., loc. cit.:—

دمی که مدرّس کشاف صحbat

Lithographed in Kanpur, a.d. 1870, and printed in Lucknow with marginal notes by one Maktúb Ahmad in a.h. 1259.

Written in fair Nasta'liq, within coloured borders.

Not dated, apparently 19th century.

No. 371.

foll. 362; lines 15; size $9\frac{3}{4} \times 6\frac{1}{4}$; $7 \times 3\frac{3}{4}$.

The same.

Preface, beginning as in the preceding copy.

fol. 13°. Beginning of the diwan:—

بیا ای خامه بسم الله سر کی راه مطلیرا
برآر دامس حرف آفتادی از لطبه کوکب را

fol. 272°.

fol. 338°. "The wedding of beauty and love," in prose and verse; beginning as in Ethé, India Office Lib. Cat., No. 1659, Art. 4:—

حذف عشق هد زیب بیانم اله
Written in ordinary Nasta'liq by محمد باقر خان at the request of one محمد بختي. Not dated, apparently 19th century.

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No. 372.

foll. 100; lines 12; size 7¼ x 5; 6 x 3¼.

ديوان خالیش

DIWĀN-I-KHĀLIṢ.

Mirzâ Sayyid Ḥusayn, who adopted the poetical title of Khāliṣ, was of a Persian family and came to India during the reign of Aurangzīb, and was honoured with the title of Imtiyâz Khân by that emperor. He was also entrusted with high offices by Bahādur Shāh, and was killed on his way to Persia in A.H. 1122 = A.D. 1710.

For references to his works and life see: Sprenger, pp. 111, 121, 141, 150 and 460; W. Pertzsch, Berlin Cat., pp. 937 and 938; Ethé, India Office Lib. Cat., Nos. 1672 and 1673.

fol. 1b. Preface.

Beginning:—

لم فى شىى جنى ميان يار تمام قد بلوة رعدالي الغ

The preface is followed by Gazals, Fards and Rubā’ís arranged in alphabetical order.

Beginning:—

چنان دازند شوق وصل بسم الله عبنانها الغ

Written in fair Nasta’liq.

Not dated, apparently 18th century.
DILKUSHÂ NÂMAH.

A poetical account of Mukhtâr, the avenger of Husayn, in the metre of Firdaúsí's epic poem Sháh Nâmah. It is also known as Mukhtâr Nâmah, by Ázâd.

Beginning with a long preface:

The poem itself begins thus on fol. 5:—

بنام غداودن ليل و نهار
خذائي نهان خالق آشكار.

The title of the poem occurs thus on fol. 10:—

چو دورانم ای باده در جام کرد
خرود دلکشا نامه اش نام کرد.

The author gives out his name thus on fol. 6:—

تل событи آزاد دارم چه سود
که از غم زمانی رهاظی نیود.

In the prologue, fol. 10, the poet enumerates the names of several poets who, he says, were highly skilled in poetical compositions, such as Waḥshí, Saydî, Zulâlî, ‘Urﬁ, Qudsi, Šā‘îb, Zuhûrî, Firdaúsí, Bâdîl and Jûyâ.

In the following verses, fol. 10, the author says that he commenced this work on Thursday, the 7th of Șafar, a.h. 1131 = a.d. 1719.
and that it took him six years in completing the poem (fol. 275v).—

"بی‌ترتیب این نامه دلکسا کشیدم بهم سال می‌زنی‌ها"

Dr. Rieu, in his Persian Cat., ii., p. 705, as well as in his Suppl. No. 336, in noticing the continuation of Bädil's Hamlah-i-Ḥaydari (see the following No.), and in dealing with the present work Dilkushā Nāmah, on p. 710, at first confounds the author of these works with the celebrated Gulām 'Ali Āzdād of Balgrām, and later on, under his "Additions and Corrections," pp. 1091*-1092*, while correctly suggesting that, at the time of the composition of the Dilkushā Nāmah, Āzdād Balgrāmī (b. a.h. 1116 = a.d. 1704 and d. a.h. 1200 = a.d. 1785) was only fifteen years of age, again wrongly attributes the authorship of the aforesaid two works to Mirzā Arjumanand Āzdād, son of 'Abdul Ğani Beg Qabūl, who belonged to a noble family of Kashmir noted for its learning.

Qabūl at first received his training from Qāsim Khān Muhkliṣ, of Kashmir, and later on from Dārāb Beg Jáyā Kashmirī, who died in a.h. 1118 = a.d. 1706 (see this Cat., No. 369). In a very short time Qabūl rose to great eminence, and, besides a large number of pupils, who after his name became known as قبریه، he left several sons, two of whom, viz., the aforesaid Mirzā Arjumanand Āzdād and Mirzā Kirāmī (d. a.h. 1155 = a.d. 1742) became known as poets of great note and celebrity. Another son of his, Mirzā Muḥtaram, was also a poet of some distinction (see Hamīshah Bahār, fol. 84*). Qabūl spent a long time in Delhi in the company of Hidāyat Ullah Khān Kashmirī, who received the title of Sa'd Ullah Khān from Bahādur Shāh. After this emperor's death he attached himself to the service of Sayyid Șalābat Khān of Farrukh Siyar's time, and died, according to the author of the Gul-i-Ra'ānā, fol. 229v, in a.h. 1139 = a.d. 1726.

Now Dr. Rieu's assertion that the author of the aforesaid two works is Mirzā Arjumanand Āzdād seems to be erroneous on several grounds.

Mirzā Arjumanand (the second son of 'Abd-ul-Ğani Beg Qabūl), who at first adopted the poetical title of Āzdād and subsequently changed it for Junān, Ğamūn, died, according to the authors of the Gul-i-Ra'ānā
and Şuḥuf-i-İbrahîm, in A.H. 1134 = A.D. 1721. So it seems quite improbable that this Azâd could have taken a part in the composition of the Dilkushâ Nâmah which was completed in about A.H. 1137 = A.D. 1724, that is, three years after Arjumand Azâd’s death.

Again, Dr. Rice has himself correctly admitted in several places that Mirzâ Arjumand Azâd and his father belonged to Kashmir; and it is somewhat strange that the learned scholar failed to note that, in the epilogue of the Dilkushâ Nâmah, the author, while expressing his annoyance with India and particularly with Kashmir, distinctly says in the following verses that he originally belonged to Teheran, to which place he fervently prays God to grant him a return:—

بطهران كه اصل نزاد من است
رسالی مواد کان مروان من اسمت
بکشمر دلکچه دیگر مسان
ژهندم بر آور پایان رسان

The above facts obviously prove that the author of the aforesaid two works can neither be Gulâm ʿAlî Azâd nor Mirzâ Arjumand Azâd. Nor are we justified in ascribing the works to another Kashmirian poet, Muḥammad Muqîm, who also adopted the takhallus of Azâd, was a pupil of Haji Muḥammad Sâlim Aslam, and died, according to Gul-i- Raʿnâ, fol. 344, in A.H. 1150 = A.D. 1737.

So far it seems certain that the author of both the aforesaid works is one and the same Azâd, as it would appear from the following verse of the continuation of the Ḥamlah-i-Ḥaydari (next No.), in which the poet refers to his work Dilkushâ Nâmah:—

من از دلگشا تامه خویشتن
زنم در جهان گرچه لاف مسیح

Now, at the beginning, where the continuation of the Ḥamlah-i-Ḥaydari in the following copy commences, the name of the author is written thus on a gilt ground:—

ابتدا ملظعت حمله حیدری منکلام محمد صادق تخلص
به آزاد

Again, towards the end of the Dilkushâ Nâmah, we find two Qitâhs giving the date of Mirzâ Muḥammad Ṣâdiq Azâd’s death in A.H. 1159 (A.D. 1746). One of these Qitâhs, written on the margin, was, as it
would appear from the handwriting, written in the same year (A.H. 1159) in which the copy itself was transcribed.

The first Qiṭ'ah runs thus:

میرزا صادق بپشار کمال
کوی سبیله از سعدیان رود
هیچکه مند کار دوران نشد
در زمان ایان سبیل آزاد بود
شرح او این بس که از صدقی یلین
اهل بیست مصطفی را می ستون
نامه مختار را چون نظم کرد
رتبه و دست مرد را بر فزود
نامه ای مصطفی دانشوری
زنگ از آهنگ دل می زند
سال تاریخ وفات اور علیم
کرد تصریح اور پنیس رفته زود

The marginal Qiṭ'ah runs thus:

تاریخ وفات میرزا صادق ازدان از بنده ستاره کنیر النبیس عالم

فغان کر اسسمن بیداد رفت
کل باغ سنین بر باد رفت
چکر خون عالی گردیده زین غم
وی او زنی چهان دلمیاد رفت
سر بیش چه چون مش گنه تاریخ (sic)

ز دوران صادقی آزاد رفت

Having in view the aforesaid circumstances I am inclined to assert that the author of the Dilkūshā Nāmah and of the following continuation to Bādil's Ḥamlah-i-Ḥaydari is Mirzâ Muḥammad Ṣādīq Āzād. Unfor-
Fortunately none of the Persian Anthologists mention the name of Muḥammad Ṣādiq, with the takhallus ʿAzād; and all I can gather, solely from his own statements in the two works, is, that he originally belonged to Teheran, but came to India and settled in Kashmir, where he composed the present work in about a.d. 1137 = a.d. 1724, and subsequently the following continuation to Badīl’s Ḥamlah-i-Ḥaydarī.

In the following colophon we are told that this copy was written in Kashmir on Monday, the 22nd of Shawwāl, a.h. 1159, in the 29th year of Julūs (probably in the reign of Nāṣir-ud-Dīn Muḥammad, who reigned from a.h. 1131–1161 = a.d. 1719–1748).

Written in a fair Nastaʿlīq, within gold-ruled borders. The headings are written in red.

No. 374.

foll. 373; lines 25 (in 4 columns); size 12 × 7½; 9 × 5.

Hamlaḥ-i-Ḥaydarī.

A poetical account of Muḥammad and the first Khāliṣ, chiefly based on the Muʿārif-un-Nubuwват of Mulla Muʿīn-ul-Miskin, by Badīl, with a continuation by Muḥammad Ṣādiq ʿAzād, and not by Mirzā Arjumand ʿAzād, as wrongly asserted by Dr. Rieu (see the preceding No. in this Catalogue).

Beginning:—

بنا معدود بلساز بیش
خرد بخش و دین بخش و دینار بخش

Mirzā Muḥammad Ḍūlī Khān, with the takhallus Badīl, was the son of Mirzā Maḥmūd Mashhādī. According to Gul-i-Raʿnā, fol. 55a, Badīl was descended from خواجہ اسماء البتی صاحب دیوان. Badīl, though born in Delhi, belonged to a noble family of Mashhad, and his relatives held high positions under the Mughal Emperors of Delhi. His uncle, Muḥammad Ťāhir, afterwards Wazīr Khān, came with Mirzā Maḥmūd to India and attached himself to the staff of Prince Aurangzīb, who, after his accession to the throne, made Ťāhir by turns the Subahdār of Būrḥānpūr, Akbarābād and Mālwa, till he died in Mālwa in
A.H. 1088 = A.D. 1677. His other uncle’s sons, Nūr-ud-Din Muḥammad Khān and Kifāyat Khān came to India and obtained titles and high offices under the Mugal throne. Nūr-ud-Din Muḥammad Khān was appointed as Diwān of Būrānpūr, and died in Aurangābād, a.h. 1126 = A.D. 1714; while Kifāyat Khān attached himself to the staff of Prince Mu‘izz-ud-Din, and subsequently was sent to Kashmir as Dārūkhaṇḍa, where he died in A.H. 1139 = A.D. 1726. Bādīl’s father, Mirzā Maḥmūd, also obtained high distinctions in India, and the places مسعودیه پرحاکم و مسعودیه واقع اورنگآباد were named after him, and he lies buried in the latter-named place. Bādīl at first was attached as Diwān to the staff of Prince Mu‘izz-ud-Din, whose mother was his own sister, and later on was appointed as governor of Guwāliyar and then of Bans Bārelly. After the death of Aurangzīb, Bādīl lost his appointment and began to lead a retired life in Dehli, till he died there, according to Gul-i-Ra’nā, in a.h. 1123 = A.D. 1711. This date of Bādīl’s death is also given by Siraj, Sprenger, Oude Cat., p. 150.

Bādīl did not live to finish the poem, but died shortly after writing the account of ‘Uṣmān’s assassination. According to the author of the Khulāṣat-ul-Kalām, fol. 56, one سید ابو طالب قدیرسکی فاضل الباء میر ابو الثامم قدیرسکی, a sister’s son of long before Bādīl had written an epopee containing the history of ‘Ali from the point at which Bādīl had left off. It so happened that in a.h. 1135 one Najaf, who had long entertained the idea of completing the work, came across Ṭalib’s history of ‘Ali, which he added to the end of Bādīl’s poem, thus completing the account with uniformity.


Another poem of the same title حملة حیدری, and in the same metre, composed by Mullā Bāmun ‘Ali Kirmānī, with the takhlīṣ Rāji, by the order of Shāhzādah Ibrāhīm Khān in a.h. 1220, has twice been lithographed in Persia, a.h. 1264 and 1270.

See Rieu, loc. cit.; Sprenger, p. 540; Ethè, India Office Lib. Cat., No. 900; and W. Pertsch, Berlin Cat., p. 534.

The Ḥamlah-i-Ḥaydari of Bādīl has been lithographed in Lucknow, a.h. 1267.

No copy of the Ḥamlah-i-Ḥaydari in this Library contains the continuation by Najaf.

The continuation by Mirzā Sādiq Āzād begins thus on fol. 296v; marked by a beautifully illuminated frontispiece:
In the prologue Şâdiq Āzâd says that after finishing his Dilkushâ Nâmah, Muḥammad Fakhr-ud-Din, a cousin of Bâdil, requested the author to complete the Ḥamlah-i-Ḥaydari which was left unfinished by Bâdil.

This splendid copy, written in a fine Nasta’lîq with gilt between the lines throughout, bears a sumptuously decorated full-page ‘unwân with fine illuminations. The columns are divided by illuminated borders and the headings are written on gilt grounds. The MS. contains about forty miniatures in the Indian style.

Not dated, apparently 18th century.

Presented by Nawwâb Naṣīr Ḥusayn Khân of Patna.

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No. 375.

foll. 346; lines 23 (in 4 columns); size 11\(\frac{1}{4}\) x 7; 9 x 5.

The same.

Another copy of Bâdil’s Ḥamlah-i-Ḥaydari with the continuation by Şâdiq Āzâd.

Beginning as above.

The continuation begins as in the preceding copy on fol. 302\(\frac{1}{2}\).

Written in a fair Nasta’lîq within gold-ruled borders, with a beautifully illuminated frontispiece with gilt headings throughout. Some miniatures of the Indian style.

Not dated, apparently 19th century.

The MS. once belonged to Nawwâb Vilâyat ‘Ali Khân of Patna.

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No. 376.

foll. 392; lines 21 (in 4 columns); size 11\(\frac{1}{4}\) x 7\(\frac{1}{2}\); 9 x 5\(\frac{1}{4}\).

The same.

Bâdil’s Ḥamlah-i-Ḥaydari with the continuation by Şâdiq Āzâd.

Beginning as above.
Written in a clear Nasta'liq, with a sumptuously illuminated full-page ʿUnwān. Fine Indian miniatures.
Dated a.h. 1252.
A note at the beginning says that this copy once belonged to Sayyid Šaṭfār Nawwāb of Patna.

No. 377.

foll. 333; lines 21 (in 4 columns); size 10½ × 6; 9 × 5.
The same.
Another copy of Bāḍil’s Ḥamlah-i-Haydari without any continuation.
Beginning as above.
Written in ordinary Nasta’liq, within gold borders.
Not dated, apparently 18th century.

No. 378.

foll. 348; lines 14; size 9 × 5½; 6½ × 3½.

ديوان عاقل

DĪWĀN-I-ʿAQIL.

This ʿAquil, whose original name was Hunarwar Khān, must not be confounded with his contemporary the celebrated ʿAquil Khān Rāzī, the governor of Delhi in Aurangzib’s time, nor with the two other poets of the same takhallus, namely, Khwājah Muḥammad ʿAquil, brother of Khwājah Kāmil and Sukhmunwar Khān ʿAquil of Kashmir, all of whom were poets of more or less distinction and flourished in the 12th century of the Muḥammadan era. Some biographers with a view of avoiding confusion take the precaution of calling the poet ʿAquil Shāhjahānābādī. He devoted almost his whole life to the service of the distinguished Nizām-ul-Mulk Āṣaf Jāh (d. a.h. 1161 = a.d. 1748) of Aurangzib’s time, and in the first year of Farrukhsayar’s reign (a.h. 1124 = a.d. 1713), when Nizām-ul-Mulk was transferred to Aurangābād, the poet accom-
panied him thither and subsequently went to Shâhjahânâbâd, where he
died about the middle of the 12th century a.h.

See Majma‘-un-Nasâ‘is, vol. ii., fol. 332b; Khażânah-i-Ămirah,
fol. 264b; Gul-i-Ra‘nâ, fol. 174b; Natâ‘ij-ul-Afkar, p. 306; Maâṣir-ul-
Umarâ, vol. iii., p. 847.

Contents:

Gazâls in alphabetical order beginning on fol. 1b:

که خاصیت یکی باشد ز چندین چزو معجنون را
گواهی مبدع هد عالم بوده داد بیجور را

This copy ends with five Rubâ‘is, the first of which runs thus on
fol. 347b:

در باغ چه ی آن ننگ تما می آید
صد چالک بیجوب غنیمها می آید

Written in ordinary Nasta‘îq.
Not dated, apparently 19th century.

No. 379.

foll. 170; lines 14; size 9 × 5\(\frac{1}{4}\); 6\(\frac{3}{4}\) × 3\(\frac{1}{4}\).

ديوان نجات

DÎWÂN-I-NAJÂT.

Mir ‘Abd-ul-‘Al, with the poetical title Najât, was the son of Mir
Muhammad Mu‘min, and belonged to a noble Sayyid family of Isfahân.
He at first entered the service of Mirzâ Ḥâbib Ullah as his Ṣâdr, and
subsequently attached himself as a munshi or secretary to Shâh
Sulaymân and Shâh Sultân Husayn.

Ṭâhir Naṣrâbâdî, fol. 204b, who speaks of Najât in the present tense,
had frequent intercourse with him, and speaks of the poet in laudable
terms, and remarks that as an accountant the world never produced a
more skilled hand than Najât. The same Tâhir further adds that Najât
was of marked Šâfic character and commanded the respect of the high
personages of his age. But the author of the Riyâḍ-ul-ush-Shûrâ, 
fol. 432b, while admitting that Najât was highly honoured by the
nobles and learned men of Isfahán, severely condemns his debased style and the vulgar diction, in which the author says the poet equally shared the blame with Zuláli, Sháhkát Buhárí and others. Najat died in about A.H. 1126 = A.D. 1714. See Rieu, p. 821, where this date is misprinted as "A.H. 1026."

Besides the diwán, Najat also left a Maşnawi, entitled گل کشمی, on the art of wrestling. See Rieu, loc. cit., and Sprenger, Oude Cat., p. 512. Khán Árzá wrote a commentary on this Maşnawi of Najat. Beginning of the diwán as in Sprenger, loc. cit.:

کرفنامه مهر غاموشی ز لب طبع مصداق را
زدم بر سر گل طفرهای بسم الله دیوان را

Written in ordinary Nasta'liq.
Dated the twenty-third year of Muḥammad Sháh's reign.

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No. 380.

foll. 358; lines 15; size 9 x 5; 6 x 2½.

دیوان سالم

DĪWĀN-I-SĀLIM.

Háji Muhammad Aslam, with the takhllus Sālim, was a Hindu Brahman of Kashmir. He embraced Islam under Aurangzib. It is said that the poet Muḥsin-i-Fání of Kashmir (d. A.H. 1081 or 1082 = A.D. 1670 or 1671) adopted Sālim as a son, and trained him in the art of poetry, in which Sālim gained skill in a short time and became known as one of the eminent poets of Kashmir. He attached himself to the service of Prince Muḥammad A'zam Sháh, poems in whose praise are found in abundance in the diwán, and by whose permission he performed a pilgrimage to Mecca. After the death of this prince, Sālim passed his last days as a chronicler of Sháh A'lam in Kashmir, and died, according to Gul-i-Ra'na, fol. 125a; Šuḥuf-i-Ibráhim, fol. 405a; Nishtar-i-Ishq, fol. 828, and Nata'īj-ul-Afkár, p. 218, in A.H. 1119 = A.D. 1707. Dr. Rieu in his index, p. 1178, followed by Dr. Eih in his Bodl. Lib. Cat., No. 1166, places the poet's death in about A.H. 1130 = A.D. 1717, but we cannot account for this date.
Contents —


Beginning: —

ای ذات تو میبد. همه اثار عیان را
وی اسم تو مصدره همه اسابی جهان را

fol. 234b. Rubā'īs.

Beginning: —

در سایه کوهان پیشها پر بلی
دل دواستچه مستیار فریاد رنگی
یک چند چه رویان دلو زومزم
در خلد بکام دل کفیدم نفستی

The number of Rubā'īs is about four hundred and fifty.

fol. 262b. Mukhammasat.

Beginning: —

نازینی نازینی ای نازینی دلدارهای اک

fol. 266a. A Mašnawi entitled, according to Ethé, Bodl. Lib. Cat., No. 1166, کنن مکانی, and composed, according to the following chronogram (not found in our copy) quoted in the said catalogue, in a.h. 1082 = a.d. 1621: —

بچو تاریخ این گنج معانی
ز دلچو نسخه درد نهایی

See also Sprenger, Oude Cat., p. 554, where the poet is confounded with Luṭf Ullah Sālīm, who died, according to the author of the Riyāḍ-ush-Shu'arā', fol. 190a, in a.h. 1059: —

The Mašnawi begins thus in this copy: —

الهی خاطر بی آرزو ده
حبیم را بدریا هدست و فروده

Cf. Ethé, Bodl. Lib. Cat., loc. cit., where the second part of the above verse is different.

The Mašnawi concludes with the following line: —

چه مسلم هر که شد در رسال فاني
کند سپر بهشت چاودانی
fol. 296v. Blank.
fol. 296r. A long Qašidah ending in letter ្ឨ in imitation of Ḫāqānī.
Beginning:—

دل من كهد غواصيسه هโครงการ عمانش الغ

fol. 300r. Another Qašidah ending in letter ះ.
Beginning:—

ای مسلمانان صباح الغير عيد مصفر اسمع اسم الغ

fol. 304a. A series of Qašidahs, mostly in praise of Aʿṣam Shāh.
Beginning:—

حيدا شد نیمه زرگینه‌های فلور اول کیار الغ

fol. 315a. Qiṭ'aḥs, with chronograms, the dates of which range from a.h. 1014 to 1118.
fol. 342r. Short Maṣnawīs, in praise of horse, sword, etc., and description of Naurūz and ʿĪd festivals. The first begins thus:—

 تعالى الله ﷺ تیغ لیصرب اسمع این
زینی قدرت چه دعس قدرت اسمع این

fol. 354v. A Maṣnawī introduced by the heading, تعريف عیدگاه، begins thus:—

تفنای جنان کردن گناب اسمع
دریان موسم که فصل عید گاه اسمع

There is a large lacuna immediately after the sixth line of the above Maṣnawī, while fol. 355v abruptly opens with the following line of another Maṣnawī in praise of the horse:—

ندون آن میکرو چو مسار غوازم
لکرود تر از بصر لعلش تمام

The last line of the Maṣnawī, with which this copy ends, runs as follows:—

که هم رونق دینی دندو آشفتار
هم از باغ دنیا کند کل بهار
A large number of detached verses, Gazals and Rubā'is, are written on the margins.

Written in a clear Nastaʿlīq, with an illuminated frontispiece and an ordinary double-page ‘unwān. Some folios at the beginning are placed in new margins.

Not dated, apparently 19th century.

No. 381.

foll. 515; lines 25; size 16½ x 10; 11 x 6.

کليات بيدل

KULLIYĀT-I-BĪDIL.

The complete prose and poetical works of Mirzā ʿAbd-ul-Qādir Bīdil, in two volumes, written only one or two years after the poet’s death.

Mirzā ʿAbd-ul-Qādir, with the takhallus Bīdil, who is admitted on all hands as the greatest of the Persian poets in India during the last century, was the son of Mirzā ʿAbd-ul-Khāliq. He was of Turkish origin belonging to the Chaqata'i tribe of Arlās (Rieu, p. 706 reads Arlāt), but was born in ʿĀzimābād (Patna) in a.h. 1054 = a.d. 1644, for which date the word انضمام is a chronogram. Having lost his father at the age of five, when he had only finished the reading of the Qu'ran, Bidil was left under the care of his uncle Mirzā Qalandar. At the age of ten he finished the Kāfiyah and had just commenced the Sharh-i-Mullā Jāmi', when his uncle prevented his continuing further his Arabic studies. He then began to associate with saints and holy personages and devoted his full attention to the study of their works. The author of the Gul-i-Ra'mā, fol. 56*, says that the poet at first adopted the takhallus of Ramzi, but one day, while he was reading the preface of Sa'di's Gulistan, he was attracted by the following line of the Shaykh—

بيدال از بي نمان چه گويد پاز

and from that day the poet changed the takhallus Ramzi for Bīdil. At first he attached himself to the staff of Prince Shuja', the second son of Shāh Jahān, and later on entered the service of Muhammad A'zam Shāh. Being possessed of a wonderful genius Bīdil soon became the
master of Persian and Turkish languages and was honoured with the manṣab of five hundred. He travelled to Bengal, Behar and Orissa, and then again returned to Dehli. Being a man of independent spirit Bidil did not like to waste his energy in flattering princes and nobles and addressing laudatory poems to them. He, therefore, gave up the imperial service and began to lead a retired life in Dehli, where he died on Thursday, the 4th of Şafar, a.h. 1133 = a.d. 1720. Besides being a man of extraordinary mental power, he is described by his biographers as a great giant of his age.

For notices on the poet’s life see Khazānah-i-‘Āmirah, fol. 115ª; Riyād-us—he-Shu’arā, fol. 65ª; Mir‘at-ul-Khayāl, p. 459; Sarkhwush, fol. 6ª; Natā‘ij-ul-Afkār, p. 75, etc. See also Sprenger, Oude Cat., pp. 119, 213 and 378–380; Rieu, ii., pp. 706 and 707; W. Pertseh, p. 80, and Berlin Cat., pp. 938–941; Rosen, Persian MSS., pp. 167. Gracín de Tassy, Histoire de la littér. Hindoue, i., p. 312; Ethé, Boll. Lib. Cat., Nos. 1169 and 1170; Ethé, Ind. Office Lib. Cat., Nos. 1676–1686, etc.

The complete works of Bīdil are said to amount to between ninety and a hundred thousand lines. The author of the Gul-i-Ra‘nā, fol. 57ª, enumerates thus the following works, with the number of lines contained in each:

كليات ميرزا نود و نه هزار بيس باين بيشيل

نسبة عرفان در بصر و نفقات حكيم سنالي كه از عقدة تصانيف

ميرزاسب

واين مزاع تاریخ ختم يافته

هدیه ذو الحال والاكرم

يازده هزار بیست

طلسم حربت در بصر يوسف زليطا

چهارهزار بیست

و در همین لشته طور معروف ده ستضمن حاليات و خصوصيات

کوهستان بیرات که همراش شکر الله غالب فوجدار الیا بسر برده

پوست هزار بیست

ساقی نامه مسمى بمجیب اعظم دو هزار بیست

تبیبه المهوسین در ملامت كمیا یکهزار بیست

02
توجه بند جواب فشار الدین عراقی هزار بیست قصاید و ترکیب بند و مقطعات و توایین و مخاسبات و منوع و مستزاد و اشعار صنایع هزار بیست هزليات مس هزار بیست رباعیات چهار هزار بیست چهار عنصر هزیده هزار بیست غزلیات پنجه و چند هزار بیست Contents of the dīwān:—

I.

چهار عنصر

A prose work interwoven with verses, divided into four sections, called عنصر. In this Bidil vividly represents the moral character, the religious sentiments and the literary careers of several distinguished persons, e.g. شاه فاضل—شاه ملوك—مولانا شیخ کمال شاه قاسم—میرزا قلی‌قلدر and other eminent persons who were well versed in prose and poetry, and with whom the poet passed his days in literary discussions.

Beginning:—

خداوندا زبان معذور هر صرفه سرائیست عذر هرزه دزایان بیدیر

The work concludes with the following two chronograms, expressing the date of its completion:—

نفست افسولی از اعياناز پرداخت
که از افراد هر عنصر فتح رفته
دوم در اجتماع چهار عنصر
نقوست بود چون زنگ از صفا رفته
The colophon runs thus:—

له مه نظير به ته مه مه 12= 1862 و یکهزار و یکصد و دو هری و چار

II.

رقعات بیدل

Most of these letters are addressed to his patron, Shukr Ullah Khan (d. a.h. 1108 = a.d. 1666), and to the Amir's two sons: (1) Mir Karam Ullah, later on Aqil Khan, and (2) Shâkir Khan.

Beginning as in Rieu, p. 811a:—

عیز مراتب حمد و ثنا تسليم بارگاه صدی الغ

III.

fol. 143a. Preface to the old or the first diwan of the poet.
Beginning as in Ethé, Ind. Office Lib. Cat., No. 1676:—

عید مبید عی که رزد الاقص هستی موجودات تعزکیست

This diwan consists of Qasidas, Qit'ahs, Rubâ'is, etc., without any alphabetical order.
The first Qasidah begins thus:—

نبات آن صدی لیلگوئه یکتیا
که کرد کون و مکان را نصرف کن پیدا

fol. 195b. تنبيه الميهوسيين, or Warnings to the Alchemists.
Beginning:—

ای ميهوس در هواي كيميا الغ

fol. 205b. ريا عياط هزل, or Satirical Rubâ'is.
Beginning:—

ياران در زندگي زهر پرفيز رسا الغ

fol. 215b. غزالات in alphabetical order.
Beginning:—

باوج كيروا كر پهلوئي عیز امست راه انجا
The colophon is dated 7th Muḥarram, A.H. 1136.
Scribe, the same. محمد وارف بن محمد باقر.

No. 382.
fol. 337 ; lines 25 ; size 16½ × 10 ; 11 × 6.
The same.

This volume is the continuation of the preceding copy and is written by the same scribe.

I.
Rubā‘īs in alphabetical order.
Beginning:—
آئکس که منزه امست از اباب وگل ما اغل
Dated Sha‘bān, A.H. 1136.

II.
طور معروفت
A mystical Maṣnawi illustrated by anecdotes.
Beginning:—
طیش فرموده شوق ناله تمام
ز تعریف نفس وا میکند بال

The title of the poem occurs thus in the third line from the beginning:—
ز طور معروفت معنی سوابیم
پیهند بن کوه می نازد صداهم

Again, towards the end on fol. 125**:—
پیمخت آغر این مکتوب منظوم
بطور معروفت گردید موسوم
Dr. Ethé, in his India Office Lib. Cat., No. 1086, makes a serious blunder in noticing that the line begins with the following:

\[
\text{بیدنوازی ز معامله هستی}\\
\text{دشت پیمانه تهی دستی}
\]

In the first place it must be remarked that the above line at once suggests that it is the beginning of a Ḥikāyat, while as a general rule all Muhammadan writers begin their works with محمد لوحید or حمد لوحید.

Again, on comparing with our copy we find that the above line is only an opening line of a Ḥikāyat belonging to the middle portion of Bidil's other Maṣnawi, entitled عرفان (see below).

Dated Dhuḥiyyah, a.h. 1136.

III.

fol. 129º.

جمهی اعظم

Another mystical Maṣnawi.
Beginning with a prose preface:

\[
\text{محمد نفاذ آذیبی که میخال حمیدت اسانی را از نشاد کرمنا}\\
\text{بی آدم علو میاوه گون ظهور پسید}
\]

The Maṣnawi itself begins thus on fol. 128º:

\[
\text{خوش آدم که در یزگاه قدم}\\
\text{می بود بی نشا و کیف و کم}
\]

Dated Shawwāl, a.h. 1136.

IV.

fol. 189º.

طلسم خیرت

An allegorical Maṣnawi, composed, according to Sprenger, p. 379, in a.h. 1125 = A.D. 1713.
Beginning:

\[
\text{بنام آن که دل کاشتاً اوسطت}\\
\text{لیش کرده متعاً خالاً اوسطت}
\]
V.

عَرْفَان

Another mystical Maqānwi, composed in A.H. 1124 = A.D. 1712.
Beginning:—

عَمَقَةُ ازْمَحَتْ عَالَمُ رَضُتْ
آَلَهَةُ خُونُ كَرَّ الْعَالَمِ رَضُتْ

Cf. Rieu, p. 707, where the word هَمْسُ is wrongly substituted for

مَسْحُ.

Dated Jamādī II., A.H. 1136.
Both the copies are written in a fair Nasta‘iliq by the same scribe,

مَوْضُوْعَةُ ابْنِ مُحَمَّدِ بْنِ ابْنِ الصِّدْقِيِّ

——

No. 383.

foll. 192; lines 15; size 9\(\frac{1}{4}\) x 5\(\frac{1}{4}\); 7\(\frac{1}{4}\) x 4.

ديوان بيدل

DĪWĀN-I-BĪDIL.

Containing a collection of Ġazals arranged in alphabetical order.
Beginning:—

بَآوْجَ كِبْرِيَّةَ كَزْ بَهلَوَى عَيْضَ مَسِح رَادَ اَيْبِيَّا

Written in a fair Nasta‘iliq, within gold-rulled borders.
Not dated, apparently 18th century.
No. 384.

foll. 125; lines 14; size 10 × 6; 7½ × 4.

The same.

Another copy of Bīdīl's dīwān, containing Ġazals and Rubā‘īs in alphabetical order.

Beginning:—

غير وحدس بر لتايد همس عرفان ما الع

fol. 121°. Rubā‘īs.

Beginning:—

بیدل چشم به دور امکان مکشاف

Written in a fair Nasta‘liq, within coloured borders.

Dated Ḍulqa‘dah, a.h. 1180.

Scribe: جانسند

fol. 1° contains the signature of Sir Gore Ouseley.

———

No. 385.

foll. 260; lines 14; size 12½ × 6; 8½ × 3.

ربیعیات بیدل

RUBĀ‘IYĀT-I-BĪDĪL.

A very valuable copy of Bīdīl's Rubā‘īs, written eleven years before the poet's death.

The Rubā‘īs are arranged in alphabetical order, and begin thus on fol. 1°:—

آئکس که مندے اسمت از آب و کل ما الع

The colophon runs thus:—

روز چھار شبه هزدهم ماه جمادی الأولى منه یکهزار و یکصد و یکسی و دو هجرت

Written in a fair Nasta‘liq, within gold-ruled borders.

———
No. 386.

foll. 161; lines 12; size 8½ x 4½; 5½ x 2½.

The same.

This copy contains a smaller collection of Bidil's Rubā'ís, and is supposed to be in the author's own hand-writing, written in A.H. 1115, that is, eighteen years before his death.

Beginning:

حمد دو چهار مزایا ذامه یکتا
کز پویده غیر او نمی‌شد من و ما

Dated 19th Muharram, A.H. 1115.

On fol. 1* the following note, in a later hand, suggests that it is an autograph copy of the author:

پخش مزرا بیدل مرخوم

Written in a Nim Shikastah.

---

No. 387.

foll. 330; lines 17; size 12 x 6; 9 x 4.

عرفان

A copy of Bidil's Maṣnaawi, called عرفان, noticed above.
Beginning as usual.
Written in different hands.
Not dated, apparently 18th century.
No. 388.

foll. 331; lines 17; size 10 × 5; 7½ × 3.

The same.

Another copy of the same عرفان.
Beginning as above.
Written in fair Nasta'liq.
Not dated, apparently 18th century.

---

No. 389.

foll. 314; lines 17; size 8½ × 5; 6 × 3.

ديوان عنوي

DÎWÂN-I-'ULWİ.

The author, in the preface, calls himself طاهر الصهيباني المشهور بهلك، Tâhir-ul-Husayni, with the poetical title, 'Ulwi. According to Tâhir Naşrâbâdi, 'Ulwi originally belonged to Kâshân, and came, according to Hamishâh Bahâr, fol. 61°, during Aurângzâb's reign to Kashmir, where he died.

See Sprenger, Oude Cat., pp. 100, 126 and 327–328.

Contents:

fol. 1°. A long preface in flowery style.
Beginning:

لاقش بنج جمیع خیال آئال

fol. 11°. Qâsidâhs.
Beginning, as in Sprenger, loc. cit. :

ازهر دو دیده مطلع دیوان جیرتم

بسم الله از نکاد پریمان خیرتم
The diwân is preceded by a prose preface written by one Fakhr-ud-Din Ahmad.

In this preface Fakhr-ud-Din designates the poet as—

Nor birr 'ulm wa ma'râf'l-mutafasl bittasch hâre 'sân
'Alâ ishâh al-samyi bimizrâ'ân 'abîb al-lâh al-maw'âlî 'l-ghâfîlî 'l-ansârî
'mutâqal bittasch fâsir gâân

and says that for a long time he was contemplating the collection of
the poetical works of Ḥayrat into a diwân; but it so happened that
عمر بهداد و ثانی بهداد مر صالحی را که بی‌نوع انسانا از انواع موجودات الف

fol. 4r. Qašidahs.
Beginning:—

لقسم پرتو غورشید حسن یس گفیلیر
که شهد عالیم ارواح و جسم در تألیف

fol. 31r. Ġazals in alphabetical order.
Beginning:—

له غورشید اسم طالع صمیمان شبنم فشان پیدا
که از بهر مبود او سری کرد آسمان پیدا

fol. 171r. Rubā'īs.
Beginning:—

آن ذات خفی که همسه حی مطلق
از درک عقول و هیلی آمد مطلق

Written in good clear Nasta'liq.
Dated 14th Sha'bān, a.h. 1139.
Scribe محمد مهدوم
No. 391.

foll. 119; lines (central col.) 15, (margl. col.) 24;
size $9\frac{1}{4} \times 6\frac{1}{2}$; $8\frac{1}{4} \times 4\frac{1}{4}$.

Deewan Shahrest

Dîwân-i-Shuhrat.

Hâkim Shaykh Husayn, with the takhallus Shuhrat, belonged to Shiraz. He came to India during the reign of Aurangzib and attached himself to the staff of Prince Muhammed 'Azam Shâh. He was respected by the nobles of the imperial court and received the title of Hâkim-ul-Mamâlik. Towards the end of his life he performed a pilgrimage to Mecca, and after his return to India died, according to Riyâd, fol. 219a, in A.H. 1149. See also Nightar-i-Ishq, fol. 962.

fol. 1b. Gazals in alphabetical order.

Beginning:—

الله آشیدی نام خود گردن زبانم را
زبم الله زیست پیش دیوان تنایم را

The Gazals are followed by some Mukhammasât and Rubâ'ís.

A splendid copy. Written in beautiful Nasta'liq, on gold-sprinkled paper. The last ten folios are written in a later hand.

Not dated, apparently 18th century.

---

No. 392.

foll. 198; lines 15; size $11 \times 6$; $9\frac{1}{4} \times 4\frac{1}{4}$.

Rûsûta ul-muntiqin

Raûdat-ul-Muttaqîn.

A poetical account of the prophets from Âdam to Muhammâd.

By Khâdim.
In the prologue the poet says that he belonged to Írán but came to India, where he did not receive any help from the inhabitants of the country. That his name is Báqar, with the takhallús Khádím, and that he composed the present poem in A.H. 1149 = A.D. 1736.

I am in grave doubts whether the present Author should not be identified with Nazar Beg Khádím of Delhi, who was the pupil of Mir Muḥammad Afláq Šábi (see the following No.), and died, according to Gul-i-Raʾná, fol. 99°, and Nishtar-i-Ishq, fol. 630, in A.H. 1160 = A.D. 1747. See also Majmaʿ-un-Nafásí, vol. i., fol. 138°.

Ahmad ʿAlí Káhán, the author of the well-known taḏkirah Makhzan-ul-Ḡaraʿíb (composed A.H. 1218 = A.D. 1803) and a comparatively modern author, also adopted the takhallús Khádím.

Beginning of the poem, fol. 1°:—

بنام غذا میکنم ابتدا
که تا متصدیم زود گورد روا

The name of the author and the date of composition of the poem are given thus in the following lines:—

بی پاکر مماینی بد خادم لقب
ضارعی نژاد و تصوری نصب
چو بگذشت از هجرت شاه دین
ز ألف و ماية تسعة و اربعين 

The title of the poem occurs thus on fol. 8°:—

بود تفریه چون باهل یقین
شهد نام اوروضة المتعین

The colophon is dated A.H. 1164.
Written in ordinary Naskh, within coloured ruled borders.
No. 393.
fol. 148; lines 12; size $8\frac{1}{4} \times 5\frac{1}{4}; 6 \times 3.$

ديوان ثابت

DĪWĀN-I-SÂBIT.

Mr. Muhammed Aśfāl, with the takhallūs Sābit, was the nephew of Himmat Khan of Badakhshan (son of Islām Khan) who held the post of Mr. Bakhshî under 'Alamgîr, and died A.H. 1092 = A.D. 1681. Sābit, himself a man of great learning, passed his time in literary and poetical discussions with Shaykh Husayn Shuhrat (see No. 391) and other eminent persons of Dehlî, where he spent his last days in retirement and died on the 12th Shab'aân (according to Rieu, p. 709, 13th Shab’aân), A.H. 1151 = 31st June, A.D. 1738. Sâbit’s contemporary biographer Arzû, while remarking that he had some unpleasantness with the poet from time to time, admits that he keenly felt the death of Sâbit, a person whose learning the age could not replace. Sâbit’s son Muhammed ‘Azîm (d. 1161) was also a poet of some note and composed verses under the takhallūs Šabât.

See Majma‘-n-Nafâ‘is, fol. 99b; Riyâḍ-ush Shu‘arâ, fol. 76a; Khazânah-i-‘Āmirah, fol. 129b; Gul-i-Ra‘nâ, fol. 60b.

See also Sprenger, Oude Cat., pp. 154 and 578; Rieu, ii., p. 709b; Ethé, India Office Lib. Cat., No. 1701.

Contents:—

fol. 1b. Qaṣidahs without any alphabetical order.
Beginning:—

ای که وابسته حرف تر بود نظم بیان
جعجع ناطق دعوی کلام لوژبان

fol. 56b. Short Maṣnawîs.
Beginning:—

دوئی را نیست در یکتاپیش راه
چه دانست این چه دانست الله لله

The Maṣnawîs are followed by another series of Qaṣidahs.
foll. 95b. Gazals in alphabetical order.

Beginning:

کشته پُر صبح وصال تو شمع چنان مرآ اک

The copy ends with some Qīṭ'ahs and Muhhammasāt.
Written in ordinary Nastaʿlīq.
Not dated, apparently 19th century.

No. 394.

foll. 88; lines 14; size $8\frac{1}{2} \times 5$; $6 \times 3$.

ديوان برحان

DĪWĀN-I-BURHĀN.

Âqā Muḥammad Šāliḥ, with the takhallūs Burhān, was born in Mazandarān. In his youth he came to India during the reign of Muḥammad Shāh (497=1536–1545) and lived an independent life. In the general massacre of Dehli by Nādir (579=1738) Burhān received several severe wounds, of which he died two or three months after.

See Riḍā-yuḥ-Shūwārā, fol. 68a; Nishtar-i-Iṣḥq, fol. 258; Šuḥuf-i-Ibrāhīm, fol. 120a; Sprenger, p. 154.

foll. 1b. Gazals in alphabetical order.

Beginning:

سی پرستان فال بکسانید از دیوان ما
کایه رحمت بود مرتا بسر قران ما

fol. 85b. Rubāʿīs.

Beginning:

یا هاچ نیش دلم ثنا هلکند
پیوسته ثنا هلکند تو کند

VOL. III.
The Rubâ’ís are written diagonally.
Beautiful minute Nim-Shikastah hand.
Not dated, apparently 19th century.

No. 395.

foll. 359 ; lines 17 (in 4 cols.) ; size 11 × 8 ; 9 × 6.

ديوان انجب

DÎWÂN-I-ANJAB.

Râdî-‘ul-‘Aṣr, better known as Ḥâjî Râbî‘, with the poetical title Anjâb, was, according to his own statement, which is quoted by his contemporary biographer Muṣḥâfi, fol. 38, a native of Spain (إندلس), and is, therefore, sometimes called حاجي مغربي. He claimed his descent from the great Saint ‘Abd-ul-Qâdir Jîlâni, and gave out that ‘Ali Ḥâzin was his sister’s son. At an early age he came to  yaşamaان, where he spent thirty years and became the pupil of Murtâjâ Quli Beg, surnamed Wâlâ-‘I-Isfâhân, who was attached to the service of Sarbuland Khân, and who, after his master’s death, came to India where he died. After travelling over Persia and performing pilgrimages, Anjâb came to India and settled in Dehli, where he met his death at an advanced age. The same Muṣḥâfi, who visited Anjâb only a few months before his death, says that at the age of seven years Anjāb had taken to composing poems, and that he showed the poems of his early youth to the aforesaid Murtâjâ Quli Beg. He was a most prolific poet, and even fifty years before his death he had collected about fifty lakhs of verses. He wrote a diwân in answer to Naṣîrî Nishâpûri in seven days, while it is said that in every new city where he happened to go he left a new diwân. Of the numerous works of this prolific poet, Muṣḥâfi has personally seen an imitation of Nizâmi’s Khamsah, a diwân of about sixty thousand verses, a big work on the Shi’âh tenets and the tale of the Four Darwishes, قصة خوار درويش, in prose, all of which, says Muṣḥâfi, were stolen away from the poet. He also rendered a metrical translation of the eighteen parvas of the Mahâbâhât, which were also taken away by the Rohillas, and out of which only one volume was brought to Muṣḥâfi by a certain person for sale. Anjâb was above one hundred years when Muṣḥâfi met him last.
See also Hamîshah Bahâr, fol. 10\(^b\); Rieu, ii., p. 711\(^a\), where a Maşnawi called علّف اعظم by this poet is mentioned.

fol. 1\(^b\). A prose-preface by a different person, who does not mention his name and designates the poet as سالک مسالمت دانش و ادب بذع. The preface is introduced by a Rubâ‘î which runs thus:

إني ذكر تو آب و تاب افزای سخن
حاجز زیبای تو تنبا مسخن

The preface itself begins thus:

تعلیم الله پیام آفرین بانگ بیانادبسم كه باب باری
سعش نهال خامه منسبر شده

fol. 2\(^a\). Qašidahs and Ḥazals arranged in alphabetical order.

Beginning:

خداوندنا بر افروز آن چراغ آروزمن را
کرم کن پرتو نور تجلی گشش و گویم را

fol. 287\(^a\). Rubâ‘îs.

Beginning:

سماية رنگ و بوهیدم ترا
از بانگ و بیانارگزیدم ترا

fol. 291\(^a\). A preface by Anjab himself to a larger collection of Rubâ‘îs.

Beginning:

گلدسته درود از گلزار موهبتم واجب الوجودی توان بس

Beginning of the Rubâ‘îs:

اين دسته كل كه مظهر تالیف تاسف
سمایته قارسومی اهل دید اسف

fol. 307\(^a\). Qašidahs without any alphabetical order.

Beginning:

روی تو زدند طعنه گلستان ارم را
حسن دان پر خوی کند آلیتیه تهم را
 fol. 342*. Sāqi Nāmāh, with a preface by Anjab. 
Beginning of the preface:—

شافی نامه که مسئ صاحب الدالین از استعمال آن بهوی آید الع

In this preface the author calls himself عزیز العق الیچ.
The Sāqi Nāmāh begins thus:—

غدا داد تا دمشرس تاک را
نفانید برخاخ افلاک را

Written in a fair small Nim Shikastah.
Not dated, apparently 19th century.

No. 336.

foll. 226; lines 15; size $9\frac{1}{2} \times 5$; $7\frac{1}{2} \times 4$.

ديوان امید

DĪWĀN-I-UMĪD.

Qizilbash Khâん, with the takhallus Umîd, whose original name was Muḥammad Rûdâ, was born, according to his contemporary biographers, ‘Ali Quli Khân Dâgistâni, fol. 54b, and Ḥusaynî, fol. 33b, in Hamadân, but was brought up and educated in Isfahân, where he enjoyed the learned society of Mirzâ Tâhir Wâhidî, Amîr Najâtî, Fâ‘îdî Abhari, and other meritorious poets of that place. He came to India in the beginning of the reign of Bahâdur Shâh, and through the influence of Dâlîqâr Khân, received the mansâb of hazârî (one thousand), and by gradual promotions rose to the mansâb of chahâr hazârî (four thousand) during the time of Muḥammad Shâh. He subsequently entered the service of Nawwâb Niẓâm-ul-Mulk Aṣâf Jâh, with whom Umîd came to Dîhlî in a.h. 1148 = a.d. 1735. When Aṣâf Jâh returned to the Deccan, Umîd did not accompany him and passed his last days in Dîhlî where he died, according to Riyâdî, in a.h. 1159 = a.d. 1746. Besides being a poet of some note, he is said to have been an expert musician.
Contents:—
fol. 1°. Ğazals in alphabetical order.
Beginning:—
سرامه همراه مهربانه گرديدم دنيا را
نادر دنيا آسایشی دیدم دنيا را

fol. 216°. مفردات, or detached verses.
Beginning:—
همه ز کوری یار مسره میکنیم ما
بخون گرد باد باعک بیسر میکنیم ما

fol. 221°. Rubā'īs.
Beginning:—
در حضرش فیعض ما نبی الله اسم
ما نبیده ای لیم خدا آگاه اسم

fol. 225°. Mukhammasāt.
Beginning:—
ناشنده طاقه مراende تاب دیدن هم
نه راز خود توام گشت با کس له شنیدن هم

Written in ordinary Nasta'liq.
Not dated, apparently 19th century.

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No. 397.

foll. 20; lines (centre col.) 21, (margl. col.) 45; size 9 x 6; 6 x 3.

The same.

A selection of Ğazals from the diwān of Umid.
Beginning as above.
Written in a careless Nasta'liq.
Dated 'Aṣīmābād (Patna), A.H. 1215.
No. 398.
fol. 238; lines 15; size 11 × 6\(\frac{1}{4}\); 8\(\frac{1}{2}\) × 4.

کلیات حسینی

KULLIYĀT-I-HUSAYNĪ.

The poetical works of Ḥusaynī.
Dr. Sprenger, p. 430, while noticing a similar copy of Ḥusaynī's Kulliyāt identifies the poet with Ḥusayn Dāst bīn Abū Ṭalīb of Sambhal, who adopted the poetical title of Ḥusaynī and is the author of the well-known tadhkira called Taḏkīrah-i-Ḥusaynī, which he composed, according to the following chronogram found at the end of the said Taḏkīrah, in a.h. 1163 = A.D. 1749. But in the following heading of a tārīkh, fol. 112\(^{v}\), relating to the construction of the poet's house, he is called میر محمد شفیع الصیغی, Mīr Muḥammad Shafīʿ-ūl-Ḥusaynī:—

تاریخ تعمیر کردس بندة درگاه میر محمد شفیع الصیغی غاتة
عود را

while in the colophon he is distinctly called متفصل بصیره رازی مسیمی بیبر محمد شفیع. Again in the following line of a Rubā'ī, fol. 220\(^{v}\), he refers thus to his native country, Ray:—

یا رب تو مرزا ری بهند آووردی الو

From a careful perusal of his Kulliyāt, we learn that from Ray he came to India and lived in Dehli, was in the service of Farrukh Siyar and Muḥammad Shāh, and was present at the invasion of Nādīr, whom the poet accompanied to several places in India; that several sons and one daughter, called Qamar-un-Nisā Begam, were born to him, and that he was still alive in a.h. 1166 = A.D. 1752.

A series of tārīkhās relating to numerous contemporary events cover fol. 110\(^{v}\)–140\(^{v}\). Most of the poems in the beginning are in praise of Farrukh Siyar, Muḥammad Shāh, and various nobles of their court.

According to the following chronogram, fol. 2\(^{v}\), the poet completed the diwān in a.h. 1145 = A.D. 1732.
Contents:—

I.

This section consists mostly of Mašnawis of different metres and on different subjects, with a few Qašidahs, Mukhammasât, etc. Beginning, as in Sprenger, p. 430:—

دیپایه دیوان حسینی چوته بیستی
صد رنگ گل عبیر از ان باغ بیستی

On fol. 19b is a Mašnawi dealing with the story of the Love of Ya'qūb 'Ali Khán, Ming Bâshi, with Šafiyah Begam, at Barampuri:—

عاشق شدین یعقوب علی مانک باشی بر صفحه بیگم که در
قره برم موری بهم رمانیده بود

It begins thus:—

شیوااسبه دار عشقاوی
که آوردمن بنظم از بی نیاژی

II.

Saqi Nâmahs and Qašidahs in praise of ‘Ali, some of the nobles of Dehli, with a few satirical poems on Sa'd-ud-Din Khán and others. Beginning on fol. 66b:—

بیا سافاها شهوت و شنکم بیا
می برتکال فرتنکم بیا

III.

Târikhs relating to numerous contemporary events, the dates of which range from A.H. 1124–1166 = A.D. 1711–1752. Beginning on fol. 110b:—

محمدهو آن قبله‌نگ انس و چان
سر سروزان باد هاشمندان
IV.
Gazals in alphabetical order.
Beginning on fol. 141°:

كَرْدَةُ ام وَرَدّ زُبَانِ تَأَمَّدُ بِسَمِ اللَّهِ رَأَى
شَمَعُ بَيْنَمَ ذَلِلُ نِمُودُ ذَكْرِ اللَّهِ رَأَى

fol. 218 should be followed by fol. 220.

V.
Rubā'ís.
Beginning on fol. 220*:

يَارِبُ تَوَهَّرَ مَا زَيَّ زَرَعً بِهِنَّدَ آوِرَدَ
بَا آنَكَ تَكَرَّدَ بِهِنَّ وَسَرَدَ
آَنُهَا كُمْهَا جَنَّاكَ وَعَاصِمَ يَوْمَنَ
دِرْ عَنْكَ مِثْلُ نَفَائِدَ وَفُرْنَدَ

VI.
Fards or detached verses.
Beginning on fol. 222^:

هَرْزُهُ كُرْدِيَّة وَقَارَ عَنْوَ نُمِيدَلِّي مَا
ثَأْكَ بَا بِرْ مَسْنَدَقُسَ قَفَاعَةَ كُرْدِيَّةَ اِمْ

VII.
Elegies; the first in the form of Mukhammas.
Beginning on fol. 224*:

يُكَرِّمَ الْيَ مُسْلِمَانُ كَّهُ مَسْبُونَ قَابِسَ
بِرَادَّ اَرْ دُوُّونَ خَيْمَهُ بَا قُمُّمَ بِكَا قَابِسَ

The colophon, dated a.h. 1167, runs thus:

فَضَّلَ اللَّهُ . . . بَائِعَامْ رَضِيَّ . . . دَوْانَ مُعْلَيْ لِبَيْانٍ . . . مَفْتَعِصَ
بَصْرِيَّ رَأِيِّ مُسْمِي بِبَيْنَ مُحَمَّدٍ صَفِّيٍّ بِتَارِخِ غَرْبَهُ مَهْرَاءٍ"مِضْانَ
المَبْارَكَ . . . نَصِيفٍ ضَعِيفُ مُحَمَّدٍ مُـسْيِي عَلَمٌ غَلِابُ دَارِ اَنْطَالَهُ
Several seals of Amjad 'Ali Shâh and Wâjid 'Ali Shâh, the late kings of Oudh, are fixed at the beginning and the end of the copy.
Written in ordinary Nasta‘îq.

No. 399.

foll. 354; lines 15; size 8 × 4⅛; 6 × 2⅞.

ديوان آرزو

DĪWĀN-I-ÂRZÛ.

Sirâj-ud-Din 'Ali Khân, with the takhallus Ârzû, the well-known author of the most famous biographical work, Majma‘-un-Nafâ‘îs, was born in Akbarâbâd in a.h. 1101 = a.d. 1689. He traced his origin, on the paternal side, to Shaykh Kamâl-ud-Din, the sister’s son of Shaykh Naṣîr-ud-Din Mahmûd Chîrâq-i-Dîhli, while from his maternal side he claimed descent from Shaykh Muḥammad Gâns Guwâliyari. At an early age he applied his mind to the writing of poetry; and he composed, among other works, the valuable biographical work, Majma‘-un-Nafâ‘îs, in a.h. 1164 = a.d. 1750. In a.h. 1132 = a.d. 1719 he came from Guwâliyar to Shâhjahânâbâd, where he became familiar with Anâd Râm Mukhlîś, who, besides other noble treatments, secured for Ârzû a respectable mansâb from the emperor. It was also here that Ârzû found a very influential patron in the person of Mu’taman-ud-Daulah Ishâq Khân Shûstari, after whose death he continued to enjoy the same favour from his patron’s son, Najm-ud-Daulah, who, besides other favours, granted Ârzû a monthly allowance of one hundred and fifty rupees. After Najm-ud-Daulah’s death, his younger brother, Sâlâr Jâng, continued to patronise Ârzû, and with this benefactor the poet came to his grandfather, Shaykh Kamâl-ud-Din’s house in Lucknow in Muhammad, a.h. 1168 = a.d. 1754, and through the kind intervention of Sâlâr Jâng, was granted a monthly allowance of three hundred from Shuja‘-ud-Daulah. Ârzû died shortly after, on the 23rd of Râbi‘ II, a.h. 1169 = a.d. 1755. For some time his body was preserved in Lucknow, but was subsequently removed to Shâhjahânâbâd.
and interred there. Ārzū, in his Khażānah-i-‘Āmīrah, gives the following chronogram of Ārzū’s death:—

بخان والانثناء سراح الدين علي
مشرع رونق تصخش بزم كنتگر
زد رقم آزاد سال رحلتش
رحمن كامل بروح آزردو

Ārzū is admitted on all hands as one of the most eminent authors and poets of his age. The divān he left and his Tambīh-ul-‘Arīfīn, a criticism on Shaykh ‘Alī Ḥāzīn, added a further popularity to his reputation. Besides the Majma‘-un-Nafā‘is and the divān, he left several works, such as:—

1. سراح اللغة. or glossary of the ancient poets, contains those words and phrases used by modern poets, which are omitted in the Farhang-i-Jahāngīrī, Surūrl, Burhān-i-Qāṭī, etc., composed in a.h. 1147 = a.d. 1734.

2. جرایغ هذایی. A poetical glossary.
3. عطیة کبریل. A treatise on eloquence.
4. موهبت عظمی. A treatise on rhetoric.
5. خیابن. A commentary on Sa‘dī’s Gulistān.
6. شرح سکندز ردامه. or a commentary on Niẓāmī’s Sikandar Nāmah.
7. شرح قصاید عرفر. or a commentary on ‘Urī’s Qaṣīdahs.
8. عرایب اللغات. A vocabulary of Hindī words explained in Persian.

9. جواب اعتراضات منیر. Answers to Munīr’s criticism on Qudsi’s poems.
10. شرح معنیصر المعاني. Glosses to Taftāzānī’s shorter commentary on the third chapter of the Talkhīṣ on rhetoric.
11. شرح کلکشی میر لجاس. A commentary on Mir Najat’s Maṣnawi. (See No. 379.)

Ārzū himself gives an account of his own in his Majma‘-un-Nafā‘is, fol. 43r. See also Khażānah-i-‘Āmīrah, fol. 93r.; Sprenger, Oude Cat., p. 132; Gracin de Tassy, Littérature Hindoue, i., p. 69; Blochmann’s A’in-i-Akbari, pp. 25–28; Ouseley, Biographical Notices, p. 180.
Gazals in alphabetical order.

Beginning:—

ای بسمله نام تو سره در و برکت
حمد تو بود مانعه قران بیان را

The initial line quoted in Spranger is found here on fol. 10b.

Rubā'īs.

Beginning:—

عالم باغیست از شهود بیچون
گل کرده هزار رنگ آثار بهون

Written in ordinary Nastalīq.

The colophon is dated a.H. 1140; but seems to be a mistake for a.H. 1240.

No. 400.

foll. 343; lines 16; size 9¼ × 6; 7¾ × 3¼.

دیوان آندر

DĪWĀN-I-ÂDUR.

Hāji Luṭf ‘Ali Beg, with the takhallus Âdur, the author of the famous biographical work Ātash Kadah (composed during the years a.H. 1174–1193 = a.D. 1760–1779), was born, according to his own statement in the aforesaid work, at Isfahān in a.H. 1174 = a.D. 1760. He belonged to a noble family of the Shāmlū Turks, and was the cousin of Wali Muḥammad Khān Masrūr. According to several biographers, Luṭf ‘Ali Beg in the beginning adopted the poetical title of Wālih, and subsequently of Nākhāt, but finally changed both the titles for Âdur, by which epithet he became so well known.

Muṣḥafī, fol. 11b, gives a very interesting account of the poet’s adopting the title of Âdur. He introduces his narration with the remark that Luṭf ‘Ali Beg was an exceedingly good-looking man, and that in beauty he surpassed all the inhabitants of Isfahān. Muṣḥafī then goes on to say that Luṭf ‘Ali Beg at first adopted the takhallus of Mahṛūm, and it so happened that one day in a gathering he met two poets, viz., Mirzā Muḥammad Ja’far Rāhib and Aḡā Muḥammad ‘Ashiq, who made enquiries from Luṭf ‘Ali about his poetical title. To this
Luṭf 'Ali replied that his takhallus was محرم, Mahrum or "Disappointed," and in return asked from Āgā Muḥammad about his poetical surname, who responded that he composed verses under the takhallus عاشق, 'Āshiq or "Lover." Mahrum then asked Rāhīb about his takhallus, to which the latter replied that he chose the epithet بندة عاشق محرم, Bandah-i-'Āshiq-i-Mahrum or "The Slave of a Disappointed Lover." This witty reply of Rāhīb caused a great laughter in the whole assembly, and Luṭf 'Ali, taking it ill, left the assembly in rage, and from that day, says Muṣṭafī, Luṭf 'Ali changed his takhallus to Ādur. He also composed a Yūsuf Zalikẖā in a.h. 1176 = A.D. 1762.

Muṣṭafī, who composed his taḏkīrah in a.h. 1199, speaks of Ādur in the present tense, and says that the poet was then of about sixty years of age.

For references to his life and works see: Makhzan-ul-Ḡarā‘īb, fol. 81; Șuḥuf-i-Itrāhīm, fol. 39b; Riyād-ush-Šu‘arā, fol. 48b; Natā‘īj-ul-Afrāk, p. 57. See also Rieu, i., p. 375; Ethé, Boll. Lib. Cat., No. 384, etc.; Ethé, India Office Lib. Cat., No. 693, etc.; Sprenger, Oude Cat., p. 161, etc.; Bland, in the Journal of the Royal Asiatic Society, vii., p. 345; W. Pertsch, Berlin Cat., p. 624, etc.

Contents:

fol. 1b. Qaṣidaḥs, without alphabetical order.
Beginning:

دریغ آن که بآ خود ندیدم ممتاہب
رذیقت موافقه الیسی مناسب

fol. 112b. Gazals, in alphabetical order.
Beginning:

دور آز تبریان بیرون دشور این دار
گر بیتو زنده منادیم معدور داز مارا

fol. 155b. Maṣnawīs.
Beginning:

بشتوی ای معمیر آزادگان
این حکایت از دل از کف دادگان

fol. 163b. Ruhā‘īs.
Beginning:

(ṣic) دور آز بیش در انر ززار یها
دیدم ر تُو در خواب بسی یارِیها
fol. 173v. Another series of Qaṣīdahs.  
Beginning:—

زامد و رفت روز و شب بیهان
یاز آمد بهار و رفت خزان

fol. 243v. Another series of Ḍazals in alphabetical order.  
Beginning:—

بود که در گذشته از گناهگاران
که بیش از گنته مانند پدرزمان

fol. 336v.  Rubā'is.  
Beginning:—

آن یارکه کرده ام باو یاربیها
وان دوست که دیده ام ازو خواربیها

Some folios are misplaced in the middle portion of the copy. The right order should be 157, 160-163, 165, 158, 159, 166.  
The colophon runs thus:—

بموجب امر حضرت بندران میر صاحب معالی مناقب ...
امیر ابن الامیر ابن الامیر حضرت میر صاحب میر مراد علی خان... دعا گو نور مصد دیوان رفیق را یافتم رسالید—بتاريخ

۷ ماه صفر سال ۱۳۱۸

Written in fair Nastaʿlīq, with a beautifully illuminated double-page ‘unwān.

———

No. 401.  

foll. 118; lines 13; size 8 × 5; 6½ × 3½.

دیوان مشتاق

DĪWĀN-I-MUSHTĀQ.

Mir Sayyid ʿAli, with the takhallus Mushtāq, was a ʿḤusayni Sayyid of Isfahān, and an intimate friend of Lutf ʿAli Khān ʿĀdur, who collected
Mushtaq's diwan after his death. See Atash Kadhah, p. 536; Riyad-us-Shur'ar, fol. 404; Rieu, p. 813.

fol. 1. Gazals in alphabetical order.

Beginning:—

مختوم ز دییرم بکمیه زاهد که برده از کف دل می آنها
بناله مطرف بعسوه ساچی پسیده ساغر بگره مینا

fol. 94. Rubais.

Beginning:—

ای رشتی بندگی دن در گردن ما
هم از تو بود روی تو آوردن ما

fol. 97. Tarjî-bands.

Beginning:—

من کیستم از وم کمدی
در خلقه زلف پایندی

fol. 109. Qasidahs.

Beginning:—

مختلف افروز جهان باز در ایران حمل
علم شمعه افراغ زرین مشعل

Written in fair Nasta'liq.
Not dated, apparently 19th century.

No. 402.

Foll. 610; lines 15; size 8 x 5; 5 x 3.

کلیات حزین

KULLIYÂT-I-HAZÎN.

The complete poetical works of Hazin.

Shaykh Muhammad, popularly called 'Ali, and with the poetical nom de plume, Hazin, was one of the most accomplished writers of the
later period. He was the son of Shaykh Abū Tālib Gilânî, and was born in Isfahân, Rabi' II., a.h. 1103 = a.d. 1691. Hazîn traced his descent from Shaykh Zâhid Gilânî, the spiritual guide of the celebrated Shaykh Šâfi-ud-Dîn Ardabîlî.

In the preface to his commentary on his قصيدة لامية the poet designates himself thus:—

ابو المعايي محمد المنتصر بعلي ابن أبي طالب بن عبد الله بن جمال الدين علي الزاهدي الهيلالي

Born of a learned and highly respectable family and himself a scholar of vast learning, Hazîn commanded the respect of kings and nobles. It is said, in the Mir'ât-i-Áftâb Numâ and Nishtâr-i-Ishq, that Shâh Tahmâsp, son of Sultân Hussâyin, repeatedly went to visit the poet in his own house. He received his early education from his father, and later on learnt Muhammadan Law, Jurisprudence, Logic, Mathematics, Sciences, and other subjects from several specialists of Isfahân and Shîrâz, among whom some of his biographers name his uncle, Shaykh Ibrahim Gilânî, the celebrated Mullâ Bâqir Majlîsî (who is said to have been closely related to Hazîn), Mir Muhammad Mashî of Persia, and others. Being conscious of the wonderful genius of Hazîn, his father intended to educate the boy in all the branches of Muhammadan literature; but the future poet, while still a mere child, showed a marked inclination for poetry, and in spite of his father's prudent precepts directed his attention towards versification, and composed poems, concealing them from his father.

It is said that at the age of seven Hazîn composed a Þazal in answer to Shaukat Bułhârî, and another when he was nine years old in answer to Tâhir Wahîdî, who praised the composition highly. One day several poets, gathered in Hazîn's father's house, happened to be extolling the poetical genius of Hazîn. In the course of conversation they began to praise Muhtarshîm Kâshi (d. a.h. 996 = a.d. 1587), and one of them cited the following beautiful maṭla' of this eminent poet:—

اي گردن بلند قدان در کمید تو
رینای آفریده قد بلند تو

Maulânâ Hasan, who was present in that assembly, asked Hazîn to compose a maṭla' in answer to that of Muhtarshîm, and the boy poet spontaneously extemporized thus:—

صدیق از ہوم کشید غم جعد بلند تو
فریاد از تطاول مبکین کمید تو
His father and the whole assembly were amazed at the wonderful skill of the boy, and Maulâna Hasan, in his enthusiasm, kissed the forehead of the boy poet. Mušâfi, quoting from Ḥazin, says that from that day Ḥazin obtained his father's permission to compose poetry.

In his early years Ḥazin travelled all over Persia, and in 1143 A.D. 1730, after performing a pilgrimage to the holy city of Mecca, he came to Lâr. Here Ḥazin had hardly passed a couple of months when a number of the citizens, at the instigation of Mirzâ Bâqir Khâñ Kâñârī, killed Wâli Muḥammad Khân Shâmilâ, who at this time was sent here as governor by Nâdir Shâh. The murderers, who had rebelled against Nâdir, became acquainted with Ḥazin and divulged the story. In the meantime Muḥammad Khân Balûch, who was sent with a large army to invade Jahram, hearing the news of Wâli Muḥammad's fate, hastened to Lâr. The rebels, on hearing of Muḥammad Khân's arrival, tried to escape from the city, but were arrested and most of them killed on the spot. Ḥazin, who was found in the company of the conspirators, being suspected as an accomplice, was subjected to various tortures and ill-treatment. To avoid these hardships the poet fled to Kirmân, and was on the point of leaving that place for Ardabil, when the governor of Kirmân, through the help of one of Wâli Muḥammad's servants, sent the intimation of Ḥazin's presence in Kirmân to Muḥammad Taqi Khân Mashhadi, the Beglerbegi of the Province. Taqi Khân was about to proceed against Ḥazin as a criminal, when, to the good luck of the poet, 'Ali Quli Khân Wâlih Dâgîstânî, the well-known author of the famous biographical work Riyâd-ush-Shu'arâ, (on whose account the present biographical notice of the poet is for the greater part based, and who at this juncture was staying here waiting for a ship to India), received information of Ḥazin's perilous situation. The aforesaid Beglerbegi was an intimate friend of Wâlih, and the latter, a fellow-citizen of Ḥazin, being anxious for the poet, liberated him from the hand of the Beglerbegi. Wâlih and Ḥazin then came together to Bandar-i-Abbâs, where they received hospitable treatment from Mirzâ Ismâ'îl, the governor of the port. Leaving Ḥazin with the aforesaid Mirzâ, Wâlih set out for India. Ḥazin was still suspected as a criminal, and finding his position unsafe in any part of Persia, he at last embarked for India, never to return to his beloved motherland. He landed here ten days after his friend Wâlih's arrival. According to the author of the Mir'ât-i-Âftâb-Numâ, Ḥazin came to India in 1146 A.D. 1733, while the author of the Nishtar-i-Ishq says that Ḥazin, after leaving the Persian port, reached Bhakar, and then by the way of Multân and Lahore, reached Shâhjâhânâbâd in 1147 = A.D. 1734. Both the friends, Wâlih and Ḥazin, continued to live in the imperial city of Delhi, and, on one occasion, the latter went to Lahore. At this time Nâdir, with his powerful
army, invaded India, and Ḥazin, finding his position unsafe in Lahore, hastened back to the imperial city, and secluded himself in the house of Wālíh. After Nādir’s withdrawal from India, Ḥazin again went to Lahore, where, this time, he incurred the displeasure of Zakariyā Khān Dilawar Jang, the Ṣūbahdār of Lahore, who became an enemy to the poet; but Wālíh, coming to know of his friend’s dangerous position, wrote to Husayn Qulī Khān, who had been sent as an ambassador to Nādir Shāh and was at this time returning from his mission, to take care of Ḥazin, and bring him safely to Shāhjahānābād. Ḥazin’s vast reputation as a poet had already spread abroad over distant countries, and in the imperial city he received the warm favours of the king, and was highly respected by the nobles and chiefs of the imperial throne. It is said that Nawwāb ‘Umdat-ul-Mulk Amir Khān, who adopted the poetical title of Anjām, secured for the poet, from the king, a Jāgīr of forty thousand rupees, near Akbarābād, and that the king also on one occasion awarded the poet a sum of five lakhs through the said ‘Umdat-ul-Mulk. It is related in some tažkira’s that the emperor, Muḥammad Shāh, once requested Ḥazin to come to him and to delight him with some of his beautiful compositions, and that the poet turned a deaf ear to the imperial order. The emperor, it is said, then personally went to Ḥazin’s house, but the poet, hearing the news of the emperor’s arrival, stealthily left the place on the pretence of visiting the sacred tomb of Khwājah Bakhtyār Kāki, and thus avoided the meeting. Being proud of his influence and ability, Ḥazin, remark some of his biographers, began to look down on the Amirs and nobles, and commenced, says his friend Wālíh, as the poet’s nature was, to write satires against the citizens, and did not even spare the king and his nobles. In spite of his friend Wālíh’s advice, Ḥazin continued his satirical writings, till, says Wālíh, the poet lost all esteem in the eyes of the public. Wālíh, seeing that his counsel was of no use to Ḥazin, and having consideration for the responsible office he held under the emperor and the high public esteem, had at last, to his deep regret, to give up his friendship with Ḥazin, and cut off all communication with the poet, with whom he had been intimately associated for so long a time and whom he had saved from so many persecutions. Ḥazin then began to criticise the eminent poets of the imperial court, and wrote satires against many of them, such as Sirāj-ud-Din ‘Ali Khān Ārzū, the author of the famous Persian biographical work, Majma‘-un-Naṣā‘is, Mir Muḥammad Afsāl Shāhīt, and others. In revenge Ārzū wrote the تنبیه الغافلین، Tanbih-ul-Ḡafīlin, or, “A Warning to the Careless,” in which he collected a large number of frail verses from Ḥazin’s diwān, and criticisingly pointed out mistakes therein. Another friend of Ḥazin’s, the learned Ḥādī Balgrāmī, in his Khzānāh-i-‘Amirān, tried to defend the poet by writing a refutation to Ārzū’s criticisms.
از بنارس نروم معبد عام است اینجا
هر برهم پیه لیبهان و رام است اینجا

هژین زین دان مصب بوده ام دیگر لمیبد الله
همیدانم که گوش از دوش پیغامی هنبد اینجا
حیزین از پای ره پیما بسی مرگشگی دیدم
سر سورده بر بالین آسایش رسد اینجا

The following note on the margin of Wālīih’s Riyāḍ-uš-Shu‘ārā, fol. 111b, describes thus the poet’s death:—

شیخ محمد علي حزین در بلدة بنارس دهم جمادی الاول شاب
پنجشنبه لصف شب ماه 1180 هجری رحله فرمود و طرف جنوب
شهر مسطور در باگ که در اینجا تبرکات حضرات صلوات الله عليهم
مشخصا بنا به ایام گذاشته اسم و آرا پیچه شاه میکوبد و قلم
Dr. Ethé, in his Ind. Office Lib. Cat., No. 1712, places the poet's death on the 13th Jumādā, A.H. 1180. Besides being an accomplished author and an eminent Persian poet, Hazīn was a good Arabic scholar, and his Arabic Qaṣīdahs are to be found in copies of his Kulliyāt. He was also well skilled in calligraphy, and wrote a beautiful Shīkastah hand. He wrote four diwāns, the last of which he completed in A.H. 1155 = A.D. 1742. Complete copies of his Kulliyāt are mentioned in Ethé, Bodl. Lib. Cat., No. 1184; Sprenger, p. 425. Among his other prose treatises may be mentioned the Tāznār el-ahwāz, or the autobiography of the poet, which he wrote in A.H. 1154 = A.D. 1741. An English translation of this work was published by F. C. Balfour, London, 1830, and the Persian text by the same, London, 1831. His poetical works, with this autobiography, were lithographed under the title of the Kulliyāt-i-Hazīn, in Lucknow, A.H. 1293; and the "Waqā'ahāb, " or the accounts of the warlike expeditions of Persian kings against India, from A.H. 1134-1154 = A.D. 1722-1741; that is, down to Ahmad Shāh Abdālī. See W. Pertsch, Berlin Cat., p. 54, No. 11, and Ethé, Ind. Office Lib. Cat., No. 1714. His other Maṣnawīs are: "Furużk Nāmah, " and "Mutlib al-anfāz." See Ethé, Bodl. Lib. Cat., No. 1185, where the seven Maṣnawīs of the poet are mentioned. See also Sprenger, Oude Cat., loc. cit.

For notices on the poet's life see: Riyād-ush-Shu'arā, fol. 111; Majma'-un-Nafā'is, vol. i., fol. 123; Muṣṭafī, fol. 23; Makhzan-ul-Grā'īb, fol. 209; Nishtar-i-Ishq, fol. 545; Majma'-ul-Fuṣūḥā, p. 94; Natā'īj-ul-Afkār, p. 132, etc.

Contents:—

fol. 1. Gazals in alphabetical order, preceded by a prose preface which begins thus:—

افتتاح نامه نام آوران کیهان خدیور قیص و مفتاح ایوان

فیوضات الخ

Beginning of the Gazal:—

دریان دریای این پایان دریان طوفان شور افزار
دل افکندم بسم الله مجریها و مرسیها

q 2
fol. 400b. Qaṣidahs, without any alphabetical order, preceded by a prose preface.

Beginning:—

که الظاهر فیلس فوق فی الـ

fol. 410b. Beginning of the first Qaṣidah:—

غیر لقی غیره یکتای لی همتاستی

کش لا در چشم و حدب بین من آلامتی

fol. 481a. Preface to the Maṣnawi, Ṣafir-i-Dil.

Beginning:—

له الصد فی الآخیره و الاولی و السلام على سیدنا الصدیق

The Maṣnawi begins thus:—

نباهای شایسته دلدار را

میان فراوان زما یار را

fol. 502a. Another Maṣnawi.

Beginning:—

بنام آنکه آذر را چشم مشاهت

fol. 513b. Prologue and epilogue of the Taṣkīrat-ul-ʿAṣḥīqīn.

Beginning:—

ماقی زمین موحدانه الح

fol. 521b. Rubāʿīs, in alphabetical order.

Beginning:—

ای چش و چراغ دل علمدیه ما

در راه تو خاک هد دل و دیده ما

fol. 570a. Muqāṭṭaʿāt.

Beginning:—

ابا حس القيمت عبات منتقی

ولو بذلونب الغفله کنت محاسمی
No. 403.
fol. 402; lines 13; size 11 × 6¼; 6¾ × 4¼.

DĪWĀN-I-ḤAZĪN.

A collection of Ḥazīn's Ġazals and some miscellaneous poems.
fol. 1°. Ġazals in alphabetical order.
Beginning:—

درین دریایي یي پایان درین طوفان هور افزى گر

Some folios are missing towards the end.
A note on fol. 367b says that this copy was written by one, کمالیمل, at ʿAzīmābād, during the reign of Shāh ʿĀlam Bahādur Shāh.
Written in a fair Nastaʿlīq.
No. 404.

foll. 292; lines 16; size $11\frac{1}{4} \times 7; \quad 8\frac{1}{4} \times 4\frac{1}{4}$. 

The same.

Another copy of Ḥazīn’s diwān.
Beginning as above.
The متنفرقات begins on fol. 276⁹.
Written in a fair Nastaʿlīq.
Not dated, apparently 19th century.

No. 405.

foll. 67; lines 19; size $12 \times 8; \quad 9 \times 3\frac{3}{4}$. 

قصائد علي حزین

QASÂ’İD-I-ʿALĪ ḤAZĪN.

A collection of Ḥazīn’s Qaṣīdahs, arranged in alphabetical order.
Beginning on fol. 1⁰:—

غير لثغ غيرت يكتأتي بي هماسكي الع

The last Qaṣīdah is در هجو كشمير.
Beginning:—

کس لديده بوط مرن کشميري را
بھھان جھون صف مور اند دوان دانه طلب

Written in a rough Nastaʿlīq.
Not dated, apparently 19th century.
No. 406.

foll. 74; lines 15; size $9\frac{1}{4} \times 6; 7 \times 3\frac{1}{2}$.

The same.

Another copy of Hāzīn’s Ḍaʿlīdahs with some Qīṭāhs.
Beginning as above.
The Qīṭāhs begin on fol. 50r:

ای صاحبی که از اثر رلک و بیو تو خون کوشمه در جگر گلستان کنم

Written in a fair Nastaʿliq.
Not dated, apparently 10th century.

No. 407.

foll. 324; lines 13; size $8\frac{1}{4} \times 5; 6\frac{1}{4} \times 4$.

تذکرة المعاصرين

TADKIRAT-UL-MUʿÂSIRIN.

A very valuable copy of the biographical notices of ninety-nine contemporary poets of Persia, compiled in a.h. 1165 = a.d. 1752, with some prose and poetical treatises, written two years before his death.

Beginning:—

تعالى الله حمد يهودی که اوراق پریبان مجموعة کون و مكان
را برشتة ايجاد سبيراه بهم الع

fol. 80b. Beginning with a

رساله در حقيقه نفس و تجرد

Beginning of the Risālah:

لا عقل پکه لئزال تو رسد الغ

نامهایت يا قدوس و يا باري النفوس نور قلوينا الغ
fol. 93. On the weight of coins and legal measures.
Beginning:

الجعد للخرب العالمين جهدًا كبيرًا الغ

fol. 98. Another prose treatise, entitled *مشكلة عدوى و قدام*.
Beginning:

الجعد لله علي الآية و نشكره على نعامة الخ

fol. 105. جواب رفعات شيخ حسن مرجم:
Beginning:

صاحب ولا مثام سالله الكرام مسلم الخ

fol. 110. Prologue to the diwan.
Beginning:

افتتاح نامه نام آوران الخ

fol. 114. Epilogue to the diwan.
Beginning:

هان اي دانش شکرکان دیده ور الخ

fol. 120. *رساله در خوایه الحيوان*, also called *رساله صیدیه* on zoology.
Beginning:

سیاس ای قیام که مدارک اوعام آن

fol. 165. *رساله فرسنمه*، on farriery.
Beginning:

سواران مضمار بندگی و مراك انتگرگي را آن

fol. 205. Persian commentary on his own *قصیده لامیه*، which he composed in praise of 'Ali.
Beginning:

لسان حال وترجمان مقال بسیاس بلغه اساس آن
At the end of the commentary on the قصيدة لمهمه runs the following colophon, dated A.H. 1178:

تسم القصيدة لمهمه البازرة العبد المختص في رحمه من جمال الدين محمد المشهور بعلي أبي طالب بن عبد الله بن جمال الدين علي الزاهدي الجيلاني... يحفظ العبد المختص الزاهدي...

برك الله في سنة 1178 هجري

fol. 271r. رساله معاد.

Beginning:

بسم الله الرحمن الرحيم وله نستعين وله الصمد في الآخرة

والولي الله

The colophon here is dated 19th Rajab, A.H. 1178. The is followed by a treatise explaining the meaning of the verse—

من يصف العظام وهي ريمي

The treatise is introduced by the following heading which fully explains the subject of the work:

در جواب سوال سايلي كد بمعد همین جسم دلبي بآية قال من يصف العظام وهي ريمي وقول خواجه تعتبر در مستنق شرق و القيام انقلك و انيك اجز اي اصله واقعي خواهند بود و جسم ومعد ازان خواهند بود استعدل كردة بود لوعه اند

It begins thus on fol. 245r:

كسالكه سرمادة حصول معارف خلقية على ماهي عليه

fol. 249v. بديعة الوديعة or, as in Ethé, Bodl. Lib. Cat., Nos. 1184 and 1185, وديعة البدية. A Mašnawi poem in imitation of Sanā‘ī’s Ḥādiqah.

Beginning:

كلما في الوجود ليس سواه الغ

The colophon is dated 19th Rabî‘ II, A.H. 1178.
fol. 302a. بسـِرـِدل. A Maṣnawi in imitation of Sa'dī's Būstān; with a preface beginning:—

له الصم في الآخرة و الأولي و السالم على سيدنا المصطفى خيره الورث الع

The poem begins thus on fol. 303a:—

ثناءاهي هايسته دلدار را
سياس فراوان زما يارا

The ذِكْرَاة المعاصرين is mentioned in Rieu, i., p. 372; W. Pertsch, Berl. Cat., p. 621; Bland, in Journal of the Royal Asiatic Society, ix., p. 147; Gracin de Ta-sy Memoire sur la religion musulmane, p. 112; Sprenger, p. 135; Ethé, Ind. Office Lib. Cat., Nos. 678 and 679.

No. 408.

fol. 59; lines 14; size 9 × 5\frac{1}{2}; 6 × 3\frac{1}{2}.

The same.

Another copy of Ḥazīn's Taḏkirat-ul-Muʿāṣirin.
Beginning as above.
Written in a fair Nastaʿlīq.
Not dated, apparently 19th century.

No. 409.

fol. 70; lines 15; size 10 × 6\frac{1}{2}; 8 × 4.

فرس نامه حزيم

A copy of Ḥazīn's Faras Namah.
Beginning as usual.
Written in ordinary Nastaʿlīq.
Not dated, apparently 19th century.
No. 410.

A copy of Ḥazin’s commentary on his قصيدة لاميه. Written seven years before his death.

Beginning:—

الغانيُّ والمرجَمان مثل المنطوق

The original folios have been placed in new margins.
The colophon is dated Safar, A.H. 1173.
Written in ordinary Nasta’liq.

No. 411.

The poetical works of Faqir.

Mr Shams-ud-Din ‘Abbāsi, who adopted the titles of Faqir as well as of Maṭān, traced his origin on the paternal side to the prophet’s uncle, ‘Abbās bin ‘Abd-ul-Muṭṭalib, and is therefore called ‘Abbāsī. He was born in Shāh Jahānābād, A.H. 1115 = A.D. 1703, and was one of the most accomplished Persian scholars of India. The author of the Khulāṣat-ul-Afkār, an intimate friend of Faqir, remarks that no Indian scholar can reach the ability of Faydhī and Shams-ud-Din Faqir. At the age of twenty-five he travelled to the Deccan, and after staying there for five years returned with Qizīl-bāsh Khān Umīd to Shāh Jahānābād. The author of the Gul-i-Ra’na, fol. 225*, who commenced the work in A.H. 1181 = A.D. 1767, and completed it in A.H. 1182 = A.D. 1768, while speaking of the poet in the present tense, says that on the 6th of Muharram, A.H. 1181 = A.D. 1767, Faqir set out for a
pilgrimage to Mecca, and that on the 26th of that month he wrote a letter to Gulām 'Ali Āzād (d. a.h. 1200) intimating his (Faqīr's) safe arrival at the port of Surat. So we cannot agree with Dr. Ethé (Ind. Office Lib. Cat., No. 1710), who places the poet's death in a.h. 1180 or a.h. 1181 = a.d. 1766 or 1767. The author of the Nishtar-i-Ishq, fol. 1389, says that in a.h. 1181 = a.d. 1767, Faqīr set out for a pilgrimage to Mecca and reached Aurangābād, where he stayed for one week, and then travelling via Surat reached the holy city of Mecca. After staying here for two years the poet embarked for India, and after passing the port of Basrah perished by shipwreck. The date of this incident, as given by the author of the said Nishtar-i-Ishq, is a.h. 1183 = a.d. 1769, and in support of this date the said author says that Gulām 'Ali Āzād, an intimate friend of Faqīr, composed the following chronogram:—

\[ \text{رفت از عالم مینوری} \\
\text{خوابیده بفک شاعری رنگی های} \\
\text{آزاد لوشت مصرفه تازهگی} \\
\text{گو آن فقیر میر شمس الدین های} \]

For his life: see Gul-i-Ra'nā, fol. 226b; Khazānah-i-'Amirah, fol. 284a; Nishtar-i-Ishq, fol. 1387; Riyād-usa'h-Sha'arā, fol. 314a; Khulāsat-ul-Afsār, fol. 141a; Makhazan-ul-Garā'ib, fol. 657, etc.

Contents:—

fol. 1°. Gazals in alphabetical order.
Beginning:—

ای در طلب نام تو آواره نفیلها
گم کرده ره معنی و صفح تو یًلها

fol. 99a. Rubā'as.
Beginning:—

اسم الله كه همئ صرفاً جان
جمع اسم درو تمام اسماً جهان

fol. 105b.

مینوی در تعیف دولتفانه لواب امیر الامرا ساداتان

بهادر
Beginning:

\[
\text{دگر بر روی طبع تکه ترداز} \\
\text{دری گردیده از فیض سفین پاز}
\]

fol. 110°. The love story of Râm Chánd, the son of a Betel-seller.

Beginning:

\[
\text{خداوندا دلی ده شعله سامم} \\
\text{که از سوزش فتیاد آتش بیاهم}
\]


Besides the above Mašnawí poems, e.g.:

\[
\text{والله و سلطان (see below).} \\
\text{همس الضعی (see below).}
\]

Beginning:

\[
\text{پاز از ماه مریم در جهان} \\
\text{ثاند ناب ماش میسیب دوستمان}
\]


He also left several prose treatises on prosody, rhetorical art, metres, rhyme and tropical figures, e.g. رافید فی عالم العروف و الثقافه.

خالصة البديعی, etc.

Copies of his poetical works are mentioned in Sprenger, pp. 395 and 396; Ethé, Ind. Office Lib. Cat., No. 1710.

Written in bold Nasta‘liq.
Not dated, apparently 18th century.
No. 412.

fol. 136; lines 15; size $9 \times 5\frac{1}{2}$; $6\frac{1}{2} \times 3\frac{1}{2}$.

ديوان فقير

DĪWĀN-I-FAQĪR.

A collection of Shams-ud-Din Faqir's poetical works.

fol. 1r. Beginning of the Ġazals, in alphabetical order:—

ای در طلب نام تو آوره نمایها اللهدی

fol. 108r. Rubā'īs.

Beginning:—

اسم الله كه هسب سرمایه جان الغ

The copy ends with some Tarjī'-bands, Qīt'ahs and the Maṣnawi

در تعريف دو لطيفه لواب ساداتان

Written in ordinary Nastaʿlīq.

Dated a.h. 1241.

No. 413.

fol. 96; lines 17; size $8 \times 5\frac{1}{2}$; $6 \times 3$.

والله و سلطان

WĀLIH-WA-SULṬĀN.

The love-story of the poet Wālih, the author of the famous work Riyāḍ-ush-Šu'arā', with his cousin Khadijah, daughter of Hasan 'Ali Khān, composed in a.h. 1160 = A.D. 1747, for which the poet gives two chronograms in fol. 94r, viz.

شخص معين نظم منيع

By the same Shams-ud-Din Faqir.

Beginning:—

ای واقع حسن نکشت جان

عشق تو بیهور در کون سلطان
Written in a careless Nasta'liq.
Not dated, apparently 19th century.
The copy bears the signature of Mr. Blochmann, dated 1870.

No. 414.

foll. 272; lines 15; size 8 × 5; 6 × 3.

شمس الضحی

SHÂMS-UD-DUḤÂ.

Another Maṣnawi by Shams-ud-Din Faqīr, in praise of the Imāms,
composed in a.h. 1173.
Beginning as in Sprenger, p. 395:—

ای بنامت زیان سمر طراز
نقق را داده مااند اعیاض

Written in careless Nasta'liq.
Not dated, apparently 19th century.

No. 415.

foll. 233; lines (centre col.) 12; (margl. col.) 24;
size 9 × 6¿; 5 × 3¿.

ديوان عاشق

DĪWÂN-I-ʿÂSHIQ.

Āqā Muḥammad, with the takhallus ʿÂshiq, was a native of Ḡ̣afahān.
Though a man of humble origin ʿÂshiq possessed poetical genius, and
composed elegant verses. The celebrated Āḏur was an intimate friend
of ʿÂshiq, and speaks of the poet in laudable terms. According to the
same biographer, ʿAshiq died in a.h. 1181 = a.d. 1767. (See ʿAtash Kadah, p. 523.)

Two copies of the diwān are mentioned in Rieu Suppl., Nos. 340 and 341, and one in W. Pertsch, Berl. No. 948.

Beginning with Qasidahs, as in Rieu Suppl., ib.:


darin xwarabe yar az gom ke nimast chay seruro
ghos akke peyesh nigharad bez teyic eboor

fol. 266. Ġazals, in alphabetical order.
Beginning in the margin:

zamani mazlom ke chun jamaleh nishteh shahidi zamane ziba
bushde nehiran bejalde sheker baghm-e lilies beesho salemi

Beginning:

zahed bemo shur dek sheyad
gabd gowid ke qorb haq mi bayad

fol. 219b. Chronograms, the dates of which range from a.h. 1143 to a.h. 1180.
Beginning:

shad mehira mokhted az abin chehaneh yar gom
ke dor zendgan-e beghateh noms o

Written in ordinary Nastaʿlīq.
Dated a.h. 1238.

No. 416.

foll. 345; lines 11; size $9 \times 5\frac{3}{4}$; $6\frac{1}{4} \times 3\frac{1}{4}$.

کلیات چوتقی

KULLIYĀT-I-FAUQĪ.

Mullā Fauq-ud-Dīn ʿAbd Allāh, with the takhallus Fauqī, was a native of Yazd. His diwān is full of obscene poems, which the poet wrote, as
he says in his preface, because he found they suited the public taste of his day. The author of the Khulāsat-ul-Afkār, fol. 140a, who in a.h. 1187 = a.d. 1773, received a copy of Fauqi’s diwan consisting of about eight thousand verses, while supporting the above statement remarks that in the beginning Fauqi, like other poets, composed poems in praise of his contemporaries, but finding that such poems did not suit the age, he destroyed all his poems, amounting to ten or twelve thousand lines, and began to write obscene and indecent poetry. He also came to India, but finding that his merit was not much appreciated here, he returned to his native land.

Contents:

fol. 1a. Preface.
Beginning as in Rieu Suppl., No. 266, iv.:—

بعد از حمد خداوند چهان و نعم پیغمبر آخر الزمان

The preface is in praise of the Malāmiyyah sect.
fol. 9a. Farhād-wa-Shirīn.
Beginning:—

مختبر لیلی و ستار فكر اسلام
مختبر طوطی هندوستان فكر اسلام

Comp. Rieu Suppl., 1b.
fol. 57b. Ma'āqi Na'mah.
Beginning:—

دکر بندگان بهار آمدند
بصد خویش و عیش پاز آمدند

fol. 78b. Qasidahs.
Beginning:—

گر دو روزی در جهان استماعه داده اند
از برای طاعتبدن ذوق خدمت داده اند

fol. 153b. Tarkib-bandās.
Beginning:—

فوقی از روزگار دین بصیر الح

fol. 159b. Tarjī-bandās.
Beginning:—

مالیم موتی میکشانینا ال
fol. 165\textsuperscript{a}. Gazals, in alphabetical order.
Beginning:

آسمب که داد چلوه فلک بارگاه را از

fol. 263\textsuperscript{a}. Rubâ'is.
Beginning:

آئم که ز خانه خدا می آئم
وز طوف حرم مصطفی می آئم

fol. 270\textsuperscript{a}. Ornate prose and Inshâs; too indecent to quote.
The latter portion of this section is divided into thirty-two parts, each of which is called نغمه.

A splendid copy, written in beautiful Nasta'liq, within gold-ruled borders, with a double-page "unwán in the beginning and richly illuminated frontispieces.
Not dated, apparently 19th century.

---

No. 417.
fol. 11; lines 4; size 7 × 4; 4\frac{1}{4} × 2\frac{1}{4}.

قصیده طوفان

QASİDAH-I-TÜFÂN.

A very beautiful copy of a Qasídah by Tūfân.
Mirzâ Tayyib, with the takhallus Tūfân, was a native of Hazâr Jarîb in Mâzandarân, and, like Fauqi, was known for the pungency of his wit. After receiving his training at home he came to Iṣfahân where he began to write satirical and licentious poems; but subsequently, when he came to Najaf, he was very penitent on account of his obscene compositions and thenceforth composed poems in praise of the prophet and the Imâms. He died at Najaf in a.H. 1190 = A.D. 1776, and his friend Ādur composed the following chronogram on his death:

آسود چودر غالب قیف آذر گشته
طوفان در دریای قیف هد ز صفا

See Atash Kadah, p. 221, and Maima'-ul-Fuṣâhâ. vol. ii., p. 341.
This copy contains only one Qasidah in praise of 'Ali. It begins thus on fol. 1v:

جرم آنیا که لنگر اندازد
گردن از چرخ اخضر اندازد

The poet's diwan is mentioned in Rieu, p. 808, and Suppl., No. 342. This beautiful copy is written diagonally in a beautiful bold Nasta'liq.

foll. 1r and 2r are richly illuminated with beautiful floral designs.

Dated A.H. 1242.

Scribe: عیسی علی مید لمس الیه

No. 418.

foll. 394; lines 18; size 10 × 8; 8 × 5.

ديوان مینت

DIWÂN-I-MINNAT.

Mir Qamar-ud-Din, with the takhallus Minnat, originally belonged to Mashhad. One of his ancestors, Sayyid 'Abd Ullah Mashhadi, better known as Imâm Naṣîr-ud-Din Sâni-pâti, came to India and settled in Shâhjâhanâbâd, where Minnat was born, according to Natâ'îj-ul-Afkâr, in A.H. 1156 = A.D. 1743, or according to Ethê, Ind. Office Lib. Cat., No. 1723, about A.H. 1159 = A.D. 1746. He lost his father at an early age and was left under the care of his aunt, who was the wife of the celebrated Shâh Wali Ullah, محمد دهلوی. Minnat submitted his poems for correction to Shams-ud-Din Faqîr, who was also a relative of his. He adopted Maulânâ Fakhr-ud-Din as his spiritual guide. In A.H. 1191 he came to Lucknow where he attached himself to the service of Nawwâb Âsâf-ud-Daulah's Pishkâr, and composed numerous poems in praise of the Amirs of that place. Subsequently he was taken to Calcutta by Mr. Richard Johnson and introduced to Governor-General Warren Hastings, who honoured him with the title of ملک الفرا. From this place he went to Haydarâbâd, where he received ample rewards from Nawwâb Nizâm 'Ali Khan Bahâdur, and shortly after returned to Calcutta, where he died, according to Natâ'îj-ul-Afkâr,
p. 414, in A.H. 1207 = A.D. 1792, or, according to others, A.H. 1208 = A.D. 1793.

The author of the Khulāṣat-ul-Kalām visited Minnat at Murshidābād in A.H. 1195 = A.D. 1780, and says that at the time of composition of the said work the poet was twenty-seven years of age.

See Nāṭi'īj-ul-Afkar, p. 414; Sprenger, Oude Cat., pp. 171, 258, 259 and 498. See also Ethé, India Office Lib. Cat., No. 1723.

Contents:—

fol. 1⁰. Ġazals, in alphabetical order.

Beginning:—

غداوندأ مكن صرف بنان اندفية ما رأ
مزن بر سهوك إين ثاقث هنامان شفية ما رأ

fol. 174⁰. Mukhammasât on the Ġazals of Ḥāfiz, Sa'di, Waşshī and Maţhar.

Beginning:—

علي أي شص عشق منت ميغالت دلها
ز لائ بادر منهر تو پاي عقل در گلها

fol. 184⁰. Qiţ'ahs.

Beginning:—

آن مشیاکی که عارفی بگذخت
بامدادان بسوي مارستان

fol. 191⁰. Qaşidahs.

Beginning:—

هر جا که دمست حفظ تو شد سالبان خلق الم

On fol. 211⁰ is a Qaşidah consisting of letters having no diacritical points.

Beginning:—

امام عادل و معصوم و سرور اکرم
صر آمد ملک و ملک الامیر و اعلم

fol. 263⁰. Mašnawis.

Beginning:—

بسهک از کاکل تو تا پیش فیض روسید
مشاف در سلسله اش پیش به پیش اسما میرد
fol. 273r. Tarkib-bands and Tarjībands.
Beginning:—

مطرب عشق این دم دلتی
ليس في الكائنات غيرك هي

fol. 300v. Wāsūkhts.
Beginning:—

تا چند جفا کاردل آزار توان بود
پیرحم و سنتم پیشه و خونگوار توان بود

Written in a fair Nastaʿlīq, within gold-ruled borders. Not dated, apparently 19th century.

No. 419.

goll. 127; lines 13; size $8\frac{1}{2} \times 4\frac{1}{4}$; $6 \times 3$.

ديوان صانع

DĪWĀN-I-ṢÂNĪ.

Nizām-ud-Dīn Ahmad, with the takhallūs Ṣâni', belonged to the 'Usmānī Shaykhs, and came of a noble family of Balgrām, where he was born in A.H. 1139 = A.D. 1726, and died in Calcutta, A.H. 1199 = A.D. 1784. His name (نظم الدين احمد) forms the chronogram of his birth, and the following Qiṭ'ah, found at the end of the present copy of the diwān, gives the dates of his birth and death:—

نظم الدين احمد آنكه فامش
بود تاريخ بهر سال مولود
چهو سال زحلش پرسند گویم
دو شبه میسم شهر رجب بود

The above date of Ṣâni's death is also given by his contemporary biographer, the author of the Šuljuf-i-Ibrāhīm, who passed some time in the company of the poet at Benares, and to whom the poet sent a copy
of his diwân for selection. Dr. Rieu, p. 719, however, places the poet's death in about A.H. 1195 = A.D. 1780.

In his boyhood Šáni learnt the whole Qur'ân by heart, and later on applied his mind towards poetry under the training of Mir Nawázish 'Ali. He also passed some time in Murshidâbâd, but at last came to Calcutta, where he died.

See Šuŷf-i-Ibrâhîm, fol. 511b, Ništâr-i-Ishâq, fol. 1001; Makhzân-ul-Garâ'îb, fol. 483; Nâtîj-ul-Afkâr, p. 266. See also Rieu, p. 718, where a copy of the poet's diwân is mentioned; Sprenger, Oude Cat., p. 217, and Gracin de Tassy, Litt. Hind., iii., p. 54.

Contents:—

fol. 1b. Gazâls, in alphabetical order.
Beginning:—

ژتوای خوردن دیدم چوکشفاد کار خود را
بینون حواله کردم همه کار و بار خود را

fol. 108b. Rubâ'ís.
Beginning:—

ضعف پیرو زبس گداخت مرا از

fol. 112b. Tarjâh bands.
Beginning:—

فریاد که دل بسیم بهون حسال

fol. 115b. Mukhammasât.
Beginning:—

ای خوش آندم که کنم طی پیمان نشف اله

fol. 119a-127b. Contain a selection from the diwân of Šhâraf-i-Jahân, written in the same hand.
A careless Nasta'liq.
Not dated, apparently 19th century.
No. 420.

foll. 319; lines 17; size 9 × 6; 6½ × 3½.

كليات آشور

KULLIYÂT-I-ÂSHÛB.

Mirzâ Muhammad Bakhsh, with the takhallus Âshûb, belonged to a Turkish family of the Barlâs Ulûs Chagata’î which, on account of the despotic rule of the Uzbek Khâns, had migrated from Badakhshân to India during the time of Akbar.

The author of the Khulâsat-ul-Afkâr says thus:

اعل وي از تركان برزال اسلح لرمس چفتاي صبر دوشي اولیاقات

بدغمانست

His maternal grandfather, Qubâd Beg, with the title Diyânat Khân, who served under ‘Alâmîr as Şubahdâr of the Deccan, was an accomplished scholar, well versed in Hindî Beds, and in course of his travels over many European countries had made himself fairly conversant with Latin and Greek languages. Âshûb was born in Shâhjahânâbâd, served for a time under I’timâd ud-Daulah Qamar-ud-Dîn Khân, and fought by the side of Mu’in-ul-Mulk in his wars against the Abdâlis. Âshûb also attached himself to the military staff of Mu’in-ul-Mulk’s brother, Khân Khânân Intizâm-ud-Daulah, and after satisfying him with his military distinctions, received from him the title of Qaswar Khân and a command of two thousand. After serving for some time as Munshî to ‘Imâd-ul-Mulk, Âshûb repaired to Lucknow where he met Mr. Jonathan Scott, at whose request he went to Allahabad in A.H. 1196 = A.D. 1781. According to the author of the Khulâsat-ul-Afkâr, Âshûb passed his last days in Lucknow, where he died in a state of poverty in A.H. 1199 = A.D. 1784. Besides his Kulliyât, consisting of fifty thousand verses, and the poem, "Conquest of Syria," Âshûb wrote a history of Muḥammad Shâh in A.H. 1196. See Rieu, p. 944, where a copy of the work is mentioned and a detailed account of the author is given. See also Sprenger, p. 342.

fol. 15. Qaṣîdâhā.

Beginning:—

من آن لعلم كه كولین امست ارزان در بهای من الع
Unfortunately all the folios of this copy are hopelessly misplaced, and all the Qaṣīdahs, the Ḡazals, the Maṣnawīs and the Qīṭāhs are confusingly intermixed.

Written in Nimāhikastah hand.
Not dated, apparently 19th century.
SUPPLEMENT.

No. 421.

foll. 80; lines 13; size $8\frac{1}{4} \times 6; 6 \times 3$.

مرهم افکار

MARHAM-I-AFKĀR.

By مغاني

Beginning:—

بسم الله الرحمن الرحيم
سنبل سیراب ریاض قدیم

It is a Maṣnawi in the metre and style of Nizāmi’s Makhzan-ul-Asrār. The poet’s name, مغاني, occurs in several places, and the title of the poem is found thus on fol. 63b:—

زغم طمع را به دو باست لب
مرهم افکار لیکه دادم لب

From some of the verses on fol. 63b it would appear that the poet lived in India during the time of Jahāngīr (A.H. 1014–1037), to whom he refers thus:—

شاخصی نقل بن اکبر اسمه
ماشتن هفت وله کفور اسمه
دوخته شیاطین قدیم در قدیم
ثوب عدلات بر سلطان سلیم

Written in ordinary Nasta‘liq.
Not dated, apparently 13th century A.H.
No. 422.

diyàn-ı-makhfî.

The authorship of this diyàn has been popularly ascribed to Zib-un-Nisâ Begam, who was the eldest child of Aurangzib, and adopted the poetical title of Makhfî. Both Sprenger, p. 480, and Rieu, p. 702, ascribed the diyàn to the above-named lady. From a perusal of the diyàn it will be seen that besides the style and the mode of expression, which are not what one would expect from a royal lady, there are several evidences in the diyàn itself which throw grave doubts on the statements of Drs. Sprenger and Rieu. For instance, in several places we find that the writer, then living in India, was a native of Khurâsân and had very little admiration for India, e.g., on fol. 5*:

دل آشفتە مسحتى بيش خورد ارسطولیست
بهند افتاده است اما خرامانست یونانش
دران کشور ز بونهایي طالع ناقص دارد
وگر نه در همبندی نباید همچ نقصا نش

Again, on fol. 190*:

بو علي روزگارم از خرامان امده
از بی اعتاز بر درگاه سلطان آمده .....
خبرتی دارم که جون یارب در دین ظلمات هند
طوطی فکرم بی شکر ز رضوان آمده

On fol. 10*. The writer regrets having no means of getting access to the Emperor Shâh Jahân, who is highly spoken of thus:

بر در سلطان عصر حیف ندارم کس
تا که رساند بعرض مقصد ارکان او
ثاني صاحبقران پادشاه ان و جان
آتکه ملك سر نهيد برخت نرمان ان و
Towards the end there are several poems which to all appearances seem to have been read by the writer on the occasion of visiting the sacred tomb of the prophet.

Zib-un-Nisâ, who was born in A.H. 1048 = A.D. 1638 and died A.H. 1114 = A.D. 1702, was a highly accomplished lady known for her literary attainments. She is unanimously admitted to have been well versed in poetry, and, according to some, left a diwân, and it is probably on this understanding that most people ascribe the present diwân to her. Some poems which are generally ascribed to Zib-un-Nisâ have been inserted in some copies of the diwân. For instance, in some of Dr. Ross’s collection of MSS. in the Asiatic Society, a copy of the diwân contains several poems ascribed to Zib-un-Nisâ, one of which, a Rubâ’i, runs thus—

بطينك دستي كدم در گلدین پاری نلد
کوره به مختم که لبب گیر دیهاری نلد
صد بیهار آخر هد و هر گل یفرقی جا گرفت
غیمه یباغ دل ما زیب دستواری نلد

to which, it is said, some one extemporized the following hemistich:

پییر هد زیب انسا او را خریداری نلد

In my opinion the author of this diwân is Makhfi of Rasht (مخفی رشتی) in Gilân, who was attached to Imâm Quli Khân, the Governor of Fârs (d. A.H. 1043 = A.D. 1633), and was living in India during the time of Shah Jâhan (A.H. 1037–1068 = A.D. 1627–1657).

See Taqi Anhâdi, fol. 709ª; Mirât-i-Âftab Numâ; Majma‘-un-Nafâ‘is, fol. 328ª (Sec. copy); Nâtâ’ij-ul-Âfkâr, etc.

The diwân has been lithographed in Cawnpore, A.H. 1268, and in Lucknow, A.H. 1284.

Beginning with Qaşîdahs:

دل من بلبل عنف‌س و یاغ عشم گلستان‌ش
فنا دیوار آن یاغ و بنا حد صبیابانش

fol. 18ª. Gazâls in alphabetical order, beginning as in Rieu:—

ای زابر عجست خرم گل بستان ما
گلب گولی خرف عشقم مطلع دیوان ما
DÎWÂN-I-ÂZÂD.

Mir Şulâm 'Ali, with the takhallus Âzâd, was a distinguished scholar and an eminent writer. He belonged to a noble family of the Wâsiţî Sayyids of Balgrâm and traced his descent from Imâm Zayn-ul-Âbidîn. In his Sarw-i-Âzâd he designates himself thus:

آزاد الصنعي نسبا و الواسطي اصل و البلغرامي مولد و ملداء
و الصنعي منهما و اليضعي طرفا

We learn from his own statements in the Sarw-i-Âzâd and Khazânah-i-Âmîrah that he was born in Balgrâm on Sunday, the 25th of Šafar, A.H. 1116 = A.D. 1704. He made himself thoroughly conversant with all the branches of the Muhammadan literature under the pupilship of several distinguished scholars, viz., Mir Ťufayl Muḥammad Balgrâmî, Mir Ťabd-ul-Jâlíl Balgrâmî (his maternal grandfather), and Mir Sayyid Muḥammad. In A.H. 1150 = A.D. 1737 he set out on a pilgrimage to Mecca, where he stayed for two years, in the course of which he learnt Ḥadîth from Shaykh Muḥammad Ḥâyât, at Medina, and from Shaykh Ťabd-ul-Walîhâb at Mecca. On his return to
India, A.H. 1152 = A.D. 1739, he settled in Aurangâbâd. He became the
disciple of Mir Sayyid Luṭf Ullah Balgrâmi in A.H. 1137 = A.D. 1725
and learnt the art of composing Arabic poems from Mir 'Abd-ul-Jalîl.
He enjoyed the kind patronage of Nizâm-ud-Daulah Nâsir Jang and his
brothers. According to the poet Janhar, who, as stated in Rieu, p. 373,
saw him in Aurangâbâd, A.H. 1198 = A.D. 1783, he died in A.H. 1199
= A.D. 1784; but several other biographers place the poet’s death in
A.H. 1200 = A.D. 1785. He is the first editor of the well-known bio-
graphical work Ma‘âṣîr-ul-Umarâ of Shâh Nawâz Khân (mentioned
hereafter), and is the author of

یئد بیضا ،مائر الكرام، روضة الاولیا،
غزلیت الهیء
dan an Arabic diwân.

Beginning with Ǧazâls in alphabetical order:—

براز از مد بسم الله لیغ موسی مثلاي را
مسترک مسوات اعظم نازک خیالی را

fol. 61* Rubâ'îs, beginning:—

ای پرتو جلوه تو آثار ووجود
معنون تو الهه هست در شب وشوش

Written in ordinary Nasta’îq.
Not dated, apparently 13th century A.H.

No. 424.

fol. 259; lines 15; size 8 x 5; 6½ x 3½.

ديوان واقف

DĪWÂN-I-WĀQÍF.

Maulâna Nûr-ul-'Ayn, with the takhallus Wâqîf, was the son of
Maulâna Amânat Ullah, مولاّنا نور العین المخلص به واقف بن مولاّنا
امانّت الله

According to Sprenger, Oude Cat., p. 589. followed by Rieu, p. 719,
and Ethé, Bodl. Lib. Cat., No. 1189, Wâqîf belonged to Pâtiyâlah,
where his father was a Qâdî; but Ārzû, whose pupil Wâqîf was, while
speaking of the poet in the present tense, says that Wāqīf was a
nobleman of the Panjāb, and that his father was the Qāḍī of Anbālah
in Lahore:

لور العين واقف— از شرفای پیش ابست پدر ماچش
قاضی اینالله بود و اینالله قصبه ابست از مضافات لاهور—ال

Again, the author of the Natā’īj-ul-Afkār, p. 452, says that the poet
originally belonged to Batālah:

. . . . . 
املش از قصة بتاله من متعلقات دار السلطنت لاهور
ابست که بمسافت می کروهي جانب شرقي واقع کشته ای

The same Ārzū says that Wāqīf occasionally used to send his
compositions to him for correction, and that he was a promising poet.
Wāqīf died in Dihlī, a.h. 1200 = A.D. 1785. For the poet and his work,
see the references given above.

Beginning with Gæals in alphabetical order:

ای بیزم شوق تو تالان بیه سو مازها
رفته در هر گوده زان مازها آوازها

fol. 240a. Rubā‘is.
Beginning:

از سلسله بی سرو پایان توایم اله

fol. 248b. A Tarjī’band.
Beginning:

ای زلف تو عنبرین کمبدی

fol. 258a. A Mukhammas.
Beginning:

ترا مشکل کیتا دانسته بودم
ترا حاجت روا دانسته بودم

Written in a fair Nasta’līq, within gold-ruled borders, with a
frontispiece.
Not dated, apparently 19th century.
No. 425.

foll. 272; lines 20; size $10\frac{3}{4} \times 5\frac{1}{2}$; $8\frac{1}{2} \times 3\frac{3}{4}$.

The same.

Another copy of Wāqif's diwān, beginning as above:

ای یه پزمه شوق تو نالان بهر صوصمازها

fol. 250a. Mukhammas.
Beginning as in the preceding copy:

ترا مشکل کما دانسته بودم الغ

fol. 251a. Ruba'is.
Beginning as above:

از سلسله ی مسر الغ

fol. 264a. Tarji'band.
Beginning as above:

ای زلف تو الغ

Written in ordinary Nasta'liq.
Dated a.h. 1200.

No. 426.

foll. 311; lines 15; size $9 \times 5$; $7 \times 4$.

The same.

Another copy of Wāqif's diwān, containing only Ġazals in alphabetical order.

Beginning as above:

ای یه پزمه شوق الغ

Written in a careless Nasta'liq.
Not dated, apparently a very modern copy.
No. 427.

foll. 150; lines 17; size 9 × 6; 7 × 4.

ديوان وامق

DĪWĀN-I-WĀMIQ.

Shaykh Niyāz Muḥyī-ud-Dīn Baḍgrāmī, with the poetical title Wāmiq, must not be confounded with Muḥammad Akhīlās (d. A.H. 1147), who was a Khetrī Hindū, and embraced Islam in the beginning of Alamgīr's reign, and, like the present poet, adopted the takhallus Wāmiq. Muḥyī-ud-Dīn Wāmiq was the son of Shaykh Gūlām Muḥyī-ud-Dīn Fārūqī, and a pupil of Mir Muḥammad Shā'īr and Mir Nawāzīsh ʿAli Faqīr. The author of the Gul-i-Raʿūnā says that, while he was composing the said work, Mir Nūr-ul-Ḥasan, in whose service Wāmiq was then employed, sent the poet from Ṭūṣmābād to Rājāh Shītāb Rāʾī at Jaunpur. Wāmiq was a friend of the celebrated Azād, and sent many poems to him. According to the author of the Naṭāʾij-ul-Afsār, p. 459, Wāmiq died towards the end of the 12th century. The last date found in his diwān is A.H. 1201 = A.D. 1786.

Contents:

Beginning with a short Maṣnawi:

موج لغستين ز محيط قديم
بسم الله الرحمن الرحيم

The Maṣnawi is followed by a few Qaṣīdahs.

fol. 20th. Ĕazāls in alphabetical order.

Beginning:

شرح حسبي يار باده ظاهر از عنوان ما
وصف مصراع قدص بسم الله ديوان ما

The Ĕazāls are followed by Fards, Mukhammasāt, Qiṭāhs and Rubāʿīs.

Written in rough Nastaʿlīq.

Not dated, apparently 13th century A.H.
No. 428.

foll. 141; lines 15; size 9 x 6; 7 1/2 x 3 1/2.

ديوان عسكري

DĪWĀN-I-‘ASKARĪ.

A diwān by a poet who calls himself ‘Askari. According to the colophon (quoted below) he was a native of Balgrām.

The dates found in the diwān range from A.H. 1165 to A.H. 1203. It consists of Qaṣīdahs, Gazals, Tarji’-bands, Qīṭahs, and Rubā’îs.

Beginning:—

حدد بسم الله روض مطلع ديوان ما
آية رحمت بود آرابش عنوان ما

Written in a careless Nastalîq.
A modern copy.

No. 429.

foll. 118; lines 12; size 9 x 6; 6 1/2 x 4.

ديوان رضا

DĪWĀN-I-RIDĀ.

Poets with the takhallus Ridā are numerous; but as in the present work we find several Mukhammasît on some of the poems of Mirzâ Qatîl, who died in A.H. 1233 = A.D. 1817, we can infer that this Ridā is identical with Muḥammad Ridā of ‘Azimābād mentioned in the Nightar-i-Ishq, p. 677. Muḥammad Ridā, better known as Mîr Muḥammadî, with the takhallus Ridā, received his early education from Mîr Diyâ-ud-Dîn of Shâh Jahânabād. From ‘Azimābād Ridā went to Murshidābād, where he died in A.H. 1216, shortly after his return from Lucknow. The author of the Nightar-i-Ishq says that he once visited the poet at Benares in A.H. 1216 = A.D. 1801, and that at that time the poet was

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about fifty-three years old. The same author expresses the poet’s death in the words افوس از رضا. Riđā was well versed in Ḥadiṣ and Arabic grammar, and is said to have been a good Rikhtah poet.

Contents:—

Gazals in alphabetical order.
Beginning:—

جَنِّ نَامِ اَو اَکْرَرِ گَذِرُد بر زیبَان مَا
برهان قَاطِع اَسْمِه بنَقْطَعِ الْلِسان مَا

fol. 100v. Rubāʿīs.
Beginning:—

بِمَهِائِ ِتُوبُعْ اَنْفاَثِ دَل مَا

fol. 111v. Mukhammasāt on the Gazals of Maulawī Salāmat Ullah and Mirzā Qatīl.
Beginning:—

بود کَيِ لَيِ سِبْب اَزْ پهشبند ِلَظِر فَرْسِتَ لُو

Written in a careless Nastaʿlīq.
Not dated, apparently 13th century a.h.

No. 430.

foll. 267; lines 12; size 11 × 6; 7 × 4.

دیوان فاخر مکین

DĪWĀN-I-FĀKHIR MAKĪN.

Mirzā Muḥammad Fākhīr Makīn was the pupil of Mirzā ‘Aṣīmā, Ikṣīr of Isfahān, who came to Dihli during the reign of Muḥammad Shāh. Makīn was born in Dihli, but emigrated to Lucknow in a.h. 1173 = a.d. 1759. He attached himself to the court of Shāh ‘Alam, who showed him great favours and accepted him as his instructor in the art of poetry. Makīn died in Lucknow in a.h. 1221 = a.d. 1806. Mohan La’l Anīs, in his Anīs-ul-Aḥibbā (see Rieu,
عمری بنار و لعنت خوش بود وقت ما را
امروز درد و محسس آورد صد بالا را

ویرانه که‌تمست کو عمارت بادا
برخاسه دل‌م ز شهر غارب بادا

سلام علیک ای امام همام
زعی کر بادی تو دار السلام

Written in ordinary Nasta'liq.
A modern copy.
No. 431.

foll. 128; lines 11; size 9 x 7; 7 x 5.

ديوان موجد

DĪWĀN-I-MŪJĪD.

The author of the Nishtar-i-Isbq (composed a.h. 1233), p. 1562, who speaks of the poet in the present tense, says that Mūjīd, with his original name Sirāj-ul-Haqq, was born in Muhān in the Province of Awadh. He came to Murshidābād, and, after staying there for some time with Nawwāb Khān Khānān Muṣaffur Jang, went to Calcutta, where his merit was highly appreciated by scholars and high European officials. The date of the poet’s death is not found anywhere; but at the end of the diwān is a Qītāh expressing the date of the birth of a child to one Rāj Kishan in a.h. 1226 = a.d. 1811.

A diwān by one Fakhr-ud-Din Mūjīd is noticed in Sprenger, Oude Cat., p. 505.

This copy contains only ḡazals arranged in alphabetical order.

Beginning:—

يا من يروي جمالك في كل ما يروي
عالم تمام جلوه كه آمد رخ ترا

Written in ordinary Nastālīq.
Not dated, apparently 13th century a.h.
The copy is slightly wormed.

No. 432.

foll. 111; lines 15; size 9 x 5½; 6½ x 3¼.

ديوان خاموش

DĪWĀN-I-KHĀMŪSH.

The diwān is identical with the one noticed in Sprenger, Oude Cat., p. 461, where it is said to be the work of Ray Shāhib Rām of Dihli, who
adopted the takhallus Khāmūsh, was for some time Tāhşīlār under Mr. N. Duncan in Benares, and died at an advanced age of over seventy previous to A.H. 1229 = A.D. 1813.

But as in the following verse on fol. 92 (the author says that he received some prose and poetical compositions from Gayūrī, we are inclined to think that he was contemporary with Mullâ Gayūrî of Kābul, who was in the service of Akbar, and was killed in A.H. 994 = A.D. 1585.

See Blochmann’s Â’in-i-Akbarî, vol. i., p. 609, and Riyâd-ush-Shu’arâ.

The poet adopts the poetical title of Hamsh as well as that of Hamshamş. The diwân consists mostly of Qaṣīdahs and some short Maṣnawis and Qiţâhs.

Beginning as in Sprenger, ibid.:—

اِلِ اَيْر تِرَ اَزَ آَتَكَهُ گُودِ اَدَرَک
وصف تَوزُ علمَ و عَقلِ ما پُیَد

The diwân contains some poems in imitation of Khāqānī and ‘Urﬁ. The MS. is wormed out throughout. Written in a careless Nasta’īlīq. Not dated, apparently 13th century A.H.

No. 433.

foll. 82; lines 13; size 10½ x 6; 8 x 4.

ديوان مسکین

DĪWÂN-I-MISKĪN.

A diwân by a poet who adopts the poetical title of Miskîn, consisting of some Maṣnawis and Qaṣīdahs in praise of Nawwâb Abul Qâsim Khân, Nawwâb Gûlâmî Khân and Mr. Elphinstone. Towards the end are several chronograms the dates of which range from A.H. 1216 to 1230 = A.D. 1801-1814.
Beginning:—

ای که کردنی دانش و علم و خود در کار ما
غفلت از یاد تو بهشت مایه آزار ما

A diwan by another poet, with the same takhallus, Miskín, is noticed in Sprenger, Oude Cat., p. 493.
Written in ordinary Nasta’liq.
Not dated, apparently 14th century.

No. 434.

foll. 294; lines 19; size 9\(\frac{1}{2}\) x 6\(\frac{1}{2}\); 8 x 4\(\frac{1}{2}\).

ديوان قتیل

DÎWÂN-I-QATÎL.

Mirzâ Qatîl, whose first name was Dawâlî Singh, was a Khattrî Hindâ and embraced Islâm, at the age of eighteen, at the hands of Mirzâ Bâqîr Shahid Isfahâni from whom he received the name of Muḥammad Ḥasan and the takhallus of Qatîl.

He was an eminent poet, and found a good patron in the person of Nawwâb Sa’ādat ‘Ali Khân, from whom he received lavish favours.

After staying for some time in Dîhli he went to Lucknow, where he held the office of Head-Munshi, and died in A.H. 1283 = A.D. 1817. See Sprenger, Oude Cat., pp. 170 and 535; Rieu, p. 64. Besides the diwan he left several other works, viz. Shajarat-ul-Amâni (composed A.H. 1206); Nahr-ul-Fasâhat (composed A.H. 1214); Letters (c. A.H. 1217); Châr Sharbat (A.H. 1217); Daryâ-i-Laţâfat (c. A.H. 1220); Haft Tamâshâ (A.H. 1228); Qânûn-i-Mujaddad, etc.

Contents:—

Gazâls in alphabetical order.

Beginning:—

پَرْقَی دَگْر در جَلَوه اَحَیانِ اللَّه حَلَزلّه ما رَأ

له هو شمعي پچان آتش زند پروانه ما را
Mukhammasât.
Beginning on fol. 279⁰:—

ای ذکر تو راهم روالم
چر وصف تو لیستت برزوالم

Tarkib-bands.
Beginning on fol. 282⁰:—

چه هد کنوک که زمين خالک میکند برسر
ز ایشک آبرون هد هزار صعرای تر

Qit'ahs.
Beginning on fol. 288⁰:—

امروز ز جوز فلك شعبده پردادر
گنج عجمی زبر زمین گمشته نهان های

Written in careless Nasta'liq, within red-ruled borders.
Not dated, apparently 13th century A.H.

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No. 435.

foll. 198; lines 18; size 10 × 6; 7½ × 4½.

The same.

Another copy of Qatīl's diwān, containing only Ǧazals arranged in alphabetical order and beginning as above:—

بود برقی نگر در جلوه ها چاناله ما را الغ

Some Ǧazals and verses are written on margins in different places.
Written in a fair Nasta'liq.
Not dated, apparently 13th century.
The copy is water-stained throughout.
No. 436.  
foll. 78; lines (centre col.) 15; (marginal col.) 28;  
size $9\frac{3}{4} \times \frac{3}{6}; 8\frac{1}{4} \times 4$.

يوسف و زليخا

YÛSUF-WA-ZÂLÎKHA.

The romantic story of Joseph and Potiphar's wife, representing the 
Quranic story of Joseph in Chapter XII., in the metre of Jâmi's poem 
of the same title (see No. 194, vol. ii. of this Catalogue).

By Ḥashmat.

The poem is preceded by a short preface devoted to the praise of 
God and the prophet.

Beginning:—

حمد ببحد لايلالي را مرزد كه خم و خمسانه فيض مسابان الغ

The poem begins thus on fol. 1r:—

الله كوره مصوصا بنما

بطور نبل تجلئي بتسما

The name of the poet Ḥashmat occurs in several places, e.g., on 
fol. 4v:—

دل خمشت ازین مرزد شکته

چپو کل گلدمته ها بسته نشته

In the prologue the poet praises Fath 'Ali Shâh of Persia (a.h. 1212- 
1250 = a.d. 1797-1834), to whom he probably dedicated the work:—

بېعه دوپه هاهم مظفر

سرپ آرای ایران مهر انسر

مظفر فر دالور هاهم جاه

سه گینه ستان فتح علي هاهم
In the concluding verse the poet says that he completed the work in A.H. 1236 = A.D. 1820.

بسل الف افزون بد دو صد صالح
ددر سپ و هش افزون بر نکوهلال

Written in minute Nasta’liq, within gold-ruled borders, with two illuminated frontispieces at the beginning.

Not dated, apparently the latter part of the 13th century.

No. 437.

foll. 62; lines 17; size 12 × 7½; 8 × 4½.

شورش عشق

SHÛRISH-I-'ISHQ.

A poem, in the metre of Jâmi’s Yâsuf Zalikha, dealing with the love adventure of a youth who, in course of a voyage, after suffering shipwreck, reached an island and there fell in love with a damsel, by an anonymous author.

Beginning:—

لوازم خامه و لفظ اسمه لشكر
عميدان آدم الله اكبر

The name of the poem occurs as شورش عشق at the end of the poem. The date of composition, A.H. 1248 = A.D. 1832, is expressed by several chronograms at the end.

The story itself begins thus on fol. 7r:—

يصوب مرغ شاع شوش بباني
چمین زد رقص طاووس معاونی

Written in careless Nasta’liq, within ruled borders.

Not dated, apparently 13th century A.H.
No. 438.

foll. 180; lines 14; size 10 x 6½; 8 x 4.

ديوان برشتة

DĪWÂN-I-BİRISHTAH.

A diwân by a poet who adopts the takhallūs Birishtah. From the chronograms relating to several contemporary events, the dates of which range from A.H. 1234 = A.D. 1262, it would appear that the poet lived in the latter half of the 13th century.

Contents:—

Qašidahs.
Beginning on fol. 1ª:—

بر شاهد کمال تو در جلوه جمال
شاهد ز ارض تا فلک ای میدع کمال

Most of the Qašidahs are in praise of the Imāms.
Gazals in alphabetical order.
Beginning on fol. 28ª:—

در کتاب عشق میچستیم اله

Mustazâds.
Beginning on fol. 128ª:—

پر سید له ما را گهی از لطف و مدارا—آن غیرت ماهی

Mukhhammasât on the Gazals of Sa’di, Qatîl, Nâtiq, and others.
Beginning on fol. 129ª:—

در حلقه زلف تو اسمز
عمرسیه که از حیات سیرم

Wâsûkhts.
Beginning on fol. 1350ª:—

دوستان میکشدم عشق بر فیروز رسید
فوج غم بر سر دل ریزه بامداد رسید
Elegies.
Beginning on fol. 138*:

ابن چه شوریست که فریاد ز محشر برايست

Rubâ'ís.
Beginning on fol. 146*:

زین صدده زمین یخون مکدر گردید

Qit'ahs, expressing the dates of several contemporary events.
Beginning on fol. 150*:

از عنایات الیه هم ز امداد عسیم

Short Magânâwîs.
Beginning on fol. 146*:

بدر از صنع آن خالق داور

Written in ordinary Nasta'îq.
Not dated, apparently 13th century.

No. 439.

foll. 115; lines 20 (in 4 coll.); size 12 × 8; 10 × 6.

حمله حسینی

HAMLAH-I-HUSAYNî.

An epic poem in the style and metre of Firdâusi's Shâh Nâmâh, dealing with the account of the battle of Karbalâ, by Sayyîd Šulân 'Alî al-Mûsawi ur-Radâwî of Jahângîr Nagar, composed in A.H. 1263 = A.D. 1846.
Beginning:

بنام خداوند عز و ودود
خداوند عفو و خداوند جواد
No. 440.

foll. 406; lines (centre col.) 19; (marginal col.) 12;
size $11\frac{3}{4} \times 7$; $8\frac{3}{4} \times 5\frac{3}{4}$.

ديوان قاآنی

DĪWĀN-I-QÂ’ÂNĪ.

The celebrated Qā‘ānī, with his proper name Mirzā Ḥabīb Ullah, who is admitted on all hands to be the greatest of the modern poets of Persia, was the son of Mirzā Ābul ʿHasan, poetically called Gulshān, and was born in Shīrāz. At an early age he applied his mind to study, and when only a boy of seven years he left his paternal roof and went to Mashhad, where he devoted himself to a diligent pursuit of knowledge, and in a short time established his reputation as a poet of great eminence. His wonderful skill in poetical compositions attracted the attention of Ḥasan ‘Alī Mirzā Shujā'-us-Salṭānāt, who, after enjoying for some time the learned society of the poet, sent him to his father Faṭḥ ‘Alī Shāh. This king received Qā‘ānī with great esteem, honoured him with the title of Mujtahid-nush-Shuʾarā, and in appreciation of the poet’s high talents occasionally favoured him with liberal rewards and many other honours. Besides being a master in all the branches of the Muhammadan literature, Qā‘ānī was a great linguist (he is said to have been thoroughly conversant with French), while the beautiful style of his Persian poems would at once suggest that he had a peculiar command over the language, rarely found in any poet of any time or country. He died in Tīhrān, a.h. 1270 = a.d. 1853. His diwān was lithographed in Tīhrān, a.h. 1277, and his کتاب پریشان, consisting of a collection of anecdotes lithographed in the same place, a.h. 1302.

For his life see: Majnuʿ-ul-Fuṣahā, vol. ii., p. 402; E. G. Browne, "A Year amongst the Persians," p. 118; Rieu Suppl., No. 367, etc.

Beginning of the diwān on fol. 45b:

دوشم ندا رسبید ز درگاه کبریا
کای بهذه کبر بهتر از این عجب کبیریا
The diwan contains a preface by 'Abd Ullah bin Muḥammad Ja‘far with the takhallus Mahjūb, and begins thus:

 ThroneKhudayyikhaayebīghudān bīzm ma‘īn gahiyyi maseb qadīrī wīnān

This copy is in the handwriting of the aforesaid Mahjūb, who adds a Ġazal at the end which begins thus:

Lūwīyī tā‘īyī ayī bāgūshī nī sharā‘īmī
Kāzān mū‘īdī nī‘āndī ‘inārī dāmī ‘ībrā‘ī wāqīnāmī

Written in a fair Nasta‘īq, within gold and coloured ruled borders, with illuminated frontispiece.
Not dated, apparently the latter part of the 13th century A.H.

No. 441.
 foll. 136; lines 21; size 9⅓ x 6; 7 x 4.

ديوان غالب

DIWĀN-I-ḠĀLIB.

Ḡālib, with his full name Nī‘am al-dawla Dī‘ib al-Mulk Mīrzā ‘Amīd al-lāh Khān Ḥālib, who may be called the last of the classical poets of India, enjoys the uncommon fame of having been equally well versed both in Persian and in Urdu poetry. Although born and brought up in India, he was in no way inferior to the eminent and well-known poets of Persia, and it can be safely asserted that since his death India has not been able to produce a Persian poet of his merit and fame; while as an Urdu poet it can be claimed that he still remains unsurpassed. He belonged to a very respectable family, and his ancestors held high offices. His paternal grandfather was in the service of Shāh ‘Alam, while his father, ‘Abd Ullah Beg Khān, at first entered the services of Nawwāb Āṣaf-ud-Daulah at Lucknow and then went to Hyderabad, where he secured a high post under Nizām ‘Alī Khān Bahādur. Lastly he attached himself to Rājāh Bakhtāwar Singh of Alwar, and shortly afterwards was killed
in a battle. Gálib was only five years old when his father died, and was left under the care of his uncle Nasr-Ullah Beg Khán, the then Šúbahdár of Akbarábád. Not having sufficient means to support himself he came to Calcutta in A.D. 1830 to seek some favour from the Governor-general, but being disappointed returned to Dihli. He spent his last days in Dihli on a small pension he received from the Nawwáb of Rámpúr, and died in A.H. 1285 = A.D. 1869 at the age of seventy-three. The chronogram of his death is آه غالب برند. It is said that only a few days before his death he composed the following verse, which he used to repeat very often:

دم واسبین بر سنر راه هی
عزمی آب الله هی اللہ هی

Besides his Persian and Urdú díwáns he left several other works in both the languages, and wrote a history from Timúr to Húsáyun, which he entitled مهر نیبروز, and was thinking of completing the work dealing with the history from Akbar to Bahádúr Sháh, when mutiny broke out and interrupted the work.

Another work of his, entitled دستنیبو, treating of the events that took place from the 11th of May, 1857 to the 1st of July, 1858, contains an account of the Mutiny, the destruction of Dihli, and his own memoirs.

A detailed account of his life and works will be found in the Ḥayát-i-Gálib and the Âb-i-Ḥayát.

Contents:

Preface ending with the praise of Šuflqár Khán.
Beginning on fol. 1⁴:

یگانه یزدانن ازبانیکه یشمیده اوست مپاس گذارم الع

fol. 10⁴. Dibáče دیوان ریضت.
Beginning:

ممام شمیم آشنیانن رال و نهاد اینمی نشیانن مروده ال

fol. 13⁴. Epistles, most of which are written in undotted letters.
Beginning:

شمسی که سواد ایس گوهری نامه مباپان رشید الع
Maşnawis. The first, called درد و داغ, begins thus on fol. 18v:—

درد و داغ

 fol. 22o. خراغ دیر.

Beginning:—

نفس با صور دمّاس امرز
نحوی مصفر راز امرز امرز

 fol. 25v. مگفیر رنگ و بو.

Beginning:—

بود چنان دولتی از خسروان
غالب کش عارض هندوستان

 fol. 28v. پاد مطاف.

Beginning:—

ای نامانیان بزم سخت
وی مسیحا زمان قادر فن

 fol. 32v. Qaṣīdahs.

Beginning:—

بهر ترویج جناب و الی يوم الصاحب

 fol. 58v. Gazals in alphabetical order.

Beginning:—

چون عذار خویش دارد نامه اعمال ما
ساده پرکاری فراوان هزم انداک سال ما

 fol. 132v. Rubā’s.

Beginning:—

غالب آزاده موحد کیشم
بر پایی خویشتی گواه خویشم

 fol. 135v. A prose subscription on the beauty of مغن.
Beginning:

یژدآنا گی سمن آفرید و زبانا برگا رلکش شیوه گاوا
کرد الغ

Written in a careless Nasta’liq, within coloured borders.
The copy is wrongly dated “1154”; apparently it was written in
the 13th century A.H.

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No. 442.

foll. 28; lines 8; size 8 × 5½; 6 × 4½.

Mahmoud Nāmah

MAHMŪD NĀMAH.

This small diwan contains only a limited number of Ġazals, arranged
in alphabetical order, and one under each letter, with the peculiarity
that the first and the last verses of all the verses are the same. The
takhallus, مصعود, which occurs in the Maqta’, or the last verse of a
Ḡazal, and which is frequently associated with the name of Ayāz (the
favourite slave of Sultan Ṣultān Mahmūd of Ḡaznīn, reigned A.H. 387–421),
has led many to ascribe the work to that emperor. The work, with
the title مصعود نامه, has been repeatedly lithographed in India.

Beginning:

ای داغ بر دل از غم خال تو الله را
شمرنده ساخست آهوی چشم غزاله را

Written in a clear, bold Nasta’liq, with a sumptuously decorated and
double-paged ‘unwân.
Not dated, apparently 14th century A.H.
No. 443.

foll. 154; lines 14; size $9\frac{1}{2} \times 5\frac{1}{4}; 7 \times 3\frac{3}{4}$.

ديوان ولايت

DĪWĀN-I-WILĀYAT.

A diwān containing Rubā‘is, Ṣazals, Fards and Maqāwīs, mostly of Ṣūfī character, by a poet who adopts the takhallus of ولايت.

Beginning thus with Rubā‘is in alphabetical order:—

صلد لذاته العلي العلي
النعيم لأسما وصفات الصينا

The folios are hopelessly misplaced.
Written in careless Nasta’liq.
Not dated, apparently 13th century a.h.

No. 444.

foll. 20; lines 8; size $8 \times 5\frac{1}{4}; 6 \times 3\frac{3}{4}$.

An anonymous short Maqāwī poem dealing with some religious doctrines of Islām by one Ḥāfīzī belonging to the Shi‘āh sect. The subjects dealt with are ليم — غسل — امامت — نبوت — سمحة — اعداد ركعت — وضوء — نجاسة, etc.

Beginning:—

اي دل اول بکو تو بسم الله
کن ادا شکر لعبس الله

The poet’s name occurs in the following concluding line:—

حافظي نظم كرد این ابیات
در بهشت خدا دهد درجات

VOL. III.
Written in a clear, bold Nasta‘iliq, with a sumptuously decorated and double-paged ‘unwân.
Not dated, apparently 14th century A.H.

No. 445.

foll. 47; lines 6; size 8½ × 5½; 6½ × 4.

The same.
Another copy of Ḥâfiz’s same Maṣnawi. Ten verses at the end are wanting. A splendid copy.
Written in a beautiful, bold Nasta‘iliq on marbled paper of different colours.
Not dated, apparently 13th century A.H.

No. 446.

foll. 134; lines 19; size 9½ × 5; 7 × 3½.

دیوان حسرت

DĪWÂN-I-ḤASRAT.

Two poets who adopted the takhallus Ḥasrat are mentioned in the Majma‘-ul-Fuṣahā, but the verses quoted there are not found in this diwân.
Rieu, p. 712, mentions also one Ḥasrat, who, however, seems to be quite different from the present poet.
The diwân contains Ḡazals without any order.
Beginning:—

غمبیه دل وا نکنبد تا تون تکلام نکنی
gol nakhund beimsa ta ton nism nakhnī

Written in a careless Nasta‘iliq.
Not dated, apparently 13th century A.H.
No. 447.

foll. 187; lines 16; size 2½ × 3; 9 × 5.

ديوان نصر

DĪWĀN-I-NĀSR.

Shāh ʿAlī Ḥabīb, with the poetical title Naṣr, was a Ṣūfī of Phūlwarī in Dānpūr, Patna. He died in a.h. 1295 = A.D. 1878.

Beginning with Gazals arranged in alphabetical order:—

سياس و منس و عظمة عدد را
که پیدا کرد این ارض و مسا را

Written in a fair Nastaʿlīq.

---

No. 448.

foll. 238; lines 15; size 10 × 6½; 7 × 4.

كليات حسرت

KULLIYĀT-I-ḤASRAT.

Muḥammad Saʿīd, poetically called Ḥasrat of Patna, died only a few years ago.

The Kulliyāt is preceded by a short Arabic preamble by Ḥāfiẓ Muḥammad bin ʿUğām Rasūl Sāratī, an intimate friend of Ḥasrat, which begins thus:—

حمدا لمن بر الأنسان و الهمة البيان

Ḥasrat’s preface, in which he says that in his Persian poems he adopted the takhallas Ḥasrat and in Arabic Saʿīd, begins thus on fol. 4th:—

الحمد لله و كفني و الصلوة و السلام على سيدنا
Qaṣīdahs.
Beginning:—

تعالي الله رحمته لله ممسي وهم بيداً الخ

fol. 18a. Gazals in alphabetical order.
Beginning:—

روي در روی خدا داریم ما
صرف یبای مصطفی داریم ما

The Gazals are followed by Mukhmasat and Muṣallaṣat on the Gazals of Sa'di, Jāmi, Ḥāfiz, and others.

fol. 75a. Rubā'is.

ای روشنی دیده علمیت ما

كتاب التواریخ consisting of numerous tārikhs on the birth and death of his relatives and friends and of other events, the dates of which range from a.h. 1222-1300.

fol. 146b-151a. Gazals which the poet composed after the publication of his diwān.

fol. 151a-155b. Some Urdu Gazals and Tārikhs.

fol. 156-159. Blank.

fol. 160b-164a. Life of Jāmi, with an enumeration of his compositions. This is followed by Hasrat's Arabic and Persian letters which he wrote to his relatives and friends.

Towards the end are several chronograms expressing the date of completion of the diwān, a.h. 1300, and of other events. The last date is a.h. 1300.

Written in ordinary Nasta'liq.
A modern copy.

END OF VOL. III.
Fly-leaf of MS. No. 93, the Shaah Risāla-i-Sā‘ī, bearing the autographs of Sháh Jahan and of ‘Abdu’r-Rahmán, son of Bayram Khán. See Vol. I., p. 145 seq.
Fol. 67b. of MS. No. 151, the Divān of Ḥāfiz, bearing two marginal notes; one dated A.H. 962, in the hand of Humāyūn, the other dated A.H. 1023, in the hand of Jahāngīr. See Vol. I., p. 281 seq.
Fly-leaf of MS. No. 237, the Diván of Mirzá Kāmrān, bearing the autographs of Jahāngīr, Shāh Jahān and others. See Vol. II., p. 145 seq.
Fly-leaf of MS. No. 237, the Divān of Ḥāmān Kāmrān, bearing an interesting collection of notes and seals relating to former ownership.
“A book that is shut is but a block”

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