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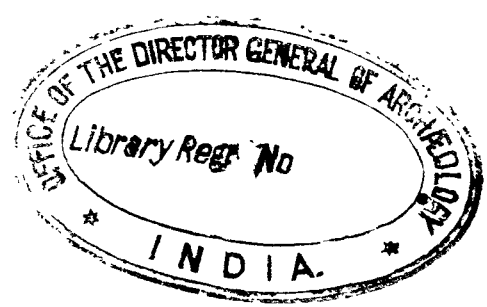
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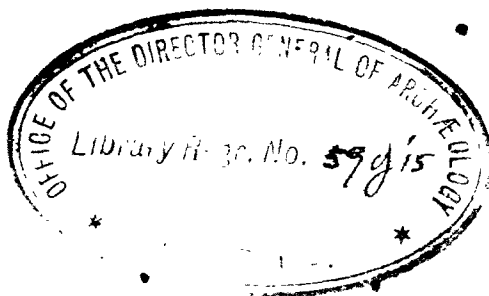
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CATALOGUE  
OF THE  
ARABIC AND PERSIAN MANUSCRIPTS  
IN THE  
ORIENTAL PUBLIC LIBRARY  
AT  
BANKIPORE

PREPARED FOR THE GOVERNMENT OF BENGAL UNDER THE  
SUPERVISION OF  
E. DENISON ROSS, PH.D.





Catalogue  
OF THE  
Arabic and Persian Manuscripts

IN THE  
ORIENTAL PUBLIC LIBRARY  
AT  
BANKIPORE

VOLUME II

491

PERSIAN POETS

KAMÂL KHUJANDÎ TO FAYDÎ.



*Prepared by*

MAULAVI ABDUL MUQTADIR

*ELH*

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CALCUTTA  
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## PREFACE.

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

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

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

The thirty-eight names to be found in the Table of Contents show that the Bankipore Library is thoroughly representative as regards Persian poetry of the period ; for while no familiar name is absent, the list includes two poets whose works are seldom to be met with ; namely, Mîrzâ Kâmrân and Qâsim Arslân. Although the name of the ill-starred Mughal prince looms large in the pages of Indian history, and although his poetic genius has met with due praise at the hands of his contemporaries, by some strange circumstance only one copy of his Dîwân, which, like that of Bayram Khân, is in



Persian and in Turki, has come down to us. A full description of this very valuable manuscript will be found under No. 237. A Biography of the prince has also been given in the form of an Appendix.

With regard to Qâsim Arslân, although an account of his life is to be found in some of the principal *Tadkiras*, no other copy of his *Diwân* seems to have been preserved.

The Library is especially rich in fine copies of Jâmi's works. No. 180 constitutes a serious rival to the famous St. Petersburg copy. While No. 185, containing the first chapters of the *Silsilat ud D<sub>u</sub>hâb* and a number of lyrical poems, seems certainly to be in the handwriting of Jâmi himself.

From the point of view of caligraphy, the first manuscript described in this volume is No. 196, which contains a copy of Jâmi's *Yûsûf Zalikhâ* in the hand of the famous *Kâtib* Mir 'Alî of Herât. This copy, for which 1,000 gold muhurs was paid, was presented to the Emperor Jahângîr by 'Abdur Raḥîm, Khân Khânân, the son of Bayram Khân.

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

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

E. DENISON ROSS.

CALCUTTA, Oct. 14, 1909.

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# PERSIAN POETRY.

No. 162.

fol. 31; lines 14; size  $9\frac{3}{4} \times 6$ ;  $7 \times 4\frac{1}{4}$ .

تحفة النصايح

TUHFAT-UN-NAṢĀ'IH.

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

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

حمدي بگويم بي عدد مر خالق جن و بشر  
کرده زمين و آسمان هم اختران شمس و قمر

On fol. 2<sup>b</sup> the author, who designates himself يوسف گدا Yūsuf Gadā (according to the colophon شاه يوسف گدا Shāh Yūsuf Gadā), says that he wrote these admonitions for his son ابو الفتح Abul Faṭḥ—

گويد زهي يوسف گدا در وعظ معني چند را  
از بهر خلف خوش لقا بو الفتح آن نور البصر

The spiritual guide of the author is designated on fol. 2<sup>a</sup> شیخ محمود  
Shaykh Maḥmūd :—

شیخ معظم پیر ما محمود آن صاحب قرآن  
 چون او نباشد هیچکس هم محتشم هم معتبر

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

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

Nothing much is known about the author of this poem; Hāj. Khal., W. Pertsch, Dr. Ethé, and others have failed to identify him. Faqīr Muḥammad, a modern Indian biographer of the Hanafite 'Ulamās, in his حدائق الحنفیه Ḥadā'iq-ul-Hanafiyah (Lucknow edn., p. 294), which, according to the author, is based on certain trustworthy authorities enumerated in the preface, alone gives a very meagre account of the present author. He says that Shaykh Yūsuf was a Khalifah of the celebrated Naṣīr-ud-Dīn Maḥmūd Chirāg-i-Dihli, the great Shaykh of the Chishti Order (d. A.H. 757 = A.D. 1356); that the Maṣnawī Tuḥfat-un-Naṣā'ih composed by him deals with moral and religious instructions, and that all the verses of the poem end in the letter ر; that he was well versed in theology, jurisprudence, tradition, and Tafsīr, etc.; and that he died in A.H. 774 (A.D. 1372) for which date the words یا قوت انور form a chronogram.

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

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

The Tuḥfat-un-Naṣā'ih has been lithographed in Bombay, A.H. 1283.

It should be remarked that on foll. 8<sup>a</sup>–31<sup>a</sup> of this copy the second part of all the bayts is written first and the first part afterwards.

Written in an ordinary Indian Nasta'liq.

Dated, 'Azimâbâd (Patna), 12th Jamâdi I., A.H. 1224.

Scribe راج سنگه (sic)

No. 163.

fol. 310; lines 12; size  $8\frac{1}{2} \times 5$ ;  $6 \times 3\frac{1}{4}$ .

دیوان کمال خجندی

THE LYRICAL POEMS OF  
KAMÂL-I-KHujandî.

Beginning:—

افتتاح سخن آن به که کند اهل کمال  
به ثنای ملک الملک خدای متعال

مولانا شیخ کمال الدین مسعود Kamâl-ud-Din Khujandî الفجندی, the celebrated saint and poet, was born at Khujand in Transoxania. In his youth he performed a pilgrimage to Mecca, and on his return settled down in Tabriz, during the reign of Sultân Husayn bin Uways (A.H. 777-784 = A.D. 1374-1382), who entertained great respect for the poet and erected for him a Khânqâh (monastery). Here the poet's renown as a saint secured for him a large number of disciples and adherents. In A.H. 787 = A.D. 1385, when Tûqtamish Giyâş-ud-Dîn of the White Horde of the Eastern Kipchak family of Orda attacked Tabriz, he took the poet with him to his capital Sirâi in Kipchak where Kamâl-i-Khujand remained for four years. Subsequently he came back to his favourite city, Tabriz, in the time of Mirân Shâh (d. A.H. 810 = A.D. 1408), who was also a great admirer and patron of the poet. Kamâl was a contemporary of Hâfiz of Shirâz; but they never met. Jâmi, in his Babâristân, fol. 104<sup>a</sup>, says that Kamâl-i-Khujand imitated but at the same time surpassed Khwâjah Hasan of Dehli. The poet spent the greater part of his life in Tabriz, where he died in A.H. 803 = A.D. 1400. See Nafahât, p. 712; Habib-us-Siyar, vol. iii., Juz 3, p. 90; Haft Iqlim, fol. 388<sup>a</sup>; Yad-i-Baydâ, fol. 190<sup>a</sup>; Riyâd-ush-Shu'arâ, fol. 348<sup>b</sup>; Nashtar-i-Ishq, fol. 142<sup>b</sup>; Miftâh-ut-Tawârikh, p. 159, and

Natâ'ij-ul-Afkâr, p. 352. According to the author of the Majâlis-ul-'Ushshâq, fol. 136<sup>a</sup>, Kamâl died in A.H. 808 = A.D. 1405. Daulat Shâh, p. 352, places the poet's death in A.H. 792 = A.D. 1389; Taqî Auhâdî, fol. 619<sup>a</sup>, in A.H. 692, probably a mistake for 792, following Daulat Shâh. The author of the Khulâsat-ul-Afkâr, fol. 157<sup>b</sup>, alone places the poet's death in A.H. 783 = A.D. 1381.

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

کمال از کعبه رفتی بر در یار  
هزارت آفرین مردانه رفتی

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

The initial Qaṣidah is followed by two others, both rhyming in م.  
fol. 5<sup>a</sup>. Ġazals, alphabetically arranged, beginning:—

از تو يك ساعت جدائي خوش نمي آيد مرا  
با دگر كس آشنائي خوش نمي آيد مرا

agreeing with the initial Ġazal in Sprenger's copy.

fol. 296<sup>b</sup>. Qiṭ'as, beginning as in Ethé, India Office Lib. Cat., No. 1278:—

تا فكرت من نهاد بنياد سخن  
آباد شد از من طرب آباد سخن

fol. 309<sup>b</sup>. Fards, beginning:—

آن دلبر بد مهر كه نامست بچهر  
دارد سر عاشقي ندارد دل مهر

One remarkable feature of this MS. is that each Ġazal, Qiṭ'ah, Rubâ'i, and Fard has, as an introductory line written in gold, a line of Amîr Shâhî's (d. A.H. 857 = A.D. 1453) poems; and these, taken together,

would amount to nearly one-fourth of his *diwān*. The first introductory line runs thus on fol. 3<sup>a</sup>:—

یا رب بسوز مینه رندان پاک باز  
یا رب بآب دیده مستان با نیاز

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

The original leaves are put into modern margins.

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

في سنة ست و ثمانين و ثمانماية = A.H. 886.

#### No. 164.

fol. 229; lines 15; size  $8\frac{1}{2} \times 5$ ;  $5\frac{1}{2} \times 2\frac{3}{4}$ .

The same.

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

Beginning with *Ġazals* in alphabetical order—

ای باده مکش طره جانانه مارا  
زنجیر مجنباں دل دیوانه مارا

Corresponding with the initial line of the *Ġazal* on fol. 7<sup>a</sup> in the preceding copy.

fol. 221<sup>a</sup> *Qit'as*, beginning as above.

Written in a clear minute *Nasta'liq*.

Dated, A.H. 992.

Scribe

محمد طاهر



## No. 165.

fol. 91; lines 17; size  $7\frac{3}{4} \times 5$ ;  $5 \times 3$ .

دیوان مغربی

## THE DÎWÂN OF MAĠRIBÎ.

Maulânâ Muḥammad Shirîn, better known as Maġribî مولانا محمد مغربی, a celebrated saint as well as poet, was born, according to Taqî Auhadî, fol. 690<sup>a</sup>, at Nâin in Iṣfahân. According to Jâmi, Nafahât, p. 713, Maġribî was a disciple of Shaykh Ismâ'îl Sisi, a companion of Shaykh Nûr-ud-Dîn 'Abd-ur-Raḥmân Isfarâini. He is said to have derived his poetical title from a Shaykh of Maġrib (Northern Africa), from whom he received the Khirqah of the Sûfi order of the celebrated Muḥi-ud-Dîn Ibn-ul-'Arabî. The poet at first obtained great favours from Mirân Shâh (d. A.H. 810 = A.D. 1408); but when Kamâl-i-Khujandî, an intimate friend of Maġribî, rose to distinction and became a favourite of Mirân Shâh, he (Maġribî) was no more favoured by the prince, and consequently the friendship of the two poets ended in a bitter enmity.

Dr. Sprenger, in his Oude Cat., p. 477, says that Maġribî is the author of Arabic glosses on the Fatûhât and of the Jâm-i-Jahân Numâ.

According to Jâmi's Nafahât (*loc. cit.*) the poet died in A.H. 809 = A.D. 1406, at the age of sixty. Consequently we may infer that he was born in or about A.H. 749 = A.D. 1348. The same date of his death is given in the Ḥabib-us-Siyar, vol. iii., Juz 3, p. 91; Taqî Kâshî, Oude Cat., p. 19; Khulâṣat-ul-Afkâr, fol. 182<sup>a</sup>; Majma-ul-Fuṣahâ, vol. ii., p. 30; Natâ'ij-ul-Afkâr, p. 372, and Yad-i-Bayḍâ, fol. 202<sup>a</sup>. Almost all of the above biographers say that Maġribî died in Tabriz and was buried in Surkhâb; while Taqî Auhadî (*loc. cit.*) says that he visited the poet's tomb at Iṣṭihbân in Fârs.

Majâlis-ul-'Ushshâq gives the poet's death in A.H. 807 = A.D. 1404, while Dr. Rieu says that this date is also given in Taqî Auhadî; but our copy of Auhadî's 'Urafât does not bear any date.

For further notices of the poet's life and his diwân, see, besides the references given above, Ouseley, Biogr. Notices, p. 106; Rieu, ii., p. 633; Rieu, Suppl., No. 277; Ethé, Bodl. Lib. Cat., No. 859; Ethé, Ind. Office Lib. Cat., Nos. 1281-1283, and W. Pertsch, Berlin Cat., pp. 719, 720 and 856.

The *diwân* of Mağribî is said to contain about five thousand verses.

Contents :—

fol. 1<sup>b</sup>. A preface in prose, beginning—

الحمد لله الذي انشاء عروض الكون بسبب الجسم الثقيل  
والروح الخفيف الخ

fol. 3<sup>a</sup>. An Arabic poem, beginning—

كلما اذكره من ظل الخ

fol. 3<sup>b</sup>. A Maşnawî dedicated to *Shâhrukh*, beginning—

بس ار بيني درين ديوان اشعار  
خرابات و خراباتي و خمار

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

و چون سخن درين ديوان بلسان فصيح عربي و زبان مليح  
فارسي بود و زبان عربي لخصوصه باهل الجنة و نبينا محمد  
صلي الله عليه و سلم بتقديم اولي بود پس لاجرم هر شعري  
كه بدان زبان بود مقدم داشته شد

fol. 4<sup>a</sup>–11<sup>b</sup>. Arabic poems, beginning—

يا قانعا بصفاته عن ذاته  
و محتجبا عن ذاته بصفاته

fol. 11<sup>b</sup>. *Gazals*, not alphabetically arranged. The first three bayts of the first *Gâzal* are written in Arabic :—

نظرت في رمقي فصار فداك الخ

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

ترا هرائينه چون رخ تمام بنمايد  
يكي هراينه بايد تمام و صافي و پاك

fol. 72<sup>b</sup>. Tarji'ât, beginning :—

آفتاب وجود کرد اشراق  
نور او سر بسر گرفت آفاق

fol. 86<sup>a</sup>. Another series of Ġazals, beginning :—

ترا که دیده نباشد نظر چگونه کنی  
بدین قدم که تو داری سفر چگونه کنی

fol. 88<sup>a</sup>. Rubā'is, beginning :—

ای گشته عیان رویتو از جام جهان  
پیدا شده از نام خوش نام جهان

fol. 90<sup>b</sup>. A few Qit'as and Rubā'is in Turkish, beginning of the first Qit'ah :—

مردۀ دیلم جو اویان بویہ شینہ  
بیو جویان قلم دیلم بیراج ژیر

The Turkish Qit'as and Rubā'is are not found in other copies.

The diwān of Magribi has been printed in Persia, A.H. 1280.

Written in ordinary Nasta'liq.

Not dated, apparently 16th century.

The original folios of the MS. are mounted on new margins.

### No. 166.

fol. 79 ; lines 15 ; size  $10\frac{1}{2} \times 6$  ;  $7\frac{1}{4} \times 4$ .

The same.

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

fol. 11<sup>a</sup>. Ġazals in alphabetical order, beginning, as in Ethé, India Office Lib. Cat., No. 859, and Rieu Suppl't., No. 277.

خورشید رخت چو گشت پیدا  
ذرات دو کون شد هویدا

fol. 66<sup>a</sup>. Tarji'ât, beginning as in the preceding copy.

fol. 75<sup>b</sup>. Rubâ'is, beginning as above.

The MS. ends with one or two Qit'as.

Written in a clear bold Nasta'liq.

Not dated, apparently the latter part of the 16th century.

The folios, like the preceding copy, are mounted on new margins.

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No. 167.

fol. 94; lines 12; size  $8 \times 5$ ;  $5\frac{1}{2} \times 3\frac{1}{4}$ .

The same.

Another copy of the diwân of Magribî with the prose preface, beginning as in the preceding copy. This copy contains in the beginning a smaller number of Arabic poems than the preceding one. The Ġazals, alphabetically arranged, begin on fol. 8<sup>a</sup> as in the above copies. Tarji'ât, beginning as above on fol. 74<sup>b</sup>.

Rubâ'is, beginning as above on fol. 91<sup>b</sup>.

Written on thin letter papers, of two different colours, in two different hands. Up to fol. 22<sup>a</sup> in an ordinary Nasta'liq, and the remaining part in an ordinary Nîm Shikastah.

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

Scribe امانت علي ولد محمد نقي, written for Mirzâ 'Alî Naqî Khân.

## No. 168.

fol. 430 ; lines 15 ; size  $9 \times 5\frac{1}{4}$  ;  $6 \times 3$ .

## دیوان سید نعمت الله ولي

The *diwān* of Sayyid Ni'mat Ullāh Walī, containing religious and mystical poems, beginning with a short doxology :—

الحمد لله الذي عين الاعيان بفيضه الاقدس الاقدم و  
سبحان الحق

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

Being a celebrated saint of a noble parentage, he was highly esteemed by the reigning king Sultān Shāh Rukh Mirzā (A.H. 807-859 = A.D. 1404-1447), as well as by other distant ruling chiefs and nobles. Referring to his pedigree on fol. 391<sup>b</sup>, he informs us that he was a descendant of the great prophet of Arabia, who was his ancestor in the nineteenth degree.

نوزدهم جد من رسول خداست

آشکاراست نیست پنهانی

Sultân Shihâb-ud-Dîn Bahmanî of the Deccan (A.H. 825-838 = A.D. 1421-1434), as a token of his regard, constructed a large domed building on the tomb of this holy saint.

Some biographers are of opinion that Sayyid Ni'mat Ullâh has left above three hundred religious and mystical treatises in Arabic and Persian. His diwân is said to have been prefaced by one Sayyid Mahmûd Wâ'iz, known as Dâ'i Ullâh of Shirâz.

'Abd-ur-Razzâq Samarqandî, who visited the Sayyid's tomb in A.H. 845 = A.D. 1441, says, in his Matla'-us-Sa'dayn, fol. 112<sup>a</sup>, that the Sayyid died on the 25th of Rajab, A.H. 834 = A.D. 1430. This is followed by the authors of the Habîb-us-Siyar, vol. iii., Juz 3, p. 143; Natâ'ij-ul-Afkâr, p. 423, and Miftâh-ut-Tawârikh.

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

Daulat Shâh, p. 333 (followed by Taqî Auhadî, fol. 758<sup>b</sup>, and by the authors of the Majâlis-ul-Mu'minin, fol. 326<sup>a</sup>; Mir'at-ul-Asrâr, fol. 553<sup>b</sup>; Khulâsat-ul-Afkâr, fol. 203<sup>b</sup>; Riyâd-ush-Shu'arâ, fol. 143<sup>a</sup>, and Nashtar-i-'Ishq, fol. 1843) states that the Sayyid died in A.H. 827 = A.D. 1423 at an advanced age. In his diwân, fol. 390<sup>b</sup>, the Sayyid distinctly says that he passed ninety-seven years in happiness :—

نود و هشت سال عمر خوشی  
بنده را داد حی پاینده

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

قرب صد سال عمر من بگذشت  
قصد موری نکرده ام بخدا

The present copy, fol. 379<sup>b</sup>, reads قرب شصت سال instead of قرب صد سال, but صد سال is no doubt a better reading.

The short prose doxology is followed by several Maṣṇawîs, Gazals, and Rubâ'îs. The first Maṣṇawî begins as in Rieu Suppl., No. 279 :—

خوش بگوای یار بسم الله بگو  
هر چه میجوئی ز بسم الله بگو

fol. 52<sup>a</sup>. Beginning of the Gazals in alphabetical order :—

جام گيتي نماست ميد ما  
جان و جانان ماست ميد ما

fol. 372<sup>b</sup>. The contents run from the centre to the margin, where a series of Tarjībānds begin thus:—

آمد آن ماضي مر مست و بدمتش جامي آن

fol. 377<sup>b</sup>–392<sup>b</sup>. This section, which is entitled in the following copy رساله نصيحت ميد خليل الله, contains several Maṣnawis, Qit'as, and Tarkibbānds, and begins with a line or two in prose—

هو الاول والاخر والظاهر والباطن وهو بكل شيء عليم آن

which is followed by a Maṣnawī, beginning thus:—

صورت و معني را همه در ياب  
مي و جامند همچو آب و حباب

fol. 389<sup>b</sup>. The poet says that his son Mir Burhān-ud-Dīn Khalil Ullāh came to him unexpectedly in Shā'bān, A.H. 775.

نيم ساعت گذشته بود از روز  
روز آدينه در مه شعبان  
پانزدهم بود ماه وقت شريف  
ماه در حود و مهر در ميزان  
پنج و هفتاد و هفتصد از سال  
رفته در (sic) که ناگا هان  
مير برهان دين خليل الله  
آمد از غيب بنده را مهيان

fol. 392<sup>a</sup>. Rubā'is, alphabetically arranged, beginning as in Rice Suppl., No. 279:—

بنواخت مرا لطف الهي بخدا  
هر درد که بود از کرم کرد دوا

fol. 423<sup>b</sup>. Fards, in alphabetical order, beginning as in Rieu Supplt. (*loc. cit.*):—

در آئینه تمام اشیا  
بنمود جمال جمله امسا

The contents of this copy are very similar to those of the one mentioned in Rieu Supplt. (*loc. cit.*), and also to the Tehrân edition, lithographed in A.H. 1276.

The following note at the beginning suggests that this valuable copy once belonged to the Imperial Library of Shâh Jahân:—

کتاب دیوان شاه نعمت الله ولي بخت نستعلیق با سکه عالم  
پنج جلد سیاه بابت اسد خان فرزند نواب مصطفی خان مرحوم  
جمع کتابخانه عامره شد بتاریخ ۱۶ ماه رجب ۱۰۵۹  
سنه

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

Dated A.H. 942.

Scribe العبد ابن عارف حسین الحسینی

### No. 169.

fol. 296; lines 22; size  $9\frac{1}{4} \times 5\frac{1}{4}$ ;  $7\frac{1}{2} \times 3\frac{1}{4}$ .

The same.

Another copy of Sayyid Ni'mat Ullâh Wali's diwân. Some folios are missing from the beginning, and the MS. opens abruptly with the following line of a Maṣnawî:—

گر تو فانی شوی بیا یایی  
خود ازین بیخودی خدا یایی

After a few Maṣnawîs in the beginning, the Ġazals in alphabetical order, very similar in arrangement to those of the preceding copy, begin as above on fol. 5<sup>a</sup>.

fol. 251<sup>a</sup>–257<sup>b</sup>. Qaṣidas in praise of 'Alī bin Abū Tālib and the



prophet; these are followed by a few Rubâ'is and several Qit'as, after which run several Qasidas, mostly in praise of 'Ali.

fol. 267<sup>a</sup>. Tarjibands, in praise of 'Ali, the first begins thus:—

تا نواي حيدري بر طارم خضرا زدند  
کومس عرش بر فراز عالم اعلي زدند

the burden runs thus:—

نَشْخِ خَيْرِ الْمُرْسَلِينَ اَمْسَتْ وَوَلِي كَرْدِگَار  
لَا فِتْنِي اِلَّا عَلِي لَا سَيْفَ اِلَّا ذُو الْفَقَار

fol. 270<sup>b</sup>. رساله نصيحت مريد خليل الله, begins as above, and contains Fards, Qasidas, Maṣnawis, Muṣallaṣât, Mukhammasât, and Muqatta'ât.

fol. 382<sup>b</sup>. Rubâ'is, alphabetically arranged, begin as above.

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

Not dated, apparently 18th century.

Written in Sarmastpûr.

Scribe

پورچند

### No. 170.

fol. 132; lines 17; size  $7\frac{3}{4} \times 4\frac{1}{2}$ ;  $6\frac{1}{4} \times 3\frac{1}{4}$ .

ديوان قاسم انوار

## THE DÎWÂN OF QÂSIM-I-ANWÂR.

Beginning as in most copies:—

من بيبچاره سودا زده سرگردانم  
که باوصاف خداوند سخن چون رانم

Sayyid Mu'in-ud-Din 'Ali, known as Qâsim-i-Anwâr, with the poetical title Qâsim and also Qâsimi (see Dr. Ross's Cat. of Persian

and Arabic MSS. in the I. O. Library, p. 31) **سيد معين الدين علي** التبريزي المتخلص به قاسم انوار, was born in A.H. 757 = A.D. 1356 at Sarāb, which, according to Yāqūt, vol. iii., p. 64, is a town in Ādarbāijān, and is situated between Ardabil and Tabriz. Qāsim at first took **Shaykh** Ṣadr-ud-Dīn Ardabili (d. A.H. 779 = A.D. 1337), the son and successor of **Shaykh** Ṣafi-ud-Dīn Ardabili (d. A.H. 735 = A.D. 1334), as his religious and spiritual instructor, and subsequently became the disciple of **Shaykh** Ṣadr-ud-Dīn 'Alī Yamānī, a disciple and **Khalifah** of **Shaykh** Aḥad-ud-Dīn Kirmānī (d. A.H. 697 = A.D. 1297). He came to Jilān and then went to Nishāpūr in Khurāsān. After staying here for some time Qāsim travelled to Herāt, where a large number of people, including most of the noblemen of the court of **Shāh Rukh** (A.H. 807–850 = A.D. 1404–1447) became his followers. It is said that **Shāh Rukh** was led to believe that Qāsim's influence over the inhabitants of Herāt was a source of danger to the kingdom, and consequently the poet was ordered by the monarch to quit the city. 'Abd-ur-Razzāq, in his *Maṭla'us-Sa'dayn*, fol. 99<sup>a</sup>, followed by Jāmī in his *Nafahāt*, p. 689, and the author of the *Ḥabīb-us-Siyar*, vol. iii., Juz 3, p. 145, states that when **Shāh Rukh** was stabbed by one Aḥmad Lūr in A.H. 830 = A.D. 1426, Mirzā Bāysangār suspected Qāsim of complicity in the crime and forced him to leave Herāt. However, Qāsim left for Balkh, and then came to Samarqand, where he found protection under Mirzā Ulug Beg (d. A.H. 853 = A.D. 1449). He finally settled in Kharjird, in the district of Jām, where he died in Rabi' I., A.H. 837 = A.D. 1433. See, besides the references mentioned above, *Majālis-ul-'Ushshāq*, fol. 141<sup>b</sup>; *Yad-i-Baydā*, fol. 84<sup>a</sup>; *Riyād-ush-Shu'arā*, fol. 331<sup>b</sup>; *Nashṭar-i-'Ishq*, fol. 1405. Daulat **Shāh**, p. 346, followed by the author of the *Mir'āt-ul-Khayāl*, places the poet's death in A.H. 835 = A.D. 1431. Notices on the poet's life will also be found in *Taqī Aḥadi*, fol. 587; *Khulāṣat-ul-Afkār*, fol. 147<sup>b</sup>; *Majma'un-Nafā'is*, fol. 382<sup>a</sup>; *Majma'ul-Fuṣṣahā*, vol. ii., p. 27, and *Bland Century of Persian Ghazals*, vi.

Besides the *diwān*, he has left several *Ṣūfī* tracts in prose and poetry, such as *Anīs-ul-Ārifīn*, *Anīs-ul-Āshiqīn*, etc., described in *Rieu*, p. 636; *Rieu Suppl.*, No. 280; *Ethé*, *Bodl. Lib. Cat.*, No. 862, etc., etc.

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

fol. 2<sup>b</sup>. Beginning of the *Ghazals*, in alphabetical order:—

ای صبح سعادت ز جبین تو هویدا  
آن حسن چه حسنست تقدس و تعالی

fol. 128<sup>a</sup>. Muqatta'ât, beginning:—

میر مید کزین آل عبا الخ

fol. 129<sup>b</sup>. Rubâ'is, the first one is in Turkî, which runs thus:—

اول یار عزیز ایله که الخ

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

مستدعیم از حضرت سلطان قدم الخ

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

• Dated the end of Rajab, A.H. 933.

Scribe

عبدی النیشاپوری

### No. 171.

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

کلیات کاتبی

### KULLIYÂT-I-KÂTIBÎ.

A slightly defective copy of the poetical works of Kâtibî.

Maulânâ Shams-ud-Dîn Muḥammad, poetically known as Kâtibî, مولانا شمس الدین محمد بن عبد الله النیسابوری المتخلص به کاتبی, was originally born in a place between Tarshîz and Nishâpûr, but as he was brought up and educated in the latter city, he is generally known as Kâtibî of Nishâpûr. It was here that Kâtibî in his early life applied his mind towards caligraphy under Simî, the well-known caligrapher of the age, and hence adopted the poetical name Kâtibî (caligrapher). Being possessed of an extraordinary genius he soon surpassed many in the art of composing poetry. It seems that Simî, who trained Kâtibî in caligraphy, did not fail to take advantage of learning the art of poetry from Kâtibî, but being unable to cope with the superior talent of his master, and conceiving a mischievous malice against him, Simî

announced in different localities most of Kâtibî's productions in his (Sîmî's) own name. Kâtibî himself refers to this on fol. 319<sup>a</sup>:—

میان شهر نیشاپور میمی  
چو اشعار ملیح کاتبی دید  
بمشهد رفت و در نام خودش بست  
نمک خورد و نمکدانرا بدزدید

The poet reluctantly left Nishâpûr for Herât, where he entered the service of the learned prince Mirzâ Bâysangar (*d.* A.H. 837 = A.D. 1433), son of Sultân Shâh Rukh (A.H. 807-850 = A.D. 1404-1447). Mirzâ Bâysangar is said to have asked the poet to compose a Qaṣidah in answer to one of Kamâl-ud-Dîn Iṣfahânî (*d.* A.H. 635 = A.D. 1237). But unfortunately the Qaṣidah did not meet with the approval of Bâysangar, and the poet, with a broken heart, quitted the place for Shîrwân. Here he found a most benevolent and munificent master in Amîr Shaykh Ibrâhîm Shîrwân (*d.* A.H. 820 = A.D. 1417), who showed extraordinary favours to him, and did all he could for his comfort. Kâtibî then travelled to Âdarbâijân, and addressed several Qaṣidas to Iskandar bin Qarâ Yûsuf (A.H. 824-838 = A.D. 1421-1434). But this king took no notice of the poet, and he wearied with his wandering life and, disgusted with the ill-treatment of kings and nobles, devoted the latter part of his life to religious and Ṣûfî studies in Iṣfahân under the celebrated Ṣûfî Shaykh Ṣâ'in-ud-Dîn Iṣfahânî (*d.* A.H. 835 = A.D. 1431). Kâtibî finally settled in Astarâbâd, where he began to write a Khamsah in imitation of Nizâmî, when all of a sudden he fell a victim to the plague in A.H. 838 or 839 = A.D. 1434 or 1435.

Notwithstanding the known celebrity of Kâtibî, Jâmî, in his Bahâristân, fol. 106<sup>a</sup>, has correctly passed the following remark on the poet:—

..... اما شعر وی یکدست و هموار نیست شتر گریه افتاده

است الخ

For notices on Kâtibî's life, see Daulat Shâh, p. 381; Mir'ât-ul-Khayâl, p. 90; Haft Iqlîm, fol. 222<sup>b</sup>; Majma'un-Nafâ'is, fol. 394; Khulâṣat-ul-Afkâr, fol. 158<sup>a</sup>; Riyâd-ush-Shu'arâ, fol. 346<sup>a</sup>; Majma'ul-Fuṣahâ, vol. ii., p. 28; Nata'ij-ul-Afkâr, p. 364; Âtash-Kadah, p. 99; Makhzan-ul-Garâ'ib, fol. 715; Nashtar-i-Ishq, fol. 1494. See also Sprenger, *Oude Cat.*, p. 457; Rieu, p. 637; Berlin *Cat.*, p. 862; G. Flügel, i., p. 561; *Cat. Codd. Or. Lugd. Bat.*, ii., p. 119; *Cat. des MSS. et Xylographes*, p. 366; J. C. Tornberg, p. 104; Ouseley, *Biogr.*

Notices, p. 188; Bland, *Century of Persian Ġazals*, No. 5; Hāj. Khāl., vol. iii., p. 302, etc.

Contents of the Kulliyât:—

## I.

fol. 1<sup>b</sup>. گلشن ابرار *Gulshan-i-Abrâr*. A religious Maṣnawî poem in imitation of Nizâmî's *Makhzan-ul-Asrâr*.

Beginning:—

بسم الله الرحمن الرحيم  
تاج کلامست و کلام قدیم

## II.

fol. 30<sup>b</sup>. مجمع البحرين *Majma'ul-Bahrayn*, or "the conjunction of two metres"; so called because this Maṣnawî can be read in two different metres, viz., فاعلتن فاعلاتن فاعلن and فاعلتن فاعلتن فاعلن. The poem is also called ناظر و منظور *Nâzîr-u-Manẓûr*.

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

بسم الله الرحمن الرحيم بالحوّل و لقوة مدام از حضرت مبلّغ  
الهام و متکلم بردوام آتج

The poem begins thus on fol. 31<sup>b</sup>:—

ای شده از قدرت تو ما و طین  
لوحه دیباچه دنیا و دین

This allegorical Maṣnawî, dealing with the loves of Nâzîr and Manẓûr, is interspersed at places with some Ġazals suitable to the sense of the story.

## III.

fol. 71<sup>b</sup>. ده باب *Dah Bâb*, or "The Ten Chapters." A poem containing moral precepts illustrated by anecdotes. It is identical with the one described in the *Gotha Catalogue*, p. 77, where it is styled as *Tajnisât* "تجنیسات."

Beginning:—

ای برحمت در دو عالم کار ساز  
جمله عالم را برحمت کار ساز

## IV.

fol. 112<sup>b</sup>. *Sî Nâmah*, or "The Thirty Letters," so called on account of its containing thirty love-letters of Muḥib and Maḥbûb, the hero and heroine of the poem; hence it is also styled as *محب و محبوب*.

Beginning:—

زهي سي نامه ام نامي ز نامت  
حديثم حرفي از جزو كلامت

## V.

fol. 159<sup>b</sup>. The introduction of the poem *دلرباي* "Dilrubâi."

Beginning:—

زهي روح را رحمتت رايحه  
كلام مرا حمد تو فاتحه

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

In this introduction the poet, after enumerating his previous poems *Dah Bâb*, *Sî Nâmah*, *Majma'-ul-Baḥrayn*, and *Jân-u-Dil*, repents much for his absence in *Jilân*, in which unlucky period he lost his benevolent master *Sulṭân Ridâ* (who died, according to *Jahân Ârâ*, as stated by *Rieu*, p. 638, in A.H. 829 = A.D. 1425). The poet further says that, after some hindrance, he got an introduction to the court of the said *Sulṭân's* successor *Amîr Kiyâ*, whose courtiers harassed him (*Kâtibi*) by criticising his poems, but shortly after he gained the favour of the *Amîr*, to whom he dedicated the poem *Dilrubâi*.

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

برآورده گردان دعاي كمين  
بر حمتك يا ارحم الراحمين

fol. 167<sup>a</sup>. *Qasidas*. Some *Qasidas*, along with the poem *Dilrubâi*, are missing, and the initial *Qasidah* found here runs thus:—

ساقی ز جام لاله رخ گلشن احمر است  
در یاب رمز را که اشارت بساغر است

The Qasidas are addressed to the following personages: Mirzâ Bâysangar; Abû Muslim; Sultân Shaykh Ibrâhîm; Sultân Khalîl; Manûchihr; Sayf-ud-Dîn; Sayyid Murtaḍâ; Amîr Muḥammad Mu'in-ud-Dîn; Khwâjah Hâjî A'zam; Khwâjah Tâj-ud-Dîn; Khwâjah Sharaf-ud-Dîn; Khwâjah Jamâl; Khwâjah 'Alî, and Khwâjah Yûsuf. Some Qasidas on foll. 323<sup>b</sup>–349<sup>b</sup>, added in a later hand, are in praise of God, the prophet, 'Alî, Khwâjah Šâ'in-ud-Dîn, Timûr, and Shâh Rukh.

fol. 223<sup>a</sup>. Ġazals, alphabetically arranged.

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

پرسند حال جان و دل کاتبی ازو  
چون خانه پاک سوخت چه پرسند رخت را

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

هوای ساخت در جویای سرو تو دل مارا  
ولی بر آب چشم خود فروشد پا بگل مارا

Then begin the Ġazals ending in the letter ب, and the usual arrangement is observed throughout.

fol. 313<sup>b</sup>. Qit'as, beginning as in Ethé, India Office Lib. Cat., No. 1291:—

ای دل ار خواهی که باشی در ره عزت سوار  
اسپ همت را بیدان قناعت تاز نیز

Two Qit'as on fol. 315<sup>a</sup> record the deaths of Manuchihr and Mir 'Âdil Shâh.

fol. 321<sup>b</sup>. Rubâ'is, beginning as in Ethé, Bodl. Lib. Cat., No. 867:—

هر جا که حدیث می احمر گذرد  
تا حشر نسیم مشک و عنبر گذرد

The Rubâ'is break off on fol. 323<sup>a</sup> and are taken up on fol. 350<sup>a</sup>.

Some folios of the MS. are misplaced, and the right order after fol. 166 is foll. 323–349, 167–323, 350–353.

The MS. bears on fol. 166<sup>b</sup> some seals of the last King of Oude.  
Written in an ordinary Nasta'liq.  
Not dated, apparently 17th century.

## No. 172.

fol. 25 ; lines 11 ; size 12 × 7½ ; 8¾ × 5¼.

حال نامه معروف به گوی و چوگان

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

An allegorical mystic Maṣnawî by 'Ârifî Harawî.  
Beginning:—

زان پیش که حسب حال گویم  
از خالق ذو الجلال گویم

Maulânâ 'Ârifî Harawî مولانا عارفی هروی, a native of Herât, flourished during the reign of Sulṭân Shâh Rukh (A.H. 807-850 = A.D. 1404-1447). He was surnamed سلمان ثانی, or the second Salmân, for two reasons ; first, the excellence of his style ; and secondly, that, like Salmân, his eye-sight was weak. Besides the present Maṣnawî, and several other poems, 'Ârifî has left a poetical treatise on the Hanafite law. According to Daulat Shâh, p. 439, and several other biographers, 'Ârifî is the author of a Dah Nâmah, which he is said to have dedicated to the Wazîr Khwâjah Pir Aḥmad bin Ishâq ; but this is disputed by Taqî Auhadî in his 'Urafât, fol. 469<sup>b</sup>. This Taqî is of opinion that it was one Maḥmûd 'Ârifî, a different poet, who composed the Dah Nâmah and dedicated it to the said Wazîr ; and that people have mistaken Maḥmûd 'Ârifî for 'Ârifî Harawî. But according to Ilâhî, Oude Cat., p. 80, it would appear that Maḥmûd 'Ârifî is identical with 'Ârifî Harawî.

The author of the Tabaqât-i-Shâh Jahân, as stated by Rieu, p. 639, places 'Ârifî's death in A.H. 853 = A.D. 1449.



For notices on the poet's life, see *Habīb-us-Siyar*, vol. iii., Juz 3, p. 150; *Majma'un Nafā'is*, vol. ii., fol. 304; *Makhzan-ul-Garā'ib*, fol. 542, and *Ṣuḥuf-i-Ibrāhīm*, fol. 600.

The eighth line on fol. 2<sup>b</sup> reveals the name of the poet:—

تا نام بعارفي برارم

Although the poet calls the poem *Ḥāl Nāmeh*, on fol. 24<sup>a</sup>, line 2—a title which is also found at the beginning of the MS.—it is better known as *Gūi u-Ḥaugān* گوی و چوگان. These two words, which form the subject of this *Maṣnawī*, are personified, and they recur very frequently in the course of the poem.

The *Gūi-u-Ḥaugān* was the favourite game of the ancient Persians, resembling much the polo of the present age.

According to the author of the *Ṭabaqāt-i-Shāh Jahānī*, as stated by Rieu (*ibid.*), the poem was written in *Shīrāz*, for Mirzā 'Abd Ullāh, who succeeded his father Ibrāhīm Sultān as governor of Fārs in A.H. 835 = A.D. 1431. This copy, like the one mentioned by Rieu (*ibid.*), bears the dedication on fol. 6<sup>b</sup> to Sultān Muḥammad.

خورشید صریر و ماه مسند

سلطان جهانپان محمد

In the epilogue on fol. 23<sup>b</sup> the poet says that he composed this *Maṣnawī* after passing the fiftieth year of his age, within the course of two weeks, in A.H. 842 = A.D. 1438.

پنجاه گذشت سال عمرم

یک نیم شکست بال عمرم

کردم بدو هفته بهر نامش

همچو مه چارده تمامش

ای آنکه معاینه ندانی

تاریخ بیان این معانی

چون کوکبه صحر نماید

روشن بتو گوی خور نماید

The chronogram **خور گوی** indicates the date A.H. 842. The poet further adds that it consists of five hundred and one verses :—

چون بر عددش قلم نهادم  
بر پانصد و یک رقم نهادم

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

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

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

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

### No. 173.

fol. 36; lines 13; size  $9 \times 6\frac{1}{4}$ ;  $6 \times 3$ .

دیوان شاهي

### DÎWÂN-I-SHÂHÎ.

A beautiful copy of the diwân of Amir Shâhî.

Beginning with the Ġazals in alphabetical order :—

ای نقش بسته نام خطت با سرشت ما  
وین حرف شد ز روز ازل سر نوشت ما

Amir Shâhî, whose original name was Âqâ Malik bin Jamâl-ud-Dîn Firûzkûhî, **آقا ملک بن جمال الدین امیر شاهي السبزواري**, was a native of Sabzwâr in Khurâsân. He was descended from the noble

and illustrious family of the Sarbadârs of Khurâsân, and is said to have been the nephew of Khawâjah 'Alî Muayyad (A.H. 766-783 = A.D. 1364-1381), the last prince of that family. Besides being a distinguished poet of great eminence Shâhî was very well skilled in caligraphy, painting and music. Daulat Shâh, p. 426, remarks that the pathos of Khusrû, the nicety of Hasan, the delicacy of Kamâl, and the elegance of Hafiz, are all combined in the style of Shâhî. A member of the ruling family of Khurâsân and possessing such a versatile mind, Shâhî was courteously treated by kings and nobles, and he soon found a patron and a friend in the learned prince Mirzâ Bâysangâr (d. A.H. 837 = A.D. 1433), the son of Sultân Shâh Rukh (A.H. 807-850 = A.D. 1404-1447). The prince and the poet became intimate friends in a very short time, and the former restored to the poet his lands and possessions which had been lost in the wars with the Sarbadârs. It is said that on one occasion Mirzâ Bâysangâr, thinking that the Takhalluṣ Shâhî would be more suitable for himself, asked the poet to adopt some other poetical title, but as that title had already established the poet's reputation, he did not approve of the prince's proposal. Thus offended, the prince broke off his connection with the poet for one year. One day, when the prince was entertaining his friends in a party, Shâhî asked for an audience which was refused by the prince. The poet instantly composed a very pathetic poem, quoted in Taqî Kâshî, fol. 228<sup>a</sup>, and sent it to the prince, who, greatly moved by it, pardoned the poet and began to show favours as before. The poet unfortunately did not enjoy long the prince's society. Once, on a shooting excursion, when the prince and the poet were left alone, the former imprudently observed that it was on such an occasion that the poet's father had seized the opportunity of killing a Sarbadâr, and that he apprehended a similar treachery from the poet on that occasion. This remark deeply offended the poet, and ere long he retired from the court. He went to his native place, and, satisfied with the small income of his ancestral property, began to lead a peaceful life, till, at the request of Mirzâ Abul Qâsim Babar (son of Mirzâ Bâysangâr), who ruled in Khurâsân from A.H. 855-861 = A.D. 1452-1457, he went to Astarâbâd to make designs for some palaces, and died there in A.H. 857 = A.D. 1454, after the age of seventy. His body was removed to his native place, Sabzwâr, and interred in the same cemetery where his ancestors lay buried. His contemporary poets were Âdârî, Maulânâ Kâtibî, Maulânâ Hasan Salimî and Khawâjah Auhad Mustaûfî. The last-named poet composed a very pathetic elegy on the death of Shâhî. This elegy, quoted in Taqî Kâshî (*loc. cit.*) begins with the following line:—

کو بشو زیر وزیر از اشک و آهم میزوار  
زانکه شهر شاه بی شاهي نمی آید بکار

Taqi Auhadi, in his 'Urafât, fol. 354<sup>a</sup>, asserts that Shâhi was the teacher of the celebrated Jâmî, and that the latter made a selection of one thousand verses from the original diwân of Shâhi. Neither of these statements is supported by any biographer. Jâmî himself, in his Bahâristân, fol. 106<sup>a</sup>, concludes his notice on the poet's life with the following few words of praise, without making even a slight allusion to any connection he may have had with Shâhi:—

شاهي ميزواري — ويرا اشعار لطيف است و يكدمست و هموار  
است با عبارات پاكيزه و معاني پرچاشني —

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

For further notices on the poet's life, see, besides the references given above, Haft Iqlim, fol. 227; Mir'ât-ul-Khayâl, p. 96; Âtash Kadah, p. 111; Makhzan-ul-Garâ'ib, fol. 390; Nashar-i-'Ishq, fol. 904; Shuhuf-i-Ibrâhîm, fol. 452<sup>a</sup>, etc.

Copies of Amîr Shâhi's diwân are mentioned in Rieu, ii., p. 640; Rieu Suppl., Nos. 284, 285; Browne's Camb. Univ. Libr. Cat., pp. 353-354; Ethé, Bodl. Lib. Cat., Nos. 875-878; Ethé, Ind. Office Lib. Cat., Nos. 1293-1297; Pertsch, Berlin Cat., No. 866; G. Flügel, i., p. 562; Sprenger, Oude Cat., p. 563; Cat. Codd. Or. Lugd. Bat., ii., p. 119; Cat. des MSS. et Xylographes, p. 366; Rosen, Persian MSS., pp. 205, 209 and 210; J. C. Tornburg, p. 105; Ouseley, Biogr. Notices of Persian Poets, pp. 139-143, etc. See also Hâj. Khal, vol. iii., p. 286.

Dr. Ethé, in his Bodl. Lib. Cat., No. 880, notices a Turkish commentary on Amîr Shâhi's diwân by the celebrated Mullâ Sham'î, who died, according to Rieu, ii., p. 607, in about A.H. 1010 = A.D. 1601.

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

fol. 31<sup>b</sup>. Qit'as. The initial Qit'ah, a beautiful one, runs thus:—

شبي با صراحي همي گفت شمع  
كه اي هر شبي مجلس آراي دوست  
ترا با چنين قدر پيش قدح  
سجود دما دم بگو از چه روست  
صراحي بدو گفت نشنیده  
تواضع ز گردن فرازان نكوست

fol. 35<sup>a</sup>. Rubâ'is; beginning:—

شادم که ز من بر دل کس باری نیست  
کس را ز من و کار من ازاری نیست  
گر نیک شمارند و گرد گویند  
با نیک و بد هیچکس کار نیست

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

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

Apparently 15th century.

#### No. 174.

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

The same.

Another fine copy of Amîr Shâhi's diwân, written by the celebrated calligrapher Mir 'Alî-ul-Kâtib (*d. c.* A.H. 950 = A.D. 1543), see No. 195 below. Like the preceding, this copy contains the Gazals in alphabetical order and a few Qit'as and Rubâ'is at the end.

Beginning as in the preceding copy—

ای نقش بسته نام خط با مرشت ما الت

fol. 43<sup>a</sup>. Qit'as, beginning—

در جمع ماه رویان هم صحبتی است مارا  
کامباب خرمی را صد گونه ساز کرده

The initial Qit'ah of the preceding copy is the second here.

fol. 43<sup>b</sup>. Rubâ'is, beginning—

مائیم حریم انس را خاص شده  
در کوی تو پا بسته اخلاص شده

Agreeing with the sixth Rubâ'i of the preceding copy.

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

Dated A.H. 915.

Scribe الفخیر علی الكاتب

### No. 175.

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

The same.

Another copy of *Shāhi's* diwān.

Beginning as usual.

fol. 45<sup>b</sup>. Qit'as, beginning as in Rieu Supplt., No. 284, and Ethé, Bodl. Lib. Cat., No. 875:—

دران کوش من بعد شاهي بدهر  
که روزي بانصاف ازین خوان خوري

This initial Qit'ah is followed by two Ġazals rhyming in the letter *ي*, after which runs the Qit'ah:—

شبي با صراحي هميگفت شمع الخ

fol. 46<sup>b</sup>. Rubá'is, beginning as in No. 172 above. Written in a clear Nasta'liq within gold-ruled borders, with a decorated but faded heading at the beginning.

A seal of the Emperor Jahāngir, dated A.H. 1036, which indicates the date of transcription of this copy, is fixed at the end.

## No. 176.

fol. 8; centre column lines 25; marginal column lines 44;  
size  $9 \times 6$ ;  $8 \times 4$ .

The same.

Another copy of Shâhi's diwân containing only Ġazals (in alphabetical order) up to a portion of the letter ی only.

Beginning as usual.

Written in ordinary minute Nasta'liq.

Not dated, apparently 18th century.

## No. 177.

fol. 111; lines 15; size  $8 \times 5$ ;  $5\frac{1}{2} \times 2\frac{1}{2}$ .

مصباح

## MISBÂH.

A mystical poem, in the metre and style of Jalâl-ud-Din Rûmi's Maṣnawî, relating to Şâfic doctrines, illustrated by numerous anecdotes of prophets, the Aşhâbs and other holy saints.

By رشید Rashîd.

Beginning—

ای بنامت کارها را افتتاح  
نیست بی نام تو در امری فلاح

On fol. 4<sup>a</sup> the author calls himself simply Rashîd.

یاد آرند از رشید درد مند

The scribe of the Lucknow copy mentioned by Dr. Sprenger, Oude Cat., p. 542, calls the author Shaykh Rashîd, شینخ رشید. In the heading of the British Museum copy, noticed by Dr. Rieu in his Persian Catalogue, vol. ii., p. 641<sup>a</sup>, he is called Rashîd-ud-Din Muḥammad al-

Asfarā'inī, رشید الدین محمد الاسفراینی, and another note on the flyleaf of the same copy says that he lies buried in Bahārābād, Asfarā'in, by the side of Shaykh Sa'd-ud-Din Ḥamawī (*d.* A.H. 650 = A.D. 1252) and Shaykh Ādarī (*d.* A.H. 866 = A.D. 1461). C. Stewart, p. 71, however, asserts that he is identical with the celebrated Rashīd-ud-Din Waṭwāt, رشید الدین وطواط; but this is evidently wrong, since from the verse :

چون گذشت از هجرت خیر الانام  
هشتصد و پنجاه و دو این شد تمام

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

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

شد مرتب بر سه اصل این گنج راز  
در محبت در فنا و در نیاز

The name of the poem occurs thus on f. 3<sup>b</sup>:—

نام این بر وقت آن مصباح شد  
وان بامر خالق الاصباح شد

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

بار دیگر چون بساحل افتم (اوفتم read)

Written in ordinary Nasta'liq within red ruled borders.  
Apparently 17th century.



## No. 178.

fol. 309; lines 19; size  $11 \times 7\frac{1}{2}$ ;  $7 \times 5\frac{1}{2}$ .

خاور نامه

# KHÂWAR NÂMAH.

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

By Ibn-i-Husâm.

Beginning—

نخستین بدین نامه دلکشای  
مغن نقش بستم بنام خدای

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

*Shams-ud-Din Muhammad bin Husâm-ud-Dîn*, مولانا شمس الدین محمد بن حسام الدین المعروف به ابن حسام, better known as Ibn-i-Husâm, was born, according to *Daulat Shâh*, p. 438, in *Khûsaf* in the *Qubhistân* of *Khurâsân*, where he is said to have led the life of an ordinary peasant. Besides being known for his piety and learning he was a great theologian of his age, and is said to have received his spiritual instructions from *Şadr-ud-Dîn Muhammad Rawâsi al-'Akkâsi*. He left many *Qasidas*, most of which are in praise of 'Alî. The author of the *Şuhuf-i-Ibrâhim*, fol. 24<sup>a</sup>, saw a copy of the lyrical poems of Ibn-i-Husâm comprising about two thousand verses.

The date of the poet's death is generally fixed in A.H. 875 = A.D. 1470. See *Daulat Shâh (ibid.)*; *Majâlis-ul-Mur'minin*, fol. 596<sup>b</sup>, and *Şuhuf-i-Ibrâhim*, fol. 24<sup>a</sup>. See also *Sprenger, Oude Cat.*, pp. 19, 68 and 432. *Haj. Khal.*, vol. iii., p. 129, places the poet's death in A.H. 892 = A.D. 1486, and the author of the *Ḥabib-us-Siyar*, vol. iii., Juz 3, p. 366, gives Rabi' II. A.H. 893 = A.D. 1487. Notices on the poet's life will also be found in *Riyâd-ush-Shur'âiâ*, fol. 18<sup>b</sup>, and *Haft Iqlim*, fol. 235<sup>a</sup>.

In the prologue, the poet, after highly praising Firdausi and his grand epic poem *Shâh Nâmah*, in imitation of which he composed this work, starts with the story which begins thus on fol. 9<sup>b</sup> :—

خردمند دانای تازی نژاد  
 ز تازی زبانان چنین کرد یاد  
 که آن مسجد آرای اقصی خرام  
 رسول قریشی علیه السلام

In the epilogue, the poet whose name occurs in the following line,

نمیرد دل پاک این حسام  
 که زند است او را بدین نامه نام

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

چو بر سال هشصد بیفزود می  
 شد این نامه تازیان فارسی  
 مر این نامه را خاوران نامه نام  
 نهادم که بر خاوران شد تمام

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

اگر طومبی از شاهنامه سخن  
 بآرایش رستم افگند بن . . . .  
 ولی نامه من بنام علیست  
 می صافی من ز جام علیست

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

A copy of the translation of this poem in *Dakhnî* verses, made by one Rustumî for *Khadijah Sultân Shahr Bânâ*, sister of 'Abd Ullah Qutb *Shâh* of Golconda (A.H. 1035-1083 = A.D. 1625-1672), is preserved in No. 334 of the India Office Collection.

Spaces for illustrations are left blank throughout.

Written in ordinary clear *Nasta'liq*, in four columns, within coloured

borders, with a small decorated heading at the beginning. The headings are written in red, and the original folios are mounted on new margins.

Dated Muharram, A.H. 71.

Scribe يعقوب بن محمد بن يعقوب بن علي بن حاجي  
يوسف الحافظ

### No. 179.

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

The same.

Another copy of the *Khâwar Nâmah* beginning as above. The date of composition in this copy is A.H. 730, هفصد و سي, evidently a mistake for هشتصد و سي, or 830.

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

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

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

Dated the 15th *Dilqad*, A.H. 1044.

### No. 180.

fol. 492; lines 27; size  $13\frac{1}{2} \times 9$ ;  $9\frac{3}{4} \times 6$ .

کلیات جامی

### KULLIYÂT-I-JÂMÎ.

A collection of prose and poetical works of Jâmi in two separate volumes.

Nūr-ud-Dīn ‘Abd-ur-Rahmān Jāmī bin Nizām-ud-Dīn Aḥmad bin Shams-ud-Dīn Muḥammad al-Dashtī al-Isfahānī, مولانا نور الدين عبد الرحمن الجامي بن نظام الدين احمد بن شمس الدين محمد الدشتي الاصفهاني, the last great classical poet of Persia, was born in Kharjird, near Jām, on the 23rd of Sha‘bān, A.H. 817 = 7th November, A.D. 1414, during the reign of Mirzā Shāh Rukh (A.H. 807–850 = A.D. 1404–1446). Jāmī is said to have been descended from Imām Muḥammad bin Ḥasan ash-Shaybānī (d. A.H. 189 = A.D. 804), the distinguished pupil of the celebrated Imām Abū Ḥanīfah Nu‘mān bin Ṣābit-al-Kūfi (d. A.H. 150 = A.D. 767). He received his spiritual instructions from Khwājah ‘Ubayd Ullāh Ahrārī (d. A.H. 895 = A.D. 1489), as well as from Shaykh Sa‘d-ud-Dīn Kāshgari (d. A.H. 860 = A.D. 1455), a Khalifah of the Naqshbandi Sect whom the poet succeeded as Khalifah. He was at first in the Court of Sultān Abū Sa‘īd, who entertained great regard for him; and after the assassination of this monarch in A.H. 873 = A.D. 1468 he became a constant companion and a great favourite of Sultān Ḥusayn Bayqarā (A.H. 873–912 = A.D. 1468–1506), who was a distinguished scholar and a great patron of men of letters. Jāmī died in Herāt on the 18th of Muḥarram, A.H. 898 = 9th November, A.D. 1492.

It is said that Sultān Ḥusayn Bayqarā personally attended the poet’s grand funeral procession, while his distinguished Wazīr, the celebrated Nizām-ud-Dīn ‘Alī Shīr, poetically called Nawā‘ī (d. A.H. 906 = A.D. 1500), was one of the numerous noble personages who had the honour of carrying the sacred bier.

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

Majālis-ul-‘Ushshāq, fol. 161<sup>a</sup>; Tuhfa-i-Sāmī, fol. 85<sup>b</sup>; Daulat Shāh, p. 483; Taqī Aulhādī, fol. 184<sup>b</sup>; Haft Iqlīm, fol. 205<sup>b</sup>; Mir‘āt-ul-Khayāl, p. 102; Yad-i-Bayḍā, fol. 50<sup>b</sup>; Khulāṣat-ul-Afkār, fol. 38<sup>a</sup>; Riyāḍ-ush-Shu‘arā, fol. 79<sup>a</sup>; Makḥzan-ul-Ġarā‘ib, fol. 144; Ātash Kadah, p. 104; Ṣuḥuf-i-Ibrāhīm, fol. 94<sup>a</sup>; Nashṭar-i-‘Ishq, fol. 373; Miftāḥ-ut-Tawārikh, p. 200; Majma‘-ul-Fuṣṣahā, vol. ii., p. 11; etc. See also for the poet’s life and his works, Rosenzweig, Biographische Notizen über Mawlana Abdurrahman Dschami, etc., 1840; De Sacy in Notices et Extraits, vol. xii., p. 287; Jourdain, Biogr. Universelle, vol. xi., p. 431; Journal Asiatique, vol. vi., p. 257 and 5<sup>me</sup> série, vol. xvii., p. 301; W. Nassu Lees, Calcutta, 1859; S. Robinson, Persian Poetry for English Readers, 1883, p. 511; E. Fitzgerald, Notice of Jāmī’s life, in his translation of Salāmān and Absāl, London, 1879; Ouseley, Biogr. Notices, pp. 131–138; Rosen, Persian MSS., pp. 215–261; Rien, i., p. 17, and ii., pp. 643–650; W. Pertsch, p. 102, and Berlin Cat., pp. 867–883; Ethé, Bodl. Lib. Cat., Nos. 894–976; Ethé, Ind. Office Lib. Cat., Nos. 1500–1389; Sprenger, Oude Cat., pp. 477–451; G. Flügel, i., pp. 564–575; Cat. des MSS. et Xylographes, p. 369; J. Aumer, pp. 30–33; Cat. Arab.

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

VOL. I.

Contents:—

This volume begins with the Haft Aurang, هفت اورنگ, or the Seven Maṣṇawîs of Jâmi, with the prose preface quoted fully in Rosen, pp. 216-218.

Beginning of the preface on fol. 3<sup>b</sup>—

حمد الرب الجليل من عبد ذليل ومولما علي حبيب فايق الخ

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

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

I.

سلسلة الذهب

SILSILAT-UD-DAHAB,

or,

“THE GOLDEN CHAIN.”

A religious Maṣṇawî, composed in A.H. 890 = A.D. 1485 and dedicated to Sulṭân Ḥusayn. It is in the metre of the Ḥaḍîqah of Sanâ'i, the Haft Paykar of Nizâmî and the Jâm-i-Jam of Auḥadî.

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

فاعلاتن مفاعلن فعلمن

It is divided into three books or daftars. Beginning of the first daftar, fol. 3<sup>b</sup>—

لله الحمد قبل كل كلام

بصفات الجلال والاكرام

Beginning of the second daftar, fol. 41<sup>b</sup>—

بشنو اي گوش بر فسانه عشق

از صرير قلم ترانه عشق

In the epilogue of this daftar, fol. 57<sup>a</sup>, the poet gives the date of its composition, viz. A.H. 890, in the following line:—

چون حروفش بصاد و ضاد رسید  
خامه را حکم ایستاد رسید

Beginning of the third daftar on fol. 57<sup>b</sup> with a wrong heading,  
“دیوان دوم”—

حمد ایزد نه کار تست ایدل  
هر چه کار تو بار تست ایدل

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

## II.

سلامان و ابدال

### SALÂMÂN-U-ABSÂL.

An allegorical *Maṣnawî* dedicated to Ya'qûb Beg bin Ḥasan Beg of the White Sheep or the Âq-Quyûnlî Dynasty, who reigned from A.H. 883-896 = A.D. 1478-1490, to whom the poet refers thus:—

شاه یعقوب آن جهانداري که هست  
با علوش زروء افلاک بست

The poem is in the metre of the *Manṭiq-ut-Ṭayr* of Farid-ud-Dîn 'Aṭṭâr and the *Maṣnawî* of Jalâl-ud-Dîn Rûmî, viz. :—

فاعلاتن فاعلاتن فاعلن

Beginning—

ای بیادست تازه جان عاشقان  
ز اب لطف تر زبان عاشقان

The poem ends with the praise of the same *Shâh* Ya'qûb Beg.

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

## III.

fol. 80<sup>b</sup>.

تحفة الاحرار

## TUHFAT-UL-AHRÂR.

A religious *Maṣnawî* in the metre of the *Makhzan-ul-Asrâr* of Nizâmî and the *Maṭla'ul-Anwâr* of *Khusrau*.

مفتعلن مفتعلن فاعلن

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

حامدا لمن جعل جنان كل عارف مخزن اسرار كماله ولسان الخ

Beginning of the poem:—

بسم الله الرحمن الرحيم  
هست صلي سر خوان كريم

The prologue is mostly devoted to the praise of the prophet. On fol. 84<sup>a</sup> the poet eulogises *Shaykh Bahâ-ud-Din Muḥammad al-Bukhârî*, the founder of the *Naqshbandiyah* order (*d.* A.H. 791 = A.D. 1388) and *Khawājah Naṣir-ud-Din 'Ubayd Ullāh Ahrârî*, better known as *Khawājah Ahrâr* (*d.* A.H. 895 = A.D. 1489), the then living chief of the said order, after whom probably the poem is entitled.

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

The *Tuḥfat-ul-Ahrâr* has been edited by F. Falconer, London, 1848; Extracts in German Translation are found in Tholuck's "*Blüthensamm-lung*," p. 297; printed in Lucknow, 1869; see Sprenger, *Oude Cat.*, p. 449, No. 3; Rieu, pp. 645, No. 7 and 646-648; *Ethé, Bodl. Lib. Cat.*, No. 894, 6; No. 895, 19; No. 896, 3; No. 897, 3; No. 898, 3; No. 899, 3; No. 900, 1; No. 901, 3; and Nos. 933-939; *Ethé, Ind. Office Lib. Cat.*,

No. 1300, 4; No. 1317, 3; No. 1318, 3; Nos. 1319-1327; and Nos. 1330-1337; Rieu Suppl., No. 289, 3; Rosen, Persian MSS., pp. 221, 259 and 260; W. Pertsch, p. 74, No. 44; and Berlin Cat., No. 876, 5; No. 877, 1; and Nos. 883-884; G. Flügel, i., pp. 563, No. 3 and 566, No. 1; Cat. des MSS. et Xylographes, pp. 374 and 375; J. Aumer, p. 31, etc.

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

## IV.

fol. 98<sup>b</sup>.

سبحة الابرار

## SUBHAT-UL-ABRÂR.

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

فاعلاتن فعلاتن فعلى

and dedicated to Sulţân Husayn.

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

المنة لله كه بخون گر خفتم الخ

Beginning of the poem—

ابتداء بسم الله الرحمن  
الرحيم المتوالي الاحسان

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

## V.

fol. 127<sup>b</sup>.

يوسف وزليخا

## YÛSUF-U-ZALÎKHÂ.

The most popular romantic poem of Jâmî, in the metre of the Khusrau-u-Shîrîn of Nizâmî.



## مفاعيلن مفاعيلن فعولن

dedicated to Sultān Husayn.

Beginning of the poem—

الهي غنيّة اميد بكشاي  
كلي از روضه جاويد بنماي

In the prologue Jāmī, after eulogising the then living Shaykh Khwājah Ahrār and the reigning king, Sultān Husayn, says that his true romance of Yūsuf and Zalikhā is based on the authority of the Qur'ān. It was composed, as stated in the epilogue, in A.H. 888 (A.D. 1483).

نهم سال از نهم عشر از نهم صد

The poem has been printed with a German Translation at Vienna by Rosenzweig, 1824; English Translations by Ralph T. H. Griffith, London, 1881, and by A. Rogers, London, 1892. Printed in Calcutta, 1809, A.H. 1244 and 1265; lithographed in Calcutta, 1818; Bombay, 1829 and 1860; Lucknow, A.H. 1262 and A.D. 1879; in Persia, A.H. 1279; in Tabriz, A.H. 1284, etc. For other copies see Sprenger, *Oude Cat.*, p. 450, No. 5; Rieu, pp. 645, No. 3; 646, 648 and 649; Rieu *Suppl.*, No. 289, 5; No. 290, 5; and No. 291; Ethé, *Bodl. Lib. Cat.*, No. 894, 8; No. 895, 21; No. 896, 5; No. 897, 5; No. 898, 5; No. 899, 7; No. 900, 5; No. 901, 1; No. 902, 2 and Nos. 903–923; Ethé, *Ind. Office Lib. Cat.*, No. 1300, 6; No. 1317, 5; Nos. 1318, 5 and Nos. 1342–1355; W. Pertsch, *Berlin Cat.*, No. 876, 4 and Nos. 888–893; G. Flügel, *i.*, pp. 565, 5; 566, 3 and 568; Browne, *Camb. Univ. Lib. Cat.*, pp. 555–558; J. Aumer, pp. 31 and 32, etc.

A *Pushtū* translation of the Yūsuf Zalikhā is noticed in *Ind. Office Lib. Cat.*, No. 1356.

## VI.

fol. 166<sup>b</sup>.

ليلي و مجنون

## LAYLĀ-U-MAJNŪN.

Another romantic *Maṣnawī* poem on the loves of Laylā and Majnūn in the metre of the *Laylā-u-Majnūn* of Nizāmī and the *Tuhfat-ul-'Irāqayn* of Khāqānī

مفعول مفاعيلن فعولن

Beginning of the poem—

اي خاك تو تاج سر بلندان  
مجنون تو عقل هوشمندان

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

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

کوتاهي اين بلند بنياد  
از هشتصد و نه فتاد و هشتاد . . . .  
ور تو بشمار آن بري دست  
باشد سه هزار و هشتصد و شصت

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

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

## VII.

fol. 203<sup>b</sup>.

خرد نامه اسکندري

**KHIRAD NÂMA-I-ISKANDARÎ.**

or,

"THE WISDOM-BOOK OF ALEXANDER."

An ethical *Maṣnawî* in the metre of the *Shâh Nâmah* of Firdausî, the *Bûstân* of Sa'dî and the *Firâq Nâmah* of Salmân

فعولن فعولن فعولن فعول

dedicated to Sulṭân Ḥusayn, whom the poet eulogises on fol. 205<sup>a</sup>.

Beginning—

الهي كمال الهي تراست  
جمال جهان بادشاهي تراست

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

### VIII.

fol. 226<sup>b</sup>.

ديوان اول

### DÎWÂN-I-AWWAL.

That is, the first diwân. It is divided into two parts.

Part I.—Beginning with a prose preface:—

بسم الله الرحمن الرحيم  
هست صلاي مر خوان كريم  
پاكا پروردگاري كه زبان سخن گذار در دهان سخنوران شيرين  
كار شكر گفتار آتخ

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

از گوهر سال نظم اين عقد درر  
بر روي صدف نهاد يكدانه گهر

The word صدف with a dot on the first letter is equal to 884.

The poet also gives here the twofold reasons for his assuming the poetical name of Jāmi:—

مولدم جام و رشعۀ قلم  
جرعۀ جام شينخ الاسلاميست  
لاجرم در جريدۀ اشعار  
بدو معني تخلص جاميست

The preface is followed by Qaṣidas, beginning:—

زان پيش كز مداد دهم خامه را مدد  
جويم مدد ز فضل تو اي مفضل احد

This part of the diwān contains Qaṣidas in praise of God, the prophet, 'Alī and Sultān Abū Sa'id and others; Qaṣidas on moral and religious subjects in imitation of *Khāqānī* and *Khusrāu*; Marṣiyas or elegies on the death of Sa'd-ud-Din Kāshgari (*d.* A.H. 860 = A.D. 1455) and others; Maṣnawis addressed to Sultān Abū Sa'id and others. The contents of this part are fully enumerated in Rosen, p. 233, exactly agreeing with the present copy.

Part II.—fol. 244<sup>b</sup>. The second part of the First diwān, beginning:—

بسم الله الرحمن الرحيم  
اعظم اسماي عليم حكيم

Contents:—

fol. 244<sup>b</sup>–245<sup>a</sup>. Poems in praise of God, the prophet, 'Alī and others.

fol. 245<sup>a</sup>. Beginning of the first alphabetical Ġazal:—

يا من بدا جمالك في كل ما بدا  
بدا هزار جان مقدس ترا فدا

fol. 320<sup>b</sup>. Muqatta'at, Muqatta'at, beginning as in Rosen, p. 238—

دلا منشين درين ويرانه چون چغد  
سوي مرغان قدسي آشيان بر

fol. 322<sup>a</sup>. Ruba'is, Ruba'is, alphabetically arranged as in Rosen (*ibid.*), beginning:—

سبحانك لا علم لنا الا ما  
علمت والهمت لنا الهاما

This portion ends as in Rosen (*ibid*) with several Mu'ammās in the names of Kamāl, Zayn-ud-Dīn, Mir 'Alī and Adham.

The First diwān of Jāmī is also styled فاتحة الشباب, or, "The Beginning of Youth."

For other copies see Sprenger, Oude Cat., p. 448, No. 1; Rien, p. 643; Ethé, Bodl. Cat., No. 894, 22; No. 895, 24; No. 896, 9 and Nos. 947-954; Ethé, Ind. Office Lib. Cat., No. 1300, 1 and Nos. 1301, 1304, etc.; W. Pertsch, pp. 102 and 103, and Berlin Cat., Nos. 867-870; Cat. des MSS. et Xylographes, No. 422; A. F. Mehren, p. 41; J. C. Tornberg, p. 106; Cat. Codd. Or. Lugd. Bat. ii., p. 120; Krafft, p. 68; G. Flügel, i., pp. 570 and 571; J. Aumer, p. 30, etc.

Printed in Constantinople, A.H. 1284.

### IX.

fol. 326<sup>b</sup>.

ديوان ثاني

### DÎWÂN-I-SÂNÎ.

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

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

بسم الله الرحمن الرحيم

املي حمد المنان الكريم

متكلي كه خلعت اعجاز كلام معجز طراز قرانرا الخ

The date of its composition, A.H. 894 (A.D. 1488), is found here in this preface in the following line:—

در اغاز تصوير اين تازه نقش

چو تمته گفتم از بهر فال

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

This part contains only Qasidas, the first being in praise of God and beginning as in Rosen, p. 240:—

درین صحیفه چو آغاز کردم املی را  
گرفتم از همه اولی ثنائی مولی را

On fol. 327<sup>a</sup> Jāmi gives an account of his life in the Qaṣidah, under the heading ترشح بال بشرح حال, from the time of his birth in A.H. 817 (A.D. 1414) up to the time of the composition of this diwān, noticing therein his literary pursuits and boasting of his poetical compositions and of their general approval.

Most of the Qaṣidas are addressed to Sulṭān Ḥusayn, with whose praise this part ends.

Part II.—fol. 332<sup>b</sup>. The second part of the Second diwān, beginning:—

انما الله اله واحد  
فهو الغایب وهو الشاهد

After three unalphabetical Ḡazals begin the Ḡazals in the usual alphabetical order:—

دی گذشتیم بران دلبر و گفتیم دعا آلت

See Rosen, p. 241.

fol. 367<sup>b</sup>. المربعیات agreeing with the مسقط in Rosen (*ibid.*), beginning:—

مثاک الله ای و یار آلت (*sic*)

This is followed by المقطعات, Muqatt'at, beginning as in Rosen (*ibid.*):—

جامی سخن بر آئینه دل بود چو زنگ آلت

fol. 368<sup>b</sup>. Rubā'is, beginning as in Rosen:—

تا ما ره تسبیح و ثنا می پویم  
لوح طلب از حرف دعا میشویم

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

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

## X.

fol. 371<sup>b</sup>.

دیوان ثالث

## DÎWÂN-I-SÂLIS.

The Third *diwân*, otherwise styled *خاتمة الحیوة*, "The Conclusion of Life," with a short prose preface beginning:—

بسم الله الرحمن الرحيم  
طرفه خطایبست ز سفر قدیم

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

اغاز تسوید این بیاض و بنیاد ترشح این ریاض در مشهور منه  
ست و تسعین و ثمانمائۀ اتفاق افتاد

The preface is followed by some poems in praise of God and the prophet; moral poems, some being in imitation of Anwari; and *Marşiyas* on the death of *Khawājah Ahrār*, whose date of death, viz. A.H. 895, is expressed thus on fol. 375<sup>a</sup>:—

بهشصد و نود و پنج در شب شنبه  
که بود صلح مه فوت احمد مرسل

fol. 375<sup>b</sup>. Beginning of the usual alphabetical *Gazals*:—

برآمد شاه عشق از طور مینا  
وزانجا زد علم بر دیر مینا

fol. 396<sup>a</sup>. *Muqatta'ât*, beginning here:—

در فنون شاعری جامی ز حد بردی سخن  
وقت آن آمد که در کنج خموشی جا کنی  
پیر گشتی در سواد شعر بردن با بیاض  
چون قلم ترسم که روزی سر درین سودا کنی  
پایۀ مدح و غزل دانی که هست اکثر دروغ  
بر کرام الکاتبین تا کی دروغ املا کنی

This is really the second Qit'ah. The first Qit'ah, misplaced here by the scribe as the last of the Ġazals, runs thus:—

درین نشیمن ادبار جامیا کاری  
اگر کنی نه چنان کن که شرمسار شوی

fol. 397<sup>b</sup>. Rubā'is, beginning:—

معشوق ازل کسیکه دل بست بدو  
پیوند ز خود کشت و پیوست بدو

This diwān ends on fol. 399<sup>a</sup> with the Maṣnawī and the two Mu'ammas as in Rosen, p. 251.

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

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

## XI.

fol. 399<sup>b</sup>.

مَعَامِي كَبِير

### MU'AMMÂ-I-KABÎR.

Also called حَلِيَّةُ الْحُلُلِ, *Hilyat-ul-Hulul* (see Ethé, *Ind. Office Lib. Cat.*, No. 1378). This is the largest of all the treatises on riddles by Jâmi.

Beginning:—

بعد از کشایش مثال بستایش خجسته مال دانائی که معمای  
حقیقت الٰه

From the introduction we learn that Jâmi made this extract from *منتخب حلل المطرز* and *حلل المطرز* (see Hāj. Khal., vol. iii., p. 108,



and Ethé, Bodl. Lib. Cat., No. 1345), the two famous works on riddles and enigmas by Sharaf-ud-Din 'Alī al-Yazdī (d. A.H. 858 = A.D. 1454) the author of the well-known history called ظفر نامه, *Zafar Nāmāh*, noticed in Rieu, i., p. 173; Ethé, Bodl. Lib. Cat., No. 153, etc.

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

## XII.

fol. 414<sup>b</sup>.

معنای متوسط

## MU'AMMÂ-I-MUTAWASSIT.

Another treatise on riddles.

Beginning:—

بنام آنکه ذات اوز اسما  
بود پیدا چو اسما از معنا

In this treatise Jāmī gives the definition of معنا, and divides it into several classes, explaining and illustrating them by examples.

This is the same treatise as mentioned in G. Flügel, iii., p. 543, No. 4; Ethé, Bodl. Lib. Cat., No. 894, 31; No. 895, 29, and No. 896, 14; J. Aumer, p. 44, No. 135, ii., etc.

## XIII.

fol. 421<sup>b</sup>.

معنای صغیر

## MU'AMMÂ-I-ṢAGÎR.

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

Beginning:—

ای اسم تو کنج هر طلسمی  
قانع ز تو هر کسی بامسمی

This is also called منتخب حلیة الحلال (see Ethé, Ind. Office Lib. Cat., No. 1379), that is, an extract from the حلیة الحلال (see above).

This is also mentioned in Ethé, Bodl. Lib. Cat., No. 894, 30; Nos. 895, 30, and 896, 15; G. Flügel, iii., p. 543, No. 5; J. Aumer, p. 44, No. 135 iii.

## XIV.

fol. 427<sup>b</sup>.

معنای اصغر

## MU'AMMÂ-I-AŞĠAR.

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

Beginning:—

چو از حمد و تحیت یافتی کام  
بدان ای در معنای طالب نام

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

بنام ایرد زهی در گرامی  
که سفت الماس نوك كلك جامی  
چو فیض قدسی آمد جای تو بین  
نباشد گر کندش فیض تاریخ

The word فیض is equal to 890.

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

## XV.

fol. 428<sup>b</sup>.

رساله عروض

## RISÂLA-I-'ARÛD.

A treatise on prosody and metre.

Beginning:—

مپاس بیقیاس وافر قادریرا که حرکت سریع دوایر افلاک  
را الخ

The various metres used in poetry are explained and illustrated.

See Ethé, Bodl. Lib. Cat., No. 894, 33; No. 895, 33; No. 896, 17, and No. 969; Ethé, India Office Lib. Cat., No. 1380; W. Pertsch, Berlin Cat., p. 186, No. 4; G. Flügel, iii., p. 543, No. 6.

## XVI.

fol. 435<sup>b</sup>.

رساله قافیه

## RISÂLA-I-QÂFIYAH.

A treatise on the rhyme of Persian poetry.

Beginning:—

بعد از تبیین بموزون ترین کلامی که قافیه منجیان انجمن  
فصاحت الح

See G. Flügel, iii., p. 543, No. 7; Rien, ii., p. 526<sup>b</sup>; J. Aumer, p. 121, No. 315, 3; Ethé, Bodl. Lib. Cat., No. 894, 28; No. 895, 32, and No. 896, 18. See also Hâj. Khal., vol. iii., p. 425. It has been edited and translated into English by H. Blochmann, in his "Prosody of the Persians," 1872, pp. 75-86.

## XVII.

fol. 437<sup>a</sup>.

بهارستان

## BAHÂRISTÂN.

A collection of moral anecdotes and bare notices on the lives of some distinguished holy men and poets in prose and verse. Another title given to this work is روضة الاخيار و تحفة الابرار Raudat-ul-Akhyâr-u-Tuhfat-ul-Abrâr.

Beginning:—

چو مرغ امر ذی بالی ز آغاز  
نه از نیروی حمد آید بیرواز

In the preface it is stated that while Jâmi was giving lectures to his son Diyâ-ud-Din Yûsuf on Sa'di's valuable Gulistân, he was tempted to produce a similar work in imitation of it. Although Jâmi fairly admits that in his present production he can never cope with the celebrated Sa'di, yet he does not lose the opportunity of pleading the superiority of

his patron Sultân Husayn (to whom he dedicated this work) over Sa'd bin Zingî, to whom Sa'dî dedicated his Gulistân.

گلستان گرچه سعدی کرد ازین پیش  
بنام سعد بن زنگی تمامش  
بهارستان من نام از کسی یافت  
که شاید سعد بن زنگی غلامش

This work, like the Gulistân of Sa'dî, is divided into eight chapters called Raudâs, and was completed in A.H. 892 = A.D. 1487, as will appear from the following concluding line:—

بوقتی شد آخر که تاریخ هجرت  
شود نهصد ار هشت بر وی فرائی

For other copies see Rieu, ii., p. 755; Ethé, Bodl. Lib. Cat., No. 894, 27; No. 895, 27, No. 896, 19, and Nos. 962-964; Ethé, Ind. Office Lib. Cat., Nos. 1383-1386; Browne's Camb. Univ. Lib. Cat., pp. 358-359; Rosen, Persian MSS., pp. 260-261 and 293; J. Aumer, p. 52; W. Pertsch, Berlin Cat., pp. 882, 883 and 885; G. Flügel, i., p. 574 and iii., p. 542. Parts of the Bahâristân have been published in the "Wiener Anthologie," in Wilken's "Chrestomathie," p. 172, and in Spiegel's "Chrestomathia Persica," Leipzig, 1846, pp. 1-23. An English translation of the text was published by the Kama Shâstra Society, Benares, 1887; an English version of the sixth Raudâh under the title "Persian Wit and Humour," by C. E. Wilson (see Trübner's Record, Nos. 187-190). For extracts in German translation, see Tholuck's "Bluthensammlung," p. 301. The full text, with a German translation, by Schlechta-Weissbrd, appeared in Vienna, 1846. Printed editions of the text: Lucknow (without date); Constantinople (with a Turkish commentary of Shâkir Efendi), A.H. 1252 and A.H. 1295. A Turkish commentary on the Bahâristân by the famous Shâm'î (who is the commentator of several well-known Persian poems, such as the Mantîq-ut-Tayr and Pand Nâmah of 'Attâr, the Maṣnawî of Jalâl-ud-Dîn Rûmî, the Makḥzan-ul-Asrâr of Nizâmî, the Bûstân of Sa'dî, the Diwân of Hâfiz, etc., and who died after A.H. 1000 = A.D. 1591), dedicated to Muḥammad Pâshâ, the Wazîr of Sultân Murâd bin Salim (A.H. 982-1003 = A.D. 1574-1594) is noticed in Rieu, ii., p. 755, and Turkish Cat., p. 883; J. Aumer, p. 52; G. Flügel, i., p. 574; W. Pertsch, p. 107, and Berlin Cat., p. 883; Cat. Codd. Or. Lugd. Bat., i., p. 357; Browne's Camb. Univ. Lib. Cat., p. 359.

## XVIII.

fol. 460<sup>b</sup>.

رساله منشآت

## RISÂLA-I-MUNSHAÂT.

Jâmi's letters and specimens of refined prose writings, otherwise styled انشاء جامي Inshâ-i-Jâmi, رقعات جامي Ruqa'ât-i-Jâmi, and دیوان الرسائل Diwân-ur-Rasâ'il.

Beginning:—

بعد از انشاء صحایف ثنا و محدث لله الذي انزل علي عبده  
الكتاب الخ

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

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

## XIX.

fol. 484<sup>b</sup>.

رساله موسیقي

## RISÂLA-I-MÛSÎQÎ.

A treatise on the science of music and its scales.

Beginning:—

بعد از ترنم بنغمات سپاس خداوندي که شعبه دانان مقامات  
بندگي گوش امید الخ

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

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

Written in a clear minute Nasta'liq in four columns, within gold and coloured borders, with a sumptuously adorned double-page 'unwân

in blue and gold. Foll. 1<sup>b</sup> and 2<sup>a</sup> contain two profusely embellished stars, with two smaller stars, containing the name of the *Silsilat-ud-Dahab* in the centre, and ten gilt circles round the middle of each of the smaller stars containing the names of the twenty books in this volume (the three *daftars* of the *Silsilat-ud-Dahab* are counted here as separate works). The headings and the frontispieces at the beginning of each of the works are beautifully illuminated.

A seal of the Amîr-ul-Umarâ Gâzi-ud-Dîn 'Imâd-ul-Mulk Firûz Jang Bahâdur, dated A.H. 1151 is stamped on fol. 1<sup>a</sup>.

### No. 181.

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

### VOL. II.

This volume, containing the collection of Jâmi's prose works only, is introduced by some preliminary lines beginning (on fol. 2<sup>b</sup>) as in *Ethé*, Ind. Office Lib. Cat., No. 1357 :—

حمدي که لوايح اشعه لمعات معرفتش دل گوشه نشينان زاويه  
محبت را منور سازد الخ

Contents :—

#### I.

fol. 3<sup>b</sup>.

تفسير فاتحة الكتاب

### TAFSÎR-I-FÂTIHAT-UL-KITÂB.

An Arabic commentary on the سورة فاتحة or the first Sûrah of the Qur'ân.

Beginning with an Arabic preface :—

الحمد لله رب العالمين من الاولين والآخرين الاكرميين الخ

The Commentary itself begins on fol. 6<sup>a</sup>.

The text of the Qur'ân is written in red.

For other copies see G. Flügel, iii., p. 375, No. 8 ; *Ethé*, India Office Lib. Cat., No. 1357, 1, etc.

## II.

fol. 10<sup>a</sup>.

چهل حدیث

CHIHIL HADÎS.

Forty sayings of the Prophet paraphrased in Persian verses.

Beginning:—

صحیح ترین حدیثی که راویان مجالس دین و محدثان مدارس  
یقین آن

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

## III.

fol. 11<sup>b</sup>.

مناسک حج

MANÂSIK-I-HAJJ.

A treatise on the rites of the pilgrimage.

Beginning with a short preface:—

الصد لله الذي جعل الكعبة البيت الحرام

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

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

وقع الفراغ من تأليف هذه الاوراق و جمعها ضحوة يوم  
الخميس الثاني و العشرين من شعبان المعظم المنتظم في شهر  
سنة سبع و سبعين و ثمانماية بمدينة السلام بغداد وقت التوجه

الي بيت الله الحرام و انا الفقير عبد الرحمن بن احمد الجامي  
وفقه الله سبحانه الخ

For other copies see Ethé, Bodl. Lib. Cat., No. 894, 26 ; No 895, 16 ;  
Ethé, India Office Lib. Cat., No. 1357, 3 ; W. Pertsch, Berlin Cat.,  
p. 166, No. 21.

## IV.

fol. 22<sup>b</sup>.

شواهد النبوة

SHAWÂHID-UN-NABÛWAT.

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

الحمد لله الذي ارسل رسلا مبشرين و منذرين الخ

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

The full title of the work, شواهد النبوة لتقوية يقين اهل الفتوة, appears here on fol. 23<sup>b</sup>, line 2.

It is divided into a مقدمه (Introduction), Seven Rukn (Books) and a خاتمه (Conclusion).

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

fol. 23<sup>b</sup>.

مقدمه در بيان معني نبي و رسول و آنچه تعلق بدان دارد

fol. 24<sup>b</sup>.

ركن اول در شواهد و دلايل كه پيش از ولادت ظاهر شده است

fol. 29<sup>b</sup>.

ركن ثاني در بيان آنچه از مولود تا مبعث ظاهر شده است

fol. 36<sup>a</sup>.

ركن ثالث در بيان آنچه از بعثت تا هجرت ظاهر شده است



fol. 42<sup>b</sup>.

رکن رابع در بیان آنچه از هجرت تا وفات ظاهر شده است و آن دو قسم است قسم اول در بیان دلائل و شواهدی که اوقات ظهور آن در کتبی که ماخذ این کتابست افتاده اند متعین بود

fol. 59<sup>a</sup>.

قسم ثانی از رکن رابع در بیان شواهد و دلائلی که اوقات وقوع آن در کتبی که ماخذ این کتابست تعیین نیافته بود

fol. 70<sup>a</sup>.

رکن خامس در بیان آنچه یکی ازین اوقات نداشته باشد و در بیان آنچه دلالت آن بعد از وفات ظاهر شده باشد و آن دو قسم است قسم اول در بیان آنچه خصوصیت یکی ازین اوقات نداشته باشد

fol. 72<sup>a</sup>.

قسم ثانی در بیان آنچه دلالت آن بر نبوت نبی صلی اللہ علیہ و سلم بعد از وفات وی ظاهر شده است

fol. 84<sup>b</sup>.

رکن ششم در شواهد و دلائلی که از صحب کرام و ائمه عظام رضی اللہ عنہم بظهور آمده است

fol. 101<sup>a</sup>.

رکن سابع در ذکر شواهد و دلائلی که از تابعین و تبع تابعین تا طبقه صوفیه رحمہم اللہ ظاهر شده است

fol. 106<sup>a</sup>.

خاتمه در عقوبات اعدا

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

دران وقتم اتمام آن دست داد  
که تمته بود تاریخ سال

The word تمته is equal to 885.

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

A Turkish translation of this work by Lāmi'ī is noticed in G. Flügel, iii., p. 126.

## V.

fol. 107<sup>b</sup>.

نفاحات الانس

## NAFAHÂT-UL-UNS.

The well-known work of Jāmi, containing the biographical notices on the lives of the distinguished *Şūfis* and saints who lived from the second century of the *Muḥammadan* era down to the author's own age.

Beginning :—

الحمد لله الذي جعل مرآتي قلوب اوليائه الخ

In the preface Jāmi says that the source and origin of his present composition is the *Ṭabaqāt-uṣ-Şūfiyah* of *Shaykh* 'Abd-ur-Raḥmān Muḥammad bin Ḥusayn-us-Sulamī-an-Nishāpūri (*d.* A.H. 412 = A.D. 1021, see Rieu, Arabic Cat., p. 438), which was divided into five *Ṭabaqah*, each consisting of twenty notices. This *Ṭabaqāt* was later on enlarged by *Shaykh*-ul-Islām Abū Ismā'il 'Abd Ullāh bin Muḥammad ul-Anṣārī ul-Harawī, who, according to his own statement, as mentioned in this work (see the printed edition, p. 377) was born on the 2nd of *Sha'bān*, A.H. 396 = A.D. 1005, and died, according to *Hāj. Khal.*, vol. vi., p. 129, and Rieu, Arabic Cat., p. 710, in A.H. 481 = A.D. 1088. But as this last recension did not include the account of the *Shaykh*-ul-Islām and omitted the notices of some of his predecessors, his contemporaries and his followers, Jāmi took up the task in A.H. 881 = A.D. 1476 at the request of the celebrated Mir 'Alī *Shīr* (*d.* A.H. 906 = A.D. 1500), made considerable additions to the contents, and added the accounts of the celebrated

Śūfis omitted by the *Shaykh*-ul-Islām, thus bringing down the work to the eighth century of the Hijrah. He further states that, as the work of the *Shaykh*-ul-Islām was written in the old language of Herāt, he wrote this in the modern style of his time.

Jāmī then proceeds to explain the meanings of several mystic terms and Śūfistic doctrines and principles relating to Śūfism, which he quotes or translates from several well-known authorities, such as the 'Awārif-ul Ma'ārif of *Shihāb*-ud-Dīn Abū Ḥafas 'Umar bin 'Abd Ullāh us-Suhrawardī (d. A.H. 632 = A.D. 1234). See Hāj. Khal., vol. iv., p. 275; the *Kashf*-ul-Mahjūb of *Shaykh* Abul Hasan 'Alī bin 'Uṣmān al-Ġaznawī (d. A.H. 456 or 464 = A.D. 1063 or 1071); see Rieu, i., 343, and also compare Hāj. Khal., vol. v., p. 215; the *Tafsir-i-Kabir* of Imām *Fakhr*-ud-Dīn Muḥammad bin 'Umar ar-Rāzī (d. A.H. 606 = A.D. 1209); see Hāj. Khal., vol. vi., p. 5; the *Dalā'il-un-Nabūwat* of Imām *Mustaḡfirī* an-Nasafī al-Ḥanafī (d. A.H. 432 = A.D. 1040); see Hāj. Khal., vol. iii., p. 237, etc.

The work is apparently divided into three sections: First, notices on the lives of the distinguished holy saints, beginning with Abū Ḥāshim aṣ-Ṣūfī, a contemporary of *Sufyān*-uṣ-Ṣaurī who died in A.H. 161 = A.D. 777. Secondly, biographical accounts of the Śūfī poets from Sanā'ī to Ḥāfiz; and thirdly, notices on female saints, beginning with Rābi'ah. The notices are in chronological order.

The full title of the work, *نقحات الانس من حضرات القدس*, appears on fol. 108<sup>a</sup>, line 5.

In the concluding line the author says that he completed the work in A.H. 883 = A.D. 1478.

For other copies see Rieu, i., p. 349; Ethé, Bodl. Lib. Cat., No. 894, 3; No. 895, 3, and Nos. 957-961; Ethé, Ind. Office Lib. Cat., No. 1357, 8, and Nos. 1359-1367; De Sacy, *Notices et Extraits*, xii., pp. 287-436; *Wiener Jahrbücher*, vol. 84; *Anzeigebblatt*, p. 40; W. Pertsch, Berlin Cat., p. 40, No. 14; p. 89, No. 2 and p. 558; Fleischer, Dresden Cat., p. 408; Hāj. Khal., vi., p. 367, etc. A Turkish translation of the work by Mir 'Alī *Shīr* Nawā'ī, is noticed in Rieu, Turkish Cat., p. 274; another by Lāmī'ī has been printed in Constantinople. The *Nafahāt* has been printed by W. Nassu Lees, Calcutta, 1859.

## VI.

fol. 246<sup>b</sup>.

لمعات

## LAMA'ÂT.

The usual title *أشعة اللمعات*, *Ash'at-ul-Lama'ât*, appears on fol. 247<sup>a</sup>, line 8.

This is a commentary on the Lama'ât (a treatise on mystic love) of Fakhr-ud-Din 'Irâqî (see No. 89 above).

Beginning:—

لولا لمعات برق نور القدم  
من نحو حي الجود وحي الكرم

'Irâqî composed the Lama'ât at Qûniyah while attending the lectures of Shaykh Sadr-ud-Din Qûniyawî (d. A.H. 672 = A.D. 1273) on the Fuṣûṣ-ul-Ḥikam of Muḥî-ud-Din Ibn-i-'Arabî (d. A.H. 638 = A.D. 1240).

In the preface Jâmi states that like many others he at first did not believe the Lama'ât of 'Irâqî to be a true Ṣūfî tract, but being requested by Amir 'Alî Shîr to revise the said work, Jâmi found it a very learned and useful tract on Ṣūfism, and subsequently wrote the present commentary.

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

The commentary on the text begins thus on fol. 250<sup>b</sup>:—

الصدِّ حمد در عرف طائفة صوفيه قدس الله تعالى  
اسرارهم الح

The date of composition, A.H. 886 = A.D. 1481, is given in the following versified chronogram at the end:—

واذ قال ائمنته قد بدا  
بما قال تاريخ اتمامه

The word ائمنته is equal to 886.

The text is marked with red lines throughout.

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

## VII.

fol. 280<sup>b</sup>.

شرح قصيدة ميمية خمرية

Usually styled as لوامع. A commentary on the قصيدة خمرية, or the "Wine Qasidah" of Shaykh 'Umar Ibn-ul-Fâriḍ (d. A.H. 632 = A.D. 1234). See Hâj. Khal., vol. iv., p. 537.

Beginning:—

بسم الله الرحمن الرحيم سبحانه من جميل ليس لوجه نقاب  
الا النور الخ

The commentary itself begins on fol. 284<sup>b</sup>.

It was composed in A.H. 875 = A.D. 1470, as expressed by the words  
شهر صفر in the concluding line:—

تاریخ مه و سال وي از شهر صفر

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

#### VIII.

fol. 294<sup>b</sup>.

شرح قصیده تائیه فارسیه

Better known by its proper title نظم درر, *Nāẓm-i-Durar*. A  
commentary on the قصیده تائیه في التصوف of the same 'Umar  
Ibn-ul-Fāriḍ, see Hāj. *Khal.*, vol. ii., p. 85.

Beginning:—

بسم الله الرحمن الرحيم پاكا خداوندي كه صفات كائنات نامۀ  
مپام و مستایش اوست الخ

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

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

#### IX.

fol. 300<sup>b</sup>.

شرح رباعیات

SHARH-I-RUBA'IYÂT.

The author's commentary on some of his own *Rubā'is*.

Beginning:—

حمدا لاله هو بالحمد حقيق  
در بحر نوالش همه ذرات غريق

The first Rubâ'i commented upon runs thus:—

واجب که وجود بخش نو و کهن است  
تصویر وجود بخشش قول کن است  
گویم سخن نغز که مغز سخن است  
هستی است که هم هستی و هم هست کن است

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

# X.

fol. 310<sup>b</sup>.

رساله لوائح

## RISÂLA-I-LAWÂ'IH.

A collection of Şûfic doctrines with paraphrases in Rubâ'is.

Beginning:—

بسم الله الرحمن الرحيم رب وفقنا للتكميل والتسميم لا احصي  
ثناء عليك الخ

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

# XI.

fol. 317<sup>a</sup>.

رساله شرح بیتین مشنوی

A commentary on the first two verses of Jalâl-ud-Din Rûmî's Maşnawî, in prose and verses of the same metre as the Maşnawî itself.

Beginning:—

عشق جز نائي و ما جز ني نه ايم  
او دمي بي ما و ما بي وي نه ايم

The commentary on the first line of the *Maṣnawī*, viz.:—

بشنو از ني چون حكايت ميكند آله

begins thus on fol. 317<sup>a</sup>:—

كيست ني آنكس كه گويد دمبدم آله

and on the second line, viz.:—

کز نيستان تا مرا بيريده اند آله

begins on fol. 318<sup>a</sup>.

The commentary ends with a *ḫatme*, or epilogue, which opens thus:—

خيز جامي بال همت باز کن آله

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

## XII.

fol. 319<sup>b</sup>.

شرح بيت امير خسرو

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

Beginning:—

بسم الله الرحمن الرحيم يا من لا رب غيره ولا اله سواه آله

The verse commented upon is—

ز دريائي شهادت چون نهنگ لا برارد مر  
تيمم فرض گردد نوح را در وقت طوفانش

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

## XIII.

fol. 320<sup>b</sup>.

رساله شرح حديث

## RISÂLA-I-SHARH-I-HADÎS.

A commentary on the prophet's answer **كان في عماء ما تحته هواء** to the question **اين كان ربنا قبل ان يخلق خلقه** و ما فوقه هواء asked by **ابو ذر بن العقيلي**, Abû Dar bin ul-'Uqayli.

Beginning:—

اي پاك ز حيز و مبرا ز مكان النخ

See Rieu, ii., p. 862<sup>b</sup>, No. 8; Ethé, Bodl. Lib. Cat., No. 894, 19; No. 895, 10; Ethé, Ind. Office Lib. Cat., No. 1357, 18, etc.

## XIV.

fol. 321<sup>b</sup>.

رساله لا اله الا الله

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

Beginning:—

بسم الله الرحمن الرحيم من طلب البر من الباري فهو  
مشرك الخ

The commentator explains the formula by giving the meanings of the three letters **الف**, **لام**, **ها**, which are common in it.

It is also styled **رساله تهليليه** Risâla-i-Tahliliyah.

See Ethé, Ind. Office Lib. Cat., No. 1357, 20.

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

## XV.

fol. 324<sup>b</sup>.

رساله طريق توجه

## RISÂLA-I-TARÎQ-I-TAWAJJUJH.

A tract on the rules of the Şûfic devotion to God.



Beginning:—

مر رشتۀ دولت ای برادر بکف آر  
وین عمر گرامی بفسارت مگذار

It is styled in Ethé, Bodl. Lib. Cat., No. 895, 26 *رساله در شرایط* ; in Ethé, Ind. Office Lib. Cat., No. 1376 *رساله در مراقبه و ذکر* ; and in W. Pertsch, Berlin Cat., p. 1052, No. 4 *در طریق* ; *ابواب ذکر* . See also Ethé, Ind. Office Lib. Cat., No. 1357, 7 ; Rieu, ii., pp. 863<sup>a</sup>, No. 12, and 876<sup>a</sup>, No. 6.

The last folio of this tract is missing, and it breaks off suddenly with the following words:—

متحقق گشته دیدار وی بمقتضای هم الذین . . .

#### XVI.

fol. 325<sup>a</sup>.

*رساله وجودیه*

#### RISALA-I-WAJÛDIYAH.

*رساله وجیزه در تحقیق و اثبات واجب الوجود*.

A tract in Arabic giving the proofs of the Absolute.

Beginning:—

بسم الله الرحمن الرحيم الوجود ای ما بانضمامه الی الماهیات  
الن

See Ethé, Bodl. Lib. Cat., No. 894, 24 ; Ethé, Ind. Office Lib. Cat., No. 1357, 5.

This portion of the MS. is dated A.H. 970.

#### XVII.

fol. 326<sup>b</sup>.

*شرح کافیہ*

#### SHARH-I-KÂFIYAH.

Usually styled as *الفوائد الضیایه*, and better known as *شرح ملا جامی*. An Arabic commentary on the Kâfiyah of Ibn-ul-Hâjib (d. A.H. 646 = A.D. 1248).

Beginning:—

الصد لوليّه و الصلوة علي بنيّه و علي آلّه و اصحابه الخ

In the preface Jāmi states that he wrote this commentary for his son Diyā-ud-Din Yūsuf, after whom he styled the work as *فوايد ضيايه*.

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

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

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

### XVIII.

fol. 395<sup>b</sup>.

رساله صرف

### RISÂLA-I-ŞARF.

A Persian treatise in prose and verse on Arabic inflexions, and is therefore also styled as *صرف منظوم و منشور*.

See Ethé, Ind. Office Lib. Cat., No. 1357, 21.

Beginning:—

بسم الله الرحمن الرحيم صرف اللسان نحو ثنائه اولي و عظمت  
البيان الي نعت خاتم انبيائه الخ

Only a few lines are missing from the end.

Written in a clear minute Nasta'liq.

The decorations in this volume are identically the same as in the first volume with a similar number of gilt but faded circles on fol. 1<sup>b</sup> and 2<sup>a</sup>, containing the names of twenty-two works in this volume; but from the numbers enumerated above it will be seen that four books, most probably *مختار خواجه پارسا* — *نشر اللالي* — *نقد النصوص* and *رساله في تحقيق مذهب صوفيه* (which the faded stars do not clearly reveal) are missing from this volume.

Although the two volumes are written in two different hands and some portion of the first volume is dated A.H. 1017 and of the second A.H. 970, yet, from the nature of the arrangement of these collections

in the two volumes and from the identity of the decorations, it is clear that one volume is a continuation of the other.

No. 182.

fol. 284; lines 21; size  $13\frac{3}{4} \times 9$ ;  $9\frac{1}{2} \times 5\frac{3}{4}$ .

هفت اورنگ

HAFT AURANG.

An excellent copy of the Haft Aurang, or the Seven Maṣnawis of Jāmi, dated A.H. 908.

Contents:—

I.

fol. 1<sup>b</sup>.

مسللة الذهب

First daftar on fol. 1<sup>b</sup>; second daftar, fol. 48<sup>b</sup>; third daftar, fol. 68<sup>b</sup>.

II.

fol. 82<sup>b</sup>.

سلامان و اقبال

III.

fol. 97<sup>b</sup>.

تحفة الاحرار

IV.

fol. 119<sup>b</sup>.

مبحة الابرار

V.

fol. 156<sup>b</sup>.

يوسف زليخا

With illustrations of the old Persian style on foll. 167<sup>b</sup> and 191<sup>a</sup>.

VI.

fol. 208<sup>b</sup>.

ليلي مجنون

VII.

fol. 255<sup>b</sup>.

خرد نامه اسکندری

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

Colophon:—

تمت الكتاب . . . . . تحريرا في سلخ رمضان سنة ٩٠٨

Scribe شاه محمد الكاتب

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

No. 183.

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

The same.

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

حمد الرب جليل من عبد ذليل الخ

Contents:—

I.

fol. 3<sup>a</sup>.

سلسلة الذهب

First book, fol. 3<sup>a</sup>; second book, fol. 59<sup>b</sup>; third book, fol. 83<sup>b</sup>.

II.

fol. 100<sup>b</sup>.

سلامان و ايسال

III.

fol. 118<sup>b</sup>.

تحفة الاحرار

## IV.

fol. 143<sup>b</sup>.

مبحة الأبرار

## V.

fol. 185<sup>b</sup>.

ليلي و مجنون

## VI.

fol. 237<sup>b</sup>.

خرد نامه امكندري

The Yûsuf Zalikhâ is wanting in this copy.

Written in a clear Nasta'liq, in four columns, within gold-ruled borders, with a double-page illuminated 'unwân in the beginning, and a decorated heading at the beginning of each book. The headings are written in gold, blue, and red.

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

Scribe محمود بن الحسن الهروي

## No. 184.

fol. 219; lines 15; size  $9\frac{1}{2} \times 6\frac{1}{2}$ ;  $5\frac{3}{4} \times 2\frac{3}{4}$ .

سلسلة الذهب

## SILSILAT-UD-DAHAB.

A very fine copy of the Silsilat-ud-Dahab, dated A.H. 995.

Beginning as usual (see No. 179 above).

fol. 1<sup>b</sup>. First daftar.

fol. 138<sup>b</sup>. Second daftar.

fol. 179<sup>b</sup>. Third daftar.

The earlier portion of the MS. contains in some places word-meanings and marginal notes.

Written in a clear Nasta'liq, within gold and coloured borders on nice thick paper, with an illuminated frontispiece at the beginning of each daftar.

The colophon is dated A.H. 995.

### No. 185.

fol. 246; lines 25; size  $10 \times 6\frac{3}{4}$ ;  $7 \times 3\frac{1}{2}$ .

## دفتر اول سلسله الذهب و ديوان جامي (بخط مصنف)

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

### I.

fol. 1<sup>b</sup>.

### سلسله الذهب

The first daftar of the *Silsilat-ud-Dahab*.

Beginning as usual:—

لله الحمد قبل كل كلام الخ

### II.

### ديوان

This MS. copy is considered valuable not only on account of its being supposed to be an autograph of the author, but also because it contains these poems which Jāmi, when he had reached his fiftieth year, dedicated to Sultān Abū Sa'id, and which he subsequently included in the two parts of his first diwān in A.H. 884. (See No. 179, 8 above.)

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

Contents:—

fol. 79<sup>b</sup>. The usual earlier preface with the dedication to Sultān Abū Sa'id, beginning:—

موزون تران کلامی که غزل مرایان انجمن الخ

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

fol. 81<sup>a</sup>. The usual initial Ġazal of the second part of the first diwān—

بسم الله الرحمن الرحيم  
اعظم اسماء عليم حكيم

The second poem is headed في توحيد الباري عز اسمه, and corresponds to the usual second; the third, beginning here—

اي ذات تواز صفات ما پاك الخ

corresponds to the initial Ġazal under ك on fol. 284<sup>v</sup> of the second part of the first diwān in No. 179; the fourth is headed في النعت البني عليه الصلوة والسلام, and begins—

اي پرورده ز افتاب الخ

corresponding to the third Ġazal of the second part of the first diwān; the fifth begins—

اي خاك ره توعرش را تاج الخ

agreeing with the initial Ġazal under ج. in the second part of the first diwān on fol. 263<sup>b</sup>, line 8, in No. 179 above.

fol. 82<sup>b</sup>. Tarji'bands headed نعت رسول خداست صل و سلم عليه, beginning:—

ماء معين چيست خاك پاي محمد الخ

Under this heading are twelve Tarji'bands, all rhyming in the word محمد, agreeing with the Tarji'bands on foll. 237<sup>b</sup>–238<sup>a</sup> of the first part of the first diwān in No. 179 above. The burden runs thus:—

ليس كلامي يفي بنعت كماله الخ

The Tarji'bands are followed by a poem headed در منقبت الامام علي بن موسي الرضا رضي الله تعالى عنهما, beginning—

سلام على آل طاهها و ياسين الخ

corresponding to line 14, fol. 245<sup>a</sup>, of the second part of the first diwân in No. 179; then comes a long Qaṣidah headed **درموظه است این قصیده**, beginning—

چو پیوند با دوست میخواهی ای دل آن

corresponding to fol. 233<sup>a</sup>, line 24, of the first part of the second diwân in No. 179.

fol. 85<sup>b</sup>. Beginning of the usual alphabetical Ġazals of the second part of the first diwân:—

یامن بدا جمالك في كل ما بدا آن

fol. 230<sup>a</sup>. The usual Musammaṭ of the second part of the first diwân, beginning:—

الا ای ماه اوج دلربائی آن

fol. 230<sup>b</sup>. Two series of Tarjībānds, the first headed **الترجیعات** **ای بروی تو چشم جان روشن آن**, beginning—

ای بروی تو چشم جان روشن آن

The second series, headed **این نیز طریقه مجاز است**, begins on fol. 232<sup>a</sup>:—

ای روی تو ماه عالم ارای آن

These correspond to the two series of the Tarjībānds on foll. 239–241 of the first part of the first diwân in No. 179. The third series, headed **صوفیان** **کرده درینجا بیان معرفت صوفیان**, and beginning with the line

صبحدم بادۀ شبانه زدیم آن

corresponds to fol. 238<sup>b</sup>, line 25, of the first part of the first diwân in No. 179.

fol. 235<sup>b</sup>. **در مرثیه حضرت مخدوم مکرم**, beginning—

صاحب‌دلان که پیشتر از مرگ مرده اند آن

corresponds to fol. 241, line 10, of the first part of the first diwân in No. 179.



fol. 236<sup>b</sup>. در مرثیۀ برادر است این, beginning—

تا کی زمانه داغ غم بر جگر نهد آلت

corresponds to fol. 241<sup>b</sup>, line 7, of the first part of the first diwân in No. 179.

fol. 238<sup>a</sup>. مقطعات, Muqatta'ât. The first, beginning with the line—

رخ زرد دارم ز دوری آن در آلت

like the one on fol. 213<sup>b</sup> in copy No. 1307, Ethé, Ind. Office Lib. Cat., is a Ġazal and not a Qit'ah; the second beginning with the line—

دلا منشین درین ویرانه چون پیغذ آلت

corresponds to the initial Qit'ah of the second part of the first diwân. The Qit'as are followed by a Maṣnawî headed این مشبویست در قناعت, beginning with the line—

جامی اگر یافت درین کشت زار آلت

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

fol. 240<sup>b</sup>. رباعیات, Rubâ'is, beginning—

یا من ملکوت کل شیء بیده آلت

corresponding to the Rubâ'i under the letter  $\delta$  on fol. 325<sup>b</sup> of the second part of the first diwân in No. 179.

fol. 245<sup>b</sup>. فی المعیات, Mu'ammâs, or the Riddles, beginning—

حاشا که نهم من از معما دامنی آلت

corresponds to the first Mu'ammâ of the second part of the first diwân.

The following names and symbols are noted on the margins against each of the Mu'ammâs.

— میرزا ملک محمد — بابر بهادر خان — سلطان عبد الطیف  
— صدر — ارغون — م — م — م — (?) عبد الحالی — زین العابدین  
— سنجر — مہراب — مہیلی — امین — م — م — م — علی جان — م

— محمد — آملی — صفی — یار محمد — زین العابدین — (?)  
عبد القادر.

The Mu'ammās here differ to a great extent from those in other copies. Other copies of this earlier collection are noticed in Rieu, ii., pp. 644 and 646; Ethé, Bodl. Lib. Cat., No. 947; G. Flügel, i., pp. 570–572; Cat. des MSS. et Xylographes, p. 379.

The following note on fol. 1<sup>a</sup>, in Jāmi's own handwriting, gives the date of birth of his son Ḍiyā-ud-Dīn Yūsuf, viz., the last portion of Tuesday night, 9th Shawwāl, A.H. 882.

ولادت فرزند ارجمند ضیاء الدین یوسف انبته الله تعالی نباتا  
حسنا فی النصف الاخير من لیلة الاربعاء التاسع من شهر شوال  
سنه اثنين و ثمانین و ثمانمائه و الكاتب ابوه الفقیر عبد الرحمن  
بن احمد الجامی عفی عنه

Three versified chronograms by مولانا نظام الدین بن مولانا سرّی and مولانا صبودی, expressing the same Hijrī year of Ḍiyā-ud-Dīn's birth, are written in Jāmi's hand.

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

A few Gazals, Qit'as, Rubā'is and detached verses of Gazals, noted on margins, are mostly in the author's hand.

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

#### No. 186.

fol. 139; lines 15; size  $8\frac{1}{4} \times 5\frac{1}{4}$ ;  $5\frac{3}{4} \times 3$ .

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

Beginning as usual:—

لله الحمد قبل كل كلام الخ

The name of the book is given within a beautiful illuminated circle on fol. 1<sup>a</sup>.

Written in a beautiful clear Nasta'liq, within gold and coloured borders, with an illuminated frontispiece at the beginning. The headings are written in blue and gold.

Apparently 16th century.

### No. 187.

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

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

حمد ایزد نه کار تست ایدل الخ

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

Not dated, apparently 16th century.

### No. 188.

fol. 68; lines 14; size  $9\frac{1}{4} \times 6$ ;  $6 \times 3\frac{1}{4}$ .

تحفة الاحرار

### TUHFAT-UL-AHRÂR.

A very old copy of Jâmi's Tuḥfat-ul-Ahrâr. Beginning with the prose preface as in No. 179, 3:—

حامدا لمن جعل جنان الخ

The poem itself begins on fol. 3<sup>b</sup>:—

بسم الله الرحمن الرحيم  
هست صلاي مر خوان كريم

Written in a fine Nasta'liq, within gold-ruled borders and decorated margins, with a double-page 'unwân at the beginning.

The MS. is water-stained throughout.

Not dated, apparently 15th century.

### No. 189.

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

The same.

Another fine copy of the Tuhfat-ul-Ahrâr, beginning as in the preceding copy.

The MS. contains notes and word-meanings throughout.

Written in a fine clear Nasta'liq, within gold-ruled borders, with a decorated frontispiece at the beginning. The headings are written in gold and blue.

Not dated, apparently 16th century.

### No. 190.

fol. 66; lines 14; size  $7\frac{1}{2} \times 4\frac{1}{2}$ ;  $5\frac{1}{4} \times 2\frac{3}{4}$ .

The same.

Another copy of the Tuhfat-ul-Ahrâr, beginning as above.

Written in a fine Nasta'liq, within gold and coloured borders, with a small faded frontispiece in the beginning. The headings are written in red.

The MS. is damaged throughout.

Not dated, apparently 16th century.

## No. 191.

fol. 103 ; lines 15 ; size  $6\frac{1}{4} \times 4$  ;  $4\frac{1}{2} \times 2\frac{1}{4}$ .

سبحة الابرار

## SUBĤAT-UL-ABRÂR.

A valuable old copy of the Subĥat-ul-Abrâr, the fourth Maṣnawî of Jâmi's Haft Aurang.

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

المنة لله كه بخون گر خفتم الخ

The poem begins on fol. 2<sup>b</sup> :—

ابتداء بسم الله الرحمن  
الرحيم المتوالي الاحسان

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

fol. 14<sup>b</sup>, 15<sup>a</sup>, 29<sup>a</sup> and 97<sup>a</sup> contain beautiful illustrations of the best Persian style.

This fine copy is due to the penmanship of the celebrated caligrapher سلطان محمد نور, Sultân Muḥammad Nûr, who was a contemporary of the author, and flourished during the reign of Sultân Ḥusayn Bâyqarâ (see Ḥabib-us-Siyar, vol. iii., Juz iii, p. 350).

According to Ilâhî (Oude Cat., p. 78) Sultân Muḥammad Nûr was a pupil of the well-known caligrapher Sultân 'Alî Mashḥadî, who died in Herât in A.H. 919 = A.D. 1513. See Ḥabib-us-Sayir, vol. iii., Juz iii., p. 344.

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

این کتابت که نسخه ایست بدیع  
(?) عاقبت محمود  
بنده سلطان محمد بن نور  
در چه ماه و چه سال ثبت نمود

پانزده روز رفته از ذي قعد  
سال هجرت كتابت من بود

The words من كتابت are equal to 913.

No. 192.

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

The same.

Another old, but slightly defective, copy of the Subḥat-ul-Abrâr, dated A.H. 927.

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

انما الله واحد آله

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

Scribe کمال

No. 193.

fol. 112; lines 14; size  $8\frac{1}{4} \times 4\frac{1}{4}$ ;  $5\frac{1}{2} \times 3$ .

The same.

Another fine copy of the Subḥat-ul-Abrâr, with the prose preface.

Written in a fine clear Nasta'liq, within gold and coloured borders, with the headings written in gold and red.

Dated A.H. 935.

## No. 194.

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

The same.

Another copy of the Subḥat-ul-Abrâr, dated Ṣafar, A.H. 980.

Beginning as above.

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

Scribe خليل ابن درويش محمد الجامي

## No. 195.

fol. 36; lines 23; size  $10\frac{1}{4} \times 6$ ;  $8\frac{1}{2} \times 4$ .

The same.

Another copy of the same Subḥat-ul-Abrâr, with the prose preface.

Written in a minute Nasta'liq, in four columns, within gold and coloured borders, with a small decorated frontispiece. The headings are written in red.

Dated, Shawwâl, A.H. 1061.

Scribe محمد علي الشيرازي

## No. 196.

fol. 152; lines 14; size  $10\frac{1}{4} \times 6\frac{1}{4}$ ;  $6 \times 3\frac{1}{2}$ .

يوسف و زليخا

YÛSUF-WA-ZALĪKHÂ.

The romantic poem of Yûsuf and Zalikhâ (Joseph and Potiphar's wife). See No. 179 above.

Beginning as usual:—

الهي غنيّة امید بکشای  
گلی از روضه جاوید بنمای

This excellent and most valuable copy of the *Yûsuf Zalikhâ*, once worth one thousand *Muhurs*, was presented to Jahângir in the fifth year of his reign by 'Abd-ur-Raḥim Khân Khânân, son of the celebrated Bairâm Khân. It was transcribed by the famous calligrapher Mir 'Alî of Herât, and is dated the end of Ramaḍân, A.H. 930.

The poem *Yûsuf Zalikhâ* represents the story of Joseph in Chapter XII. of the Qurân. This chapter contains one hundred and eleven verses, and, unlike others, deals with only one subject. Jalâl ud-Dîn 'Abd-ur-Raḥmân bin Abû Bakr as-Suyûtî, جلال الدين عبد اتقان, (d. A.H. 911 = A.D. 1505) in his *Itqân* (see Hâj. Khal., vol. i., p. 469; see also Brock, ii., p. 145, where Siyûtî's numerous works are enumerated) says that this chapter was given by the prophet to those Madinese who embraced Islâm at Makkah before the Hijrah. But al-Bayḍâwî\* informs us that this chapter was revealed at Makkah on the occasion when the Quraysh, instigated by certain Jewish Rabbins, thought to puzzle the prophet by demanding of him the story of Joseph with the circumstances relating to the removal of Jacob's family to Egypt. In this Bayḍâwî is supported by several other authors.

This Qurânic story has been one of the most favourite subjects of poetical compositions among the Persian and Turkish poets. For a long time it was a popular notion that Firdausî was the first poet who gave a poetical version of this story of Joseph and Potiphar's wife; but it has lately been shown that Abû Muayyad of Balkh and Bakhtiyâr, or Alhwâz before him, had made this romance the subject of a poem (see Browne's *History of Persia*, vol. ii., p. 146). It seems almost certain that 'Am'aq of Bukhârâ (d. A.H. 1149 = A.D. 1736) was the first after Firdausî to write a *Yûsuf Zalikhâ*. His *Maṣnawî* can be read in two different metres. 'Am'aq was followed by many, such as Jâmî

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\* The famous Qaḍî Nâsir-ud-Dîn Abû Sa'îd 'Abd Ullah bin 'Umar al-Bayḍâwî, قاضي ناصر الدين ابو سعيد عبد الله بن عمر البيضاوي (died, according to the *Wâfi bil-Wafayât*, in A.H. 685 = A.D. 1286, and according to *Al-Yâfi'i* in A.H. 692 = A.D. 1292, but according to Hamd Ullah Mustaufî, who mentions Bayḍâwî's *Nizâm-ut-Tawârikh*, composed in A.H. 674 = A.D. 1275, as one of his authorities, in A.H. 710 = A.D. 1310) the author of the well-known commentary on the Qur'ân called *Anwâr al-tanzîl wa-smâr al-tawîl* (see Hâj. Khal., vol. i., p. 469), and of many other works (see Brock, ii., pp. 416-418).



(*d.* A.H. 898 = A.D. 1492); Qāsim Khān Maujī; Amīr Humāyūn (*d.* A.H. 979 = A.D. 1571); Nāẓim of Herāt (*d.* A.H. 1081 = A.D. 1670), who commenced the poem in A.H. 1058 = A.D. 1648 and completed it in A.H. 1072 = A.D. 1661; Shaukat, the governor of Shirāz under Fath 'Alī Shāh. (In 1811, when Sir Gore Ouseley was staying at Shirāz, this poet was about twenty-two years of age; see *Notices of Persian Poets*, p. 50.) Mirzā Jān Tapish of Dehli, son of Yūsuf Beg Khān of Bukhārā, also wrote a Yūsuf Zalikhā (see Sprenger, *Oude Cat.*, p. 297). According to a Tārīkh, quoted in *Ethé, India Office Lib. Cat.*, No. 1729, Tapish died in A.H. 1220 = A.D. 1805.

Among the poets who composed Turkish versions of the romance the following, among others, may be enumerated:—Shaykh Hamd Ullah bin Āqā Shams-ud-Dīn Muḥammad, poetically called Hamdī (*d.* A.H. 909 = A.D. 1503); Maulānā Shams-ud-Dīn Aḥmad bin Sulaymān, known as Ibn-i-Kamāl Pāshā (*d.* A.H. 940 = A.D. 1533); 'Abd-ud-Dalīl al-Baghdādī, poetically called Dihni (*d.* A.H. 1023 = A.D. 1614); Bihishti (*d.* A.H. 979 = A.D. 1571); Shikārī; Khalifah, who composed his poem in A.H. 970 = A.D. 1562; Ni'mat Ullah al-Ilūnāzī; Muḥammad Kāmī; Sinān bin Sulaymān (a noble of the court of Sulṭān Bāyazīd Khān); and Yahyā Beg, who died after A.H. 990 = A.D. 1582.

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

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

This romance, as I have noticed before, has been a common subject of poetical composition among the romantic poets whose dates range from the fourth to the present century of the Muḥammadan era, but the most celebrated rendering of the legend is that by Jāmi, who has decorated it with all the graces of poetry.

The MS. is written in a perfect minute Nasta'liq, within gold illuminated borders, on fine thick, gilt-edged paper, with many coloured and gold floral-designed margins, and a most luxuriously-adorned double-page 'unwân. Foll. 2<sup>b</sup> and 3<sup>a</sup> contain two beautiful richly illuminated stars. Foll. 1<sup>b</sup>, 2<sup>a</sup>, 56<sup>b</sup>, 60<sup>a</sup>, 78<sup>b</sup>, 101<sup>b</sup>, and 152<sup>a</sup> contain full-page and highly finished illustrations in the best Persian style.

From the magnificent appearance and the exquisite decorations of the MS., as well as from the name of the scribe, it can at once be concluded that this copy of the Yûsuf Zalikhâ is no other than the one, worth one thousand *muhurs*, which was presented to Jahângîr by 'Abd-ur-Rahûm Khân Khânân on Monday, the 2nd of Muḥarram, A.H. 1019, at Akbarâbâd—a fact of which the following mention is made by the contemporary historian of the emperor in Maâsir-i-Jahângiri, fol. 33<sup>a</sup>:—

در روز دو شنبه دوم محرم سنه هزار و نوزده دار الخلافه  
اکبرآباد بسایه چتر آسمان پایه ارایش پند یرفت . . . . . و درین روز  
یوسف زلیخائی بخط ملا میر علی مصور و مذهب که هزار مهر  
قیمت داشت و سپه سالار خانانان بطریق پیشکش ارسال داشته  
بود معروض گردید الخ

Maulânâ Mîr 'Ali ul-Kâtib, son of Maulânâ Maḥmûd Rafiqî, was one of the most accomplished Nasta'liq writers. He was born in Heiât, but grew up in Mashhab, and spent part of his life in Bukhârâ. The author of the Mirât-ul-'Âlam, fol. 417, says that, according to some, Mîr 'Ali was a pupil of Maulânâ Sultân 'Ali, *d. c. A.H. 920 = A.D. 1514*, to whom as a caligrapher Mîr 'Ali is preferred; but that others conceive him to have been a pupil of Maulânâ Zayn-ud-Dîn, who was a pupil of Sultân 'Ali, and died in A.H. 918 = A.D. 1512. The same author mentions that Mîr 'Ali went to Mâwarâ-un-Nahr in A.H. 918 = A.D. 1512, and died there in A.H. 924 = A.D. 1518. But the date of transcription of this copy, viz., A.H. 930 = A.D. 1523, proves that the date of the scribe's death, given by the author of the Mirât-ul-'Âlam, is erroneous. Moreover, Mîr 'Ali's contemporary biographer, Sâm Mirzâ, in his Tuhfa-i-Sâmî, composed in A.H. 957 = A.D. 1550, distinctly says that in A.H. 945 = A.D. 1538 Mîr 'Ali went to Mâwarâ-un-Nahr; and a chronogram composed by Mîr 'Ali on the occasion of the foundation of a Madrasah in Bukhârâ, A.H. 942 = A.D. 1535, and quoted (as stated in Rieu, ii., p. 531) by Râqim, suggests that he was then residing in that city. Other authors refer his death to A.H. 951 = A.D. 1544 and A.H. 957 = A.D. 1550. See Dorn, *Mélanges Asiatiques*, vol. ii., p. 43.

Mir 'Alī was also a good poet, and adopted the *Takhalluṣ Majnūn*. He wrote several treatises on the different characters of caligraphy.

The colophon runs thus:—

تمت الكتاب بعون الملك المستعان علي يد العبد الضعيف  
مير علي في اواخر رمضان سنة ثلاثين و تسعمائة بمدينة الهرة

### No. 197.

fol. 156; lines 14; size  $10\frac{3}{4} \times 6\frac{3}{4}$ ;  $7 \times 3\frac{3}{4}$ .

The same.

Another fine copy of the *Yūsuf Zalikḥā*, dated A.H. 1018, due to the penmanship of the celebrated caligrapher Mir 'Imād, who flourished during the reign of *Shāh 'Abbās I.* (A.H. 985–1038 = A.D. 1577–1628), and was assassinated in A.H. 1024 = A.D. 1615.

The poem is introduced by the following *Rubā'i*:—

خوشر ز کتاب در جهان یاری نیست  
در غمکدهٔ زمانه یاری نیست  
هر لحظه ازو بکوشهٔ تنهایی  
صد راحت است و هرگز ازاری نیست

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

Foll. 42<sup>b</sup>, 59<sup>a</sup>, 62<sup>a</sup>, 85<sup>a</sup> and 124<sup>b</sup> contain full-page 'illustrations in the best Persian style.

### No. 198.

fol. 135; lines 15; size  $8\frac{1}{2} \times 5\frac{1}{4}$ ;  $6\frac{1}{2} \times 3$ .

The same.

An ordinary copy of the *Yūsuf-u Zalikḥā*.

Written in ordinary Nasta'liq, within coloured borders, with a small frontispiece. The headings are written in red. Scanty notes and word-meanings are found on the margins in some places.

Not dated, apparently 17th century.

No. 199.

fol. 83; lines 14; size  $8 \times 4\frac{3}{4}$ ;  $6 \times 3\frac{1}{4}$ .

خون نامه اسکندري

KHIRAD NÂMA-I-ISKANDARÎ.

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

الهي كمال الهي تراست  
جمال جهان بادشاهي تراست

Written in ordinary Nasta'liq.

Dated the 5th Ramaḡān, A.H. 1253.

Scribe عبد الرزاق

No. 200.

fol. 303; lines 15; size  $9 \times 6\frac{1}{2}$ ;  $5\frac{1}{2} \times 3\frac{1}{4}$ .

ديوان اول

DÎWÂN-I-AWWAL.

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

Contents :—

fol. 1<sup>b</sup>. The usual prose preface, beginning with the line :—

بسم الله الرحمن الرحيم  
هست صلي سر خوان كريم

The preface is followed by the usual Qaṣidas, Tarjī'āt, and Maṣnawīs, as in Rosen, p. 233.

fol. 64<sup>b</sup>. The usual short Maṣnawī at the end of the first part of the first diwān on fol. 244<sup>a</sup> in No. 179, 8, beginning :—

جامي اگر يافت درين كشت زار الخ

This Maṣnawī is followed by a Rubā'ī :—

تا ده بودم بسي زبون افتاده الخ

which is found at the end of the earlier preface in No. 184.

fol. *ibid.* The usual initial Ġazal of the second part of the first diwān, beginning :—

بسم الله الرحمن الرحيم  
اعظم اسماء عليهم حكيم

fol. 67<sup>b</sup>. Beginning of the usual alphabetical Ġazal :—

يامن بدا جمالك في كل ما بدا الخ

fol. 295<sup>a</sup>. The usual Musammat, beginning :—

الا اي ماه اوج دلربائي الخ

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

رخ زرد دارم ز دوري آن در الخ

corresponding to fol. 238<sup>a</sup>, line 12 in No. 184 above.

fol. *ibid.* Muqatta'āt, beginning with the usual initial Qiṭ'ah in No. 184 above :—

دلا منشين درين ويرانه چون چغد الخ

Several Rubā'īs are intermixed with the Qiṭ'as.

fol. 298<sup>a</sup>–304<sup>a</sup>. Purely Rubā'īs.

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

Not dated, apparently 16th century.

### No. 201.

fol. 178; lines 15; size  $7\frac{1}{2} \times 5$ ;  $5\frac{1}{4} \times 2\frac{3}{4}$ .

Selections of Ġazals, Rubā'is, and Muqatta'ât from the three diwāns. Beginning with the initial alphabetical Ġazal of the third diwān:—

برآمد شاه عشق از طور مینا  
وزانجا زد علم بر دیر مینا

fol. 155–178. Rubā'is and Muqatta'ât.

The greater part of the selection consists of the third diwān.

The folios towards the end of the MS. are badly damaged and pasted over with paper.

Written in an ordinary Nasta'liq, within red borders. In many places spaces for Ġazals are left blank.

Not dated, apparently 17th century.

### No. 202.

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

بهارستان

### BAHÂRISTÂN.

A pretty, small copy of the Bahâristân. See No. 179, 17, above.

Beginning as usual.

Written in a clear Nasta'liq, within gold and blue borders, on fine, thick, yellow paper, with a small illuminated frontispiece in the beginning.

Dated A.H. 966.

## No. 203.

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

شواهد النبوة

**SHAWÂHID-UN-NABÛWAT.**

A fine copy of the Shawâhid-un-Nabûwat. See No. 180, 4, above.

Beginning as usual.

The first eight and the last eleven folios are supplied in a modern hand.

Written in a fine, clear Naskh, within gold and coloured borders.

Not dated, apparently 16th century.

## No. 204.

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

نفحات الانس

**NAFAHÂT-UL-UNS.**

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

Beginning as usual.

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

This copy was written, as stated in the colophon, for the library of Dîn Muḥammad Khân, the son of Jâni Beg Sultân and 'Abd Ullâh Khân Uzbek's sister. Dîn Muḥammad Khân ascended the throne of Samarqand on the death of 'Abd-ul-Mu'min Khân, the son of 'Abd Ullâh Khân, in A.H. 1006 = A.D. 1598. He was wounded in a battle fought against Shâh 'Abbâs the Great, and died shortly after. (See Beal's Biogr. Dictionary, p. 122.)

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

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

قد اتفق الفراغ عن اتمام هذا الكتاب . . . . . خمس عشر من  
شهر رمضان يوم الاربعاء منه ثلاث و الف من هجرة النبوة . . . . .  
معلوم ضمير منير . . . . . بوده باشد كه نوشته شد از براي كتابخانه  
شاهزاده ارجمند . . . . . زبدۀ ملاطین زمان ابو النصر دین محمد  
سلطان ابداء (sic) دولته . . . . . الخ

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

### No. 205.

fol. 296; lines 21; size  $8\frac{3}{4} \times 5$ ;  $6\frac{3}{4} \times 3\frac{1}{2}$ .

The same.

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

Beginning as usual.

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

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

The original folios are placed in new margins.

### No. 206.

fol. 290; lines 21; size  $10 \times 6\frac{1}{2}$ ;  $6\frac{3}{4} \times 4$ .

The same.

Another copy of the Nafahāt with useful explanations and notes.

An incomplete index, containing only two hundred and eighty-nine names, is added at the beginning in a later hand.



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

Dated A.H. 1074.

Scribe محمد قاسم بن عوض محمد البخاري

No. 207.

fol. 128; lines 19; size  $7\frac{3}{4} \times 4\frac{1}{4}$ ;  $5\frac{3}{4} \times 3\frac{1}{4}$ .

خلاصة النفاحات

KHULÂṢAT-UN-NAFAHÂT.

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

Author جلال, Jalâl.

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

الحمد لله رب العالمين و الصلوة و السلام . . . . . اما ميگويد  
خاك قدم درويشان جلال پريشان الخ

The author is probably Shaykh Jalâl Harawî, the son of Khwâjah Muḥammad bin 'Abd-ul-Malik. He flourished during the time of Sultân Ḥusayn Bâyqarâ, and was a disciple of Maulânâ Shams-ud-Din Muḥammad Rûhî of the Naqshbandiyah order. See Ḥabib-us-Siyar, vol. iii., Juz 3, p. 348. The author of the Ṣuḥuf-i-Ibrâhîm says that Shaykh Jalâl Harawî was the grandson of Jâmi, and died after the age of seventy.

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

The biographical notices are very meagre, without date or details. They begin on fol. 7\* with Shaykh Abû Hâshim and end with Ḥafîz of Shîrâz.

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

## No. 208.

fol. 719; lines 20; size  $11\frac{3}{4} \times 7\frac{3}{4}$ ;  $9\frac{3}{4} \times 5$ .

مكاشفات علي اكبر وهي

# MUKÂSHIFÂT-I-'ALÎ AKBAR WAHABÎ.

A commentary on the Nafahât, divided into two parts.

Author علي اكبر, 'Alî Akbar.

Beginning with an Arabic preface on fol. 3<sup>b</sup>:—

الحمد لله الذي اوجد الاشياء عن عدم وعدم العدم الخ

In the preface the commentator, who designates himself علي اكبر, says that he began the work in Dilqa'd, A.H. 1197, and completed it, as stated at the end of the first part on fol. 397<sup>b</sup>, in Shawwâl, A.H. 1198. The date of completion is also expressed by the above title of the work, which serves as a chronogram.

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

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

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

The second part begins on fol. 400<sup>b</sup> with a short prose preface:—

الحمد لمن لا وجود لسواه فلا نشهد الخ

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

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

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

A commentary on the difficult passages of Jâmi's *Nafahât* by Râdî-ud-Dîn 'Abd-ul-Ġafûr Lârî (*d.* A.H. 912 = A.D. 1506), a disciple of Jâmi, is mentioned in Rieu, p. 350. See also *Târikh-i-Rashidî*. See Notice of *Târikh-i-Rashidî*, by Prof. Salemann: *Mélanges Asiatiques*, Bulletin Acad. Imp. St. Pétersbourg, tome ix., 1887, p. 340.

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

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**No. 209.**

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

شرح رباعیات

**SHARH-I-RUBÂ'İYÂT.**

A copy of Jâmi's commentary on his own *Rubâ'is*. (See No. 180, 9, above.)

Beginning:—

حمداً لاله هو بالصد حقیق النح

Written in an ordinary Nasta'liq.

Dated 10th Dilqa'd, A.H. 1185.

Scribe شمس الضحی بن ولی محمد

---

**No. 210.**

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

رساله لوايچ

**RISÂLA-I-LAWÂ'İH.**

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

لا احصي ثناء عليك كيف و كل ثناء النح

This copy contains marginal notes and interlinear glosses throughout.  
Written in ordinary Nasta'liq, within gold and coloured borders,  
with a small faded frontispiece.

Not dated, apparently 16th century.

**No. 211.**

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

The same.

Another copy of the same Lawâ'ih.

Beginning as above.

Written in a bold, fair Nasta'liq.

Dated the end of Rabi' I., A.H. 1112.

Scribe یار محمد چشتی

**No. 212.**

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

نقد النصوص في شرح نقش الفصوص

**NAQD AN-NÛŞUŞ FÎ SHARH-I-NAQSH  
AL-FUŞÛŞ.**

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

Beginning:—

الصد لله الذي جعل صفائح قلوب ذوي الهمم ألح

This work is wanting in the copy of Jâmi's Kulliyât mentioned  
above.

In the preface Jāmi states that as Muwayyad-ud-Dīn al-Janādī (*d. c. A.H. 690 = A.D. 1291*; see Brockelmann, vol. i., p. 451) the first commentator of the *Fuṣūṣ al-Hikam* and Shaykh Sa'd-ud-Dīn Sa'id al-Fargānī (*d. A.H. 699 = A.D. 1299*; see Brockelmann, vol. i., p. 450) who wrote a commentary on the *Qaṣidah* of Shaykh 'Umar Ibn al-Fāriḍ (*d. A.H. 632 = A.D. 1234*), and several others distinguished themselves by writing commentaries on the works of distinguished saints, he (Jāmi) desiring to be ranked among them, wrote the present commentary on the *نقش الفصوص* of Ibn-ul-'Arabi.

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

پیوست بخوشترین مراثیام  
در هشتصد و شصت و سه باتمام

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

Written in ordinary Nasta'liq.

Dated Sunday, 11th *Dil* Hāj, A.H. 1106.

### No. 213.

fol. 127; lines 17; size  $7\frac{1}{2} \times 5$ ;  $6 \times 3\frac{1}{4}$ .

شرح رکنی

### SHARH-I-RUKNĪ.

A commentary on the well-known versified treatise on riddles and logography of *امیر کمال الدین حسین بن محمد الحسن المعروف به*. *Amir Kamāl-ud-Dīn Ḥusayn bin Muḥammad al-Hasan*, known as *Mir Ḥusayn al-Nisābūrī*, who lived at the court of Sultān *Ḥusayn Mirzā* (A.H. 873-911 = A.D. 1468-1505). See *Habib-us-Siyar*, vol. iii., Juz 3, p. 340. *Mir Ḥusayn* composed his treatise at the request of the celebrated *Mir 'Alī Shīr*, the prime minister of the above-named Sultān, and died, as the commentator says at the end of this commentary, on Wednesday, the 9th *Dilqa'd*, A.H. 904 = A.D. 1498.

Commentator *رکنی*, *Ruknī*.

Beginning with the initial lines of the original treatise:—

بنام آنکه از تالیف و ترکیب  
معماي جهانرا داد ترتیب  
کشاید از معما نام اما  
شد از نامش کشاده هر معما

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

اما بعد معروض آنکه حقیر صادق رکنی عاشق میگوید که در  
زمان جوانی و ایام کامرانی بعشق و عاشقی شعر و شاعری و به  
معما خوانی میل تمام داشتم از آن در ملازمت جناب سیادت  
پناهی فضیلت دستگاهی امیر کمال الدین حسین ابن محمد الحسن  
مشهور به میر حسین نیشابوری کسب علم معما میکردم آن

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

On fol. 13<sup>b</sup> the commentator gives the definition and description of معما as rendered by Sharaf-ud-Dīn al-Yazdī, *d.* A.H. 858 = A.D. 1454, the author of the *Zafar Nāmāh*, a well-known history of the reign of Timūr (see Rieu, i., p. 173<sup>a</sup>) in his منتخب حلل مطرز (see Rieu Suppl., No. 193, and Ethé, Bodl. Lib. Cat., No. 1345), and by Jāmī in his treatises on the same subject (see No. 180, 11–14, above).

On fol. 14<sup>b</sup> the commentator, after mentioning the name of his benevolent patron Mir 'Alī Shīr, و این فقیر هم چون پرورده نعمت حضرت میر علیشیر بود, who, he says, was well versed in the art of riddles, suggests that the beginners in this art should, in the first

place, choose the treatise of Mir 'Alī Shīr on riddles, and then study the present commentary on Mir Ḥusayn's treatise.

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

تاریخ کتاب شرح اگر میطلبی  
بنویس حساب شرح رکنی بنویس

The original text, that is Mir Ḥusayn's treatise on riddles, which is known by various titles, such as رساله در معنا — رساله معنیات — رساله فی المعانی and رساله میر حسین and معانی حسین — معنیات — رساله فی المعانی, is noticed in Rieu, ii., p. 650<sup>a</sup>; Rieu Suppl., pp. 126<sup>a</sup> and 127<sup>b</sup>; Ethé, Bodl. Lib. Cat., Nos. 1353–1355; Ethé, Ind. Office Lib. Cat., No. 2049; W. Pertsch, p. 116, and Berlin Cat., p. 81; J. Aumer, p. 43; Cat. Codd. Or. Lugd., Bat. i., p. 360; H. Khal., v., p. 638; Rückert in Wiener Jahrbücher, vol. 44, p. 89, and Gracin de Tassy in Journal Asiatique, 1847, vol. x., p. 357.

For other copies of this commentary: see Rieu Suppl., p. 126<sup>a</sup>; Ethé, Bodl. Lib. Cat., No. 1356; Ethé, Ind. Office Lib. Cat., No. 2050. Besides this there exist four other commentaries on Mir Ḥusayn's treatise on riddles—one by Diyâ-ud-Din al-Urdâbâdî; another by 'Abd-ul-Wahhâb al-Şâbûnî; a third by Jâmî, and a fourth, in Turkish, by Surûrî. See W. Pertsch, Berlin Cat., p. 884, and H. Ethé, Neupersische Litteratur, p. 345.

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

Written in ordinary Nasta'liq, within coloured borders.

Not dated, apparently 17th century.

#### No. 214.

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

دیوان همايون

### DÎWÂN-I-HUMÂYÛN.

The lyrical poems of Amīr Humâyûn.

Beginning:—

ای زانش جلال تو دوزخ زبانه  
وز مزرعه جمال تو فردوس دانه

Amir Humâyûn, امیر همایون الاسفراینی, according to the statements of very reliable authorities, was a native of Asfarâ'in, and was descended from a noble Sayyid family of that place; but Taqî Auhadî, fol. 803<sup>a</sup>, followed by some less trustworthy authorities, calls the poet Samargandî, or a native of Samargand. In his early youth, Humâyûn went to Tabriz and entered the court of Sultân Ya'qûb (A.H. 884-896 = A.D. 1479-1490), who showed great favours to the poet and gave him the title of خسرو کوچک or the "Younger *Khusraû*." Humâyûn died in Armak, in the neighbourhood of Kâshân, in A.H. 902 = A.D. 1496. See Sprenger, *Oude Cat.*, pp. 20 and 432; Ethé, *Bodl. Lib. Cat.*, No. 978. Rieu, ii., p. 735, places the poet's death in A.H. 908 = A.D. 1502.

For notices on the poet's life: see *Tuhfa-i-Sâmi*, fol. 32<sup>b</sup>; *Haft Iqlim*, fol. 230<sup>b</sup>; *Majma'un-Nafâ'is*, vol. ii., fol. 536<sup>a</sup>; *Âtâsh Kadah*, p. 94; *Riyâd-ush-Shu'arâ*, fol. 466<sup>b</sup>; *Nashtar-i-Ishq*, fol. 2039; *Natâ'ij-ul-Afkâr*, p. 464, etc.

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

(۱) من و خیال غزالی و چشم گریانی  
گرفته کوه صفت گوشه بیابانی

found on fol. 34<sup>b</sup> in this copy.

(۲) میا بر سر مرا روزی که میرم در وفای تو  
که ترسم زنده گردم باز افتم در بلای تو

found here on fol. 30<sup>a</sup>. Instead of *که ترسم* in the second part of the second verse, our copy reads *مبادا*.

The *Ġazals* are alphabetically arranged, except the first one, and they begin thus on fol. 2<sup>a</sup>:—

بی تو جائی که شود خاک دل چاک انجا  
تا ابد ناله برآید ز دل خاک انجا



fol. 35<sup>b</sup>. Some Fards, or single verses, beginning:—

ماند بدان که این غم ما را ندیده باشی  
یک لحظه ترک ما کم ما را ندیده باشی

Written in ordinary but firm Nasta'liq, within gold-ruled borders.  
Dated A.H. 1045.

### No. 215.

fol. 39 ; lines 8-9 ; size  $9\frac{3}{4} \times 6\frac{3}{4}$  ;  $6\frac{3}{4} \times 1\frac{3}{4}$ .

دیوان بنائی

### DÎWÂN-I-BANÂ'Î.

A rare collection of the lyrical poems of Banâ'i, arranged in alphabetical order.

Beginning:—

زهی از لعل شیرین تو شور افتاده در سرها  
زده نیشکر از رشک قدت برخویش خنجرها

Maulânâ Kamâl-ud-Dîn Banâ'i, whose original name was *Shîr 'Alî*, مولانا کمال الدین شیر علی المتخلص به بنائی بن اومناد محمد خان معمار الهروی, was the son of Muhammad *Khân Mi'mâr*. He was a native of Herât in *Khurâsân*, and was the pupil of Muhammad *Yahyâ bin 'Ubayd Ullâh*. He derived his poetical name of Banâ'i probably from the profession of his father, بناء, an architect. Besides being a good poet and a great *Şûfî*, he distinguished himself in music and calligraphy. Regarding his poetical talent and his achievement in the art of music, the poet himself says, on fol. 206<sup>b</sup> of his well-known *Maşnawî*, the *Bâğ-i-Iram* (Asiatic Society copy, referred to hereafter):—

صد غزال از غزل شده رام  
بعما برآمده نامم  
درمیان علوم تهییقی  
کرده کسب فنون موسیقی

It is said that when Sultân Ya'qûb (A.H. 884-896 = A.D. 1479-1490) once requested Sultân Husayn Mirza (A.H. 873-911 = A.D. 1468-1505) to send him some distinguished persons skilled in different arts, the latter selected Banâ'î alone on account of his extraordinary genius and versatile learning.

According to some biographers the celebrated Mir 'Ali Shîr (d. A.H. 906 = A.D. 1500) was jealous of Banâ'î's celebrity; and it is said that on one occasion Banâ'î incurred the hatred of Mir 'Ali Shîr on account of a sarcastic remark which he passed on the learned wazîr. The poet, therefore, left Herât and went to 'Irâq, where he entered the court of Sultân Ya'qûb. After some time he returned to his native place, and tried to regain the favour of Mir 'Ali Shîr by addressing a Qasîdah in his praise, which, however, was not approved by him. Enraged at this, the poet substituted the name of Sultân Aḥmad Mirzâ (A.H. 873-899 = A.D. 1468-1493) for that of 'Ali Shîr, and sent the following versified satire to the latter:—

دختراني که بکر فکر من اند  
هریکي را بشوهری دادم  
آنکه کابین نداد عین بود  
زو کشیدم بدیگري دادم

This enraged the wazîr to such an extent that he obtained a death-warrant against Banâ'î. The poet fled to Mâwarâ-un-Nahr, where he was kindly received by Sultân 'Ali Mirzâ, the grandson of Sultân Abû Sa'îd Mirzâ. Such was the sad state of affairs between Banâ'î and 'Ali Shîr, as we learn from the biographers, but on fol. 135<sup>a</sup> of the Bâg-i-Iram (A. S. B. copy) we see that the poet speaks of the wazîr in high terms, and greatly esteems his talents in Persian and Turkish poems, and introduces him to us in this way:—

بودما را امیر دانا دل  
فضلش از جمله فاضلان فاضل  
فاضلي کاملي فصیح زمان  
بعلي شیر مشتهر بجهان

In the latter part of his life Banâ'î wrote poems in imitation of Hâfiz, using the Takhalluṣ of Hâli. He was killed in the massacre of Shâh Ismâ'il Şafawî in Samarqand, A.H. 918 = A.D. 1512.

Notices on Banâ'î's life will be found in Tuḥfa-i-Sâmî, fol. 96<sup>b</sup>; Habib-us-Siyar, vol. iii., Juz 3, p. 343; Haft Iqlim, fol. 199<sup>a</sup>; Taqî

Auḥadî, fol. 147<sup>a</sup>; *Majma'-un-Nafâ'is*, vol. i., fol. 57<sup>a</sup>; *Riyâd-ush-Shu'arâ*, fol. 60<sup>a</sup>; *Khulâṣat-ul-Afkâr*, fol. 32<sup>a</sup>; *Khazâna-i-Âmirah*, fol. 113<sup>a</sup>; *Ṣuḥuf-i-Ibrâhîm*, fol. 123<sup>a</sup>; *Nashîtar-i-'Ishq*, fol. 266; *Natâ'ij-ul-Afkâr*, p. 66, etc. See also Sprenger, *Oude Cat.*, p. 372; Mehren, p. 41; *Notices et Extraits*, iv., p. 289; *Stewart Cat.*, p. 73.

This copy contains only a small number of Ġazals. Taqî Kâshî (see Sprenger, *Oude Cat.*, p. 373) has seen six thousand verses of Ġazals and Qaṣîdas of the poet.

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

The last line runs thus:—

ای بنائی هر زمان جان میکشی پیش مکش  
تا بکی در پیش مردم خود نمائی میکنی

Written in ordinary clear Nasta'liq.

Not dated, very modern.

#### No. 216.

fol. 33; lines 14; size  $5\frac{3}{4} \times 3$ ;  $4\frac{1}{4} \times 2$ .

باغ ارم

#### BÂĞ-I-IRAM.

A short selection from the Bâğ-i-Iram of Banâ'î (see No. 215 above).

The MS. is without title; but I have identified it by comparing it with the copy of the Bâğ-i-Iram, No. Na 162, in the Asiatic Society, Bengal, mentioned on p. 102 in the Persian Catalogue of that Society by *Shams-ul-'Ulamâ Mirzâ Ashraf 'Alî*, who ascribes the poem to a certain Auḥadî. This accidental oversight of the learned *Shams-ul-'Ulamâ* was probably due to a hasty reading of the following line on fol. 264<sup>b</sup> of his copy, in which Banâ'î incidentally mentions the name of Auḥadî when citing an example—

چشم بکشا برآر پنبه ز گوش  
بندی از شیخ اوحدی بنیوش

Banâ'i, who adopts the poetical title of Hâli in this poem, mentions his own name more than once; for instance, on fol. 262<sup>b</sup> (Soc. copy):—

حالي امر سخن طرازي چند  
در سخن اين نفس درازي چند

Again on fol. 263<sup>b</sup>:—

حاليا گر ز دستت آيد خيز  
رو در اصلاح کار خویش آويز

Beginning of the present selection:—

اين چنين گفت راوي همدان  
که بعهد قدیم در همدان

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

The opening lines of this selection are found on fol. 49<sup>a</sup> of the Society copy, where they run after the following heading:—

آغاز داستان بهروز عاقبت فیروز و بهرام نحوست انجام

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

هرکجا فتنه شدی پیدا  
بود چون فتنه در میان برپا

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

هرکه او از خدای ترسان نیست  
شک میاور درین که انسان نیست

is likewise the last bayt of the present selection, corresponding to the third bayt on fol. 114<sup>a</sup> of the Society's copy.

Sâm Mirzâ in his *Tuḥfa-i-Samî*, fol. 96<sup>b</sup>, says that Banâ'i dedicated his Bâg-i-Iram to Sulṭân Ya'qûb (A.H. 884–896 = A.D. 1479–1490); but this statement seems to be erroneous, since we see that the poet speaks

of this Sultân throughout in the past tense, and the words **انار الله برهانه** are always added after his name, which frequently occurs in the headings of the Society copy. Again on fol. 55<sup>b</sup> of the said copy we read :—

شمع اسلام نور دين جامي  
قدس الله سره السامي

The words **قدس الله سره** at once suggest that even Jâmi was dead at the time when Banâ'i wrote the poem, while Sultân Ya'qûb's death took place two years earlier in A.H. 896 = A.D. 1490 (see also Ethé, Bodl. Lib. Cat., No. 987). It is possible that the poet dedicated it to his spiritual guide, Muhammad Yahyâ bin 'Ubayd Ullâh, who was then living, and whose praise the poet sings in the beginning of the poem.

From the Society copy, foll. 26<sup>a</sup>–32<sup>a</sup>, where the poet gives an account of his life and of the composition of his *Bâg-i-Iram*, we can gather the following informations.

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

وطن من كه خير اوطان بود  
صدر روي زمين خراسان بود . . . .  
همه بكشاده مقلب خون ريز  
بر من خسته كرده دندان تيز . . . .  
چون ز حد شد مرا بلي وطن  
بضرورت شدم جلي وطن

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

هر كتابي كه بود در اخلاق  
جستم از هر كه بود در افاق

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

بهر انشا ديبر خامه من  
رقم نظم زد بنامه من

He further adds that in his present poem he has represented the right path under the garb of the fabulous story of Bahrâm and Bahrûz—

ظاهرا گر فسانه گوئی بود  
 راه حق را بهانه جوئی بود . . . . .  
 آنچه مقصود ازین سوادم بود  
 نفع خلق خدا مرادم بود

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

هرچه اشعار کرده ام تضمین  
 کرده ام نام قایلش تعیین

On fol. 30<sup>b</sup> the poem, like Ethé, Ind. Office Lib. Copy, No. 1390 and Stewart, p. 73, is called نهال باغ ارم

نام او شد نهال باغ ارم  
 تا که روشن کند چراغ ارم

fol. 135<sup>a</sup>. Praise of Mir 'Ali Shîr.

fol. 142<sup>a</sup>. Praise of Sultân Ya'qûb.

On fol. 148<sup>b</sup> the poet speaks of Sultân Ya'qûb's library, which he says contained repeated copies of valuable books written by the distinguished calligraphers Shaykh Mahmûd, Ja'far (pupil of Mir 'Ali, the inventor of Nasta'liq), and Aẓhar, a pupil of Ja'far (see Ilâhî, Sprenger, Oude Cat., p. 78), and many of them by Yâ'qût :—

کاتب آن کتابها اکثر  
 شیخ محمود و جعفر و اظهر  
 خط یاقوت را نهایت نی  
 چه نهایت که حد و غایت نی

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

کمترین مواضع اندر وی  
 کارهای خلیل و عبدالحی

fol. 150<sup>a</sup>-151<sup>b</sup>. Short accounts of Sultân Ya'qûb's attendants, physicians, poets, astronomers, and musicians.

fol. 153<sup>a</sup>. Two chronograms, viz., *کیفسرو* and *خلد برین* of Sultân Ya'qûb's death, composed respectively by the poet and *Shaykh* Najm-ud-Din.

fol. 164<sup>a</sup>-167<sup>b</sup>. Short accounts of :—

دستور الوزرا خواجه احمد خافي  
صدر الشريعة قاضي صفي الدين عيسي  
شيخ الاسلام خواجه ابو المكارم  
صدر الصدور ميرك عبد الرحيم  
عمدة الوزرا خواجه معز الدين  
ملك التجار خواجه محمد كاروان  
خواجه مجد الدين

and

عمدة الوزرا خواجه نظام الملك

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

Besides narrating the story of Bahram and Bahrûz, the poet describes the five fundamental principles of Islâm, and mentions numerous anecdotes relating to moral and religious life.

This copy of the selection is written in a clear minute Nasta'liq, within gold and coloured borders, with the headings in red. It is wormed throughout.

Not dated, apparently 17th century.

No. 217.

fol. 237; lines 14; size  $7\frac{1}{4} \times 4$ ;  $5\frac{1}{4} \times 2\frac{1}{2}$ .

دیوان فغانی

DÎWÂN-I-FÎĠÂNÎ.

Beginning:—

ای سر نامه نام تو عقل گره کشایرا  
 ذکر تو مطلع غزل عشق سخن سرایرا  
 آئینه وار یافته یک نظر از جمال تو  
 دل که فروغ میدهد جام جهان نمای را . . . .  
 نسخه شعر سامری کاغذ توتیا شود  
 گر بکرشمه سر دهی نرگس سرمه سایرا . . . .  
 غایت دستگیر است ای که چو طایر حرم  
 بر سر کعبه ره دهی رند برهنه پای را

Figâni, بابا فغانی شیرازی, who at first adopted the poetical title of Sakkâkî, probably derived from the profession of his father, a cutler (سکاک), was a native of Shîrâz. Having a natural aptitude for poetry, Figâni, in his early youth, travelled to Herât, where he made acquaintance with the celebrated Jâmi. His extraordinary genius and ardent zeal for poetry soon established his fame; and, by virtue of his diligence and eminent talent, he soon surpassed others. He introduced a new and hitherto unknown style of poetry; but this new style was so maliciously run down by the poets of Khurâsân and those of Sultân Husayn's court, that Figâni had to leave the city and go to Tabriz,



where he found a very benevolent master in Sultân Ya'qûb (A.H. 884-896 = A.D. 1479-1490), who duly appreciated the poet's wonderful merits, and gave him the title of باباي شعرا, Babâ-i-Shu'arâ, or "father of the poets." Here he enjoyed the ceaseless bounties of the Sultân and gained the highest distinction.

Taqi Auhadî, in his 'Urafât, fol. 557<sup>a</sup>, says that in one of the battles of Shâh Ya'qûb, Figânî lost the diwân which he had himself arranged, and that the existing diwân is the outcome of his subsequent efforts. On the death of Sultân Ya'qûb, the poet went to Abiward, where he spent a portion of his life, and then set out on his last journey to Mashhad to visit the sacred tomb of the celebrated Imâm 'Alî Mûsî Radâ, the eighth Imâm of the Shî'as, in whose praise poems are found in almost all the copies of the poet's diwân.

The author of the Lubâb-ut-Tawârikh, as stated by Rieu, p. 651<sup>a</sup>, places Figânî's death in A.H. 922 = A.D. 1516; while Sâm Mirzâ, in his Tuhfa-i-Sâmî, fol. 101<sup>a</sup>, followed by almost all the Tadkirah writers, fixes the poet's death in A.H. 925 = A.D. 1519. The author of the Khulâsat-ul-Afkâr, fol. 136<sup>b</sup>, stands alone in placing the poet's death in A.H. 915 = A.D. 1509.

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

بسیار حریص شراب و بدمست بوده دایم الاوقات در میخانه  
 بسر میبرد بعد از وفات پادشاه مذکور (سلطان یعقوب) در شهر  
 ایبورد ساکن شده حاکم آن دیار هر روز یکمن شراب و یکمن  
 گوشت جهت او مقرر کرده بود که باو میدادند و در اواخر کار او  
 بجای رسید که مردم شرابخانه او را از پی ما بحتاج فرستادند و با  
 او هزل میکردند و او بواسطه شومی حرص شراب تحمل میکرد آن

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

It will not be out of place to mention here that the early Persian poets observed a similarity of style in their poetry, which was carried on without any marked change for a long time till Kamâl-ud-Dîn Isfahânî (d. A.H. 635 = A.D. 1237, see No. 54 above) made a departure from the style of his predecessors. Although Sa'dî of Shîrâz, to whom the

origin of poetry is ascribed and who died in A.H. 690 = A.D. 1291 (see No. 91 above), Salmân of Sawâh, *d.* A.H. 778 = A.D. 1376 (see No. 147 above), and Hâfiz, *d.* A.H. 791 = A.D. 1388 (see No. 151 above) have each and all adopted different styles and methods, yet no small credit is due to our Figânî, who, in an age when the science of Persian poetry had already reached its perfection, and amidst such distinguished poets of Sultân Husayn's court as Jâmi and others, created a new style and a particular mode of expression quite different from those of his predecessors and contemporaries. This style was greatly approved and proudly imitated for a long time by such eminent poets as Wahshî, Nazîrî, Damîrî, 'Urfî, Şanâ'î, Shifâ'î, Ruknâ-i-Kâshî, and others, till the time of Mirzâ Şâ'ib (*d.* A.H. 1088 = A.D. 1677), who again invented a new metre.

Notices on Figânî's life will be found in *Haft Iqlîm*, fol. 70<sup>a</sup>; *Majâlis-ul-Mu'minîn*, fol. 602<sup>a</sup>; *Taqî Auhadî*, fol. 557<sup>a</sup>; *Mir'ât-ul-Khayâl*, p. 104; *Majma'un Nafâ'is*, fol. 352<sup>a</sup>; *Riyâd-ush-Shu'arâ*, fol. 301<sup>b</sup>; *Makhzan-ul-Ġarâ'ib*, fol. 611; *Nashîtar-i-'Ishq*, fol. 1375, etc.

For copies of the poet's *diwân*: see *Rieu*, ii., p. 651; *Rieu Suppl.*, No. 258, iv.; *Ethé*, *Bodl. Lib. Cat.*, No. 992; *Ethé*, *India Office Lib. Cat.*, No. 1392; *W. Pertsch*, *Berlin Cat.*, p. 886; *Cat. des MSS. et Xylographes*, p. 384; *Cat. Codd. Or. Lugd. Bat.*, ii., p. 122; *J. Aumer*, p. 32, etc.

Contents of the *diwân*:—

The *Ġazals*, which are alphabetically arranged, are followed by a *Qit'ah* on fol. 193<sup>a</sup>, which runs thus:—

حال من (sic) مثل آتشت و ني  
از تيزيش نريخم اگر بيش ميشود

This *Qit'ah* is followed by a series of *Rubâ'is*, twenty-five in number, beginning on fol. 193<sup>b</sup>:—

در لوح عدم بود نهان نقش وجود  
چيني حبشي هراچه در امكان بود

fol. 197<sup>a</sup>. Another series of *Rubâ'is*, eleven in number, beginning:—

اي دل چو دهد نور چراغ طلبت  
خورشيد شود سرائي طربت

fol. 198<sup>a</sup>. *Fards*, or single verses, fifty-four in number, beginning:—

دارم بتي که شرح ندارد بهانه اش  
تركي که زهر ميچکد از تازيانه اش

fol. 201<sup>b</sup>. Qaṣidas, without alphabetical order, mostly in praise of the twelve Imāms, beginning:—

ای صورت بدیع ترا مظهر آفتاب  
وی مصحف جمال ترا زیور آفتاب

fol. 208<sup>a</sup>. Tarjīb-bands, beginning:—

ای ز غیب الغیوب کرده نزول  
بسرپردهٔ نفوس و عقول

The burden runs thus:—

هرچه در کارگاه امکانست  
پرده دار جمال جانانست

fol. 211<sup>b</sup>. Another series of Qaṣidas in praise of the Imāms, beginning:—

ای چشمهٔ مهر از کف نعلین تو ظاهر  
چون آب روان کرد رخت طیب و طاهر

fol. 234<sup>a</sup>. Tarkīb-bands, beginning:—

اراست روزگار بآئین داد تخت  
دولت بیارگاه سعادت نهاد تخت

Some Ġazals and verses are noted on the margins of the copy in some places.

Written in an ordinary Nasta'liq, within gold-ruled borders.

The MS. is slightly damaged.

Not dated, apparently 17th century.

### No. 218.

fol. 137; lines 15; size  $9\frac{1}{4} \times 6$ ;  $6\frac{3}{4} \times 3\frac{1}{2}$ .

The same.

Another copy of Figāni's diwān, containing Ġazals, in alphabetical order, and a few Qit'as and Rubā'is at the end. The Qaṣidas are wanting in this copy.

Beginning with the Ġazals, as in the preceding copy:—

ای سر نامه نام تو عقل گره کشایرا آن

fol. 134<sup>b</sup>. Qit'as, beginning:—

فغانی فی المثل در عالم خاک آن

fol. 135<sup>b</sup>. Rubâ'is, nineteen only, beginning:—

تا در صفت وجود فانی نشوی  
باقی بجمال جاودانی نشوی

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

Some extra folios at the beginning of the MS. bear the life of Figânî copied from the *Tuhfa-i-Sâmî*, *Taqî Auhadi*, and *Riyâd-ush-Shu'arâ*, by the deceased father of the donor of this library with his following signature:—

کتبه محمد بخش خان یجاور الله عنه یکم رمضان ۱۲۸۱ هجری

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

### No. 219.

fol. 95; lines, 15; size,  $9\frac{1}{2} \times 6$ ;  $7 \times 3\frac{1}{2}$ .

دیوان آصفی

DÎWÂN-I-ÂSAFÎ.

Beginning—

ساز آباد خدایا دل ویرانی را  
یا مده مهر بتان هیچ مسلمانی را

Asafî, son of *Khawâjah Muqîm-ud-Din Ni'mat Ullâh* of *Quhistân*, *خواجه آصفی بن خواجه مقیم الدین نعمت الله قہستانی*, flourished during the time of *Sultân Husayn Mirzâ*. The real name of the poet

is not clearly mentioned in any *Tadkirah*, and it seems probable that he derived his poetical name, *Âsafî*, from the office of his father, who for some time was the *Wazîr* or *Âsaf* of *Sultân Abû Sa'îd Mirzâ* (A.H. 855-873 = A.D. 1451-1469). *Âsafî* was a pupil of *Jâmî* and a personal friend of *Mîr 'Alî Shîr*, and he surpassed most of his contemporary poets in eloquence and style. He also enjoyed for some time the companionship of *Sultân Badi'uz-Zamân* (d. A.H. 920 = A.D. 1514), the eldest son of *Sultân Husayn Mirzâ*. The author of the *Âtash Kadah*, p. 201, says that *Âsafî* has also left a *Maṣnawî* in the metre of *Nizâmî's Makḥzan-ul-Asrâr*.

Various conflicting statements are found in the *Tadkiras* about the date of the poet's demise. But according to the best authorities, such as *Ḥabîb-us-Siyar*, vol. iii., Juz 3, p. 316; *Haft Iqlim*, fol. 235<sup>b</sup>, *Ṣafinah* (*Ethé*, *Bodl. Lib. Cat.*, col. 213, No. 34), and *Lubâb-ut-Tawârikh* (see *Rieu*, p. 651), the poet died in A.H. 923 = A.D. 1517. This date is supported by two versified chronograms, one, a *Rubâ'î* which is said to have been composed by the poet himself when he felt his death approaching at the age of seventy:—

سالي که رخ آصفي بهفتاد نهاد  
هفتاد تمام کرد و از پاي افتاد  
شد در هفتاد و مصرع تاريخست  
پيمود ره بقا بکام هفتاد

The chronogrammatic value of the last line is 923; but some biographers, such as *Taqî Auḥadî*, fol. 88<sup>b</sup>; *Ilahî* (*Oude Cat.*, p. 71); the authors of the *Riyâṭ-ush-Shu'arâ*, fol. 34<sup>a</sup>; *Khulâsat-ul-Afkâr*, fol. 19<sup>b</sup>; *Majma'un-Nafâ'is*, fol. 5<sup>b</sup>; *Makḥzan-ul-Garâ'ib*, fol. 44, etc., add 5 in 923 by reading *پيموده* instead of *پيمود*, and conclude that the poet died in A.H. 928 = A.D. 1521. Another chronogram, by a contemporary poet, *Amir Sultân Ibrâhîm Amînî*, gives the same date A.H. 923—

چون اصفي آن چشم خرد را مردم  
در ابر اجل گشت نهان چون انجم  
پرمسید دل از من که چه آید تاريخ  
گفتم ز برات آمده روز دوم

*Sâm Mirzâ*, fol. 95<sup>b</sup> (followed by *Taqî Kâshî*, *Oude Cat.*, p. 21) and the author of *Suhuf-i-Ibrâhîm*, fol. 71<sup>b</sup>, fix the poet's death in A.H. 920 = A.D. 1514.

Notices on the poet's life will also be found in *Natâ'ij-ul-Afkâr*, p. 24; *Mir'ât-ul-Khayâl*, p. 105; *Nash̄tar-i-Ish̄q*, fol. 120; *Miftâh-ut-Tawârikh*, p. 926.

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

The *Gazals* are alphabetically arranged throughout.

fol. 91<sup>a</sup>. *Qit'as*, six in number, beginning of the first *Qit'ah* :—

آصفي صحبت گرفته مدار  
صحبت از روي انبساط به است

fol. 91<sup>b</sup>. *Rubâ'is*, fifty-four in number, beginning :—

هر روز فلک ز غایت دور طویل  
بر بام کسی دگر زند طیل رحیل

Written in an ordinary *Nasta'liq*.

Dated Calcutta, 25th *Dulhajj*, A.H. 1245.

Scribe محامد رسول بهاري

### No. 220.

fol. 50; lines 12; size  $6\frac{3}{4} \times 4$ ;  $4\frac{1}{2} \times 2\frac{1}{2}$ .

The same.

Another copy of *Âsafî's* *dîwân*, containing *Gazals* in alphabetical order, and only twelve *Rubâ'is* at the end.

Beginning as above.

Written in a fine clear *Nasta'liq*, within gold and red borders.

Dated A.H. 1070.

This copy, though older, is smaller than the preceding, and is therefore placed after it.

## No. 221.

fol. 170; lines 14; size  $9\frac{1}{4} \times 6$ ;  $5\frac{1}{2} \times 3$ .

دیوان انسی

## DÎWÂN-I-UNSÎ.

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

Beginning:—

سخن اهل معانی رسد آنکه بکمال  
که بود فاتحه اش حمد خدای متعال

Qutb-ud-Dîn Amir Ḥājj, with his poetical title Unsi, سید قطب, according to Amîn Râzî (Haft Iqlim, fol. 233<sup>b</sup>) and the author of the Safinah (Ethé, Bodl. Lib. Cat., col. 212, No. 6), was from Tûn; but according to several others he was a native of Junâbâd, also called Junâbid and Gunâbâd (see Ya'qût, ii., p. 120, where it is called Junâbid and also Kunâbid). Ilâhî (see Sprenger, Oude Cat., p. 72), however, calls the poet a Sayyid of Herât. Unsi flourished during the time of Sultân Ḥusayn Mirzâ (A.H. 873-911 = A.D. 1469-1506), and was the constant companion of Mir 'Alî Shîr (d. A.H. 906 = A.D. 1500) and of the celebrated poet 'Abd-ur-Raḥmân Jâmî.

The set of Unsi's Ġazals, called اربعینیه or اربعین (that is, forty Ġazals), in imitation of Khusrau, is said to have been composed by the poet in one sitting. Some thirty-three Ġazals in imitation of Ḥāfiẓ are also found in this copy (see the contents of the diwân below).

The poet led a very humble life and spent the latter portion in seclusion. The greater part of the poet's diwân is devoted to the praise of 'Alî and the Imâms. The author of the Habib-us-Siyar, vol. iii., Juz 3, p. 341, says that Unsi has also left a Maṣnawî on the loves of Laylâ and Majnûn, the opening line of which, as he quotes, runs thus:—

ای عشق ترا جهان طفیلی  
مجنون تو صد هزار لیلی

According to Taqî Kâshî, Oude Cat., p. 21, No. 174 (where the name of the poet is probably misprinted as "Amîr Jâh" instead of "Amîr

Hājī), Unsi died in A.H. 923 = A.D. 1517. The poet uses as his *Takhalluṣ* Mir Hājī as well as Unsi in his poems.

For notices on the poet's life, see, besides the above references, *Tuḥfa-i-Sāmī*, fol. 27<sup>a</sup>; *Taqī Aḥādī*, fol. 95<sup>b</sup>; *Majālis-ul-Mu'minin*, fol. 505<sup>b</sup>; *Riyāḍ-ush-Shu'arā*, fol. 21<sup>b</sup>; *Khazāna-i-Āmirah*, fol. 306<sup>a</sup>; *Muntakhab-ul-Ash'ār* (Ethé, Bodl. Lib. Cat., col. 240, No. 13); *Ṣuḥuf-i-Ibrāhīm*, fol. 90<sup>b</sup>, etc.

Contents:—

# I.

fol. 1<sup>b</sup>–134<sup>a</sup>. This portion contains *Qaṣīdas*, *Tarkīb-bands* and *Tarjī-bands* in praise of God, the prophet, 'Alī and other Imāms, without any alphabetical order.

There are several *Qaṣīdas* in praise of 'Alī, one of which, a beautiful one, runs thus:—

ای دل حکایت از شرف بو تراب کن  
در مطلع سخن سخن از آفتاب کن  
پیرایه جمال عروس ثنائی او  
از جوهر معانی ام الكتاب کن

fol. 17<sup>a</sup>. First series of *Tarkīb-bands*, beginning:—

السلام ای نور رویت پرتو صبح صفا  
السلام ای عکس مویت سایه لطف خدا

fol. 43<sup>b</sup>. *Tarjī-bands*, beginning:—

مژده ای ارباب دل کز جنبش باد صبا  
یافت خاک مرده در خود قوت نشو و نما

The burden runs thus:—

احمد مرسل که تاج خسروان تاراج اوست  
تخت او ادنی کمینه پایه معراج اوست

fol. 46<sup>a</sup>. Another set of *Tarjī-bands*, beginning:—

باز گل را بر زمین باد خزان می افگند الخ

The burden runs thus:—

احمد مرسل که از ترک دو عالم تاج یافت الخ



fol. 49<sup>b</sup>. A third series of Tarjī'bands, beginning:—

وداع گلشن ازان عندلیب خوش خوان کرد آتخ

The burdens run thus:—

رسول مشرق و مغرب محمد عربی آتخ

fol. 51<sup>b</sup>–54<sup>a</sup>. A long Qaṣīdah in praise of the prophet, rhyming in the word نرگس, beginning:—

ز بس که باده کشد پیش مردمان نرگس  
علم شد است بدین کار در جهان نرگس

fol. 55<sup>a</sup>–57<sup>b</sup>. Another series of Tarjī'bands, rhyming in the word محمد, beginning:—

هست ز انصاف و اتصاف محمد  
خلوت جان جای اعتکاف محمد

The burden runs thus:—

فاق علی الخلق کلهم یکماله  
شرفه الله هادیا مع آله

fol. 75<sup>a</sup>–76<sup>b</sup>. Another series of Tarjī'bands in praise of 'Alī, beginning:—

بعزم رزم تو پوشد ابوتراب زره آتخ

The burden runs thus:—

ولی حضرت خالق وصی روز غدیر آتخ

fol. 117<sup>a</sup>. A second series of Tarkib-bands, beginning:—

شاهی که آفتاب نبودی برابرم آتخ

fol. 118<sup>a</sup>–123<sup>a</sup>. The painful story of the death of 'Alī, caused by the mortal wound inflicted, in course of his evening prayer, by 'Abdur-Rahmān ibn-i-Muljim (d. A.H. 40 = A.D. 661).

This portion ends with the praise of the Imām 'Alī Mūsī Raḍā, the eighth Imām of the Shī'as.

## II.

fol. 134<sup>b</sup>-170<sup>a</sup>. This section contains a short preface and those lyrical odes in which Unsi has endeavoured to make exact imitations of some of the select lyrics of Hâfiz of Shîrâz and Khusrâû of Dihlî. The compositions of Unsi were intended to be imitations of the above named minstrels in diction, sublimity of thought, and in the measured beats, while a keen regard has been paid to the rhythmical flow of language and the concordant harmony of Qawâfis. The arrangement observed in the MS. is that the prototype Gazals have been written first, and then, in exact succession to these, follow Unsi's own productions.

Beginning of the preface:—

حمد بیغایت و ثنای بی نهایت مر متکلمی را که زبان بلبان  
چمن فصاحت برك كلستان صنع اوست آن

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

fol. 135<sup>a</sup>-157<sup>a</sup>. Thirty-three Gazals of Unsi in imitation of a similar number of Gazals of Hâfiz, arranged in alphabetical order.

Beginning with the following first Gazal of Hâfiz:—

الایا ایها الساقی ادرکامًا و ناولها  
که عشق امان نمود اول ولی افتاد مشکله

And in answer to this Unsi's first Gazal runs thus on fol. 135<sup>b</sup>:—

انا و الله في روح نشاط الروح ناولها  
که هست آن رنگ آب زندگانی حل مشکله

fol. 157<sup>a</sup>-170<sup>a</sup>. Twenty-one Gazals of Unsi in imitation of a similar number of Khusrâû's Gazals, without any alphabetical order.

Beginning of Khusrâû's first Gazal on fol. 157<sup>a</sup>:—

ملک عشق ملک شد از کرم الهیم  
پشت من و پلاس غم اینست لباس شاهیم

Unsi's first Gazal in answer to the above runs thus on fol. 157<sup>b</sup>:—

ملک سخن مسلم است از کرم الهیم  
وز بر عشق میرسد خلعت پادشاهیم

The MS. breaks off abruptly with the following sixth line of the twenty-first *Ġazal* of Unsi:—

من اگر ز سوز مینه مخنی بکوه گویم  
چکند که خون نکرد دل مشت سنگ خاره

An extra folio at the beginning contains the life of the poet, copied from Taqī Auhādī, in the handwriting of the founder of this library.

Written in a clear Nasta'liq.

Not dated, apparently 18th century.

### No. 222.

fol. 60; lines 15; size  $7\frac{1}{2} \times 5\frac{1}{2}$ ;  $6 \times 3\frac{1}{4}$ .

لیلی و ماجنون

### LAYLÂ-U-MAJNÛN.

A poem on the loves of Laylâ and Majnûn in imitation of Nizâmî's *Maṣnawî* of the same style.

By Hâtifi.

Beginning:—

این نامه که خامه کرد بنیاد  
توقیع قبول روزیش باد

Maulânâ 'Abd Ullâh Hâtifi, مولانا عبد الله هاتفي, was the sister's son of the celebrated 'Abd-ur-Rahmân Jâmî, and, like his uncle, was born in *Khirjird* in the province of Jâm. His biographers unanimously admit that, as a *Maṣnawî* writer, he excelled almost all the poets contemporary to him. It is said that when Hâtifi went to Jâmî to ask Jâmî's permission to write the *Khamsah* in imitation of Nizâmî, he put Hâtifi to the test by ordering him to compose four verses in answer to four of Firdausi's satirical verses, and these the poet extemporized to the satisfaction of his uncle. On receiving his uncle's permission. Hâtifi began with the *Laylâ-u-Majnûn*, opening it with a line said to have been the work of Jâmî as an auspicious sign.

When Shâh Ismâ'il was returning from the conquest of *Khurâsân*, he happened to pass the gate of Hâtifi's garden where the poet had secluded himself. Finding the door closed, the Sultân managed to have

an interview with the poet by scaling the wall of the garden. The poet did all he could to welcome the Sultān, who partook of the humble meal which the poet provided. It was on this occasion that the Sultān asked Hâtifi to versify his conquests; and to this request the poet yielded, but he lived only to compose a thousand verses of the intended poem, which, had it been completed, says Sâm Mirzâ, would have surpassed all his other Maṣnawîs. (A copy of this unfinished poem is mentioned in the St. Petersburg Catalogue, p. 383.)

Of the projected *Khamsah*, the four, however, of Hâtifi's poems are extant, viz., the present one, the شیرین و خسرو (see No. 223 below), the هفت منظر (see No. 225 below), and the تیمور نامه.

Hâtifi died in the month of Muḥarram, A.H. 927 = A.D. 1521. See Ḥabib-us-Siyar, vol. iii., Juz 3, p. 346.

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

تاریخ فوت او طلبیدم ز عقل گفت  
از شاعر شہان و شہ شاعران طلب

The chronogrammatic value of the words شاعر شہان and شاعران is equal to 927. Another chronogram expressing the same date is جامی ثانی چه شد.

Notices on the poet's life will be found in Tuḥfa-i-Sâmî, fol. 93<sup>b</sup>; Haft Iqlim, fol. 206<sup>b</sup>; Taqî Auḥadî, fol. 799; Majma'-un-Nafâ'is, vol. ii., fol. 535<sup>b</sup>; Riyâd-ush-Shu'arâ, fol. 464<sup>b</sup>; Âtash Kadah, p. 107; Majma'-ul-Fuṣahâ, vol. ii., p. 54; Miftâḥ-ut-Tawâriḳh, p. 211; Makhzan-ul-Ġarâ'ib, p. 1012; Nashṭar-i-'Ishq, fol. 2024. For further notices and works of the poet, see Rieu ii., p. 652; Sprenger, Oude Cat., p. 421; Ethé, Bodl. Lib. Cat., Nos. 996-101b; Ethé, Ind. Office Lib. Cat., Nos. 1398-1400; W. Pertsch, p. 107, and Berlin Cat., pp. 888-893; Ouseley Biogr. Notices, p. 143; G. Flügel, i., pp. 581 and 582; Cat. Codd. Or. Lugd., Bat. ii., p. 121, etc.

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

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

Not dated, apparently 16th century.

## No. 223.

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

شیرین و خسرو

SHÎRÎN-U-KHUSRAÛ.

A Maṣnawî on the loves of Shîrîn and Khusrâû in imitation of Nizâmî's poem of the same style.

By Hâtifi (see above number).

Beginning:—

خداوندا بعشتم زندگي ده  
بفرقم تاج عز بدگي نه

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

چو ماني در قلم رستم بشمشير  
نظام دولت و ملت حليشير

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

fol. 13<sup>b</sup>. Beginning of the story:—

چنين فرمود داناي سخن منج  
که مي منجيد نقد اين کهن گنج

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

بود او آفتاب ايشان کواکب  
شود کوكب ز نور روز غايب

In the conclusion the poet says that he has avoided unnecessary prolixities in his poem, which is full of meaning, true in its purport and always to the point. The Maṣnawī ends with the following line:—

به نیکوئی چنان کن نامدارش  
که باشد بر سعادت ختم کارش

Copies of the poem are mentioned in Sprenger, *Oude Cat.*, p. 422; G. Flügel, i., p. 581; Pertsch, Berlin, Nos. 906-7; Rieu Suppl., No. 295, ii.; Ethé, *Bodl. Lib. Cat.*, Nos. 1013-15.

fol. 19<sup>a</sup>, 25<sup>a</sup>, 29<sup>b</sup>, 34<sup>b</sup>, 44<sup>b</sup>, 54<sup>b</sup>, and 66<sup>b</sup> contain beautiful illustrations of the old Persian style.

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

بحمد الله درین دور خجسته  
که آمد دولت و عشرت بهم جفت  
بحکم شاه ابراهیم عادل  
که خاک آستان او فلک رفت  
مزین گشت این شیرین و خسرو  
که در وی هاتفی صد گونه در سفت  
مرا تاریخ سالش هاتف غیب  
بیان اشتیاق کوهکن گفت

The date A.H. 976 is obtained from the words بیان اشتیاق کوهکن.

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

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

Scribe یوسف

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

### No. 224.

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

The same.

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

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

In most places the margins are of various coloured flowery designs. fol. 55 and 56 are left blank and the contents thereof are wanting. The headings are written in red.

Scribe محمد امين ابن عبد الله

### No. 225.

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

تیمور نامہ

### TÎMÛR NÂMAH.

A poetical record of the warlike exploits of Timûr in imitation of Nizâmî's *Sikandar Nâmah*.

By Hâtifi (see above).

Beginning:—

بنام خداوند فکر و کرد  
نیارد که تا کنه او پی برد

The poem is styled by the poet as *تیمور نامہ*, a contraction of *تیمور نامہ*, on fol. 125<sup>b</sup>:—

شدند این حریفان فرخنده رای  
بسوی تمر نامه ام رهنمای

In the introduction Hâtifi, after singing the praise of Firdausi in a few verses, boasts that he is by no means inferior to *Khâqânî* and *Anwarî* in *Qasidas*, nor can *Khusrâû* and *Hasan* surpass him in *Gazals*. He further adds that Alexander and *Timûr* were the only two mighty conquerors of the world, and that *Nizâmî* has sung the praise of the former, while he has chosen the latter to be the hero of his present poem :—

ز اولاد آدم دو صاحبقران  
گرفتند گیتی کران تا کران  
تمر خان و اسکندر فیلقوس  
یکی شاه ایران یکی شاه روم  
نظامی که کان سخن را برفت  
بوصف میکند بسی لعل مشفت  
بود بحر شعر مرا نیز در  
که ریزم گهرها بوصف تمر

After a few interesting remarks on the beauty and necessity of سخن, the poet begins thus with the story on fol. 11\* :—

نگارنده نقاش مانی بسند  
برین برنیان شد چنین نقشبند

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

گرفتم ز لیلی و مجنون نصبت  
وزان صورت دعویم شد درست  
شد ان نقش فرخ چو گیتی پسند  
ز شیرین و خسرو شدم نقشبند  
چو باز آمدم زان همیون مفر  
سوی هفت منظر فگندم نظر

On the same folio the poet, after remarking that the *Sikandar Namah* of *Nizâmî* is nothing more than a fabulous story, observes that



in this poem he has given the true account of the warlike deeds and conquests of Timûr, which he has gathered from reliable sources, one of which, the Zafar Nâmah, he names :—

چو دیدم دران قصهٔ پرفروغ  
ظفر نامہ یافتم بی دروغ

By this ظفر نامہ the poet evidently means the Zafar Nâmah, the well-known history of the reign of Timûr from his birth to his death (A.H. 736–807 = A.D. 1336–1405), completed in A.H. 828 = A.D. 1424 by Sharaf-ud-Dîn 'Alî Yazdî (d. A.H. 858 = A.D. 1454). See Rieu i., p. 175; Ethé, Bodl. Lib. Cat., Nos. 153–159; Ethé, Ind. Office Lib. Cat., Nos. 173–186, etc.

The occurrence of the name ظفر نامہ in the verse quoted above probably has led many to apply that title to the present poem of Hâtifi. Thus in the Haft Iqlim, fol. 206<sup>b</sup>, it is called ظفر نامہ تیموری; in Z. D. M. Gr., xiii., p. 340, No. 252, and W. Pertsch, Berlin Cat., p. 891, No. 908, the poem is called ظفر نامہ منظوم; while Hâj. Khal., iv., p. 176, calls it simply ظفر نامہ.

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

The poem has been lithographed in Lucknow under the title ظفر نامہ هاتفي in 1869.

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

The original folios are mounted on various coloured new margins.

The last folio has lately been added in a modern hand. The headings are written in gold.

Not dated, apparently 16th century.

No. 226.

fol. 29; lines 19 (in each of the three columns); size  $9\frac{1}{2} \times 6$ ;  $6\frac{3}{4} \times 3\frac{3}{4}$ .

فتوح الحرمین

FUTÛH-UL-HARAMAYN.

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

By Muḥyi Lārī.

Beginning:—

ای دو جهان غرقه‌الای تو  
کون و مکان قطره دریاي تو

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

Maulânâ Muḥyi, مولانا محیی لاری, a native of Lâr, was, according to Sâm Mirzâ, a favourite disciple of the celebrated Maulânâ Jalâl-ud-Din Muḥammad Dawwânî (d. A.H. 908 = A.D. 1502). Taqî Aḥḥādî, in his 'Urafât, fol. 697<sup>b</sup>, on the authority of the Majâlîs-un-Nafâ'is of Mir 'Alî Shîr (d. A.H. 906 = A.D. 1500), says that Muḥyi flourished during the time of Sultân Ya'qûb (A.H. 883-896 = A.D. 1478-1490), and we are further told by the author of the Riyâd-ush-Shu'arâ, fol. 376<sup>b</sup>, that the poet was alive till the reign of Shâh Tahmâsp (A.H. 930-984 = A.D. 1524-1576). Besides being a good Maṣnawî writer Muḥyi was equally well versed in Qaṣidas and Gazals. He also wrote a commentary on the قصیده تائبه of Ibn-ul-Fârîd, d. A.H. 632 = A.D. 1234 (see No. 180, 8, above), which, it is said, was much approved by the scholars of the day. After his return from Mecca and Medina the poet is said to have dedicated the present poem to Sultân Muzaḥḥar bin Muḥammad of Gujrât (A.H. 917-932 = A.D. 1511-1525), and to have received an ample reward from the Sultân.

Muḥyi died, according to Taqî Kâshî, Oude Cat., p. 21, in A.H. 933 = A.D. 1526.

According to the copy of the poem noticed in G. Flügel, ii., p. 122, it was composed in A.H. 911 = A.D. 1505, a date expressed by the chronogram اضیق.

For notices on the poet's life and his work see, besides the references given above, *Haft Iqlim*, fol. 80<sup>a</sup>; *Majma'un-Nafā'is*, vol. ii., fol. 421<sup>b</sup>; *Khazāna-i-Āmirah*, fol. 306<sup>a</sup>; *Makhzan-ul-Garā'ib*, fol. 779; *Nashtar-i-Ishq*, fol. 1574; *Sprenger, Oude Cat.*, p. 451; *Rieu*, ii., p. 655; *Ethé*, *India Office Lib. Cat.*, Nos. 1417-1420; *Stewart Cat.*, p. 66; *G. Flügel (l. c.)*; *Wiener Jahrbücher*, vol. 71; *Anzeigeblatt*, p. 49, and *Sohefer, Sefer Nameh*, Paris, 1881, *Introd.*, pp. 57 and 58. See also *Hāj. Khal.*, vol. iv., p. 385, and *Dr. Lee's Oriental MSS.*, London, 1830, p. 59.

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

عارف جامي که ز جام الست  
آمده از ميکده عشق مست

The poem has also been ascribed by some scribes to the holy saint Muḥi-ud-'Abd-ul-Qādir of Jilān (*d.* A.H. 561 = A.D. 1165), as will be seen from the following copy.

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

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

چون بفتوح دل و جان شد مسبب  
کرد فتوح الحرمینش لقب

The name of the author is found on fol. 3<sup>a</sup> as well as on fol. 29<sup>b</sup> :—  
(fol. 3<sup>a</sup>)—

محيي از افسانه اولب مبند  
(fol. 29<sup>b</sup>)—

محيي ازین هر دو طلب کام خویش

Three *Tarkib-bands* are found on fol. 23<sup>b</sup>; the first begins thus :—

السلام اي سيد اولاد آدم السلام  
السلام اي سيد افراد عالم السلام

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

This copy, written in Mecca, contains gold and beautifully painted drawings representing the Ḥaram, mosques, wells, mountains, and the tombs of the descendants and relatives of the prophet. They are on foll. 6<sup>b</sup>, 12<sup>b</sup>, 13<sup>b</sup>, 14<sup>b</sup>, 15<sup>b</sup>, 16<sup>a</sup>, 18<sup>a</sup>, 19<sup>a</sup>, 20<sup>a</sup>, 23<sup>a</sup>, 26<sup>a</sup>, 27<sup>b</sup>, 28<sup>a</sup>, 28<sup>b</sup>, and 29<sup>a</sup>.

The headings and the prescribed invocations of the pilgrimage are written in red Naskh.

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

ز هجرت نه صد و هفتاد و نه بود  
که ویسی در حرم کرد این کتابت  
طمع دارد دعائی چون دعا رامست  
ز غایب در حق غایب اجابت

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

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

### No. 227.

fol. 58; lines 15; size 9 × 5; 6 × 3½.

The same.

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

This copy begins with the initial line of the Makḥzan-ul-Asrār of Nizāmī (see No. 37 above), in the metre of which Muḥyī composed the present poem.

Beginning:—

بسم الله الرحمن الرحيم  
هست کلید در گنج حکیم

The second line in this copy is the usual initial line of the poem in most copies. (See Rieu, ii., p. 655; Sprenger, Oude Cat., p. 451; Ethé, India Office Lib. Cat., No. 1417, etc., etc.) It runs thus:—

ای همه کس را بدرت التجا  
کعبه دل را ز تو نور و صفا

This copy contains more than the preceding one. It bears the full quotation of the seventh Maqālah of Jāmī's Tuḥfat-ul-Aḥrār; and, in

addition to the three Tarkib-bands of the preceding copy, it contains seven more Tarkib-bands, which begin thus on fol. 43<sup>b</sup>:—

در چنین راهی که هر سنگش خضر را رهبر است  
هر قدم فتعی و هر کامی کشادی دیگر است

A very ridiculous attempt has been made to ascribe the poem to the holy saint Muhi-ud-Din 'Abd-ul-Qādir of Jilān (*d.* A.H. 561 = A.D. 1165). The name of Jāmi which occurs in some of his verses, quoted in this poem, has been boldly altered to that of Muhi. For instance, the fifth line on fol. 11<sup>a</sup>, instead of جامی ازان روی تخلص نمود reads here معی ازان روی تخلص نمود. Again, the last line of the seventh Maqālah of Jāmi's *Tuhfat-ul-Ahrār* quoted here (fol. 13<sup>a</sup>) reads جامی اگر چند آنج instead of اگر چند نه صاحب دل است.

Moreover the following story about the great saint 'Abd-ul-Qādir is narrated at the end of the MS. It is said that Sultān Sanjar (A.H. 511–552 = A.D. 1117–1157), the third son of Malik Shāh Siljūqi, as a token of his sincere belief in 'Abd-ul-Qādir, once sent him an invitation, and offered him the royal throne and the entire kingdom under his possession. The saint, heedless of worldly luxuries, refused the offer, and sent in reply the following Rubā'i to the Sultān:—

چون چتر منجری رخ بختم سیاه باد  
با فتر اگر بود هوس ملک منجرم  
تا یافتست جان من آن ذوق نیم شب  
صد ملک نیمروز بیک جوانی خرم

Thus disappointed, the Sultān sent an embroidered ivory throne to 'Abd-ul-Qādir, and requested the saint that, if he could not come in person to his (Sultān's) country, he should honour him at least with his portrait. The saint accepted the throne and sent a portrait to the Sultān. From this throne 'Abd-ul-Qādir is said to have delivered sermons to his attendants and followers.

Like the preceding, this copy also contains numerous drawings representing the Haram, mosques, tombs, etc.

Written in an ordinary clear Nasta'liq, within gold and coloured ruled borders, with a double-page 'unwān and a small decorated frontispiece.

Not dated, apparently the latter part of the 17<sup>th</sup> century.

## No. 228.

fol. 5; lines 25 (in each of the two centre columns);  
size  $9 \times 5$ ;  $8 \times \frac{1}{4}$ .

دیوان هلالی

## DÎWÂN-I-HILÂLÎ.

A fragment of the diwân of Hilâlî.

Beginning:—

ای نور خدا در نظر از روی تو ما را  
بگذار که در روی تو بینیم خدا را

Mawlânâ Badr-ud-Din, poetically called Hilâlî, مولانا بدر الدین، was a native of Astarâbâd, and by origin was a Chaghtâ'i Turk. It is said that in his early days Hilâlî was in the habit of producing unintelligent verses, and to have thus on one occasion incurred the displeasure of the celebrated Mir 'Alî Shîr to such an extent that he was driven out of the Wazîr's presence. In his early youth Hilâlî again went to Herât and gained the favour of 'Alî Shîr, who, perfectly satisfied with the remarkable improvement of the poet, personally undertook the supervision of his education; and his poems shortly after received the highest approbation of the eminent Wazîr and others. Besides the dîwân Hilâlî left two other Maṣnawîs, viz., *Shâh-u-Darwish* (see Rieu, ii., p. 656; Sprenger, *Oude Cat.*, p. 427; Ethé, *India Office Lib. Cat.*, Nos. 1426-1429; Ethé, *Bodl. Lib. Cat.*, Nos. 1022-1025; W. Pertsch, *Berlin Cat.*, pp. 36, 711 and 895; J. Aumer, p. 35; *Cat. des MSS. et Xylographes*, p. 389) and *Şifât-ul-Âshiqîn* (see Ethé, *Bodl. Lib. Cat.*, No. 1026; Ethé, *India Office Lib. Cat.*, Nos. 1430 and 1431; W. Pertsch, *Berlin Cat.*, pp. 64 and 895; G. Flügel, i., p. 580; *Cat. des MSS. et Xylographes*, p. 390). Sâm Mirzâ, fol. 90<sup>a</sup>, supported by the authors of the *Ḥabîb-us-Siyar*, vol. iii., Juz 3, p. 350; *Haft Iqlîm*, fol. 305<sup>b</sup>; 'Urafât, fol. 800<sup>b</sup>, and several others, says that Hilâlî has also left another Maṣnawî *Laylâ-u-Majnûn*. But 'Alî Qulî Khân Wâlih, in his *Riyâd-ush-Shu'arâ*, fol. 465<sup>a</sup>, emphatically denies the composition of the *Laylâ-u-Majnûn* by Hilâlî.

It is said that after completing the *Shâh-u-Darwish*, Hilâlî presented the poem to Badî'uz-Zamân Mirzâ (d. A.H. 920 = A.D. 1514), the eldest son of Sulṭân Ḥusayn Mirzâ (A.H. 873-911 = A.D. 1469-1506),

and the prince, being greatly pleased with the work, amply rewarded the poet.

When 'Ubayd Ullāh Khān Uzbek conquered Herāt, Hilālī addressed a Qaṣidah to the Khān and was admitted to his service. But the poet did not live to enjoy the Khān's favour long, as Mullā Baqā'i Lang and Maulānā Shams-ud-Dīn Quhistānī, and several other persons of the Khān's court conceived a bitter malice against the poet, and accused him of being a Shī'ah heretic. Consequently the innocent Hilālī was murdered by the Khān's order.

In one of our copies of the Tuḥfa-i-Sāmī, dated A.H. 968, the date of Hilālī's death is fixed in A.H. 936 = A.D. 1529. This date is also found in Raqīm (see Rosen Institut, p. 126) as well as in Taqī Auhādī, fol. 800<sup>b</sup>; Riyāḍ-ush-Shu'arā, fol. 465<sup>a</sup>; Khazāna-i-Āmirah, fol. 396<sup>a</sup>; Makhzan-ul-Garā'ib, fol. 1006; Natā'ij-ul-Afkār, p. 466; Nashtar-i-Ishq, fol. 2028, etc. It is further supported by a statement that the man who executed Hilālī was named سيف الله, and that سيف الله كشت, the chronogrammatic value of which is 936, formed the Tārīkh of the poet's death. Another copy of the same Tuḥfa-i-Sāmī, dated A.H. 971, gives the poet's death in A.H. 939 = A.D. 1532, and this date is also found in Ātash Kadah. See also Rieu, ii., p. 656; Sprenger, Oude Cat., p. 426; Ethé, Bodl. Lib. Cat., No. 1019; Ethé, India Office Lib. Cat., No. 1423; W. Pertsch, Berlin Cat., pp. 147, Nos. 3 and 701, No. 38; G. Flügel, i., p. 583; J. Aumer, p. 35.

For further notices on the poet's life, see Ḥabīb-us-Siyar, vol. iii., Juz 3, p. 350; Haft Iqlīm, fol. 305<sup>b</sup>; Majma'un-Nafā'is, vol. ii., fol. 534<sup>b</sup>; Majma'ul-Fuṣahā, vol. ii., p. 55, etc.

The diwān of Hilālī has been lithographed in Lucknow in A.H. 1263 and 1281, and in Cawnpore, A.H. 1281.

This copy of the diwān contains only Gāzals up to the letter د, and breaks off abruptly with the line:—

ای اجل موی هلالی بهر جان بردن میا  
زانکه عاشق کاه مردن جان بیجان میدهد

The Gāzals are alphabetically arranged, and the total number of verses does not exceed three hundred and sixty.

Written in an ordinary Nasta'liq.

Not dated, apparently 18th century.

## No. 229.

fol. 79; lines 12; size  $8\frac{1}{2} \times 5\frac{1}{2}$ ;  $6 \times 3$ .

دیوان لسانی

## DÎWÂN-I-LISÂNÎ.

Beginning with Ġazals in alphabetical order:—

زهی عشقت بباد بی نیازی داده خرمنها  
غم فتراک شوقت سرکشانرا طوق گردنها

مولانا وجیه 'Abd Ullâh, poetically called Lisânî, was originally from Shîrâz; but on account of his frequent residence in Tabrîz he is sometimes called Tabrizî. He spent also a portion of his life in Baghdâd, which he is said to have left subsequently for Hamadân. Sâm Mirzâ, a constant companion of Lisânî, in his *Tuhfa-i-Sâmî*, fol. 103<sup>b</sup>, says that the poet led the life of a pious Darwish, but he passes the following remark on the poetical compositions of the poet:—

... اشعار او شتر گریه واقع شده ...

Although Sâm Mirzâ, who says that he had the opportunity of reading Lisânî's poems occasionally, passes the above remark on the poems of the poet, yet Taqî Auḥadi (fol. 638<sup>a</sup>), who saw about ten thousand verses of Lisânî, gives him a high place among the poets of the latter period; and after observing that the poet adopted the style of Ḥâfiz, Figânî, and Shahîdî, says that Lisânî was particularly well versed in Qasidas and Ġazals:—

خصوصاً غزل و قصیده چنان گفته که شاید و باید در معازلت  
سحر سازی بل معجزه پردازی فرموده ....

and that he was followed and imitated by Sharaf, Sharifi, Wahshî, Muhtashim, and Damîrî.

It is said that Maulânâ Sharif of Tabriz (see No. 233 below), a pupil of Lisânî, being jealous of his master's celebrity, collected a number of frail verses from the diwân of his master, and sarcastically styled them as *مهو اللسان* or *مهو اللسانی*.



In the beginning of the year A.H. 941 = A.D. 1534, when Shâh Sulaymân of Rûm was marching upon Tabriz, Lisâni died in the course of his prayer in the mosque of the city and was buried in Surkhâb. According to Khushgû, as stated by Sprenger (*Oude Cat.*, p. 476), the poet died in A.H. 991 = A.H. 1583; but this seems improbable.

See, besides the references given above, Haft Iqlim, fol. 69<sup>b</sup>; Majâlis-ul-Mu'minin, fol. 604<sup>b</sup>; Riyâd-ush-Shu'arâ, fol. 362<sup>b</sup>; Khazâna-i-Âmirah, fol. 301<sup>b</sup>; Khulâsat-ul-Afkâr, fol. 168<sup>a</sup>; Âtash Kadah, p. 389; Makhzan-ul-Garâ'ib, fol. 745; Majma'-un-Nafâ'is, vol. ii., fol. 404<sup>a</sup>; Natâ'ij-ul-Afkâr, p. 373; Nashîr-i-Ishq, fol. 1538, etc. Compare also Rieu, ii., p. 656<sup>b</sup>; G. Flügel, i., p. 584; Hammer *Redekünste*, p. 391; and Erdmann, *Z. D. M. G.*, pp. 518-535.

The Gazals are followed by a few Mukhammasât, Muqatta'ât, and Rubâ'is at the end.

fol. 77<sup>a</sup>. Muqatta'ât, five in number, beginning of the first:—

تا کی از توبه در جور و جفا بکشایند  
تا بکی دفتر تزویر و ریا بکشایند

fol. 77<sup>b</sup>. Two Qit'as, beginning of the first:—

با من یکی ز بیخبران گفت کز چه رو  
دوری کنی ز هر که بوصل تو مایلست

fol. 78<sup>a</sup>. Rubâ'is, fourteen in number. The first two parts of the first two verses in the initial Rubâ'i, and the second two parts of the verses in the sixth and seventh Rubâ'is are pasted over with paper. The second part of the first verse of the initial Rubâ'i runs thus:—

ای معنی مخفی و هویدا همه تو

The third Rubâ'i clearly reads thus:—

کردیم الهی ز مناهی توبه  
وز معصیت و نامه سیاهی توبه  
دیدیم که فعل و قول مهیوس و خطا  
دست از همه شستیم الهی توبه

The copy ends with the following last Rubâ'i:—

ای خسته که شربت شفا میطلبی  
درد دل خویش را دوا میطلبی  
چون پرتوی از نور خدا در دل تست  
از دل طلب آنچه از خدا میطلبی

This copy does not contain more than one thousand verses in all.

A splendid copy, dated A.H. 972, written only thirty-one years after the poet's death by one Dûst Muḥammad.

The colophon runs thus:—

فرغ عن تسويد هذه الكتاب بتوفيق الملك الوهاب لعبد  
المذنب دوست محمد الكاتب بتاريخ شهر جميد الاخر سنة اثنا  
وسبعين وتسعما

Written in a fine clear Nasta'liq, within gold-ruled borders, with a small faded frontispiece.

The MS. is pasted over with pieces of paper in many places.

### No. 230.

fol. 198; lines 23; size  $12 \times 6$ ;  $9\frac{3}{4} \times 4$ .

The same.

Another copy of Lisâni's diwân containing Ġazals in alphabetical order.

Beginning:—

ز پارما چه عجب گر کند ملامت ما  
که کنج میکده شد گوشه ملامت ما

This copy, a modern one, contains more than eight thousand verses. It is written in an ordinary careless Nasta'liq.

Dated 15th Shā'bān, A.H. 1238.

## No. 231.

fol. 484; lines 17; size  $13\frac{1}{4} \times 8\frac{1}{2}$ ;  $9\frac{1}{2} \times 5$ .

کلیات اهلی شیرازی

KULLIYÂT-I-AHLÎ SHÎRÂZÎ.

The poetical works of Ahlî Shîrâzî.

The author of the *Şuḥuf-i-Ibrâhîm*, fol. 99<sup>a</sup>, says that Ahlî Shîrâzî was a friend of the celebrated philosopher Dawwânî who died in A.H. 908 = A.D. 1502, see Rieu, p. 442<sup>b</sup>. There is a great danger of the poet's being confounded with his contemporary namesakes, Ahlî Tûrânî, a pupil of Jâmi, who died in A.H. 902 = A.D. 1496, see *Safinah*, No. 4 (col. 212 in *Ethé, Bodl. Lib. Cat.*), and Ahlî Khurâsânî, who died in A.H. 934 = A.D. 1527, see Sprenger (*Oude Cat.*, p. 319), and Ahlî of Îrân, who flourished during the time of Shâh Tahmâsp, see *Safinah*, No. 75 (col. 214 in *Ethé, Bodl. Lib. Cat.*). In addition to his being well versed in the various kinds of poetical composition, he possessed wonderful ingenuity in the artifices of versification. On one occasion he composed a poem in praise of Mir 'Ali Shîr, in imitation of the well-known artificial *Qasidah* (قصیده مصنوعی) of Salmân, and sent it to the wazîr. The poem met with the highest approbation of the learned wazîr, who, along with other distinguished poets of the imperial court, declared it to surpass even the poem of Salmân. The poet's reputation was further established by the composition of his wonderful *Maṣnawî Siḥr-i-Ḥalâl*, in which he combined all the beauties of Kâtibî's two separate poems, the *Majma'ul-Bahrayn* and the *Tajnisât*, also called the *Dah Bâb*. Ahlî died at an advanced age in Shîrâz in A.D. 943 = A.H. 1536, and was buried in *Muṣallâ* by the side of *Hâfiz*. Mullâ Mirak, a contemporary of Ahlî, gives the date of the poet's death in the following line of a versified chronogram:—

بادشاه شعرا بود اهلی

A *Gazal* of the poet, with the following opening line (found on fol. 108<sup>a</sup> in this copy), is said to have been inscribed on the poet's tombstone:—

جایم بروز واقعه پهلوی او کنید  
او قبله منست رخم سوي او کنید

For notices on the poet's life, see *Tuhfa i-Sâmi*, fol. 102<sup>a</sup>; *Ḥabib-us-Siyar*, vol. iii., Juz 4, p. 112; *Majâlis-ul-Mu'minin*, fol. 603<sup>a</sup>; *Haft Iqlim*, fol. 71<sup>a</sup>; *Taqi Auhadi*, fol. 99<sup>a</sup>; *Majma'un-Nafâ'is*, vol. i., fol. 8<sup>a</sup>; *Riyâd-ush-Shu'arâ*, fol. 22<sup>b</sup>; *Makhzan-ul-Ġarâ'ib*, fol. 40; *Nashtar-i-Ishq*, fol. 105; *Miftah-ut-Tawârikh*, p. 221; *Natâ'ij-ul-Afkâr*, p. 260. For further details of the poet's life and his works, see Sprenger, *Oude Cat.*, p. 320; Rieu, ii., p. 657; Ethé, *Bodl. Lib. Cat.*, Nos. 1027 and 1028; Ethé, *India Office Lib. Cat.*, No. 1432; G. Flügel, i., pp. 585-587; *Cat. des MSS. et Xylographes*, p. 391; W. Pertsch, *Berlin Cat.*, p. 57; *Bland Century of Persian Ghazals*, No. 7, and Erdmann in *Zeitschrift des D. M. Q.*, xv., pp. 775-785.

Contents:—

### I.

fol. 1<sup>b</sup>. Ġazals in alphabetical order.

Beginning:—

ای حیرت صفات تو بند زبان ما  
انکشت حیرتست زبان در دهان ما

### II.

fol. 258<sup>a</sup>. A series of Rubâ'is.

Beginning:—

یارب گنه آلوده ز دنیا مبرم  
بی وعده وصل خود بعقبی مبرم  
پرورده نعمت تو بودم همه عمر  
بی توشه رحمت هم ازینجا مبرم

### III.

fol. 312<sup>b</sup>.

سحر حلال

SIHR-I-HALÂL;

OR,

"LAWFUL SORCERY."

In this wonderful *Maṣnawî Ahli* has united both the artifices of metre and plays upon words found separately in *Kâtibi's* two poems, viz., *Majma'ul-Bahrayn* and *Tajnisât*—that is to say, this poem can be read in two different metres, viz., مفتعلن and فاعلاتن فاعلن, مفتعلن فاعلن, and that the last words of both of the hemistiches of

a verse are the same but with different meanings. The poem deals with the love story of Prince Jām and Princess Gul.

Beginning with a short prose preface:—

حمد و ثنای نا محدود و شکر نامعدود سزاوار صانعی  
است الخ

From this preface we learn that Ahli, being jealous of the celebrity of Kâtibi's above-named poems, made up his mind to surpass Kâtibi by composing the present Maṣnawî.

fol. 313<sup>b</sup>. Beginning of the poem:—

ای همه عالم بر تو یی شکوه  
رفعت خاک در تو پیش کوه

fol. 317<sup>b</sup>. Beginning of the story:—

ساقی از آن مشربه یاقوت ده  
قوتم از آن مرتبه یاقوت ده

#### IV.

fol. 329<sup>a</sup>.

شمع و پروانه

SHAM'-U-PARWÂNÂH;

OR,

"CANDLE AND MOTH."

Another Maṣnawî. Beginning:—

بنام آنکه ما را از عنایت  
دهد پروانه شمع هدایت

After praising God, the prophet, and 'Alî, the poet eulogises the king Sultân Ya'qûb Aq-Qayanlû (A.H. 884—896 = A.D. 1479—1490), to whom the poem is dedicated.

The story begins on fol. 334<sup>a</sup>:—

حدیثی دارم از روشن دلی یاد  
بسی شیرین تر از شیرین و فرهاد

In the epilogue the poet says that this Maṣnawî consists of one thousand and one distiches, and that it was composed in A.H. 894:—

چو از تعداد بر وقف مراد است  
 بنام حق هزار و يك فتاد است . . . .  
 سخن از بهر تاريخش كنم كم  
 بود تم الكتاب الله اعلم

The chronogrammatical value of the words *الكتاب تم* is equal to 894.

## V.

fol. 357<sup>a</sup>. A very short Maṣnawī styled here as *مشنوي در صفت مستون عبارت*.

Beginning:—

چه نهالست اين خويسته مستون  
 كز زمين مر رسانده بر گردون

## VI.

fol. 359<sup>a</sup>. Qaṣīdas.

Beginning:—

الهي بسر دفتر حكمت الله  
 بني آدم آئينه قدرت الله

This section contains Qaṣīdas in praise of God, the prophet, 'Alī, the Imāms, *Shāh Ismā'il Ṣafawī*, *Sultān Ya'qūb*, *Sultān Muẓaffar*, *Shāh Qulī Beg*, *Shāh Akhī Beg*, *Mir Sharīf Jurjānī*, *Khafīf-ud-Dīn*, *Qādī Nizām-ud-Dīn Aḥmad*, *Mir Mu'in-ud-Dīn Aḥmad*, *Sa'd-ud-Dīn Mas'ūd* and *Malik 'Abd Ullāh*.

## VII.

fol. 407<sup>a</sup>. Tarjī'bands.

Beginning:—

اي دهان و لب ز جان خوشتر  
 دهن از لب لب از دهان خوشتر

## VIII.

fol. 409<sup>a</sup>. Mukhammasāt.

Beginning:—

اين همه خشم تو اي عاشق بيباك چيست ؟  
 دل ز خشم خاك شد اين زهر يي تريك چيست

## IX.

fol. 410.

## متفرقات

Miscellaneous.

Beginning:—

زهی ز ماعر عیش تو دوستان دلشاد الخ

## X.

fol. 411<sup>b</sup>. Muqatta'ât.

Beginning:—

ایدل بخود بمیر کردی خلاص از انکه الخ

This section contains several Qit'as expressing the dates of the death of Khwâjah Hasan, Shâh Mullâ, Shâh Qulî, Khwâjah 'Ain ud-Din, Mîr Khân, Shaykh Muḥammad Lâhijî, Sayyid Sharif, Khwâjah Ishâq, and others.

## XI.

fol. 419<sup>b</sup>. Marṣiyah or elegies.

Beginning—

وا حسرتا که دیدۀ حسرت پر آب شد  
در ماتم حسین علی دل کباب شد

It ends with a series of Tarkîb-bands, styled ترکیب بند در, which begins thus:—

آنانکه ره بمنزل مقصود برده اند الخ

On foll. 423<sup>b</sup>–426<sup>a</sup> is a repetition of the first twenty-nine Rubâ'is found on fol. 258<sup>a</sup>.

## XII.

fol. 426<sup>b</sup>.

ساقی نامه

## SÂQÎ NÂMAH.

A series of Rubâ'is in alphabetical order, with a short prose preface.

Beginning:—

بعد از حمد و ثنای جان آفرین و درود بر روان سید  
المرسلین الخ

Beginning of the first Rubâ'î on fol. 427<sup>a</sup>:—

مداقي قدحي كه كار ساز است خدا  
وز رحمت خود بنده نواز است خدا

## XIII.

fol. 435<sup>b</sup>. Another series of Rubâ'îs, styled as رباعيات گنجفه, with a short prose preface.

Beginning:—

پوشیده نماید بر ارباب صورت و معني كه اين بنده كم بضاعت  
اهلي شيرازي الخ

Beginning of the first Rubâ'î on fol. 436<sup>a</sup>:—

اي آنكه درت قبله صاحب نظران الخ

These Rubâ'îs describe the various cards of the game, and are written for a pack of cards. See Sprenger, *Oude Cat.*, p. 322; Rieu, ii., p. 658; *Ethé, Ind. Office Lib. Cat.*, No. 1432, 5, etc.

## XIV.

fol. 444<sup>b</sup>.

معانی

A series of riddles on the names of the prophet, 'Alī, Ḥasan, Ḥusayn, Ja'far, Mūsī, and others.

Beginning:—

آب حيوان خوش بود آن لعل لب زان خوشتر است  
در صفا آن لعل فاش از جوهر جان خوشتر است

## XV.

fol. 446<sup>a</sup>.

قصیده مصنوع اول در مدح علي شير

A highly artificial Qaṣidah in honour of Mīr 'Alī Shīr with a prose preface.

Beginning:—

حمدي از حد افزون و مپاسي از قياسي بيرون سزاوار صانع  
بيچون الخ



Beginning of the Qaṣīdah on fol. 447<sup>a</sup>:—

نسیم کاکل مشکین کرامت چونتو نگار  
 شمیم منبل پرچین کجاست مشک تبار  
 شمیم خیزد از آهو ولی نه زین خوشتر  
 نسیم گل وزد اما چنین نه عنبر بار

The chief subtleties in it are that all the words of two and two and three and three bayts, written in red ink, if connected, form altogether a new bayt of a different metre and different trope; for instance, from the above two bayts we can work out the following:—

نسیم کاکل مشکین کرا خیزد ازین خوشتر  
 شمیم منبل پرچین کجا ریزد چنین عنبر

Besides this there are other subtleties described at length in Ethé, Bodl. Lib. Cat., No. 1027.

#### XVI.

fol. 458<sup>a</sup>.

قصیده مصنوع دوم در مدح سلطان یعقوب

Another artificial Qaṣīdah in praise of Sultān Ya'qūb with a prose preface.

Beginning:—

حمد بیحد و سپاس بیقیاس مر حضرت عزت را الخ

Beginning of the Qaṣīdah on fol. 458<sup>b</sup>:—

هوای جنس کویت نسیم عنبر بار  
 فدای نکبت مویت شمیم مشک تبار  
 ندید گلشن عالم چو سرو بالایت  
 بنور در چمن حسن چونتو گل رخسار

#### XVII.

fol. 471<sup>a</sup>.

قصیده مصنوع ثالثه در مدح شاه اسمعیل بهادر صفوی

A third artificial Qaṣīdah in honour of Shāh Ismā'il Ṣafawī with a prose preface.

Beginning:—

حمد و سپاس صانعي را که فهرست قصيده موجودات و ديباچه  
جريدۀ کائنات الخ

Beginning of the Qaṣidah on fol. 472<sup>a</sup>:—

هوای گلشن کویت نسیم باد بهار  
گدای خرمن مویت شمیم مشک تثار  
مگر کشود در جان هوای آن سر کوی  
که بوی عنبر سارا دمید از ان گلزار

The last two Qaṣidas are also full of subtleties described in detail in Ethé, Bodl. Lib. Cat. (*loc. cit.*).

These Qaṣidas are very close imitations of the artificial Qaṣidas of Salmān of Sāwah, whom the poet mentions in the preface of his first artificial Qaṣidah.

Written in ordinary Nasta'liq, within coloured borders, with an ordinary frontispiece and a double-page 'unwān at the beginning.

Not dated, apparently 17th century.

#### No. 232.

fol. 101; lines 15; size  $8\frac{1}{2} \times 5$ ;  $7\frac{1}{4} \times 3\frac{1}{2}$ .

دبوان میرم سیاه قزوینی

#### DÎWÂN-I-MÎRAM SIYÂH.

A good copy of the diwān of Miram Siyāh. Miram Siyāh, who also adopted the poetical title of Pir, میرم سیاه قزوینی متخلص به پیر, was originally a native of Qazwin, but on account of his frequent residence in Herāt, he is generally known as "Miram Siyāh of Herāt." According to Taqī Auhādī, fol. 694<sup>b</sup>, and the author of the *Riyād-ush-Shu'arā*, fol. 379<sup>a</sup>, he was a disciple of Bābā 'Alī Shāh Abdāl and belonged to the Malāmatīyah sect, that is, the sect of the Sūfis who are apparently sinful but religious at heart. To this the poet himself refers thus on fol. 93<sup>b</sup> of this copy:—

ای شیخ ز عاشقان شیدا بگریز  
 وز درد کشان بی سرو پا بگریز  
 از کوچه عافیت میاجانب ما  
 ما اهل ملامتیم از ما بگریز

Sâm Mirzâ, in his *Tuhfa-i-Sâmî*, fol. 129<sup>b</sup>, says that Miram Siyâh of Herât was a man of amiable disposition, and passed a very depraved and dissolute life, as, he says, may very well be judged from his own verses; while Amîn Râzî (*Haft Iqlim*, fol. 199<sup>b</sup>), in defending the poet, states that Miram was noble in disposition, pure of faith, and spent his time in constant devotion to God, but that, in order to conceal his mysteries, he composed and spread abroad indecent and licentious verses.

The precise date of the poet's demise has not been fixed by any biographer. Dr. Rieu in his Supplement, p. 221, on the authority of Sâmi Mirzâ's *Tuhfa-i-Sâmî* (composed in about A.H. 957 = A.D. 1550), alleges that the poet was then living at the time of composition of the said *Tadkirah*, and Dr. Ethé in his *India Office Library Cat.*, No. 2061, probably on this statement of Dr. Rieu, asserts that Miram was still alive in A.H. 957. But in the two copies of the said *Tuhfa-i-Sâmî* in this library, one dated A.H. 968 (A.D. 1560) and the other A.H. 971 (A.D. 1563), both of which were written during the lifetime of the author (Sâm Mirzâ died in A.H. 984 = A.D. 1576) and only ten and thirteen years after the composition, the poet is not only spoken of in the past tense, but it is distinctly said that he died in Mâwarâ-un-Nahr. It is clear that Miram was still alive in the reign of Humâyûn (A.H. 937-963 = A.D. 1530-1556), at least in the beginning of it, as we can conclude from the poet's letters addressed to this emperor. Miram also corresponded with Sultân Husayn Mirzâ (A.H. 873-911 = A.D. 1468-1505), Bâbar (A.H. 899-937 = A.D. 1493-1530), Shâh Ismâ'il Şafawî (A.H. 909-930 = A.D. 1503-1523), Husayn Wâ'iz Kâshifi (d. A.H. 910 = A.H. 1504), and other contemporaries of these well-known persons. A copy of Miram's correspondence with the above-named persons, انشاء میرم *anshâ miram* is noticed in Ethé, *India Office Lib. Cat.*, No. 2061.

For notices on the poet's life, see, besides the references quoted above, *Majma'-un-Nafâ'is*, vol. ii., fol. 458<sup>b</sup>; *Khulâsat-ul-Afkâr*, fol. 189<sup>b</sup>; *Makhzan-ul-Garâ'ib*, fol. 797, etc.

According to the following verse in the conclusion it would appear that the poet completed this *diwân* in A.H. 911 = A.D. 1505:—

این نسخه که همچو روی خود کرد سیاه  
 در نهصد و یازده با تمام رسید

The contents of this copy closely agree with those of the Rieu Supplement, p. 221.

Begins with the following Tarjīḥ-band followed by a preface:—

عشق سلطان بی نشان آمد  
مالک الملک لا مکان آمد

The burden runs thus:—

غیر یکذات در دو عالم کو  
لیس فی الکائنات الا هو

The preface begins thus on fol. 3<sup>b</sup>:—

حمد بیحد دانائی را که صورت نظم بدیع کائنات رقمزده کلک  
تصویر اوست آن

In this preface the poet says that in writing these licentious and obscene poems he has followed the footsteps of Sa'di and other Ṣūfī poets, and that he has, like them, represented pure Ṣūfī thoughts under the veil of sensual expressions.

Gazals in alphabetical order, beginning on fol. 4<sup>b</sup>:—

ای لطف تو رهنمای هر گمراهی  
وز سر تو آگه دل هر آگاهی

Muqatta'at, beginning on fol. 89<sup>b</sup>:—

شبی گشت میرم به پاره  
که بود از رخس ماه تابان خجل

Rubā'is, beginning on fol. 93<sup>a</sup>. (Obscene.)

The initial Rubā'i, beginning with the line—

ای قادر قیوم رفیع الدرجات آن

quoted in Rieu Supplement *ibid*, is the second here.

Another prose preface, followed by a new series of Rubā'is similarly indecent; beginning of the preface on fol. 97<sup>a</sup>:—

اما بعد چنین گوید غرق دزیاي گناه ابلیس با تلبیس گمراه  
میرم سیاه آن

This collection of the Rubā'is is alphabetically arranged and seems to be incomplete, as the MS. ends with a Rubā'i ending in the letter ن.

A diwān of Miram with a different beginning is noticed in Ethé, Bodl. Lib. Cat., No. 1029.

Written in a clear Nasta'liq, within gold and coloured-ruled borders.

Not dated, apparently 17th century.

### No. 233.

fol. 34; lines 15; size  $6\frac{3}{4} \times 4\frac{3}{4}$ ;  $5\frac{1}{4} \times 2\frac{3}{4}$ .

دیوان شریف تبریزی

### DÎWÂN-I-SHARÎF-I-TABRÎZÎ.

A very rare diwān of Sharif-i-Tabrizi containing Ġazals in alphabetical order.

Beginning:—

ای نعل تمنا قد رعناي تو ما را  
از پای در افکند تمناي تو ما را  
چون چاک نسازیم گریبان که چو لاله  
بر خاک نشاند آتش سوداي تو ما را

Maulânâ Sharif of Tabriz, مولانا شریف تبریزی, a pupil of the celebrated Lisâni (see No. 228 above), flourished during the reign of Shâh Tahmâsp Şafawî (A.H. 930-984 = A.D. 1524-1576). Although a poet of great distinction Sharif is seriously condemned by his biographers for being ungrateful to his master Lisâni, some of whose weak poems he collected and mischievously styled مهو اللسان. The author of the Âtash Kadah, p. 446, states that Haydarî, another pupil of Lisâni and a bitter enemy to Sharif, composed the لسان الغیب in defence of his master and in answer to Sharif's مهو اللسان. (Haydarî came to India and was introduced to Akbâr by Mir Muḥammad Khân Ankâ, governor of the Panjâb, who died in A.H. 983 = A.D. 1575. He left a diwān and a Maṣnawî in imitation of Sa'dî's Gulistân. See Haft Iqlim, fol. 333<sup>b</sup>.)

On one occasion Sharif addressed a Qaṣidah in praise of Ġiyâṣ-ud-Din 'Alī Shirâzî, known as Ġiyâṣ Kahrâh, a distinguished officer in the court of Shâh Tahmâsp Şafawî, but receiving no reward in return Sharif revenged himself by writing a satire on the said officer. The matter was brought to the notice of the king, and he was offended to such an extent that he passed an order for the immediate execution of the poet. On being requested by Sharif, the king personally read the Qaṣidah, which he took to be a mere jest. The poet, however, addressed another Qaṣidah to Ġiyâṣ as an apology, and was in return handsomely rewarded.

Sâm Mirzâ says that while he was in Ardabil, Sharif died there of plague in A.H. 956 = A.D. 1549. Taqi Kâshî (Sprenger, Oude Cat., p. 22, No. 231) places the poet's death in A.H. 957 = A.D. 1550.

Notices on the poet's life will be found in Tuḥfa-i-Sâmi, fol. 120<sup>a</sup>; Haft Iqlim, fol. 331<sup>a</sup>; Taqi Auhadî, fol. 361<sup>b</sup>; Majma'un-Nafâ'is, vol. i., fol. 233<sup>a</sup>; Riyâd-ush-Shu'arâ, fol. 198<sup>a</sup>; Yad-i-Baydâ, fol. 107<sup>b</sup>; Khazâna-i-Âmirah, fol. 198<sup>a</sup>; Makhzan-ul-Ġarâ'ib, fol. 400; Nashtar-i-'Ishq, fol. 897; Şuḥuf-i-Ibrâhim, fol. 443<sup>b</sup>; Âtash Kadah, p. 446; Natâ'ij-ul-Afkâr, p. 232, etc.

The MS. ends with the following line :—

مردم چو شریف از مستمت زنده شوم باز  
گر چند قدم در پی تابوت من آئی

Written in ordinary Nasta'liq, within coloured borders.

Dated A.H. 994.

Scribe سعد الدین

#### No. 234.

fol. 69; lines 12; size  $8 \times 4\frac{1}{2}$ ;  $4\frac{1}{2} \times 2\frac{1}{4}$ .

دیوان حیدر کلوج

#### DÎWÂN-I-HAYDAR-I-KALÛJ.

The lyrical poems of Haydar-i-Kalûj, consisting of Ġazals in alphabetical order and a few Rubâ'is at the end.

Beginning:—

ای در دو جهان دولت وصلت هومس ما  
وصل تو بصد گونه هومس ملتئم ما  
ما خسته دلان داد دل خود ز که خواهم  
چون نیست کسی غیر تو فریاد رس ما

Haydar-i-Kalûj, حیدر کلوج, was, according to Sâ'm Mirzâ and other reliable authorities, a native of Herât in Khurâsân. Wâlih in Riyâd-ush-Shu'arâ, fol. 96<sup>b</sup>, in supporting the above statement, quotes the following verse of the poet (not found in this copy):—

حیدر از خاک خراسان کرد آهنگ عراق  
گرچه مایل جانب خوابان تبریز آمده

But unfortunately, the above verse simply means "From Khurâsân Haydar intended to go to 'Irâq," and does not necessarily imply that the poet was a native of Khurâsân.

Haydar was born during the reign of Shâh Ismâ'il Safawî I. (A.H. 907-930 = A.D. 1502-1524), and his celebrity as a poet was fully established in the reign of Shâh Tahmâsp Safawî (A.H. 930-984 = A.D. 1524-1576).

Although Haydar was quite illiterate, as is unanimously admitted by his biographers, yet the beauty of his style and the sublimity of his ideas are so perfect that he can by no means be ranked inferior to the learned poets of his age; and it is said that he excelled most of his contemporaries in lyrical poems and occasional extempore verses. The author of the Makhzan-ul-Garâ'ib, fol. 193, says that Haydar used to carry writing materials about with him, and whenever any verse occurred to him he asked the passers-by to note it down. In his early days he took to the profession of a baker, and hence is known as Haydar-î-Kalûj. Contented with the small income of his trade, which he frequently carried as far as India, he never sought the favour of nobles and princes.

Sâ'm Mirzâ says that Haydar's Gazals excelled his other compositions and that the poet has left about ten thousand verses. The author of the Khulâsat-ul-Afkâr, fol. 50\* (margin), mentions having possessed a copy of the poet's diwân containing three thousand verses. This copy consists of a little more than eight hundred verses.

The poet died, according to Taqî Kâshî (Oude Cat., p. 22) and other reliable authorities, in A.H. 959 = A.D. 1551.

For notices on the poet's life, see *Majma'-un-Nafā'is*, vol. i., fol. 116<sup>b</sup>; *Âtash-Kadah*, p. 202; *Şuhuf-i-Ibrâhîm*, fol. 234<sup>a</sup>; *Natâ'ij-ul-Afkâr*, p. 120. See also Sprenger, *Oude Cat.*, p. 423; *Ethé*, *Bodl. Lib. Cat.*, No. 1030; *Rieu*, ii., p. 736<sup>a</sup>. A short extract from his *diwân* is noticed in *J. Aumer*, p. 22, l. 3.

fol. 67<sup>a</sup>. Beginning of the *Rubā'is*, fourteen in number:—

از عمر غرض وصال جانان بود است  
و ز مرگ نشان فراق حرمان بود است  
من روز میاه می شنیدم همه عمر  
ان روز میاه شام هجران بود است

The MS. ends with the following *Rubā'î*:—

بر دل در مرحمت کشائی چه شود  
با من بسر عنایت آئی چه شود  
چون در قدم تسک شفای همه رنج  
یک لحظه قدم رنجه نمائی چه شود

The *Maşnawî*, consisting of fifty bayts, noticed in *Ethé*, *Bodl. Lib. Cat.*, *loc. cit.*, is not found in this copy.

This splendid copy, transcribed only eight years after the poet's death, is written in a beautiful minute *Nasta'liq*, within gold and coloured borders, with a small artistic frontispiece. The original folios have been placed in various coloured new margins.

Several seals of 'Abd-ur-Rashîd Daylami, 'Inâyat Khân, and of other 'Umarâs of Shâh Jahân's court, are affixed on the title-page.

Dated A.H. 967.



## No. 235.

fol. 399; lines (centre column) 14; (marginal column) 28;  
size  $9\frac{1}{4} \times 5\frac{1}{4}$ ;  $7\frac{1}{4} \times 3\frac{1}{4}$ .

بہجت المباحیج معروف بہ کتاب معجزات

## BAHJAT-UL-MUBÂHIJ,

KNOWN AS

## KITÂB-I-MU'JIZÂT.

A Maṣnawî poem in the metre of Jâmi's Yûsuf Zalikhâ, dealing with the miracles performed by the prophet, 'Alî and other Shî'ah Imâms, with some other important incidents connected with their lives.

By Ḥayratî of Tûn.

Beginning:—

الہی از دل من بند بردار  
مرا در بند چون و چند مگذار

Maulânâ Ḥayratî, مولانا محمد تقی الدین حیرتی التولی, as stated by himself, as well as by Amîn Râzî in his *Haft Iqlîm*, fol. 233<sup>b</sup>, Âzâd in his *Khazâna-i-Âmirah*, fol. 138<sup>a</sup>, Âḡdur, in his *Âtash-Kadah*, p. 95, and some others, was a native of Tûn; but the fact that the poet was brought up in Merv and died in Kâshân has caused great confusion among the biographers in assigning the birthplace of the poet. The author of the *Makhzan-ul-Garâ'ib*, fol. 194, fixes Bukhârâ as the birthplace of the poet. Ilâhî, in his *خزینہ گنج* (Sprenger, *Oude Cat.*, p. 75) calls the poet a native of Merv. Others style him as Ḥayratî Samarqandî (see Blochmann's translation of *Â'in-i-Akbarî*, vol. i., p. 187). Again Ârzû, in his *Majma'un-Nafâ'is*, vol. i., fol. 122<sup>a</sup>, makes the poet a native of Mâwarâ-un-Nahr (Transoxania), and is of opinion that there were two other poets of this name, viz., Ḥayratî Kâshânî and Ḥayratî Samarqandî. Âzâd in his *Khazâna-i-Âmirah*, *loc. cit.*, says that Mirzâ 'Alâ-ud-Daulah Qazwînî, a contemporary of Ḥayratî, in his *Nafâ'is-ul-Maâsir*, compiled A.H. 973-982 = A.D. 1565-1574, calls Ḥayratî a native of Tûn. However, Ḥayratî flourished during the reign of Shâh Tahmâsp Sâfawî (A.H. 930-984 = A.D. 1524-1576). Although he enjoyed unlimited royal favours, yet he, on account of his constant habit of drinking, very often incurred the displeasure of this monarch.

Being a fierce Shi'ah of the most bigoted nature he conceived a bitter hatred against the Sunnis, and took delight in writing satires on them and in abusing the first three caliphs. It is said that on one occasion some of the courtiers of Shâh Tahmâsp, being jealous of the poet's position, took some of these satirical verses to the king and alleged that Hayratî was so ungrateful as to write satires on His Majesty. Being afraid of falling a victim to the wrath of the king, Hayratî fled to Gilân. He, however, regained royal favour by composing a beautiful Qasidah in praise of 'Ali, in whose name he supplicated the mercy of the king.

The poet subsequently went to Kâshân, where he died by a fall from the roof of his house on the 5th of Şafar, A.H. 961 = A.D. 1554. This date is fixed by his contemporary Muhtashim in the following versified chronogram:—

بدوستي علي رفت و بهر تاريخش  
شفاعت علي آمد ز عالم بالا

The words شفاعت علي are equal to 961.

Another chronogram expressing a more precise date is:—

سال فوتش چو خواستم گفتند  
او بماء صفر ز بام افتاد

The chronogrammatical value of the second line is 961.

The author of the Âtash-Kadah gives a later date of the poet's death, viz., A.H. 970 = A.D. 1562. (See Ethé, Bodl. Lib. Cat., col. 267, No. 148.) Still later is the date given in the Safinah (see Ethé, Bodl. Lib. Cat., col. 219, No. 253), where it is stated that the poet died in A.H. 989 = A.D. 1581 on a journey to Kashmîr in Akbâr's reign.

Besides the present work the poet has left a diwân (see Sprenger, Oude Cat., p. 424; Rieu, p. 874; Ethé, Bodl. Lib. Cat., No. 1031; Ethé, Ind. Office Lib. Cat., No. 1435, etc.). He is also said to have left another Maşnawî, called مثنوي گلزار, in imitation of Sa'dî's Bûstân. The total number of his verses is said to be about forty thousand.

For notices on the poet's life see, besides the references given above, Tuhfa-i-Sâmî, fol. 103<sup>b</sup>; Riyâd-ush-Shu'arâ, fol. 101<sup>a</sup>; Nashtar-i-Ishq, fol. 452; Şuhuf-i-Ibrâhîm, fol. 230<sup>b</sup>; Natâ'ij-ul-Afkâr, p. 120; Khulâsat-ul-Afkâr, fol. 226<sup>b</sup>, etc.

In the prologue of the poem, fol. 9<sup>a</sup>, the poet, after praising God, the prophet, and 'Ali, says that he had already immortalized his name by his Qasidas, Gazals and Rubâ'is, but had a long-felt desire to compose a Maşnawî poem. One day when he was present in the court,

a man from Shirâz came with a book entitled *Bahjat*, dealing with the lives and miracles of the prophet, 'Ali, and other holy Imâms. That agreeably to his wish he was ordered by the king to turn the whole work into verse. Hence the present composition.

The book is divided into forty-four sections, which are described in *Rieu Suppl.*, No. 303.

In the epilogue the poet draws a comparison between the *Shâh Nâmâh* of Firdausi and his present work, and says that he has dealt with the true and sacred accounts of the prophet, 'Ali, and other holy Imâms, while Firdausi has wasted his energy in narrating the fabulous stories of the infidels.

The date of composition, viz., A.H. 953, is obtained from the title of the work slightly altered:—

هم از اعجاز این ابیات فاخر  
کتیب معجزات آمد باخر

The words *کتیب معجزات*, which are the *Imâlah* of the title of the work, are equal to 953.

In the last line but one the poet says that the poem consists of twenty thousand and eight hundred verses:—

چو دل در فکر تعیین عدد شد  
دو باره ده هزار و هشتصد شد

Written in a fair *Nasta'liq*, within gold-ruled borders, with a faded frontispiece. The headings are written in red.

Dated, 21st *Dulhijjah*, A.H. 1055.

### No. 236.

fol. 373; lines (centre column) 14; (marginal column) 28;  
size  $9\frac{1}{2} \times 5\frac{1}{4}$ ;  $7\frac{3}{4} \times 3\frac{3}{4}$ .

The same.

Another copy of *Hayrati's Kitâb-i-Mu'jizât*, identically the same as the preceding copy.

Beginning as above.

The MS. bears several seals of *Wajid 'Ali Shâh*, the last king of *Oude*, with the usual inscription:—

خاتم واجد علي سلطان عالم بر کتاب  
ثابت و پر نور بادا تا فروغ آفتاب

Written in ordinary Nasta'liq, within gold and coloured-ruled borders, with an illuminated frontispiece. The headings are written in red.

Dated, 17th Jamâdî II., A.H. 1075.

Scribe محمد تقی کشمیری

No. 237.

fol. 34; lines 14; size  $9\frac{3}{4} \times 6$ ;  $7\frac{1}{2} \times 4\frac{1}{2}$ .

دیوان مرزا کامران

DÎWÂN-I-MIRZÂ KÂMRÂN.

An exceedingly valuable and unique copy of the dîwân of Mirzâ Kâmrân, brother of the Emperor Humâyûn, bearing the autographs of the Emperors Jahângîr and Shâh Jahân, and the seals and signatures of many distinguished nobles and officers of the courts of Akbar, Jahângîr, Shâh Jahân, and others. This splendid copy is the handiwork of the celebrated caligrapher Maḥmūd bin Ishāq ash Shihâbî of Herât, who wrote it during the lifetime of the author.

According to the author of the *Mir'ât-ul-Âlam*, fol. 417<sup>b</sup>, Maulânâ Khwâjah Maḥmūd was a pupil of the celebrated caligrapher Mir 'Alî (for life see No. 195 above). Maḥmūd was well skilled in writing bold as well as minute hands, and had also a taste for poetry. Being unable to cope with the superior talents of his master, Maḥmūd very often circulated his own handwritings and poetical compositions in the name of Mir 'Alî, who alludes to this in the following *Qit'ah* quoted in the *Mir'ât-ul-Âlam* (*loc. cit.*):—

خواجہ محمود آنکہ یکچندی  
بود شاگرد این حقیر فقیر  
بہر تعلیم او دلم خون شد  
تا خطش یافت صورت تحریر

در حق او نرفته تقصیری  
لیک او هم نیکند تقصیر  
مینویسد هر آنچه از بد و نیک  
جمله را میکند بنام فقیر

See also 'Âlam Arâ-i-'Abbâsî, fol. 74.

The diwân consists of Ġazals, Qit'as, Fards, Rubâ'is and Maṣnawis in Persian and Turkî arranged in alphabetical order.

Contents:—

Under the alphabet الف are six Ġazals, the first four in Persian and the last two in Turkî.

Beginning:—

چون بمقصود نشد هیچکسی رهبر ما  
بعد ازین خاک در پیر مغان و سر ما  
کار ما چون ز در بسته زاهد نکشود  
بو کزین پس ز خرابات کشاید در ما  
بارگی مست و شب تیره و رهن ز کمین  
وای اگر هادی لطف نشود رهبر ما . . . . الخ

The second Ġazal, beginning with the line حسن تو دمبدم افزون بادا, is referred to in the appendix.

The third begins thus on fol. 2<sup>a</sup>:—

با رقیبان همدم و همراز دیدم یار را  
یارب آسان کن بمن این حالت دشوار را

The fourth one, in which the prince makes a تضمین on some of the verses of Ḥâfiz, consists of four verses and wants the Maqṭa'. It runs thus:—

ای کافر میخواره یی باک خدا را  
رحمی بکن این سوخته یی سرو پا را  
از اشک چو سیمم دل تو نرم نگردد  
سیمین ذقنا سنگ دلا لاله عذارا

دارم طمع گوشه چشمت ز تو يعني  
خوش کن به نگاهي دل غم پرور مارا . . . الخ

The fifth and sixth are Turkî; beginning of the fifth:—

زهي هرذره دين حسنوك هويدا  
جمالينك آفتاب عالم آرا

Under the letter ب are six Ġazals; one (the first) in Persian and the remaining five in Turkî; beginning on fol. 3<sup>a</sup>:—

بي تو ناياب شد از ملك دلم طاقت و تاب  
خسرو عالم جانى و جهان از تو خراب

The Maqṭa' is wanted in each of the last three Ġazals.

The letter ت consists of six Ġazals; four (the second, third, fourth, and the fifth) in Persian and the first and the last in Turkî. The second one runs thus on fol. 4<sup>b</sup>:—

باز دامان خود آن مرو ببالا زده است  
كس بدامانش مگر دست تمنا زده است  
كشش عشق بود آنكه مه كنعاني  
عاقبت دست بدامان زليها زده است . . . الخ

The third begins thus:—

حلقه زلف پريشان تو بي چيزي نيست  
غمزه نركس فتنان تو بي چيزي نيست

The fourth begins thus:—

آمودگي خسته دلان از مستم او مست  
خوشحالي ماتم زندگان از الم او مست

The fifth consists of only three verses with the following Maṭla':—

كر ز تو چاكست دلم باك نيست  
نيست دلي كز غم تو چاك نيست

The Maqṭa' is wanted in the fifth and sixth.

Out of the seven Ġazals under the letter د, the first one is Turki and the remaining are Persian.

Beginning of the second Ġazal, consisting of four verses, fol. 5<sup>b</sup> :—

سنبل و گل در بهار عارضت باهم دمید  
کس بهار این چنین در کلشن عالم ندید  
پرده افکندی ز رخ بازار مه رویان شکست  
مهر چون پیدا شود گردد کواکب ناپدید

The third, consisting of three verses, begins thus :—

رمید مژده که ایام وصل یار آمد  
گذشت فصل دی و موسم بهار آمد

The fourth consists of the following two verses :—

تا این دل شیدائی در قید جنون افتاد  
هر راز که بنهفتم از پرده برون افتاد  
بیمار غم هجران در بزم وصال تو  
مشکل که رمید روزی زینسان که زیون افتاد

The fifth consists of three verses, the last one being Turki; beginning :—

ز رخسار و قدت شدم بهره مند  
ذهی طالع سعد و بخت بلند

The sixth also consists of three verses, and begins thus :—

چشم بر راه تو داریم و شد ایامی چند  
وقت آن شد که نهی جانب ما کامی چند

The seventh begins thus :—

چیست دنیا بنای بی بنیاد  
چیست گردون مدار مست و نهاد

The seventh, consisting of three lines, begins thus :—

هر که که جمال تو مرا در نظر آید  
صد ناله جانکاه ز جانم بدر آید

The Maqṭa' is wanted in each of the above Persian Ġazals. The letter ر consists of only Turki Ġazals, which are seven in number. The first begins thus on fol. 7<sup>a</sup>:—

قیلیب چهرنکدا وجه الله نی منظور  
عیان بولدی منکا نور علی نور

Under the alphabet ز are only two Turki Ġazals; the first begins thus on fol. 8<sup>b</sup>:—

فروغ چهرنک ایرور صبح دیک جهان افروز  
طلوع حسنونک ایرور افتاب عالم سوز

The only Ġazal under the letter ق begins thus on fol. 9<sup>a</sup>:—

لاله و کل رونقی حسن و جمالینک جه یوق  
مرو صنوبرنقی تازه نهالینک جه یوق

Under the letter ک are seven Ġazals, six in Turki and one (the first) in Persian. The Persian Ġazal consists of only the following three verses on fol. 9<sup>b</sup>:—

ای جهان از تو هویدا و تو از عالم پاک  
هست در معرفت ذات تو عاجز ادراک  
دمت در حبل متین کرمست خواهم زد  
روز محشر که سر خویش برارم از خاک  
شعله شمع درونم بجهان آتش زد  
من که از سوز درون آه زدم آشناک

Under the letter ل are three Ġazals; one (the first) in Turki and the last two in Persian. The first Persian Ġazal begins thus on fol. 11<sup>b</sup>:—

بکام غیر شد لعل وی ای دل  
شد آب زندگانی زهر قاتل

The Maqṭa' runs as follows:—

غمی را کامران در دل نهفته  
که باشد کنج را ویرانه منزل



The second runs thus:—

مرا چون کوه دردی از تو بر دل  
چه سان بار سفر بندم بمحل  
ز زلف او کسستن چون توانم  
چو دل بستم بان مشکین سلاسل . . . . . الخ

Two Ġazals under م, the first one in Persian, the second in Turkî.  
The Persian Ġazal runs thus on fol. 12<sup>a</sup>:—

کند میل غم هجران تو از بنیادم  
نظری کن که براه تو زیادتادم  
خاک کشتم بسر راه تو بر من بگذر  
بیش ازان دم که دهد باد فنا بریادم

Seven Ġazals under the letter ن; the first four in Turkî and the last three in Persian. The first Persian Ġazal consists of the following three verses on fol. 13<sup>b</sup>:—

ای قد رعنائی تو سرو گلستان حسن  
روی دلارای تو لاله بستان حسن  
روی خوش مهوش تازه کل باغ لطف  
سرو قد دلکشت نخل گلستان حسن  
شمس و قمر را نماید ماه رخا رونقی  
تا تو برآورده سر ز گریبان حسن

The second consists of the following two verses:—

رفته رقیب از درت کم شده اندوه من  
حمد خداوند را اذهب عنا العزن  
باز زلیخای شب موی میه را کشاد  
زانکه بچاه اوفتاد یوسف کل پیرهن

The third, with the following three verses, runs thus:—

ببالا بلائي پېشم آفت دين  
 برخ مه لقائي بقدر مړو مېمين  
 مړ رشته عېش آيد بدستم  
 بدستم اگر افتد آن زلف مشكين  
 بكفتم كدائي توام خنده زد كفت  
 كدا را چه نسبت بود با سلاطين

Under the letter *ه* is only one Turki Ġazal, which begins thus on fol. 13<sup>b</sup>:—

آه كيم آكه ايماس داغ نهاندين اول ماه . . . الخ

Under the alphabet *ي* are nine Ġazals; the first six in Turki and the last three in Persian. The first Persian Ġazal runs thus on fol. 15<sup>b</sup>:—

زينسانكه جمال خود آرامته مي آئي  
 در زهد شكست آري در عشق بيفزائي  
 چون چهره بيارائي رخساره برافروزي  
 خود كوي كجا ماند آئين شكيبا ئي . . . الخ

The second, consisting of four verses, runs thus:—

زهي بزلف و رخت صد هزار زيبائي  
 هزار شوق ز تو در دل تماشا ئي  
 شكيب يي تو كسي چون كند كه پيش لب  
 بباد رفت همه مايه شكيبا ئي . . . الخ

fol. 16<sup>a</sup>–19<sup>a</sup>. Fards or single verses. These Fards may be divided into two kinds (each of which is arranged here in alphabetical order) like those of the *Diwân-i-Âshnâ* noticed in *Ethé, India Office Lib. Cat.*, No. 1584, viz.:—

(a) *ايبات فرد مطلع*. Under this heading are thirty verses in all, of which nineteen are Persian and the remaining Turki. The first two, which are Persian, run thus:—

اي شده خاك درت در نظرم توتيا  
 رخت صبري برفت يي تو بباد هوا

The second :—

دوش دیدم با رقیبان همنشین دلدار را  
چون برون آرم ز خاطر این چنین ازار را

(b) *ایيات* فرد غیر مطلع. Consist of fourteen verses, of which only four are in Persian and the remaining in Turkî, and begin with the following Persian verse, on fol. 18<sup>b</sup> :—

گر نپوشیدی رخس را زلف شبگون کی شدي  
این چنین روز میاه و حالت درهم مرا

The last verse runs thus :—

پیش قد تو بنفشه با همه شرمندگی  
تکیه بر گل کرده و بهر ادب برخامته

fol. 19<sup>a</sup>–20<sup>a</sup>. *Qit'as*, six in number; the first, third, and the last are Turkî, and the remaining Persian.

The second runs thus :—

ای برادرز من شنو سخنی  
که ازان بهره ور شوی شاید  
دل بکار جهان منه که ازان  
بار غم بر دل تو افزاید  
کار عقیبی بساز ورنه ترا  
کار و بار جهان چه کار آید

The fourth :—

ای که در شیوه خلاف سخن  
شهره شد در جهان فسانه ته  
تا کنون بر خلاف عهد اگر  
بعد ما از تو شد بهانه تو  
این زمان هم خلاف میگوئی  
آزمودیم تا بخانه تو

The fifth :—

ای آنکه بهر محفل و مجلس بهمه کس  
با مینه پر کین رخ پرچین بدر آئی  
گفتی که گرفتست دل از خانه عمرم  
و قستت کزین خانه چرکین بدر آئی

fol. 20<sup>a</sup>–23<sup>a</sup>. Rubā'is, thirty in all; out of these only four Rubā'is, viz., the sixteenth, seventeenth, eighteenth, and the last, are Persian, while all the remainder are Turki.

The sixteenth Rubā'i runs thus :—

در آرزوی قد تو دالی کشتم  
از فکر دو ابرویت هلالی کشتم  
اندر هوس لب و میانست جانا  
القصد من خسته خیالی کشتم

The seventeenth begins thus :—

شوخی که همیشه می کنی جور و مستم  
جز جور و مستم نمیکنی لطف و کرم . . . . الخ

The eighteenth :—

ای باد بان یار ملامم برسان  
در خلوت وصل او پیامم برسان  
بر صبح وصال و شام زلفش بگذر  
یعنی که دعای صبح و شامم برسان

The last :—

یارب ز کرم درې برویم بکشای  
رنک غیر از دل حزینم بزدای  
پیوند من از جمله علایق بکسل  
از هر دو جهان سوی خودم راهنمای

fol. 23<sup>b</sup>–34<sup>a</sup>. Short Maṣnawī poems. There are about eighteen Maṣnawī poems, of which only four, which are very short, are Persian.

The first Persian Maṣnawī poem, consisting of six lines, begins thus on fol. 29<sup>b</sup>:—

سخن پرداز این شیرین حکایت  
چنین کرد از کهن پیران روایت  
زلیخا کز مه کنعان جدا ماند  
به محتشای دوری مبتلا ماند . . . . الخ

It should be observed here that the verses of the above Maṣnawī poem closely correspond with the Yûsuf-Zalikhâ of Jâmi. For instance, the first of the above verse consists only of two different parts of the following two separate verses of Jâmi.

In one place of the Yûsuf-Zalikhâ (Cal. Edn., p. 118) we read:—

سخن پرداز این شیرین فسانه  
چنین آرد فسانه درمیانه

Again, on p. 134 we find the following:—

چمن پیرای باغ این حکایت  
چنین کرد از کهن پیران روایت

The second Persian Maṣnawī poem, of five verses, begins thus:—

تا چه سازد جهان بی سروین  
غافل از مکر آسمان کهن  
رفت کارم ز دست و دست از کار  
نیست کارم بغیر ناله و زار . . . . الخ

The third one of six lines runs thus on fol. 30<sup>a</sup>:—

مه نو خم شدۀ ابرویت  
لاله خونین جکری از رویت  
کل ز دست تو گریبان زده چاک  
بی تو انداخته خود را بر خاک . . . الخ

The fourth one is a *ṣafī* نامه, and consists of nine verses. It begins thus:—

بیا مایه آن می که جان پرورست  
 که جان حزین مرا در خورست  
 بمن ده که دوران بکین منست  
 بی قصد جان حزین منست . . . الخ

The *diwân* ends with a short prose epilogue in Turki intermixed with verses.

The colophon reads thus:—

تمت دیوان حضرة الاعلی حفظه الله تعالی عن الافات و  
 البلايا علی يد العبد الضعیف محمود بن اسحق الشهابی الهروی  
 علی طریق الاستعجال

The words *البلايا و الافات* clearly show that Kâmrân was alive when this copy was written.

On fol. 1<sup>a</sup> the autograph of the emperor Jahângîr runs as follows:—

الله اکبر

دیوان میرزا کامران که عم پدر بزرگوار منست بخط محمود  
 اسحق شهابی حرره نور الدین محمد جهانگیر شاه اکبر سنه ۲۰ جلوس  
 موافق سنه ۱۰۳۴ هجری

On the right-hand side of this is the following note by the emperor *Shâh Jahân* in his own handwriting:—

هو

الحمد لله الذي انزل علي عبده الكتاب حرره شاه جهان  
 ابن جهانگیر شاه بن اکبر شاه

The following note on the same folio says that this copy was also in the possession of *Nûr-un-Nisâ Begam*, the wife of Jahângîr:—

قیمت اموال نواب نورنساء بیکم

می مهر

On the fly-leaf at the end one note reads thus:—

تحويل جناب شيخ فيضي از بابت تحويل مير محمد تقى بتاريخ  
۲۷ شهر ذالحج سنه ۹۹۰ عرض دیده شد

The following marginal note, in the same hand as the copy itself, is found at the end of the MS.:—

۲۷ شوال ۱۹ از وجوه محافظان تحويلدار متوفي تحويل محمد  
حافظ شد ..

Besides these there are numerous seals and notes showing that the MS. passed through the hands of Mun'im Khân Khân Khânân, Maymanat Khân, Muḥammad Ṣāliḥ, Muḥammah 'Alī, Khawājah Suhayl, Arshad Khân, Muḥammad Bāqar, Nūr Muḥammad, 'Abd-Ullāh Chalapi, and many other distinguished nobles and officers of the Courts of the Mughal emperors.

Several notes bear the dates A.H. 984, 987, 990, 992, etc.

The copy is written in a beautiful clear Nasta'liq, within gold-ruled borders.

### No. 238.

fol. 94; lines 12; size 9 $\frac{3}{4}$  × 6; 6 × 3 $\frac{1}{2}$ .

ديوان شرف جهان قزويني

### DÎWÂN-I-SHARAF-I-JAHÂN-I-QAZWÎNÎ.

A valuable copy of the diwân of Sharaf-i-Jahân.

Mirzâ Sharaf, better known as Sharaf-i-Jahân (according to Barbier de Meyr ard, Dictionnaire Géogr., p. 444, footnote, he is called Ashraf Jahân), مرزا شرف بن قاضي جهان بن سيد سيف الدين الحسيني, son of Qāḍi Jahân, was born, according to the author of the Haft Iqlīm, in Qazwin, on Wednesday morning, the 18th of Rabi' II, A.H. 902 = A.D. 1496, and belonged to a very noble Sayyid family of that place. His grandfather Sayyid Sayf-ud-Dīn was a favourite courtier of Sultān Uljaytū Khân (A.H. 703-716 = A.D. 1303-1316), and his father Qāḍi Jahân held for some time a very influential post under Shāh Tahmāsp Ṣafawī of Persia, who reigned

from A.H. 930-984 = A.D. 1523-1576 (according to the author of the *Tabaqât-i-Akbari*, in Elliot's *History of India*, vol. v., p. 219, Qâdî Jahân was the diwân of Shâh Tahmâsp). Regarding the honourable pedigree of Sharaf, Sâm Mirzâ, in his *Tuhfa-i-Sâmî*, writes thus:—

سلسلہ نسبش بامام زمن امير المومنين حسن منتهي ميشود  
و حسبش از زينت و زيب سر لوحه بيان و تذهيب مستغني  
(ع) اي تو مجموعه خوي ز کدامت گويم

Sharaf was brought up and educated under the direct supervision of Shâh Tahmâsp, whose friendship the poet enjoyed up to his last hour. He was one of the most eminent scholars of his time, and according to some biographers enjoys the reputation of being the best poet of his time in Qazwin. The following remarks of Âdur bear testimony to the comprehensive learning of the poet:—

اکثر اوقات علما و شعرا در خدمت ایشان کامیاب مقاصد می  
بوده اند . . . و در مراتب سخنوری بزعم فقیر در قزوین کسی تا  
بحال بهلاوت زبان و ملاحضت بیان ایشان نبوده بلکه مرآمد معاصرین  
خود بوده اند

The same Âdur, followed by the author of the *Majma' ul-Fuṣahâ*, says that Sharaf was a pupil of the celebrated Amîr Ġiyâs-ud-Dîn Maṣṣûr of Shîrâz (b. A.H. 900 = A.D. 1494, d. A.H. 948 = A.D. 1541), who is the author of the work *Akhlâq-i-Maṣṣûrî*, اخلاق منصورى (see Rieu, p. 826\*), and who, on account of his vast learning, received two honorific epithets, viz., Ustâd-ul-Bashar, استاد البشر (a title also given, according to a marginal note on fol. 98<sup>b</sup> of the copy of the *Haft Iqlim*, No. 725, in Ethé, *India Office Lib. Cat.*, to the celebrated Khwâjah Naṣîr-ud-Dîn Ṭusî) and 'Aql-i-Hâdî 'Ashar, عقل حادی عشر, from the recognised scholars of the age (see *Haft Iqlim*, fol. 318\*). Some biographers are of opinion that Sharaf adopted a new style in his poetry, but Ârzû says that the poet generally imitated the style of Ḥasan Dihlawî, and quotes the following verse of Sharaf in support:—

غایت حسن عجب نیست ز گفتار شرف  
بیشتر شعر چو بر طرز حسن میگوید

The author of the *Ṣuḥuf-i-Ibrâhîm*, on the authority of Taqî Kâshî, states that the poet has left about three thousand verses.



Amin Râzi, while precisely placing Sharaf's death on "the evening of Sunday, the 7th of Dilqa'd, A.H. 962 (A.D. 1554)"—

در شام یکشنبه هفتم ذیقعدة نهصد و شصت و دو وفات یافت  
quotes the following chronogram—

آه آه شرف از جهان شده

the numerical value of which is 968.

Dr. Ethé, in his *India Office Lib. Cat.*, col. 472, No. 1257, wrongly interprets the meaning of شام in the above line as "Syria" instead of "evening." The same year of the poet's death, viz., A.H. 962, is also given by the author of the *Miftâh-ut-Tawârikh*; while the other date, A.H. 968 = A.D. 1560, is given by Taqî Kâshî (*Sprenger, Oude Cat.*, p. 22), the author of the *Şuḥuf-i-Ibrâhim*, and several others.

The difference of six years in the two dates 962 and 968 is probably due to the two different readings of the chronogram quoted above. In some books the word آ (the numerical value of which is six) in the *târikh*, as quoted above, is repeated; while in others, is used only once. The author of the *Nafâ'is-ul-Maâşir* (*Sprenger, Oude Cat.*, p. 50) stands alone in placing Sharaf's death in A.H. 971 = A.D. 1563.

For notices on Sharaf's life, see *Tuḥfa-i-Sâmî*, fol. 25<sup>b</sup>; *Haft Iqlim*, fol. 318<sup>a</sup>; Taqî Auhadi, fol. 359<sup>b</sup>; *Âtash Kadah*, p. 301; *Riyâd-ush-Shu'arâ*, fol. 197<sup>b</sup>; *Majma'-un-Nafâ'is*, vol. i., fol. 231<sup>b</sup>; *Makhzan-ul-Garâ'ib*, fol. 396; *Nashtar-i-'Ishq*, fol. 888; *Miftâh-ut-Tawârikh*, p. 236; *Şuḥuf-i-Ibrâhim*, fol. 437<sup>b</sup>, etc.

Contents of the *diwân* :—

fol. 1<sup>b</sup>. A preface in prose by Şadr-ul-Ḥusaynî.

Beginning :—

بعد حمد الله سبحانه علي نعت كماله و الصلوة علي النبي  
العربي و آله الخ

The author of this preface, who calls himself Şadr-ul-Ḥusaynî, is probably identical with Sharaf-i-Jahân's son Amir Şadr-ud-Dîn Muḥammad, who is mentioned in the present tense by Amin Râzi in his *Haft Iqlim*, fol. 318<sup>a</sup>, as an expert musician and a good scholar and poet of the age.

In this preface Şadr-ul-Ḥusaynî says that after making a selection of the poems of his father he collected the present *diwân* and arranged the *Gazals* in the alphabetical order, except the one which his father had composed in his last moment, and which, therefore, Şadr-ul-Ḥusaynî

placed last of all. This Ġazal, rhyming in the letter م, is the last Ġazal on fol. 65<sup>b</sup> of this copy.

fol. 3<sup>b</sup>. "Haft-band"; or, the seven stanzas in imitation of the Haft-band of Mullâ Kâshî (see No. 114 above) in praise of 'Alî.

Beginning:—

السلام ای سایه حق آفتاب شرع دین الح

fol. 8<sup>a</sup>. Qaṣidas in praise of 'Alî, Imâm Mûsâ Riḍâ, and Shâh Tahmâsp.

Beginning:—

وقت آنست که جان از پی جانان کرد  
روز و شب در طلبش رو به بیابان کرد

fol. 52<sup>b</sup>. Ġazals, in alphabetical order:—

Beginning:—

ای شوق دیدنت مسبب جستجوی ما  
هر دم فزود در طلبت آرزوی ما

The Ġazal which is said in the preface to have been composed by Sharaf in his last moment begins thus on fol. 65<sup>b</sup>:—

رفتیم و این سراچه پر غم گذاشتیم  
دنیا و محنتش همه با هم گذاشتیم

Amin Râzî, in his *Haft Iqlim* (*loc. cit.*), also quotes the above Ġazal, and says that it was composed by Sharaf in his last moment.

fol. 66<sup>a</sup>. Fards or single verses arranged in alphabetical order.

Beginning:—

نیست ره پیشش رقیبان جفا اندیش را  
فرصت است ایدل بدو کر میرمائی خویش را

fol. 69<sup>b</sup>. A Qit'ah.

Beginning:—

حسود اگر نکند نظم من پسند چه سود  
شرف چنین که نمیداند او زبان مرا

fol. 71<sup>b</sup>. Another Qit'ah.

Beginning:—

آن کز تو جدا فکند مارا  
یا رب که بروز ما نشیند

fol. 75<sup>a</sup>. A third Qit'ah.

Beginning:—

گر با رقیب وعدۀ صحبت نکردۀ  
صحبت چو در گرفت چرا میروی مرو

This Qit'ah is followed by several others.

fol. 82<sup>a</sup>. Rubâ'is, eight in number.

Beginning:—

ای آنکه گمان بری کزو مهجوری  
از دل چو نداری خبر معذوری

fol. 83<sup>a</sup>. Several short Maṣnawīs (in different metres) most of which are in praise of Shāh Tahmāsp.

Beginning of the first Maṣnawī:—

حبذا زین نشیمن پر نور  
که باقبال شاه شد معبور

A *diwān* of Sharaf, with the same preface by Ṣadr-ul-Ḥusaynī, is noticed in Sprenger, *Oude Cat.*, p. 567. A copy is also preserved in the Asiatic Society of Bengal.

The present copy, a splendid one, is written in a beautiful *Nasta'liq*, within gold-ruled borders, with a minutely decorated frontispiece. The first two folios in the beginning are fairly illustrated.

Not dated, apparently 17th century, A.D.

Scribe محمد رضا المشهدی

### No. 239.

fol. 50; lines 10; size  $7\frac{1}{2} \times 5\frac{1}{2}$ ;  $5\frac{1}{2} \times 4$ .

The same.

A splendid old copy of the *diwān* of Sharaf-i-Qazwini, written only twelve years after the poet's death at Bāg-i-Shāhī Shirāz, by the celebrated caligrapher 'Ināyat Ullah Shirāzī.

Contents:—

Gāzals, in alphabetical order, beginning on fol. 1<sup>b</sup>:—

ای شوق دیدنت سبب جستجوی ما  
هر دم فزوده در طلبت آرزوی ما

Fards, or single verses, beginning on fol. 47<sup>b</sup>:—

نیست ره پیشش رقیبان جفا اندیش را  
فر صتست ای دل باو گر میرمائی خویش را

The colophon, dated A.H. 981, runs thus:—

تمام شد دیوان میرزا شرف در بهترین وقتی در بستان بهشت  
مشهور بیاغ شاهي في دار الملك شیراز کتبه العبد عنایت الله  
الکاتب الشیرازی متر عیوبه في سنة ۹۸۱

Some verses of Kamāl Khujandī and some other poet written at the end are dated A.H. 983 and 984.

fol. 47<sup>b</sup> and 48<sup>a</sup> are written diagonally.

This valuable copy, once belonging to the library of Khân Bahâdur Wârîş 'Alî Khân, was presented to this Library by Khân Bahâdur Asdar 'Alî Khân in memory of his friend the late Khân Bahâdur Khudâ Bakhsh Khân, C.I.E.

Written in a beautiful minute Nasta'liq, within gold-ruled borders, with a double-page 'unwân and a beautifully illuminated frontispiece at the beginning.

### No. 240.

fol. 81; lines 13; size  $8 \times 4\frac{3}{4}$ ;  $6\frac{1}{4} \times 3\frac{1}{4}$ .

دیوان بهلول

### DÎWÂN-I-BAHLÛL.

The lyrical poems of Bahlûl, شاه بهلول.

Beginning:—

شبنمي از بهر و دشت عشق کل شد خاک ما  
مخزن اسرار شد خاک کل نمناک ما  
چون تجلي کرد در دل عکس انوار رخت  
خلوت دلدار شد آخر دل غمناک ما

The Ġazals are of a purely religious nature and are arranged in alphabetical order.

Several Bahlûls are mentioned in the Tadkiras; but the meagreness of their accounts does not enable us to identify this Bahlûl with any of them; but from the word *غفرله* which occurs after the poet's name in the colophon of a copy of his diwân, dated A.H. 970 = A.D. 1562, noticed in Rieu, ii., p. 659, it can be asserted that he died before that year. A copy of the diwân with the same beginning, and a Waṣlat Nāmāh, in imitation of Farid-ud-Dīn 'Aṭṭār's Maṣnawī of the same name, ascribed also to *Shaykh* Bahlûl, are noticed in Sprenger, Oude Cat., p. 370.

Written in ordinary modern Nasta'liq, within gold and coloured ruled borders, with a fairly illuminated frontispiece.

Not dated, apparently 18th century.

#### No. 241.

fol. 252; lines 15; size  $8\frac{1}{2} \times 5\frac{1}{2}$ ;  $6\frac{3}{4} \times 3\frac{3}{4}$ .

دیوان بهرام سقا

### DÎWÂN-I-BAHRÂM SAQQÂ.

A copy of the diwân of Bahrâm Saqqâ.

Bahrâm, with his poetical title Saqqâ, درویش بهرام سقا البخاری, was a *Chagatâ'i* Turk of Bukhârâ, and belonged to the silsilah of Hâjī Muḥammad *Khabûshânî*, حاجي محمد خبوشاني (and not محمد جامي, as Badâ'unî, vol. iii., p. 253, reads), who was a disciple of the celebrated Mir Sayyid 'Alī Hamadânî (*d.* A.H. 786 = A.D. 1384) in the fourth generation. Sprenger, Oude Cat., p. 59, reads جنوشاني instead of خبوشاني; while the Society's copy of the Haft Iqlīm, p. 663, reads جنون شاه. For خبوشان see Wüstenfeld's Mu'jam-ul-Buldân, vol. i., p. 243; vol. ii., p. 400. See also Daulat Shâh, pp. 91, 281, and 351; and also Ethé, India Office Lib. Cat., col. 436, No. 801. Saqqâ spent a great portion of his life in travelling and went on a pilgrimage to Mecca in A.H. 945 = A.D. 1538. This date is expressed by the following Qit'ah

(found on fol. 170<sup>a</sup> of this copy), which the poet composed in commemoration of the occasion :—

از طوف اولیای بخارا علی الدوام  
ایدل رسید فیض بسی با من گدا  
زانجا بطوف کعبه روان گشتم از نیاز  
تا در حریم فخر رمل سازم التجا  
آمد ندا ز غیب بتاریخ این سفر  
مقا بگو همیشه که یا فخر انبیا

According to some writers Saqqâ came to India during the reign of the emperor Humâyûn. The laudatory poems addressed to Akbar, which are found in abundance in his diwân, convince us that he received good treatment from this emperor. With some of his disciples Saqqâ devoted his life for some time to giving water to travellers at Akbarâbâd. It is said that a descendant of his spiritual guide came to India, and that Saqqâ, having given away to him all that he possessed, set out alone for Ceylon. Some are of opinion that Saqqâ died in Ceylon; while according to others he died on his way to the island. The author of the *Şuhuf-i-Ibrâhîm* says that he has seen the tomb of Saqqâ at Bardawân (in Bengal). See also the "Objects of Antiquarian Interest in Bengal," p. 1, where the tomb of Saqqâ, in Bardawân, is described as being in a fair state of preservation.

Badâ'unî remarks that Saqqâ collected several diwâns of his own but destroyed them himself, and that even the remaining one is of no small size. The present copy of the poet's diwân consists of about four thousand verses. Taqî Auhâdî had also seen a copy of the poet's diwân containing the same number of verses.

Dr. Sprenger, followed by Dr. Ethé (India Office Lib. Cat., No. 1436), places Saqqâ's death in A.H. 962 = A.D. 1554, and quotes the following *târikh*, also found on fol. 171<sup>a</sup> of the present copy :—

با درد و محنت و غم آن یادگار خوبان  
رفت از جهان فانی امروز سوي عقبی  
چون دید این گلستان بوی وفا ندارد  
آن سرو قد موزون فردوس کرد ماوا  
آن گل چوزین چمن رفت پرسیدمش ز تاریخ  
گریان بگفت — مقا — این باغ ماند بی ما

Dr. Sprenger is, however, of opinion that the above Qit'ah was composed by a different person than Saqqā to express the date of the poet's death; but the sense of the Qit'ah makes it clear that Saqqā himself composed it to record the date of death of some of his relatives or friends. Again, the date 962 is evidently too early. Besides the fact that Badā'uni enumerates Saqqā among the poets of Akbar's reign (A.H. 963-1014 = A.D. 1555-1605), the poet himself says on fol. 242<sup>b</sup> of his dīwān that he used to attend the court of Akbar and received numerous favours from the emperor:—

من و درویش را با شهر یاری  
در ایام جنون افتاد کاری  
عجب فرخنده شاهي سرفرازي  
همایون طلعتي مسکين نوازي . . . .  
شهنشاهي که بود انعام او عام  
جلال الدین محمد اکبرش نام  
مرا بر آستان او گذر بود  
برحمت سوي من او را نظر بود  
به تخت اگره منزل بود اورا  
مراد از بخت حاصل بود اورا  
براي پای تخت بادشاهي  
بنام دهلي آمد دین پناهي

Again, the poet in some of his Maṣnawīs on foll. 226<sup>b</sup>, 229<sup>b</sup>, etc., says that he composed them in A.H. 966 = A.D. 1558:—  
fol. 226<sup>b</sup>:—

نه صد و شصت و شش بماء عشور  
آمد از غیب نظم ما بظهور

Again, on fol. 229<sup>a</sup>:—

نه صد و شصت و شش از هجرت که بود  
شاهد معني بدینسان رو نمود

From the above lines we can fairly conclude that Saqqā was alive in A.H. 966 (A.D. 1558).

Again, in the following lines on fol. 229<sup>a</sup> we are distinctly told that the poet died in A.H. 970 = A.D. 1562:—

بهرام که بود شهره در سقائي — بي حيله و زرق  
 بود عالم علم ديني و دنيايي — نا خوانده سبق  
 در نه صد و هفتاد برفت از عالم — در کشور (sic)  
 زد خيمه انس بر در يكتائي — شد واصل حق

For notices on Saqqā's life see Taqī Auhādī, fol. 309<sup>b</sup>; Riyāḍ-ush-Shu'arā, fol. 176<sup>a</sup>; Makhzan-ul-Ġarā'ib, fol. 347<sup>b</sup>; Safinat-ul-Auliya (Ethé, Bodl. Lib. Cat., col. 218, No. 221); Natā'ij-ul-Afkār, p. 216; Şuhuf-i-Ibrāhīm, fol. 423<sup>b</sup>; Sprenger, Oude Cat., pp. 59, 78, 559 and 560. See also Ethé, India Office Lib. Cat., No. 1436, where a copy of the poet's diwān is mentioned.

Contents of the diwān:—

Ġazals in the alphabetical order, except the first two.

fol. 1<sup>b</sup>. Beginning of the initial Ġazal as in No. 365 of the Asiatic Society of Bengal (see Sprenger, Oude Cat., p. 560), and Ethé, India Office Lib. Cat., No. 1436:—

پا ز سر کرده براه طلبش حیرانم  
 که من قطره کجا و هوس عمانم

The first alphabetical Ġazal begins thus:—

در آئینه روی تو دیدیم هویدا  
 سری که نهان بود تقدس و تعالی

The initial alphabetical Ġazal, mentioned in Ethé, Indian Office Lib. Cat. (*loc. cit.*), and beginning with the line—

الا یا ایها الساقی بده آن باده حرا الخ

is the second of the alphabetical Ġazals in this copy.

fol. 157<sup>a</sup>. An Arabic Ġazal.

Beginning:—

سبیل الله مائي یا حبيبي  
 تعالی الله اشرب ما اصيبي



fol. 158<sup>b</sup>: Musaddasât.

Beginning:—

السلام اي روضه ات بر اهل دين دار السلام  
حاجيانرا كعبه كويت بود بيت الحرام

Compare Ethé, Indian Office Lib. Cat. (*loc. cit.*).

fol. 161<sup>a</sup>. Another series of Musaddasât.

Beginning:—

السلام اي كشته مظلوم در راه خدا  
نور چشم مصطفي ارام جان مرتضا

fol. 163<sup>b</sup>. Mukhammasât.

Beginning:—

خدا را بر من مسكين به بخشا اي شه عالم  
كه شد حال دلم از زلف تو آشفته و درهم

fol. 164<sup>a</sup>. Another series of Mukhammasât.

Beginning:—

عشق تو آتشيست كه مر در جهان زده  
نور رخ تو طعنه بخورشيد ازان زده

fol. 165<sup>a</sup>. A third series of Mukhammasât.

Beginning:—

اي دريغا ز غم مرك امان بايستي  
زندكي بهر غم سيمبران بايستي

fol. 166<sup>a</sup>. Qit'as, most of which express the dates of death of several distinguished persons, *e.g.*, Shâh Qâsim, Qâsim Anwâr, Shaykh Jalâl, Khawâjah Mirak, Mullâ Ahmadi, Shâh Burhân, and of several others.

Beginning of the first Qit'ah:—

وفا چو نيسست دلا در جهان بي بنياد  
گذر ز عالم فاني براي ملك بقا

fol. 173<sup>a</sup>. Fards or single verses.

Beginning:—

چيست مٲا كمال حيراني  
دمبدم ناقه را بعي راني

fol. 173<sup>a</sup>. Rubâ'is arranged in the alphabetical order.

Beginning:—

ای گشته عیان از رخت انوار هدا  
بگذار که بینم مه رویت بخدا

fol. 185<sup>b</sup>. Tarji'bands.

Beginning:—

ما ناطق سر قل کفائیم  
تفسیر کلام کبریائیم

The burden runs thus:—

بودیم بروح قدس همدم  
پیش از اثر وجود آدم

fol. 190<sup>a</sup>. Another series of Tarji'bands.

Beginning:—

بیا ای مونس دلهای پر غم  
که شد حال دل ما بی تو در هم

The burden runs thus:—

توئی چون مهر از هر ذره پیدا  
ز مهرت در سر هر ذره سودا

fol. 195<sup>a</sup>. A third series of Tarji'bands.

Beginning:—

ای صبا بر کو یلطف آن یار را  
چاره سازد دل بیمار را

The burden runs thus:—

کفر کافر را و دین دیندار را  
ذره دردت دل عطار را

fol. 197<sup>a</sup>. A fourth series of Tarji'bands.

Beginning:—

آنها که ربوده لثايند  
از هستی خویشتن جدايند

The burden runs thus:—

خافل مشواز وجود آدم  
می باش همیشه حاضر دم

fol. 201<sup>a</sup>. A fifth series of Tarji'bands.

Beginning:—

ای ازل بوده ابد نکران  
آخرت به ز اول دکران

The burden runs thus:—

حق اگر با وجود تو نه یکیست الخ

fol. 203<sup>a</sup>. Another series of Tarji'bands.

Beginning:—

ای به علم آمده ز ما برتر الخ

The burden runs thus:—

انت لا انتہ اخا ما هو  
هو هو لا اله الا هو

fol. 204<sup>a</sup>. Qaṣīdas, six in number.

Beginning of the first Qaṣīdah:—

دوش این ندا بکوش من آمد دم سحر  
کای بی خبر قضای تو می گوید این قدر

fol. 201. Maṣnawī, nine in number. In the first three Maṣnawīs the poet describes the terms حلواگری and خیمه‌دوزی, سقائی

The seventh is the نامه مغنی mentioned in Sprenger, Oude Cat. (*loc. cit.*). The remaining five are mostly in praise of the emperor Akbar.

Beginning of the first Maṣnawī:—

کریم کارمازا کردگارا  
رحیم مشفقاً پروردگارا

fol. 294<sup>a</sup>. Another series of Tarji'bands.

Beginning:—

ای بی خبر از حقیقت کار  
دیگر بخدا مکن توانکار

The burden runs thus :—

از جہل مکن برفض اسناد  
صد لعنت حق برافضی باد

Written in an ordinary Nasta'liq, within coloured borders. fol. 1<sup>b</sup> has been supplied in a later hand.

Dated the 7th Ramadân, A.H. 1073.

No. 242.

fol. 89 ; lines 14-16 ; size  $9\frac{1}{4} \times 5\frac{3}{4}$  ;  $7 \times 4$ .

The same.

A smaller copy of Saqqâ's diwân, containing Ġazals in the alphabetical order except the first two, and a few Mukhammasât, Faids, Qit'as and Rubâ'is.

Beginning of the Ġazals as in the preceding copy :—

پا ز مر کرده براہ طلبش حیرانم الح

Written in ordinary Nasta'liq.

Not dated, apparently beginning of the 18th century.

No. 243.

fol. 51 ; lines 13 ; size  $8\frac{1}{2} \times 6$  ;  $6 \times 3\frac{1}{2}$ .

دیوان میلّی

DÎWÂN-I-MAYLÎ.

Mirzâ Muḥammad Qulî, poetically known as Maylî, مرزا محمد قلی المعروف بہ میلّی, was, according to Badâ'unî, vol. iii., p. 329, and other reliable authorities, a native of Herât, and is therefore better known as Maylî Harawî. But the author of the *Atash Kadah*, p. 34, says that the poet was born and grew up in Mashhad. He belonged to

the Qizilbāsh sect of the Turks. In his early life Maylī found a benevolent master in Sultān Ibrāhīm Mirzā (grandson of Shāh Ismā'il Safawī), a prince of great literary taste, whose learned society afforded the poet an easy chance of improving and cultivating his poetical talents. After the death of this prince, Maylī came to India in A.H. 979 = A.D. 1571. See *Yad-i-Baydā*, fol. 206; *Nafā'is-ul-Maāşir* (Sprenger, *Oude Cat.*, p. 54); and *Nashtar-i-'Ishq*, fol. 1678. Taqī Kāshī (Sprenger, *Oude Cat.*, p. 43), however, gives a later date, viz., A.H. 983 = A.D. 1575, and erroneously says that the poet died on the road. Badā'unī (*loc. cit.*), who gives Maylī a very high position among the poets of the close of the 16th century, says that Maylī stayed in India for many years with Sayyid Naurang Khān, d. A.H. 1002 = A.D. 1593 (son of Qutb-ud-Din Khān, an Amir of 5000 in the reign of Akbar), and that owing to some ill-feeling the poet was subsequently poisoned at the Sayyid's order and died in Mālwah. The same Badā'unī says that the poet wrote several Qaṣīdas in praise of this Sayyid Naurang Khān.

Some biographers relate that, with the object of getting an access to the court of Akbar, Maylī composed a beautiful Qaṣīdah in praise of the emperor, but it so happened that Ġazālī Mashhadī (d. A.H. 980 = A.D. 1572) somehow or other obtained a copy of this Qaṣīdah, and having added about thirty-two verses of his own he presented the poem in his own name to the emperor. Maylī, unaware of the trick, recited the poem in presence of Akbar, and to his utter humiliation was accused of having stolen the poem of Ġazālī. But we can hardly believe the story, since we know that Ġazālī was the first of the four poets who received the title of ملك الشعرا during the reigns of the Timuride sovereigns of India, and as such enjoyed a wider reputation than Maylī.

However, Maylī is reckoned among the best poets of the latter half of the 16th century, and is said to have held poetical discourses with Khwājah Husayn Ṣanā'ī, Ġazālī, Wahshī, Walī of Dasht-i-Bayāḍ, and others. Taqī Auhādī says that he possessed a collection of Maylī's Qaṣīdas and Tarkīb-bands numbering about two thousand and five hundred verses, and that he also repeatedly saw the same number of verses of the poet's Ġazals.

The authors of the *Yad-i-Baydā* and the *Nashtar-i-'Ishq* place the poet's death in A.H. 983 = A.D. 1575. Wālih and a few others, agreeing with the authors of the *Yad-i-Baydā* and the *Nashtar-i-'Ishq*, say that Maylī's corpse was taken from Mālwah to Mashhad and buried there; but Badā'unī (*loc. cit.*) and other earlier biographers do not say anything in support of this statement.

For notices on the poet's life see, besides the references given above, Taqī Auhādī, fol. 731<sup>a</sup>; *Riyāḍ-ush-Shu'arā*, fol. 398<sup>a</sup>; *Atash Kadah*, p. 34; *Khulāṣat-ul-Afkār*, fol. 192<sup>a</sup>, etc., etc.

Copies of Mayli's *diwân* are mentioned in Sprenger, *Oude Cat.*, p. 497; *Bibliotheca*, Sprenger, No. 1461; Rieu, ii., p. 666<sup>b</sup>, etc.

Contents of the *diwân* :—

fol. 1<sup>b</sup>. *Ġazals* arranged in the alphabetical order.

Beginning :—

منم و دل فکاري بتومي سپارم اورا  
بچه کار خواهد آمد که نکاهدارم اورا

fol. 49<sup>a</sup>. *Fards* or single verses.

Beginning :—

اگرچه غیر بوصل تو سرفراز بود  
باین خوشم که وصال آرزو گداز بود

fol. 50<sup>a</sup>. *Rubâ'is*.

Beginning :—

از مستي مي زلف تو پرتاب نمايد  
وز آتش مي لعل تويي آب نمايد  
حسن تو ز آسيب نگاه هوس آلود  
چون مجلس برهم زده امساب، نمايد

Some *Ġazals*, in the same hand, are written on the margins.

Written in a clear *Nasta'liq*.

Not dated, apparently 19th century.

#### No. 244.

fol. 59; lines 14; size  $8\frac{1}{2} \times 5$ ;  $6\frac{1}{2} \times 3\frac{1}{2}$ .

ديوان هجري رازي

#### DÎWÂN-I-HIJRÎ-RÂZÎ.

The lyrical poems of *Khwâjah Muḥammad Sharif Hijri*.

*Khwâjah Muḥammad Sharif Hijri* of Ray, خواجه محمد شریف

رازي, better known as *Hijri Râzi*, was the paternal uncle of the celebrated *Amîn Aḥmad Râzi*, the author of the well-known work *Haft Iqlim*, quoted very often in this catalogue. His son, *Khwâjah*

Ġiyâş-ud-Din Muḥammad, better known as I'timâd-ud-Daulah, was the father of Jahāngir's wife Nûr Jahân, and the famous Wazîr of the emperor. Another of his sons, Khwâjah Muḥammad Tâhir, with the Takhalluṣ Waslî, was well versed in poetry. Taqî Auhâdî says that he saw Waslî and his son Khwâjah Muḥammad Ṣâdiq in Âgrah in A.H. 1004 = A.D. 1595; but this date is evidently a bad reading for 1024, as Taqî came to India in A.H. 1015 = A.D. 1606, and compiled his 'Urafât between A.H. 1022 and 1024 = A.D. 1613 and 1615. Hijrî's brother Khwâjah Miẓâ Aḥmad was in great favour with Shâh Ṭahmâsp, and was the کلانتر (or mayor) of Ray. Another of his brothers, Khwâjah Khwâjagi, was also well versed in poetry, and addressed a Rubâ'î to Muḥammad Khân Sharaf Uglî Taklâ, who became the governor of Khurâsân in A.H. 941 = A.D. 1534. Hijrî's nephew, Khwâjah 'Abd-ur-Riqlâ, was also a poet and good târikh writer. Hijrî, on his father's death, went to Khurâsân and became the Wazîr of the aforesaid governor Muḥammad Khân Sharaf Uglî Taklâ, on whose death the poet served the governor's son in the same capacity. After the death of Muḥammad Khân's son, Hijrî entered the service of Shâh Ṭahmâsp, first for seven years as Wazîr of Yazd, Abruqûh, etc., and subsequently as Wazîr of Isfahân. According to Ilâhî Hijrî was a nephew of the celebrated poet Umidî. See Sprenger, *Oude Cat.*, p. 87.

Maulânâ Ḍamirî, of Isfahân, the well-known court poet of Shâh Ṭahmâsp Ṣafawî and a contemporary of Hijrî, gives the date of the poet's death as A.H. 984 = A.D. 1576 in the following chronogram—

کردید یکی کم ز ملاذ وزرا

that is, one to be deducted from the numerical value of ملاذ وزرا which is 985.

This Hijrî of Ray must not be confounded with another poet of the same age and with the same Takhalluṣ. The latter, according to Saffinah (Ethé, *Bodl. Lib. Cat.*, col. 217, No. 189), belonged to Fargānah and was a court poet of the emperor Akbar, and most probably is identical with the Hijrî mentioned by Badâ'uni, vol. iii., p. 386, as a descendant of the famous Aḥmad-i-Jâm Nāmaqî.

Notices on the life of Hijrî Râzî will be found in *Haft Iqlim*, f. l. 297\*; Taqî Auhâdî, fol. 800\*; *Majma'-un-Nafâ'is*, vol. i., fol. 538\*; *Riyâd-ush-Shu'arâ*, fol. 469\*; *Makhzan-ul-Ġara'ib*, fol. 1017; *Âtash Kadah* (Ethé, *Bodl. Lib. Cat.*, col. 279, No. 461, where the poet is said to have died in Yazd); *Nashtar-i-'Ishq*, fol. 2050, etc. See also Ethé, *India Office Lib. Cat.*, No. 1440, where a copy of the poet's diwân is mentioned.

Contents of the diwân :—

fol. 1<sup>b</sup>. Haft-band or seven stanzas in praise of 'Alî, an imitation of the Haft-band of Maulânâ Ḥasan Kâshî (see No. 114 above).

Beginning as in Ethé, India Office Lib. Cat., No. 1440:—

السلام ای پرتو مهرت چراغ راه دین  
آفتاب مطلع ایمان امیر المومنین

The Haft-band is followed by Qasidas, some of which are in praise of *Shāh Tahmāsp*.

Beginning—

میرسد موکب نوروز بصد جاه و جلال  
میرود سویی چمن مژده رسان پیک شمال

fol. 11<sup>b</sup>. Tarkib-band Musaddas in the form of *wasoḡt*.

Beginning:—

ای شوخ جفا پیشه جفا چند توان کرد  
آزار من پی سروپا چند توان کرد  
خون در جگر اهل وفا چند توان کرد  
قصد دل آزرده ما چند توان کرد  
جور و مستم ای عشوہ نما چند توان کرد  
اینها باسیران بلا چند توان کرد  
تا چند بما بر سر بیداد توان بود  
تا چند بغمناکی ما شاد توان بود

fol. 18<sup>b</sup>. *Gāzals* in alphabetical order.

Beginning as in Ethé, India Office Lib. Cat., No. 1440:—

ای در فشان بشکر عطایت زمان ما  
در چیست پر ز گوهر شکرت دهان ما

fol. 57<sup>a</sup>. *Rubā'is*, twenty-seven in number.

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

زاهد که نماز و روزه اش حادث و خوست  
میخواره که دستگیر او جام و سبوست  
آن کرده مدام تکیه بر طاعت خویش  
این منتظر مرحمت از جانب دوست



It will be seen that the contents of this copy closely agree with those of the India Office Lib. copy.

Folios at the bottom are damaged and pasted over with paper.

Written in a clear Nasta'liq.

Not dated, apparently 17th century.

No. 245.

fol. 273; lines 13; size  $10\frac{1}{4} \times 6$ ;  $6\frac{1}{2} \times 3\frac{1}{2}$ .

کلیات وحشی

KULLIYÂT-I-WAḤSHÎ.

The collected works of Maulânâ Waḥshî.

Maulânâ Kamâl-ud-Dîn Waḥshî, *مولانا کمال الدین وحشی الباقی*, was born in Bâfiq in Kirmân; but as he came to Yazd in boyhood and spent there almost his whole life he is known as Waḥshî Yazdî, and this is the reason that Amin Râzi, in his *Haft Iqlîm*, places the poet under the heading Yazd. Some biographers say that Waḥshî and his younger brother Murâdî Bâfiqî were the pupils of the celebrated Maulânâ Sharaf-ud-Dîn 'Alî Bâfiqî, the author of the well-known work *Zafar Nâmah* (completed in A.H. 828 = A.D. 1424); but this statement seems to be erroneous, as Maulânâ Sharaf-ud-Dîn died in A.H. 858 = A.D. 1454, that is, before Waḥshî's birth. Waḥshî imitated the style of Bâhâ Figânî, and is said to have surpassed his contemporaries chiefly in Ġazals and Maṣnawîs. Taqî Auḥadî (a contemporary biographer of Waḥshî) holds a very high opinion of the poet.

In comparing the poet with the distinguished Muḥtashim of the same age, Taqî Auḥadî remarks thus:—

وقتی که مولانا محتشم طنطنه شاعریش قاف تا قاف گرفته بود  
او (وحشی) در برابر برآمد و طرز نوي در عرصه آورد هم در زمان  
حيات او طرز او را منسوخ کردانيد

He further states that at first he imitated Waḥshî, specially in Ġazals, and that he collected a kulliyât of the poet containing nine thousand verses consisting of Qasîdas, Ġazals, Tarjî'bands, Tarkîb-bands, Qiṭ'as, Rubâ'is and three Maṣnawîs, viz., Nâzîr-u-Mauẓûr, *Khuld-i-Barin* and

Farhād-u-Shīrīn, the latter of which, he adds, though very popular, has been left incomplete by the poet and contains one thousand one hundred and fifty verses.

Taqi gives the date of Wahshī's death as A.H. 991 = A.D. 1583 in the following versified chronogram :—

چو سر مستانه وحشی باده نوشید از خم وحدت  
روان شد روح پاک او به مستی موی حلین  
من از پیر مغان تاریخ فوت او طلب کردم  
بگفتا هست تاریخش وفات وحشی مسکین

The above date of the poet's death is also given by the author of the *Mir'at-ul-Ālam*, who quotes the following chronogram in support :—

لب لب کلزار معنی بسته لب

For notices on the poet's life, see *Haft Iqlīm*, fol. 53<sup>a</sup>; *Taqi Auhādī*, fol. 789<sup>a</sup>; *Ālam Ārā-i-Abbāsī*, fol. 80<sup>a</sup>; *Majma'un-Nafā'is*, vol. ii., fol. 528<sup>a</sup>; *Riyāḍ-ush-Shu'arā*, fol. 442<sup>b</sup>; *Khulāṣat-ul-Afkār*, fol. 212<sup>b</sup>; *Ātash Kadah*, p. 167; *Makhzan-ul-Garā'ib*, fol. 955; *Taqi Kāshī* (Sprenger, *Oude Cat.*, p. 35); *Nashṭar-i-Ishq*, fol. 1936; *Majma'-ul-Fuṣahā*, vol. ii., p. 51.

Other copies of the *Kulliyāt* are described in *Rieu*, ii., p. 663; *G. Flügel*, i., pp. 576 and 577; *Sprenger*, *Oude Cat.*, pp. 586 and 587; *Ethé*, *India Office Lib. Cat.*, No. 1444. See also *Ethé*, *Bodl. Lib. Cat.*, Nos. 1039–1042, 1209, 4, and col. 769; *W. Pertsch*, *Berlin Cat.*, p. 65, No. 6; p. 98, No. 2; p. 711, No. 3, and p. 898.

Contents of the *diwān* :—

## I.

fol. 1<sup>b</sup>. *Ġazals* in the alphabetical order.

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

ای از تو سرخ کشته بخون روی زرد ما  
ما را ز درد کشته و فارغ ز درد ما

## II.

fol. 87<sup>b</sup>. *Tarjī'bands*; resembling the *نامه ساقی* in *Ethé*, *India Office Lib. Cat.* (*loc. cit.*)

Beginning :—

ساقی بده آن باده که اکثیر وجودست  
شوینده آلایش هر بود و بنودست

The burden runs thus :—

ما کوشه نشینان خرابات الستیم  
تا بوی مئی هست درین میکده مستیم

### III.

fol. 92<sup>a</sup>. Marâṣî, or elegies on the death of *Shâh Tahmâsp*, the poet's brother *Murâdî*, and others, in the form of *Tarkib-bands*.

از چه رو خاک سیه کردون بفرق ماه کرد  
مشعل خورشید را کردون چرا پر کاه کرد

### IV.

fol. 94<sup>a</sup>. A series of *Tarkib-bands*. Each stanza consists of three couplets having the same *Radif* and *Qâfiyah* in all the six hemistiches, and is separated by an isolated verse with a different *Radif* and *Qâfiyah* :—

Beginning :—

ای گل تازه که بوی ز وفا نیست ترا  
خبر از سر زنش خار جفا نیست ترا  
رحم بر بلبل پی برک و نوا نیست ترا  
التفاتی بامیوران بلا نیست ترا  
ما اسیر غم و اصلا غم ما نیست ترا  
با اسیران بلا رحم چرا نیست ترا  
فارغ از عاشق غمناک نمی باید بود  
جان من این همه بیباک نمی باید بود

### V.

fol. 96<sup>b</sup>. Another series of *Tarkib-bands* in the form of *Musaddas*.

Beginning :—

دوستان شرح پریشانی من گوش کنید  
دامتان غم پنهانی من گوش کنید  
گفتگوی من و حیرانی من گوش کنید  
قصه پی سر و سامانی من گوش کنید

شرح این آتش جالسور نگفتن تاکی  
سوختم سوختم این سوز نهفتن تاکی

## VI.

fol. 98<sup>b</sup>. Rubā'is.

Beginning:—

یارب که بقاءت جاودانی بادا  
کامت باد و کامرانی بادا

## VII.

fol. 104<sup>b</sup>. Qaṣidas in praise of the Imāms, of Shāh Tahmāsp, Mir Ġiyāṣ-ud-Dīn (a descendant of the celebrated Sayyid Ni'mat Ullah Wali), Shāh Khalīl Ullah and several other persons.

Beginning:—

راحت اگر بایدت خلوت عنقا طلب  
عزت از انجا بجز حرمت از انجا طلب

## VIII.

fol. 171<sup>a</sup>. Qit'as in praise of the above-named personages, satires, elegies and chronograms expressing the dates of Shāh Tahmāsp's death, the accession of Shāh Ismā'il and other contemporary events.

Beginning of the first Qit'ah:—

زهی اراده تو نایب قضا و قدر  
ستاره امر ترا تابع و فلک منقار

## IX.

A series of Maṣnawis in praise of Shāh Tahmāsp, Mir Mirān and others, including also some satires.

Beginning of the first Maṣnawī:—

ای ظفر در رکاب دولت تو  
نهیت خوان فتح و نصرت تو

## X.

fol. 217<sup>a</sup>.

خلد برین

KHULD-I-BARÎN.

A Maṣnawî in imitation of the Makhzan-ul-Asrâr of Nizâmî, of which Wahshî speaks highly on fol. 218<sup>a</sup>.

Beginning:—

خامه براورد صدای صریر  
بلبلی از خلد برین زد صفیر

The poet gives the name of the poem in the above verse.

It has been edited by W. Nassau Lees, Calcutta, 1861.

## XI.

fol. 237<sup>b</sup>.

فرهاد و شیرین

FARHÂD-U-SHÎRÎN.

The love-story of Farhâd and Shîrîn, in the metre of Nizâmî's Khusraû-u-Shîrîn. It is incorrectly styled خسرو و شیرین in Hâj. Khal., vol. iii., p. 138, and in G. Flügel (*loc. cit.*).

Beginning:—

الهی مینه ده آتش افروز  
دران مینه دلی وان دل همه سوز

Comp. Bodl. Lib. Cat. (*loc. cit.*) and W. Pertsch, Berlin Cat. (*loc. cit.*). Lithographed, Calcutta, A.H. 1249, Bombay, A.H. 1265, and Tehrân, A.H. 1270.

According to Taqî Auhâdî, as mentioned above, the poem is incomplete and consists of one thousand one hundred and fifty verses.

The Maṣnawî poem ناظر و منظور, Nâzîr-u-Manzûr (see the following No.), is wanting in this copy of the Kulliyât.

Written in clear Nasta'liq, within gold and coloured ruled borders, with two illuminated frontispieces on foll. 217<sup>a</sup> and 237<sup>b</sup>. Spaces for headings are left blank throughout.

On fol. 103<sup>b</sup>, at the end of the Rubâ'is, the MS. is dated Sunday, the 20th Muḥarram, A.H. 1050.

Scribe مصدود کاتب دهلوی

## No. 246.

fol. 208; lines 12; size  $9\frac{1}{2} \times 6$ ;  $5\frac{1}{4} \times 2\frac{3}{4}$ .

The same.

Another copy of Waḥshī's Kulliyât, smaller than the preceding one.  
Contents:—

## I.

fol. 1<sup>b</sup>. Qaṣīdās without any alphabetical order.

Beginning:—

کسي مسيح شود در سراچه افلاك  
که پا چو مهر مجرد کشد ز عالم خاک

Several Qaṣīdās, including the usual initial one, are wanting in this copy. The Qaṣīdās are followed by some Maṣnawīs, mostly in praise of Shāh Ṭahmāsp, Giyāṣ-ud-Dīn and others. The last Maṣnawī, a short one, is styled في الصار نامه, and begins thus on fol. 27<sup>b</sup>:—

چون از سپهر خسرو سیاره بست بار  
بر عزم ره بلاشه حماری شدم موار

## II.

fol. 28<sup>b</sup>. Ġazals arranged in the alphabetical order.

Beginning as in the preceding copy:—

اي از تو سرخ کشته بخون روی زرد ما الخ

The Ġazals are followed by the Rubā'is, only three in number.

## III.

fol. 77<sup>b</sup>.

خلد برین

KHULD-I-BARÎN.

Beginning as in the preceding copy:—

خامه براورد صدای صریر الخ

The Maṣnawī here is divided into eleven Raudās, each of which is styled as روضه من خلد برین, four Hikāyats and a خامه or epilogue.

## IV.

fol. 100<sup>b</sup>.

فرهاد و شیرین

Styléd here as شیرین فرهاد.

Beginning as usual:—

الهي مينه ده آتش افروز الن

## V.

fol. 154<sup>b</sup>.

ناظر و منظور

## NÂZIR-U-MANZÛR.

The love-story of Nâzir and Manzûr.

Beginning:—

زهي نام تو مر ديوان هستي  
ترا بر جمله هستي پيشد متي

On fol. 207<sup>b</sup> the poet gives the date of completion of the poem,  
A.H. 966 = A.D. 1558, in the following lines:—

کسي کين نظم دور اندیشه خواند  
اگر تاريخ تصنيفش نداند  
شمارد پنج نوبت مي بتضعيف  
که با شش باشدش تاريخ تصنيف  
نداند گر بدین قانون که شد ذکر  
بجوید از همه ابیات پر فکر

The date can be obtained by doubling 30 five times and adding 6 to it, or by summing up the numerical value of the words “همه ابیات پر فکر.”

The above *târikh* is quoted in *Reu* (*loc. cit.*) and also noticed in W. Pertsch, *Berlin Cat.*, p. 723, No. 4.

Each section of the MS. begins with an illuminated frontispiece and a double page ‘Unwân.

Written in a clear minute Nasta’liq within gold and coloured ruled borders.

Not dated. Apparently beginning of the sixteenth century.

Several seals of the last king of Oude are fixed on the fly-leaf at the beginning.

**No. 247.**

fol. 124; lines 17; size  $9 \times 5$ ;  $6 \times 3$ .

The same.

A copy of the diwān of Wahshī containing the Ġazals and Qaṣīdas only.

fol. 1<sup>b</sup>. Ġazals, beginning:—

ساکن گلشن شدم تا صاف کردم مینه را  
دادم از خاکستر گلشن صفا آئینه را

fol. 69<sup>b</sup>. Qaṣīdas, beginning as in the above copy:—

کسی مسیح شود در سراچه افلاک الن

Written in ordinary Nasta'liq.

Not dated, apparently 17th century.

**No. 248.**

fol. 12; lines, centre column, 25; marginal column, 44;  
size  $9 \times 5\frac{1}{2}$ ;  $8 \times 4$ .

انتخاب از غزلیات ملا وحشی

A selection from the Ġazals of Wahshī.

Beginning:—

از گاه کهریا بگریزد ز بخت ما  
خنجر بجای برک برارد درخت ما

The Ġazals are arranged in the alphabetical order.



The usual initial Ġazal, viz.—

ای از تو سرخ کشته بخون روی زرد ما الخ

is placed fourth in this copy.

Written in ordinary small Nasta'liq.

Not dated, apparently 18th century.

### No. 249.

fol. 56; lines 14; size 9 × 6; 5 $\frac{3}{4}$  × 3 $\frac{1}{4}$ .

دیوان ارسلان

### DÎWÂN-I-ARSLÂN.

A rare and beautiful copy of the diwân of Qâsim Arslân قاسم ارسلان.

Badâ'unî, vol. iii., p. 178, says that Qâsim's father claimed his descent from Arslân Jâdib, a distinguished noble of the court of Mahmûd of Ġaznîn; hence the poet adopted the takhalluṣ Arslân. Qâsim was originally born in Tûs, but he flourished in Mâwarâ-un-Nahr. He came to India in the reign of the emperor Akbar, poems in whose praise are found in abundance in the poet's diwân. Besides being an eminent poet, Qâsim was an expert chronogrammatist and a fine calligrapher. He died in A.H. 995 = A.D. 1586, at the time when Akbar was staying at Lâhûr.

For notices on the poet's life see: Haft Iqlîm, fol. 214<sup>a</sup>; Taqî Auhadî, fol. 111<sup>a</sup>; Majma'-un-Nafâ'is, vol. i., fol. 10<sup>a</sup>; Riyâd-ush-Shu'arâ, fol. 29<sup>b</sup>; Nashtar-i-'Ishq, fol. 137; Şuḥuf-i-Ibrâhîm, fol. 52<sup>a</sup>, etc.

Contents of the diwân:—

fol. 1<sup>b</sup>. A short Maṣnawî in praise of God.

Beginning:—

بهر حمد بادشاه انس و جان

به که بسم الله آرم بر زبان

The above line is quoted by Dr. Sprenger in his *Oude Cat.*, p. 337, as the beginning of Qaṣidas.

fol. 2<sup>a</sup>. A Qaṣidah in praise of the Imâm Âlî Mûsî in answer to a Qaṣidah of Ġazâlî Maṣḥadî (b. A.H. 936 = A.D. 1529, d. A.H. 980 = A.D. 1572), a friend of the poet.

Beginning :—

ای حریبی که دردت قبله که دل افتاد  
حرم کعبه بمصراب تو مایل افتاد

fol. 3<sup>a</sup>. Three Qasidas in praise of Akbar.

Beginning of the first Qasidah :—

چون برآورد از کریبان افق سر آفتاب  
ماه رویش دید و گفت الله اکبر آفتاب

fol. 5<sup>b</sup>. A Maṣnawī, likewise in praise of Akbar.

Beginning :—

ای سریر معدلت را بادشاه  
بادشاهان در رکابت خاک راه

fol. 6<sup>b</sup>. Ġazals arranged in the alphabetical order.

Beginning, as in Sprenger, Oude Cat. (*loc. cit.*) :—

ساقی ز عکس می شده روشن ضمیر ما  
جامی بده که عارف جامست پیر ما

Of the last two poems (on fol. 39<sup>a</sup>), with which the Ġazals break off abruptly, the first is in praise of Imām Ḥusayn, and the second in praise of the celebrated Khwājah Mu'in-ud-Din Chishtī, which is said to have been recited by the poet on the saints' tomb at Ajmir.

fol. 39<sup>b</sup>. A short Maṣnawī in praise of the mountain at Ajmir.

Beginning :—

زهی کوه اجمیر عنبر مرشت  
مقام سر مقتدایان چشت

After the above Maṣnawī the usual order of the Ġazals is resumed.

fol. 49<sup>a</sup>. A few Qiṭ'as and Rubā'is.

fol. 49<sup>b</sup>–51<sup>a</sup>. Chronograms expressing the dates of birth of the Princes Sulṭān Salīm, Shāh Murād, and Dāniyāl; of the conquest of Bengal, the completion of the Bangālī Maḥal, the conquest of Gujarāt, and other contemporary events.

fol. 51<sup>b</sup>. Fards or single verses.

Beginning :—

ساقی بیا که یک نفس از غم شوم خلاص  
جامی بده که از غم عالم شوم خلاص

fol. 53<sup>b</sup>. Rubâ'is, altogether thirty in number.

Beginning:—

جز بادۀ لعل آن پری وش مطلب  
این سرخوشی از بادۀ بیغش مطلب  
کیفیت لعل او میجو از بادۀ ناب  
خاصیت آب خضر ز آتش مطلب

Some Rubâ'is are in answer to Lisâni.

About ten Ġazals, written in a bolder hand, are found on the margins of folios 12<sup>a</sup>, 13<sup>a</sup>, 19<sup>a</sup>, 20<sup>a</sup>, 22<sup>a</sup>, 23<sup>a</sup>, 32<sup>a</sup>, 34<sup>a</sup> and 35<sup>a</sup>.

This splendid copy, with a faded double-page 'unwân and a frontispiece at the beginning, is written in a very beautiful minute Nasta'liq, within gold and coloured ruled borders, by some learned scribe.

Not dated, apparently 17th century.

#### No. 250.

fol. 125; lines 14; size  $8 \times 5\frac{1}{2}$ ;  $5 \times 3$ .

دیوان ثنائی

### DÎWÂN-I-SANÂ'Î.

A slightly defective copy of the diwân of Şanâ'î. Khwajah Husayn Şanâ'î, خواجه حسین ثنائی المشهدی, was a native of Mashhad. II. Kh. iii., p. 269, calls the poet خواجه حسین شیعی. Mr. Blochmann, Â'in-i-Akbari, p. 563, on the authority of the poet's statement in his diwân, says that Şanâ'î was the son of Ġiyâş-ud-Dîn Muḥammad of Mashhad, and adds that the عنایت of the Âtash Kadah is a bad reading for غیایف. In his early life he found a benevolent patron in Sultân Ibrâhîm Mirzâ, with the takhalluṣ Jâhî (*d.* A.H. 979 = A.D. 1571), son of Bahrâm Mirzâ Şafawî (*d.* A.H. 956 = A.D. 1549), and grandson of Shâh Ismâ'il Şafawî (A.H. 909–930 = A.D. 1503–1523). Prince Ibrâhîm who was himself an accomplished scholar, took great interest in Şanâ'î's education. Subsequently the poet came to India during the reign of Akbar, became the teacher and friend of the celebrated Fayḍî, and received great favours from the emperor. Here he is said to have held

poetical discourses with Ġazālī Mashhadī (d. A.H. 980 = A.D. 1572), 'Urfī and other distinguished poets of the emperor's court. Among the later poets Ṣanā'ī occupies a high position and enjoys a good reputation. But Badā'unī, vol. iii., p. 208, who makes a few disparaging remarks on the compositions of the poet, says that before Ṣanā'ī came to India he was reckoned here as a master poet, and his poems were held in high estimation by the eminent scholars and the learned poets of India; but that soon after his arrival he became a mark for various kinds of criticism and lost all his reputation. Besides the *diwān*, the poet has also left a *Maṣnawī*, called اسکندر نامه, *Iskandar Nāmāh* (see below).

According to the best authorities Ṣanā'ī died in A.H. 996 = A.D. 1587, a date which is expressed by the words مسنور نیک, found in the *Hamīshah Bahār* (*Sprenger, Oude Cat.*, p. 120). Mr. Blochmann, in his translation of the *Ā'in-i-Akbarī*, p. 563, note 2, gives a wrong date of the poet's death, A.H. 1000 = A.D. 1591.

Notices on the poet's life will be found in *Haft Iqlīm*, fol. 224<sup>a</sup>; *Taqī Auhādī*, fol. 173<sup>a</sup>; *Riyāḍ-ush-Shu'arā*, fol. 75<sup>a</sup>; *Ātash Kadah*; *Makhzan-ul-Ġarā'ib*, fol. 132; *Khulāṣat-ul-Kalām*, vol. i., fol. 123<sup>b</sup>; *Nashtar-i-Ishq*, fol. 360; *Ā'in-i-Akbarī*, vol. i., p. 242, etc. See also *Sprenger, Oude Cat.*, pp. 43, 57, 120 and 578; *Ethé, Bodl. Lib. Cat.*, Nos. 1045 and 1046; *W. Pertsch, Berlin Cat.*, pp. 57, No. 4; 722, No. 2, and 899-900; *Rieu Suppl.*, No. 309; *Ethé, India Office Lib. Cat.*, Nos. 1449-50.

Contents of the *diwān* :—

fol. 1<sup>b</sup>. *Qaṣīdas*, in the alphabetical order, in praise of the Imāms, of Shāh Tahmāsp, Akbar, Khān Khānān and others.

Beginning, as in most copies :—

در روش حسن و ناز هست بسی خوش نما  
غمزه بطور مستم عشوه برنگ جفا

fol. 89<sup>b</sup>. *Gāzals*, likewise in the alphabetical order.

Beginning, as in *Ethé, Bodl. Lib.* and *Ethé, India Office Lib. Cats.* :—

راندي بخشم از بر خود اي پسر مرا  
صد خار حسرت است ازین در جگر مرا

fol. 105<sup>a</sup>. A *Maṣnawī*.

The beginning of this *Maṣnawī* is wanting here and it opens thus :—

کریما تمنای جانم به تست  
غم فاش و درد نهانم به تست

The line—

بیا دل بمیخانه اهل راز  
بکش جام معنی صورت گداز

quoted as the beginning of the *Maṣnawī* by this Ṣanā'ī, is found here on fol. 118<sup>a</sup>.

This *Maṣnawī* is identical with the *امسکندر نامه*, or the poetical account of the heroic deeds of Akbar, which Ṣanā'ī dedicated to the emperor Akbar, two copies of which are noticed in Ethé, Bodl. Lib. Cat., Nos. 1048 and 1049. This *Maṣnawī* is called *باغ ارم* by Dr. Sprenger in his Catalogue, p. 579, and *مَدّ امسکندر* on p. 120.

Written in a beautiful Nasta'liq within ruled borders.

Not dated. Apparently 17th century.

#### No. 251.

fol. 93; lines 15; size  $8 \times 4\frac{1}{2}$ ;  $5\frac{3}{4} \times 3$ .

غزلیات محتشم

### GAZALIYÂT-I-MUHTASHAM.

The lyrical poems of Muhtasham Kāshī, arranged in the alphabetical order.

Beginning:—

ای کوهر تام تو تاج سر دیوانها  
ذکر تو بصد عنوان ارایش عنوانها

Maulânâ Muhtasham, مولانا محتشم کاشی, was a native of Kāshân. He was the teacher and friend of the well-known tadkirah-writer Maulânâ Taqī-ud-Dīn Muḥammad al-Ḥusaynī, better known as Taqī-ud-Dīn (or simply Taqī) Kāshī (*d. c.* A.H. 1016 = A.D. 1607), who collected and prepared the poet's diwân (see Rieu, ii., p. 665). Muhtasham was one of the most distinguished poets of Persia, and enjoyed unparalleled fame during the reigns of the three successive sovereigns, Shāh Tahmāsp Ṣafawī I. (A.H. 930-984 = A.D. 1523-1576), Shāh Ismā'īl II. (A.H. 984-985 = A.D. 1576-1577) and Sultān Muḥammad Khudā Bandah (A.H. 985-996 = A.D. 1577-1587). Besides being an

eminent poet he was an expert chronogrammatist and master of mu'ammās or enigmas. He composed a long Qaṣidah on the accession of Shāh Ismā'il Ṣafawī to the throne of Persia, and each hemistich of this Qaṣidah contains a chronogram for the year A.H. 984 = A.D. 1576. He is also distinguished for the laudatory poems which he addressed to the Imāms, and his well-known marṣiyah or elegy (see the following No.) on the sad death of the two Imāms, Ḥasan and Ḥusayn, has immortalized his name. The author of the 'Ālam Ārā-i-'Abbāsi, fol. 78<sup>b</sup>, relates that on one occasion the poet sent two Qaṣidas from Kāshān in praise of Shāh Tahmāsp and his daughter Pari Khānam, but as this monarch had become very religious in his old age he desired that praise should be lavished only upon great men like 'Alī and other Imāms, and not upon an ordinary man like him. The poet did so to the satisfaction of Tahmāsp and received great favours from the monarch.

A copy of Muhtasham's diwān, with the preface of the above-mentioned Taqī Kāshī, is noticed in Rieu ii., p. 665. In that preface Taqī Kāshī, who ranks Muhtasham after Khāqānī, says that he collected and arranged the poet's Kulliyāt into the following seven diwāns:—1. شیبیه, Shaybiyyah, consisting of Qaṣidas in praise of God, the prophet, the Imāms, contemporary kings, nobles and scholars. 2. شباییه, Shabābiyyah; and 3. صباییه, Ṣibā'iyyah, containing Ġazals descriptive of beauty. 4. جلالیه, Jalāliyyah; and 5. نقل عشاق, Naql-i-'Ushshāq, containing Ġazals descriptive of love. 6. ضروریات, Durūriyyāt, containing versified chronograms which the poet composed at the request of his friends. 7. معیيات, Mu'ammayāt, or riddles.

Taqī Auhādī, who visited Muhtasham in Kāshān, dates the poet's death A.H. 996 = A.D. 1587. The author of the Khulāṣat-ul-Afkār, fol. 186<sup>b</sup>, wrongly ascribes it to A.H. 1000 = A.D. 1591.

For notices on the poet's life and his works see: Haft Iqlim, fol. 262<sup>a</sup>; Taqī Auhādī, fol. 697<sup>b</sup>; Mir'āt-ul-'Ālam, fol. 457<sup>b</sup>; Ma'āṣir-i-Raḥīmī, fol. 82<sup>a</sup>; Majma'-un-Nafā'is, vol. ii., fol. 453<sup>a</sup>; Khazāna-i-'Āmirah, fol. 306<sup>b</sup>; Rijād-ush-Shu'arā, fol. 379<sup>b</sup>; Khulāṣat-ul-Afkār (*loc. cit.*); Nashtar-i-'Ishq, fol. 1600; Ātash Kadah, p. 331. See also Sprenger, Oude Cat., pp. 23 and 500; Rieu, ii., pp. 665 and 666; G. Flügel, i., p. 591; Ethé, Bodl. Lib. Cat., Nos. 1050 and 1239, 45; Ethé, India Office Lib. Cat., Nos. 1447 and 1448; W. Pertsch, Berlin Cat., p. 35, No. 13, pp. 101, No. 12, and p. 543, p. 723, No. 8, and p. 724, No. 10, and Hāj. Khal., vol. iii, p. 312.

This copy contains the Ġazals probably of the شباییه, Shabābiyyah.

Compare Rieu (*loc. cit.*); Sprenger, Oude Cat. (*loc. cit.*), and G. Flügel (*loc. cit.*), and also Ethé, India Office Lib. Cat., No. 1448.

The MS. ends with the following line:—

به پیش بخشش او محتشم چه بنماید  
اگر تو تا دم صبح جزا کناه کنی

Written in ordinary Nasta'liq.

Not dated, apparently 17th century.

### No. 252.

fol. 135; lines 12; size  $9\frac{1}{2} \times 5\frac{3}{4}$ ;  $7\frac{1}{4} \times 4\frac{1}{4}$ .

مرثیۀ محتشم

### MARSIYA-I-MUHTASHAM.

The elegy on the death of Ḥasan and Ḥusayn, with other incidents in connection with the Battle of Karbalā, by the same Muḥtasham of Kāshān.

As a Marṣiyah-writer Muḥtasham occupies the highest position among the latter-day poets.

Beginning:—

بر خوان غم چو عالمیانرا صلا زدند  
اول صلا بسلسلۀ انبیا زدند  
نوبت باولیا چو رسید آسمان طپید  
زان ضربتی که بر مر شیر خدا زدند . . . .  
انکه مرادقی که فلک محرمش نبود  
کندند از مدینه و در کربلا زدند

The MS. ends with the following line:—

غلام را (sic) فعل چون که با مولی است  
غرامت کنه او به سید شهدا است

Written in a fine clear Nasta'liq, within gold borders. The original folios are mounted on new margins.

Dated 12th Rabî' I., A.H. 1144.

No. 253.

fol. 259; lines 14; size  $7\frac{3}{4} \times 4\frac{1}{2}$ ;  $5\frac{1}{4} \times 3\frac{1}{2}$ .

کلیات عرفی

KULLIYÂT-I-'URFÎ.

A defective copy of the poetical works of 'Urfi Shîrâzi.

Maulânâ Sayyid Muḥammad, poetically known as 'Urfi, مولانا سید محمد المتخلص به عرفی بن مولانا زین الدین علی بن مولانا جمال الدین الشیرازی, was the son of Maulânâ Zayn-ud-Dîn 'Alî, son of Maulânâ Jamâl-ud-Dîn of Shîrâz, where the poet was born in or about A.H. 963 = A.D. 1555. The Maâṣir-i-Raḥîmî says that 'Urfi's name was Khawâjah Sayyidi Muḥammad, خواجه سیدی محمد (and not Khawâjah Saydî, خواجه صیدی, as stated by Dr. Sprenger, p. 126, on the authority of the Hamishah Bahâr). It is conjectured that the poet derived his poetical title from the occupation of his father, who, it is said, looked after the "Shar'î" and "'Urfi" matters under the magistrate of Shîrâz. At an early age 'Urfi left his native country and emigrated to the Deccan; but finding the place unsuitable for achieving success he left it and came to Fathpûr Sikrî, where he made the acquaintance of the celebrated Fayḍî. 'Urfi at first received warm favours from his new friend, but owing to a slight unpleasantness between them, 'Urfi abandoned Fayḍî's company, and shortly afterwards found a sincere patron in Ḥakîm Masîḥ-ud-Dîn Abul Fath Gilânî, through whose kind influence the poet made acquaintance with 'Abd-ur-Raḥîm Khân-i-Khânân. After the death of Abul Fath in A.H. 997 = A.D. 1588, 'Urfi attached himself to the said Khân-i-Khânân. Khân-i-Khânân, who, himself a man of good literary taste, fully appreciated the extraordinary poetical merit of 'Urfi and was exceedingly pleased with his learned society. Ere long 'Urfi was introduced by the Khân-i-Khânân to Akbar, who duly rewarded the poet in various ways.

Very few of 'Urfi's contemporary poets equal him in celebrity, and it is generally asserted that had he not died a premature death he would have been the master poet of the period.



Badâ'unî says that although 'Urfî possessed sound learning and was well versed in the various forms of poetry, yet, on account of his pride and vanity, he could not gain public sympathy. Of all his poetical works the Qasidas have been most popular even to the present day. The author of the *Âtash Kadah* says that 'Urfî adopted a new style in his Qasidas, which, according to Âzâd, are far superior to the poet's *Gazals* and *Maṣnawis*. 'Urfî followed 'Abd-ur-Rahîm *Khân-i-Khânân* in his expedition against Jâni Beg of Tattah in A.H. 998 = A.D. 1590, and died of dysentery in *Shawwâl* of the same year at Lâhûr at the age of thirty-six years. Some writers suspected the poet had been poisoned, a common enough fate in that age.

In concordance with the above year the poet's contemporary biographer, Badâ'unî, quotes the following two chronograms: عرفي جوانه مرگ شدی دشمن خدا, and says that the poet in his last moment composed the following Rubâ'i:—

عرفي دم نزع است و همان مستي تو  
 آخر بچه مایه بار بر بستي تو  
 فرداست که دوست نقد فردوس بکف  
 جویای متاع است و تهي دستي تو

Taqî Kâshî (Sprenger, *Oude Cat.*, p. 37), however, puts the poet's death wrongly in A.H. 1002 = A.D. 1593.

The author of the *Miftâh-ut-Tawârikh*, on the authority of the *Mir'ât-i-Jahân*, relates that 'Urfî in his following Qasidah, which he composed on his death-bed, had desired that his remains should be transported to Najaf, and that accordingly, some years after the poet's death, his bones were sent to that place by Mir Şâbir Işfahânî and re-interred there.

جهان بکشتم و دردا بهیچ شهر و دیار  
 نیافتم که فروشد بخت در بازار  
 اگر شود ره کوي تو جمله نشتر خیز  
 کنم بمردمک دیده طی نشتر زار  
 بکاوش مژه از گور تا نجف بروم  
 اگر بهند هلاکم کنند ور به تنار

The same author quotes also the following versified chronogram by

Mullâ Raunaqî expressing the date A.H. 1027 = A.D. 1617, in which year, it is said, 'Urfî's bones reached Işfahân:—

یکانه کوهر دریای معرفت عرفی  
 که آسمان پی پروردنش صدف آمد  
 چو عمر او بسر آمد ز کردش دوران  
 شکست بر سر دلہای پر شغف آمد  
 بکاوش مژہ از گور تا نجف بروم  
 فکند تیر دعائی کہ بر هدف آمد  
 رقم زد از پی تاریخ روئی کلکم  
 بکاوش مژہ از هند تا نجف آمد

For notices on 'Urfî's life and his works see: *Haft Iqlim*, fol. 74<sup>b</sup>; *Taqî Auḥadî*, fol. 502<sup>a</sup>; *Badâ'unî*, vol. ii., p. 375, and vol. iii., p. 285; *Riyâd-ush-Shu'arâ*, fol. 268<sup>a</sup>; *Mir'ât-ul-Khayâl*, p. 127; *Miftâḥ-ut-Tawâriḳh*, p. 283; *Şuḥuf-i-Ibrâhîm*, fol. 643<sup>b</sup>; *Nashtar-i-'Ishq*, fol. 1147; *Majma'-ul-Fuṣahâ*, vol. ii., p. 24; *Haft Âsmân*, p. 111. See also Sprenger, *Oude Cat.*, pp. 112, 113, 528 and 529; Rieu, ii., pp. 667, 738 and 845; W. Pertsch, *Berlin Cat.*, pp. 901-905; G. Flügel, i., 592; J. C. Tornberg, p. 110; J. Aumer, p. 36; Ethé, *Bodl. Lib. Cat.*, Nos. 1051-1054 and No. 1991; Rieu *Suppl.*, No. 310; Rosen, *Pers. MSS.*, pp. 261-263; Blochmann's *Â'in-i-Akbarî*, vol. i., pp. 569-571; *Âtash Kadah*, pp. 301-305; Ethé, *India Office Lib. Cat.*, Nos. 1451-1463; Hâj. *Khal.*, vol. iii., p. 259; vol. iv., pp. 253 and 254, and vol. vi., p. 596.

Contents of the *Kulliyât*:—

# I.

fol. 1<sup>b</sup>. A collection of prose pieces. The first of these is styled here رسالہ نفسیہ, agreeing with the prose preface usually styled رسالہ نفس نفیس. See Ethé, *India Office Lib. Cat.*, No. 1452. See also W. Pertsch, *Berlin Cat.*, p. 901; Rosen, *Pers. MSS.*, p. 261; and Ethé, *Bodl. Lib. Cat.*, No. 1053.

Beginning:—

حمدي کہ از شایستگی منزہ از شائبہ تعین و تخصیص آمدہ  
 اجمال آن در حوصلہ الخ

These pieces contain for the most part religious and moral counsels which 'Urfi addresses to himself with the words *ای نفس*. The last but one of these is a letter which the poet wrote on his death-bed describing the state of his mind at the prospect of death. It is headed thus "*رقعه که در هنگام نزع فرموده*."

## II.

fol. 15<sup>b</sup>.

مجمع الابکار

## MAJMA'-UL-ABKÂR.

A Maṣnawī poem in imitation of Nizāmī's *Makhzan-ul-Asrār*. The author of the *Haft Âsmân*, p. 111, says that the poem is also called *مجمع الافکار*, *Majma'-ul-Afkâr*. He further states that it is also known as the *Makhzan-ul-Asrâr* of 'Urfi, and hence Dr. Sprenger, p. 529, had some justification (in spite of Dr. Ethé, *India Office Lib. Cat.*, No. 1451) in giving the last-mentioned title to the poem.

Beginning:—

بسم الله الرحمن الرحيم  
موج نخستست ز بحر قدیم

See Hāj. Khal., vol. v., p. 389; W. Pertsch, *Berlin Cat.*, p. 64, No. 8 c.; Kraft, p. 69.

On comparing with another copy of the *Majma'-ul-Abkâr*, it is found that about six folios towards the end, containing one hundred and seventy-four lines, are missing. The poem breaks off abruptly with the following line on fol. 58<sup>b</sup>:—

همنفسی کرد ز وی جستجو  
کاین همه زاری ز چه داری بگو

Further, the following subscription (on the top of fol. 59<sup>a</sup>) تمام نام شد کتاب خسرو و شیرین من کلام... الخ, which suddenly follows the above verse, proves that the Maṣnawī *Khusrau-u-Shirîn* (see the following No.) by the same author, is wanting in this copy. So, there is altogether a lacuna of about twenty-five folios after folio 58.

## III.

fol. 59<sup>b</sup>. Qaṣīdas in the alphabetical order.

Beginning as in Sprenger (*loc. cit.*); Rieu, ii., p. 698; Ethé, *Bodl.*

Lib. Cat., No. 1053, and Ethé, India Office Lib. Cat., Nos. 1452 and 1453 :—

اقبال کرم میگزد ارباب هم را  
همت نخورد نشتر اری و نعم را

For special collections of these Qasidas see: W. Pertsch, p. 65, No. 11; p. 696, No. 3, and p. 714, No. 1 in 686. One particular Qasidah, styled همراست ممانس, is mentioned, *ib.* p. 74, No. 3, and p. 79, No. 3.

## IV.

fol. 134<sup>a</sup>. Qiṭ'as.

Beginning as in most copies :—

ای دل راهزن که از عرشم  
بعضیض ثری فرستادی

## V.

fol. 145<sup>b</sup>. Ġazals arranged in the alphabetical order.

Beginning as in Sprenger; Rieu, ii., p. 667; Ethé, India Office Lib. Cat., Nos. 1452 and 1454, etc. :—

ای نه فلک زخوشه صنع تو دانه  
وز قصر کبریاي تو عرش اشیانه

Folios (after folio 147<sup>b</sup>) containing the last portion of the Ġazals ending in الف, all the Ġazals ending in ب, and a few of the first portion ending in ت, are missing. Again, after fol. 216<sup>b</sup> some Ġazals ending in ک and ل are missing.

## VI.

fol. 240<sup>b</sup>. Rubā'is.

Beginning :—

رفتم بچنان تا نکرم برك هوس  
جوی عسلي دیدم و صد فوج مگس

The usual initial Rubā'ī beginning with the line—

یارب نفسي ده که ثنا پردازم الخ

is found here on fol. 253<sup>a</sup>.

Written in a fine Nasta'liq, within gold and coloured ruled borders,  
with a fine double-page 'unwân.

Not dated, apparently 16th century.

No. 254.

fol. 66; lines 14; size  $8\frac{1}{4} \times 6\frac{3}{4}$ ;  $5\frac{1}{2} \times 2\frac{1}{2}$ .

مجمع الابكار و فرهاد و شیرین

MAJMA'-UL-ABKÂR AND  
FARHÂD-U-SHÎRÎN.

The two Maṣnawîs, Majma'-ul-Abkâr and the Farhâd-u-Shîrîn,  
of 'Urfî.

I.

fol. 1<sup>b</sup>. Majma'-ul-Abkâr.

Beginning as in the preceding copy:—

بسم الله الرحمن الرحيم

II.

fol. 51<sup>a</sup>. فرهاد و شیرین, Farhâd-u-Shîrîn, or, as it is styled in the  
preceding No., خسرو و شیرین, *Khusrau-u-Shîrîn*, another Maṣnawî in  
the metre of Nizâmî's *Khusrau-u-Shîrîn*.

Beginning:—

خداوندا دلم بی نور تنگست  
دل من سنگ و کوه طور سنگست

Written in a clear minute Nasta'liq.

Not dated, apparently 18th century.

## No. 255.

fol. 128; lines 17; size  $8 \times 4\frac{1}{2}$ ;  $5\frac{3}{4} \times 2\frac{1}{2}$ .

دیوان عرفی

## DÎWÂN-I-'URFÎ.

The diwân of 'Urfî, containing Ġazals and Rubâ'is only.

fol. 1<sup>b</sup>. Ġazals in the alphabetical order.

Beginning as in the preceding copy:—

ای نه فلک ز خوشه صنع تو دانه الخ

fol. 16<sup>b</sup>. Rubâ'is.

Beginning:—

ای زلف عروم شادمانی شب تو  
ارایش بزم بیغمی مشرب تو

The usual initial Rubâ'î—

یارب نفسی ده که ثنا پردازم الخ

is the second here.

Written in a clear Nasta'liq, within gold and coloured ruled borders.

Not dated, apparently 17th century.

## No. 256.

fol. 19; lines (centre column) 24; (marginal column) 26;

size  $8\frac{3}{4} \times 5\frac{1}{2}$ ;  $8 \times 4$ .

The same.

A smaller copy of 'Urfî's diwân, containing Ġazals and Rubâ'is.

fol. 1<sup>b</sup>. Ġazals in the alphabetical order.

Beginning as above:—

ای نه فلک ز خوشه صنع تو دانه الخ

fol. 19<sup>a</sup>. Rubā'is.

Beginning as in most copies:—

يارب نفسي ده كه ثنا پردازم الخ

Written in ordinary minute Nasta'liq.

Not dated, 18th century.

### No. 257.

fol. 94; lines 17; size  $10\frac{1}{2} \times 7$ ;  $9\frac{1}{4} \times 4\frac{1}{2}$ .

The same.

Another collection of 'Urfi's poetical works, containing sixty Qaṣidas, nine Tarkīb-bands, thirty-nine Qiṭ'as, thirty-one Rubā'is, with a Sāqī Nāmāh, and a Tarjī'band at the end.

#### I.

fol. 1<sup>b</sup>. Qaṣidas.

Beginning:—

اي متاع درد در بازار جان انداخته  
كوهر هر سود در جيب زيان انداخته

The initial Qaṣidah in copy No. 252, beginning with the line—

اقبال كرم ميكزد ارباب هم را الخ

is the second Qaṣidah here.

#### II.

fol. 75<sup>b</sup>. Tarkīb-bands in praise of 'Abd-ur-Raḥīm Khān Khānān.

Beginning:—

نواي مدح كه سنجي دلا مبارك باد  
تهور نفست نغمه را مبارك باد

#### III.

fol. 79<sup>a</sup>. Qiṭ'as.

Beginning as usual:—

اي دل راهزن كه از عرشم الخ

## IV.

fol. 89<sup>b</sup>. Rubâ'is.

Beginning:—

انم که بپی عمارت هوش کنم  
 کر هر دو جهان باده شود نوش کنم

## V.

fol. 93<sup>a</sup>. Sâqî Nâmah.

Beginning:—

بیا ساقی آن تشنگی را بسنج  
 پس از آرزوی دل ما مرنج

This Sâqî Nâmah is also noticed in Ethé, India Office Lib. Cat., No. 1453; Ethé, Bodl. Lib. Cat., No. 1052; W. Pertsch, Berlin Cat., p. 65, and p. 901, No. 4; and Rosen, Pers. MSS., p. 262, No. 5.

## VI.

fol. 94<sup>a</sup>. A Tarjî'band in praise of Ḥakīm Maṣīḥ-ud-Dīn Abul Faṭḥ.

Beginning as in Rieu, ii., p. 667:—

آیدم چون دوا شفیق و نقیض  
 صحت آمیز دوستان مریض

The burden runs thus:—

نام ممدوح قافیه مدح است  
 مدح کویم حکیم ابوالفتح است

The Sâqî Nâmah and the Tarjî'band seem to have been added in a later hand.

This valuable copy contains learned annotations and interlinear glosses throughout.

The subject in each Qaṣīdah is explained by a heading written in red.

Written in a clear Nasta'liq, within coloured ruled borders, with an ordinary frontispiece at the beginning.

Dated, 14th Rajab, A.H. 1238.

Scribe مسیتل پرشاد کاپست



## No. 258.

fol. 104; lines 15; size  $9\frac{3}{4} \times 4\frac{3}{4}$ ;  $7\frac{1}{2} \times 3$ .

The same.

Another copy of 'Urfi's diwân, containing Qaṣīdas with a few Qit'as and Tarkīb-bands at the end.

Written in a fair Nasta'liq, within coloured ruled borders.

Not dated, apparently 18th century.

## No. 259.

fol. 69; lines 15; size  $8\frac{1}{2} \times 4\frac{3}{4}$ ;  $6\frac{1}{4} \times 3\frac{1}{4}$ .

شرح قصاید عرفی

SHARH-I-QAṢĀ'ID-I-'URFĪ.

A Persian commentary on difficult verses in forty select Qaṣīdas of 'Urfi, by Mullā Abul Barakāt Munir of Lāhūr.

Mullā Abul Barakāt, better known as Munir-i-Lahūrī, ملا ابو البركات معروف به منیر لاهوری بن ملا عبد المجید الملتانی, was, according to the authors of the *Khulāṣat-ul-Afkār*, *Makhzan-ul-Ġarā'ib*, and other works, the son of Mullā 'Abd-ul-Majid of Multān. The author of the *Khulāṣat-ul-Kalām*, who fixes the date of Munir's birth in A.H. 1019 = A.D. 1610, says that he was the son of Mullā 'Abd-ul-Jalil (probably a mistake for 'Abd-ul-Majid), son of Abū Ishāq of Lāhūr, and that Munir's father, who was well versed in penmanship, was engaged in writing out the well-known work Akbar Nāmah. Munir at first entered the service of Sayf Khān Mirzā Ṣāfi as a Munshī, who was at first a Ṣūbahdār of Ilāhābād, and later on died as governor of Bengal in A.H. 1049 = A.D. 1639. Munir subsequently attached himself to I'tiqād Khān, the son of the celebrated I'timād-ud-Daulah. He was an intimate friend of the celebrated Muḥammad Ṣāliḥ Kanbū, the author of the well-known history *عمل صالح* (composed in A.H. 1070).

Besides being skilled in poetry, Munir was greatly distinguished for his refined prose style. Collections of his letters, known as

نوباده and نگارستان منیر, انشاء منیر, most of which Munîr composed in the name of the above-named Sayf Khân, are noticed in Ethé, India Office Lib. Cat., Nos. 2078-2087. He also wrote a preface to his friend Muḥammad Ṣāliḥ Kanbū'i's letters, known as بهار سخن. (See Ethé, India Office Lib. Cat., Nos. 2090-2092, and Rieu, i., pp. 263 and 398.)

Munîr is also said to have left several Maṣnawîs, one of which entitled, چار گوهر; or, "the Four Pearls," is divided into four sections, viz. :—

- (1) آب و رنگ — در تعریف باغات اکبر آباد
- (2) ساز و برگ — در ستایش برگ تمبول و غیره
- (3) نور و صفا — در ستایش حوض و مسجد
- (4) درد و الم — در بیان عشق

The author of the *Khulāṣat-ul-Kalām* names a Maṣnawî, مظهر کل, which he says was composed by Munîr while he was in attendance on Sayf Khân in Bengal. According to Ârzû, Munîr has also left a treatise entitled, کار نامه, in which he has criticised the poems of 'Urfî, Zulâlî, Tâlib, and Zahrî. The same Ârzû, supported by a few other writers, asserts that Munîr, in one of his works, himself says that he has left about one hundred thousand verses. The *Kulliyât* of Munîr is said to have been prefaced by the celebrated Mirzâ Jalâl Tabâṭabâ'i of Isfahân, who came to India in A.H. 1044 = A.D. 1634, and was appointed by Shâh Jahân among his court chroniclers.

Munîr died in the prime of his life in Akbarâbâd on the 7th of Rajab, A.H. 1054 = A.D. 1644. According to some, his remains were taken to Lâhûr and interred there.

For notices of Munîr's life see: *Riyâd-ush-Shu'arâ*, fol. 406<sup>a</sup>; *Majma'un-Nafâ'is*, vol. ii., fol. 456<sup>b</sup>; *Khulāṣat-ul-Afkâr*, fol. 191<sup>a</sup>; *Khulāṣat-ul-Kalâm*, vol. ii., fol. 287<sup>a</sup>; *Makhzan-ul-Garâ'ib*, fol. 828<sup>b</sup>; *Nashtar-i-'Ishq*, p. 1596; *Yad-i-Baydâ*, fol. 212<sup>a</sup>; see also Beale's *Oriental Biographical Dictionary*, p. 279, etc.

Contents of the MS. :—

fol. 1<sup>b</sup>. A preface by some unknown author. Beginning:—

فیض آفرینی سپاس که رشته جان سخن را با تار نفس سخن  
سنگان پیوند کرده اند

The anonymous author of this preface tells us that Munîr wrote this commentary at the request of some of his friends, but before he could finish it he departed for the next world. He further states that Munîr also left some of his previous compositions incomplete, and that it

was twenty-two years after the death of Munîr that, one night in the month of Ramadân, one of his Khâdîms came from Burhânpûr and gave to the author of the preface this fragment of the commentary.

fol. 5<sup>a</sup>. Beginning of the commentary:—

ای متاع درد در بازار جان انداخته الخ یعنی زبان را سرمایه  
سود کردانیده الخ

The meanings of phrases and words are not given separately, but the explanations of the sense of whole passages are very learned.

The copy ends with the commentary on the following lines:—

در حریم روضه ارکان کجا از بک نهال الخ یعنی اگر طبع  
بهار آفرین تورنگ امیز الخ

Other commentaries on 'Urî are: (1) مفتاح النکات, Miftâh-un-Nukât, a commentary on difficult verses in thirty select Qasîdâs of the poet, by Mirzâ Jân, compiled in A.H. 1073 = A.D. 1662; see Sprenger, Oude Cat., p. 530, and Rieu, ii., p. 668. (2) نگار نامه فیض, Nigâr Nâma-i-Fayḍ, compiled in A.H. 1111 = A.D. 1699 by Muḥammad Shafî' bin Shâh Muḥammad Darwîsh; see Sprenger, Oude Cat., p. 529. (3) By Maulavî Muḥammad Wajih, compiled by Maulavî Quṭb-ud-Dîn in A.H. 1101; see Sprenger, *loc. cit.*; and (4) by Mullâ Sa'd Ullâ, Sprenger, *loc. cit.*

Five different Turkish commentaries are noticed in G. Flügel, i., pp. 594 and 595; the Qasîdâs have been printed in Calcutta, A.H. 1254, with a commentary by Aḥmad bin 'Abd-ur-Raḥîm (see below); and with some Qiṭ'as and Tarjî'bands in Lucknow.

Another commentary and a diwân of 'Urî also appeared in Lucknow in 1880. An English translation of selected Qasîdâs of the poet was published in Calcutta in 1887.

This copy is written in a firm Nasta'liq hand.

The colophon is dated, Aḥmadâbâd, the 21st of Jumâdâ I., the seventh year of Muḥammad Shâh's reign.

سبیه هدایت الله

## No. 260.

fol. 155; lines 17; size 10 × 7; 7 × 4.

شرح قصاید عرفی

SHARH-I-QAṢĀ'ID-I-'URFĪ.

Another copy of a commentary on difficult verses in forty-six select Qaṣīdas of 'Urfī, by Aḥmad bin 'Abd-ur-Raḥīm Ṣafīpūrī, احمد بن عبد الرحيم صفی پوری.

Beginning with a short preface :—

مپاس بیقیاس و ثنائی بی نهایت مرسلطانی را مزد الخ

The commentator, a very modern writer, observes in the preface that he wrote this commentary at the request of some of his friends. Towards the end he tells us that he has arranged the Qaṣīdas according to a copy which was written in Shīrāz.

The commentary itself begins on fol. 3<sup>a</sup> with the usual initial line :—

ای متاع درد در بازار جان انداخته الخ

Clear explanations of verses are given. Rare words and difficult phrases are explained separately throughout. Allusions and grammatical uses of words are also given.

The following note on a fly-leaf says that this MS. was copied from a copy printed in Calcutta, A.H. 1254 :—

کتاب هذا مسی بشرح قصاید عرفی نوشته از چپاه کلکنه

fol. 1<sup>b</sup>-2<sup>a</sup>. Index of the headings of the Qaṣīdas commented upon.

The last folio contains a list of the errata.

Dated, Rajab, A.H. 1254.

Written in ordinary Nasta'liq.

## No. 261.

full. 461; lines 14; size  $11\frac{1}{4} \times 6\frac{1}{2}$ ;  $8\frac{1}{2} \times 4$ .

ديوان فيضي

## DÎWÂN-I-FAYDÎ.

A very large copy of the lyrical poems of Shaykh Fayḍî.

Shaykh Abul Fayḍ, شيخ ابو الفيض فيضي بن شيخ ناگوري, with the double poetical title of Fayḍî and Fayyāḍî, was born at Âgrah on the 1st of Sha'bān, A.H. 954 = 16th September, A.D. 1547. The family to which Fayḍî belonged traced its descent from an Arab Shaykh of Yaman, who lived in Sindh in the ninth century of the Muḥammadan era. In the beginning of the tenth century Shaykh Khidr, the then head of the family, journeyed to Hindūstān and after many wanderings settled at Nāgūr, north-west of Ajmir, where he secured the friendship of Mir Sayyid Yahyā of Bukhārā. In A.H. 911 = A.D. 1505, after the death of several children, a son was born to Shaykh Khidr, to whom he gave the name Mubārak. At an early age Mubārak found the opportunity of moulding and improving his character in the learned society of one Shaykh 'Aṭan, شيخ عطن, who had come to Nāgūr in the reign of Sikandar Shāh Lodî (A.H. 894-923 = A.D. 1488-1517). Shaykh Mubārak, after the death of his mother, went to Aḥmadābād in Gujarāt, where he prosecuted his studies and made acquaintance with several distinguished personages, such as Shaykh Abul Faḍl of Kāzarūn, Shaykh 'Umar of Tattah, and Shaykh Yūsuf. He subsequently settled on the 6th of Muḥarram, A.H. 950 = A.D. 1543, on the left bank of the Jamnā, opposite Âgrah, near the Chahār Bāg Villa, which was built by Bābar. This place was later called Hasht Bihisht, or the Bāg-i-Nūrafshān, and is now known as Rām Bāg. It was here that Shaykh Mubārak's eldest son, Shaykh Fayḍî, was born. Fayḍî's brother, Abul Faḍl 'Allāmi, the celebrated prime minister of Akbar and the author of the Akbar Nāmah, Â'in-i-Akbari, Maktūbāt-i-'Allāmi, Ruq'āt-i-Shaykh Abul Faḍl, 'Iyār-i-Dānish, etc.,\* was also born here on the 6th of Muḥarram, A.H. 958 = 14th

\* According to some, Abul Faḍl also wrote a Risāla-i-Munājāt; a Jāmi'-ul-Luġat, and a Kashkūl. He also wrote two commentaries, one on the آية الكرسي, and another on the سورة الفاتحة, both of which he presented to Akbar. He also took a great part in the compilation of the Tārīkh-i-Alfi.

January, A.D. 1551. He was killed by Jahāngir's order on Friday, the 4th Rabi' I., A.H. 1011 = 12th August, A.D. 1602. Shaykh Mubārak, who died at Lāhūr on Sunday, the 17th Dilqa'd, A.H. 1001 = 4th September, A.D. 1593, was a man of comprehensive learning. He was well versed in prosody, had a complete knowledge of religious lore and was a perfect master of mystic philosophy. He wrote a big commentary on the Qur'ān in four volumes, which he called Manba'-ul-'Uyūn, منبع العيون, and another work of the title of Jawāmi'-ul-Kilam, جوامع الكلم. Fayḍi, as he grew up, displayed unusual gifts. He received from his father a sound education in all branches of learning and soon established his reputation as a poet and scholar. One day Shaykh Mubārak took Fayḍi to 'Abd-un-Nabī, the then Ṣadr-i-Jahān, and begged a grant of one hundred bighas of land. But both the father and the son, on account of their unorthodox doctrines, were turned out of the audience-hall with scorn and insult. Fayḍi's literary fame had already reached the ears of Akbar, and in A.H. 975 = A.D. 1567, when this emperor was besieging the fort of Chitor, he summoned Fayḍi, then barely twenty years old. The Sunni 'Ulamās, who were Fayḍi's mortal enemies, interpreted the imperial order as a citation for defence and persuaded the governor to set a guard over the dwelling of Shaykh Mubārak. The Mughal soldiers tormented and ill-treated the Shaykh, who happened to be alone in the house. Shaykh Fayḍi was absent just then, and on his return was arrested and carried off to Chitor by the troopers. Fayḍi, of course, was greatly dismayed by this ominous event, but to his unexpected relief he got a most favourable reception from Akbar, to whom he was presented by 'Aziz Khān Kokah. Shortly afterwards Fayḍi was attached to the imperial court as teacher in the higher branches of literature to the princes—a fact which speaks of the great confidence which the emperor placed in the young scholar. Fayḍi had no difficulty in gaining the lasting friendship of Akbar. Besides being distinguished for his literary attainments, his services in other departments secured fresh distinctions for him. He enjoyed the personal friendship of Akbar at Fatḥpūr Sikrī, and occasionally accompanied the emperor on his expeditions. In A.H. 989 = A.D. 1581 he was appointed the Ṣadr of Āgrah, Kālpī and Kālinjar, and in A.H. 1000 = A.D. 1591 was sent on an embassy to Rājah 'Alī of the Deccan. Although a commander of only Four Hundred, he had greater influence than most of the higher officials. Notwithstanding the hostile attitude of the 'Ulamās, who had very great influence with the government, Fayḍi in A.H. 981 = A.D. 1574 admitted into court his brother Abul Fadl, who, as we know, rose to be the prime minister of Akbar, and took an important part in crushing the power of the 'Ulamās and in alienating the emperor's mind from Islām.

The celebrated historian Badā'unī, a pupil of Shaykh Mubārak, lived

in the company of Fayḍi for forty years, and once, when the said historian was in temporary disgrace at court, Fayḍi (then in Aḥmad-ābād), on the 10th of Jamādī I., A.H. 1000 = A.D. 1591, wrote a letter (quoted in Badā'unī, vol. iii., p. 303) to Akbar, in which the poet spoke highly of Badā'unī and earnestly begged the emperor to deal mercifully with the learned historian. Badā'unī frankly admits the good treatment he received at the hands of Fayḍi, but, bitterly condemning the foul part which Fayḍi played in weakening the power of the 'Ulamās and in leading the emperor's mind away from Islām, the said historian, on the plea of the good of the faith being stronger than other claims, *که حق دین و حفظ عهد آن بالا تر از همه حقوق است*, not only exposes Fayḍi's faults but openly heaps insults on the poet, with the bitterest hatred.

The scene of the poet's death, as described by this historian, is calculated to excite loathing. Fayḍi's contemporary biographers, such as the authors of the *Ṭabaqāt-i-Akbarī*, *Maāṣir-i-Raḥīmī*, *ʿUrafāt*, *Haft Iqlīm*, and several others, speak highly of his wonderful poetical genius; while Badā'unī remarks that, although Fayḍi spent full forty years in composing poems, numbering above twenty thousand verses, and sent his compositions, at great expense, to his friends, yet, not even one of his verses was approved by the public. This remark of the historian, though a little exaggerated, is partly true, as we know that Fayḍi, on account of his heretical doctrines, is generally looked down upon by the Muḥammadan public of India, and his works do not enjoy the popularity which their literary merits deserve.

Fayḍi may have taken a vigorous part with his father (*Shaykh Mubārak*) and brother (*Abul Faḍl*) in crushing the power of the Sunni 'Ulamās and in planning and adopting subtle measures for leading Akbar's mind away from Islām, but it cannot be denied that he was one of the most voluminous writers that India has produced, and that in literary merit he stands second only to the celebrated Amīr *Khusrau* of Dihlī, (*d.* A.H. 725 = A.D. 1324), among all the Indo-Persian poets.

During the reigns of the Timuride sovereigns of India, four poets were honoured with the title of *ملك الشعرا* (king of poets), viz. *Gazālī* of *Mashhad*, who died in A.H. 980 = A.D. 1572; Fayḍi (both of Akbar's time); *Tālib-i-Āmulī* (*d.* A.H. 1035 = A.D. 1625) in *Jahāngīr's* time; and *Tālib-i-Kalīm* (*d.* A.H. 1062 = A.D. 1651) in *Shāh Jahān's* reign; but the second stands unrivalled. Although Akbar, an illiterate prince according to all the evidence we possess, had little inclination towards poetry, yet, on account of his constant association and conversation with distinguished scholars and eminent poets, he could appreciate the comprehensive learning of Fayḍi, and towards the end of A.H. 997 = A.D. 1588 deservedly honoured him with the title of *ملك الشعرا*. Fayḍi was a profound scholar in the Arabic, Persian,

and Sanskrit literatures, and stood unrivalled in his age in theology history, philology, philosophy, medicine, and letter-writing, while his high poetical compositions afford a further proof of the versatility of his genius. Besides translating several Sanskrit works in poetry and philosophy, he made a Persian version of Bhāskarāchārya's *Bijāganita* and *Lilāwati*, the two well-known Sanskrit works on Algebra. Fayḍi's famous commentary on the Qur'ān, entitled *Sawāṭi'ul-Ilhām*, *مواعظ الالهام*, and his *Mawārid-ul-Kilām*, *موارد الكلم* (the full title of the work is *Mawārid-ul-Kilām wa Silk-u-Durar-il-Hikam*. Brockl., vol. ii., p. 417, wrongly reads *Mawārid-ul-Kalām*), both of which consist of only those letters which do not contain diacritical points, sufficiently speaks of his peculiar genius and extreme ingenuity. In A.H. 993 = A.D. 1585 he planned a *Khamsah*, consisting of the following five poems, in imitation of the *Khamsah* of Nizāmī, but did not live to carry it out.

(1) *Markaz-i-Adwār*, *مرکز ادوار*, in imitation of Nizāmī's *Makhzan-ul-Asrār*, was to consist of 3,000 verses. Fayḍi composed it in the fortieth year of his age (A.H. 993 = A.D. 1585); and two years after his death his brother Abul Faḍl collected the stray leaves of the poem. It is mentioned in Leyden Cat., vol. ii., p. 122, and Sprenger, *Oude Cat.*, p. 401. (2) *Sulaymān-u-Bilqīs*, in imitation of *Khusrāu-u-Shirīn*, was to consist of 4,000 verses. (3) *Nal Daman* (*see below*). (4) *Haft Kishwar*; and (5) *Akbar Nāmāh*, each of 5,000 verses, in imitation of the *Haft Paykar* and the *Sikandar Nāmāh*. Except *Nal Daman*, the other poems of the *Khamsah* were left incomplete. Extracts from these poems are given in the *Akbar Nāmāh*, vol. iii., pp. 674-696.

The author of the *Riyāḍ-ush-Shu'arā* says that Fayḍi was a pupil of *Khawājah Husayn Sanā'i Mashhadi*, who died in A.H. 996 = A.D. 1587 (*see No. 249 above*); but Fayḍi's contemporary biographers do not make any such statement. Fayḍi is said to have been the author of one hundred and one books, and his verses are estimated by Abul Faḍl at fifty thousand, but Badā'unī estimates them only at twenty thousand. The same Badā'unī tells us that Fayḍi left a library of 4,600 books (but according to Blochmann, 4,300 books), most of which were authors' autographs or at least copied by their contemporaries, and that after the death of Fayḍi these books were transferred to the imperial library, after being catalogued in three different sections. The first consisted of poetry, medicine, astrology, and music; the second, philosophy, *Ṣūfism*, astronomy, and geometry; and the third consisted of commentaries, traditions, theology, and law. For forty years the poet employed the poetical title of Fayḍi, which he subsequently changed to *Fayyāḍi*, in imitation of his brother's *Takhalluṣ 'Allāmī*, but only a month or two before his death. To the change of his title the poet refers thus in his *Nal Daman* :—



زین پیش که مکه ام سخن بود  
 فیضی رقم نگین من بود  
 اکنون که شدم بعشق مرتاض  
 فیاضیم از محیط فیاض

Fayḍi suffered from asthma, and died on the 10th of Ṣafar, A.H. 1004 = 15th October, A.D. 1595. In the middle of the night on which Fayḍi died, Akbar took Ḥakīm Gilānī and went to see the poet. The emperor addressed the poet several times, but getting no reply he was overwhelmed with grief, so much so that he cast his turban on the ground. The *tārīkh* of the poet's death is *فیاض عجم*. Badā'unī, with his usual hatred of Fayḍi, gives several abusive chronograms of the poet's death, e.g., *قاعدة الحاد شکست*, *خالد فی النار*, etc., etc. Besides Abul Faḍl, Fayḍi had four brothers, viz., *Shaykh* Abul Barakāt, *Shaykh* Abul Khayr, *Shaykh* Abul Makārim, from one mother, and *Shaykh* Abū Turāb by a different mother.

For notices on the poet's life and his works see, besides the references given above, Blochmann, *Ā'in-i-Akbarī*, pp. 490 and 548; Badā'unī, vol. ii., pp. 405-406, vol. iii., pp. 299-310, etc.; Rieu, ii., pp. 450 and 670; Ouseley Biographical notices, pp. 171-175; Ethé, *Bodl. Lib. Cat.*, Nos. 1057-1062 and 1992; Ethé, *India Office Lib. Cat.*, Nos. 1464-1479, etc.; Elliot's Biographical Index, i., p. 255; *Journal, Asiatic Society, Bengal*, 1869, pp. 137, 142; Sprenger, *Oude Cat.*, pp. 62, 127, and 401-402. See also Rosen, *Persian MSS.*, p. 263; J. Aumer, p. 37; W. Pertsch, *Berlin Cat.*, p. 906, etc., etc.

Contents of the *dīwān* :—

### I.

fol. 1<sup>b</sup>. Author's preface in prose. It begins with three bayts, the first of which runs thus :—

بسم الله الرحمان الرحيم  
 کنج ازل وامت طلسم قدیم

It should be observed that Fayḍi's *Markaz-i-Adwār* (mentioned above) begins with the above line.

After the bayts the preface runs thus :—

صلی الله علیه و اله و عترته مدارج مرقات علمه و جواهر  
 مرآت فطرته النح

In this preface Fayḍi tells us how he entered the Court of Akbar, was appointed tutor to the princes and received the title of *ملك الشعرا*.

He further states that the *diwān* consists of twelve thousand bayts (Dr. Rieu's copy gives nine thousand verses). The preface ends with a *Qit'ah* and three *Rubā'is*.

## II.

fol. 5<sup>b</sup>. *Qaṣīdas* without any order.

Beginning as in most copies:—

یا ازلی الظهور یا ابدی الخفا  
نورک فوق النظر حسنک فوق الشنا

fol. 98<sup>b</sup>. *Tarkīb-bands*.

Beginning:—

ماقیا می ده که رنگ امیز شد باد بهار  
لاله با ریحان برآمد گل به نسرين کشت یار

fol. 102<sup>a</sup>. *Tarjī'bands*.

Beginning:—

الصبح ای امیر خواب خمار  
الصبح ای حریف باده کسار

fol. 103<sup>b</sup>. *Marāṣī* on Amīr Faṭḥ Ullā *Shīrāzī*, Abul Faṭḥ *Gilānī*, *Shaykh* Ḥasan *Kālpī*, *Shaykh* Mubārak (Fayḍī's father), and several others.

Beginning of the first *Marṣiyah*:—

ایزد که ساخت عقل تو کنجینه نهان  
می و دو قفل ماند ترا بر در زبان

## III.

fol. 122<sup>b</sup>. *Gazals* in the alphabetical order.

Beginning:—

مستانه سخن میرسد از دل بلب ما  
عشقست که بر بسته زبان ادب ما

The last *Gazal* on fol. 330<sup>a</sup> can be read in four different metres, viz.:—

- (1) مفتعلن مفتعلن فاعلن
- (2) فاعلاتن فاعلاتن فعلن
- (3) فاعلاتن فاعلاتن فاعلن
- (4) فاعلاتن مفاعلن فعلن

The Ġazal begins thus:—

اي خم ابروي تو تيغ قضا  
حلقه گيسوي تو دام بلا

#### IV.

fol. 331<sup>b</sup>. Qit'as, nine in number. Some of these Qit'as are in praise of the author's works Sawâṭi'-ul-Ilhâm, سواطع الالهام, and the Mawârid-ul-Kilam, موارد الكلم. The first four consists entirely of words without diacritical points.

Beginning of the first Qit'ah:—

الحمد لملهم الكلام الصاعد  
وهو البصود آولا و الحامد

Space for a Qit'ah on fol. 346<sup>a</sup> is left blank.

#### V.

fol. 350<sup>b</sup>. Chronograms.

Beginning:—

الله الحمد كه اين معبد اسلام كه هست الخ

The following headings indicate the events on which the chronograms were written:—

تاريخ فوت ملا عالم كابلې	تاريخ اتمام علم
تاريخ مرقع بادشاهي	تاريخ عقد قرة العين سلطنت
تاريخ فوت مولانا غزالي	تاريخ ولادت شاه مراد
تاريخ فتح صوبه گجرات	تاريخ فتح ريتهنبو
تاريخ مجموعه دانش	تاريخ حوض بادشاهي
تاريخ بياض	تاريخ مسجد بادشاهي
تاريخ خاتمه بادشاهي	تاريخ رحلت والد بزرگوار
تاريخ سواطع الالهام	تاريخ فوت برادر مغفور
تاريخ جلوس حضرت شاهنشاهي	تاريخ فوت صبوحی
تاريخ فوت ملا قاسم كاهي	تاريخ فوت شيخ كپور مجذوب

There are altogether twenty-two Qit'as, but the headings of two Qit'as are omitted.

fol. 363<sup>a</sup>. مطلعيات or "Initial verses."

Beginning:—

بسم الله اي قلم ز شكاف سخن كش  
رشعي بربز در رقم حرف كبريا

fol. 376<sup>a</sup>. معميات, or "Riddles" on the ninety-nine holy names of God. The following first one is on the word الله:—

طالب حق در حريم بارگاه  
يافت جاي خود نصيب از لا اله

Most of these riddles are on the names of several contemporary persons.

#### VI.

Rubâ'is, about two hundred and eighty in number.

Beginning:—

الله اكبر زهي خدای متعال  
خورشيد جمالش اين از بيم زوال

#### VII.

Another series of Rubâ'is, containing a greater number than the preceding and consisting of those Rubâ'is which the poet extemporized in the presence of Akbar, بادشاه گفته, beginning with a short prose preface which runs thus:—

اين نکته چنديست از ذره خاك نور پاك عرض نيازيست از  
قطره بجانب دريا النح

The first Rubâ'i begins thus:—

شاهي كه يعقل ذو فنون خوانيمش  
در راه خدای رهنمون خوانيمش

This splendid copy of Faydî's diwân, with an index at the beginning, is written in a beautiful Nasta'liq, within gold borders. The first two

pages at the beginning of each part are luxuriously adorned, and the frontispieces richly illuminated with minute floral designs.

The colophon says that the MS. was written by the order of Nawāb Shīr Jang Bahādūr at Shāhjahānābād, on the 12th Rajab, in the thirty-first year of Muḥammad Shāh's reign.

Scribe محمد حسین

### No. 262.

fol. 27; lines 14; size  $8\frac{1}{2} \times 5\frac{1}{2}$ ;  $6 \times 3$ .

The same.

A very small copy of Fayḍi's diwān, containing the Ġazals in the alphabetical order, Muqatta'āt and a few Rubā'is.

Contents:—

fol. 1<sup>b</sup>. Ġazals.

Beginning:—

خیز و در یوزۀ اقبال کن از حضرت ما  
که کم از هیچ سپاهی نبود همت ما

fol. 20<sup>b</sup>. Blank.

fol. 21<sup>a</sup>. Muqatta'āt.

Beginning:—

بوستان خیال فیضی را  
از نم فیض تازه و تر بین

fol. 22<sup>b</sup>. Rubā'is.

Beginning:—

آن روز که مهد هفت طارم بستند  
وین هژده هزار نقش عالم بستند  
والا گهر عنصر شاهنشاهی  
در نور بافتاب توام بستند

Written in an ordinary clear Nasta'liq, within gold and coloured ruled borders.

The last folio, which seems to have been substituted in a later hand, contains a colophon (probably a copy of the original) dated the 21st Rajab, A.H. 1103.

Scribe محمد مهدی فرمان نویس

## No. 263.

fol. 143 ; lines 14 ; size  $10\frac{3}{4} \times 6\frac{3}{4}$  ;  $6\frac{3}{4} \times 3$ .

## نل و دمن

## NAL-U-DAMAN.

Faydī's famous *Maṣnawī*, better known as *Nal-Daman*, in imitation of Nizāmī's *Laylā-u-Majnūn*.

It is a free Persian adaptation of the episode of Nala and Damayanti in the *Mahābhārata*. Regarding the origin of the poem Firīsh̄tah, vol. i., p. 325, gives us the following account :—

در کتب هند که پیش ازین به پنجهزار سال تصنیف شده  
مستور است که قدیم الایام شهر بیدر پای تخت رایان دکن بود  
..... و راجه بهیم سین که بغایت شجاع و دانا و عادل و  
سخی بود از رایان مشهور شهر بیدر است و راجه نل شاه مالوهی  
غایبانه بر دختر راجه بهیم سین که دمن نام داشت عاشق شده  
قصه عاشقی و معشوقی ایشان در هندوستان مشهور است و  
شیخ فیض شاعر بموجب حکم جلال الدین محمد اکبر پادشاه  
دامتان ایشانرا به نظم در آورده آنرا نل و دمن نام کرد —

This is the third poem of Faydī's *Khamsah* which the poet had planned in A.H. 993 = A.D. 1585, but did not live to carry out.

Beginning of the poem :—

ای در تک و پوی تو ز آغاز  
عناق نظر بلند پرواز

Abul Faḍl, in his *Akbar Nāmah*, vol. iii., pp. 661-662, says that in the thirty-ninth year of the reign Akbar asked Faydī to complete the *Khamsah*, or the five poems to each of which he had already written an introduction, and pressed the poet particularly to finish the *Nal-Daman* first of all. Faydī thus, in the forty-ninth year of his age, completed the book in the short space of four months and presented it to the emperor, with a few *ashrafis*, in A.H. 1003 = A.D. 1594.

In the epilogue the poet himself says that he completed the poem at the age of forty-nine, in the thirty-ninth year of the emperor's reign, *i.e.*, A.H. 1003.

اکنون که چل و نهم درین دیر  
هفتاد و دو سبعه کرده ام میر . . . .  
دید این بت کارگاه آذر  
پیرامتگی بماه آذر  
می و نهم از جلوس شاهي  
تاریخ مجدد الاهي  
چون سال عرب شمار کردم  
الف و سه الف بکار بردم

Dr. Rien, p. 670<sup>b</sup>, probably following Abul Faḍl (*loc. cit.*), says that the poem consists of 4,000 verses; but in the following verses the poet himself says that in giving the round number (4,000) he has left over the odd number. So Badā'unī, vol. ii., p. 396, who calculates the number at 4,200 odd, seems to be more precise:—

این چار هزار کوهر ناب  
کانگشته ام باتشین آب  
بپذیر که آب کوهر تست  
از بهر نثار افسر تست  
کر پیشتری نثار کردم  
بی کسر در و شمار کردم

Of all the works of Fayḍī the Nal-Daman has gained the widest popularity. Even Badā'unī, who bears a bitter hatred to the poet, admits that, after the death of Amir Khusrāu, no poet in India, for the last three hundred years, has composed a Maṣnawī like the Nal-Daman.

والحق مثنویي هست که درین میصد سال مثل آن بعد از میر  
خسرو شاید در هند کسی دیگر نگفته باشد

Lithographed in Calcutta, 1831; Lucknow, A.H. 1263; a part of the Maṣnawī is printed in Spiegel's *Chrestomathia Persica*, Leipzig, 1846, pp. 131-150.

Copies of the poem are mentioned in Rieu, ii., p. 670; W. Pertsch, Berlin Cat., p. 905; Sprenger, Oude Cat., p. 402; J. Aumer, p. 38; A. F. Mehren, p. 42; Ethé, Bodl. Lib. Cat., No. 1057, etc.; Ethé, India Office Lib. Cat., Nos. 1468-1478; Hâj. Khal., vol. vi., p. 384, etc., etc.

Written in an ordinary Nasta'liq, within coloured borders, with occasional word-meanings. The original folios are mounted on new margins.

In the colophon, dated 12th Rajab, A.H. 1111, we are told that the present MS. was copied from a copy which was transcribed from an autograph copy.

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**No. 264.**

fol. 137; lines 15; size  $6\frac{1}{4} \times 3\frac{1}{4}$ ;  $5 \times 2\frac{1}{2}$ .

The same.

Another copy of Faydî's Nal-Daman.

Beginning as usual.

Written in minute Nasta'liq, within gold-ruled borders.

Not dated, apparently 18th century.





## APPENDIX.

In view of the interest attaching to the valuable copy of Mirzâ Kâmrân's diwân, noticed in the present volume, it has been judged fitting to give a brief sketch of his political and literary activities in the form of an appendix—such a sketch having no proper place in the body of the Catalogue.

Regarding Mirzâ Kâmrân, though there is very little evidence of his being an Arabic scholar, there is not the least doubt that he was an accomplished scholar in both Persian and Turki, and he at the same time possessed an extraordinary genius for poetical composition. The sublimity of his ideas, the harmonious flow of his style, and the delicacy of his poetic imagination give him a high position in the Persian Parnassus. After the death of Bâbar, Kâmrân received Kâbul, Qandhâr and the Punjâb as Jâgir from Humâyûn, with whom he lived in peace and to whom as a token of gratitude he occasionally sent panegyric poems. One of these poems, beginning with the line:—

حسن تو دمبدم افزون بادا  
طالعت فرخ و میمون بادا

and ending:—

کامران تا که جهانراست بقا  
خسرو دهر همایون بادا

found on fol. 1<sup>b</sup> of the diwân is quoted in the Akbar Nâmah, vol. i., p. 125. The author of the Haft Iqlîm says that Humâyûn was so pleased with the above Ġazal that he gave the district of حصار فیروزه, Hişâr-i-Fîrûzah, as a reward to Kâmrân (see also Mir'ât-ul-'Âlam, fol. 465). The prince was also wonderfully skilful in extemporizing verses suitable to occasions. When, after his flight from Humâyûn, he went to take shelter under Salim Shâh, that chief treated the prince like a menial and taunted him sarcastically. One day,

when Salīm Shāh asked Kāmran for a verse, the prince extemporized thus:—

گردش گردون گردان گردانرا گرد کرد  
بر سر اهل تمیزان ناقصانرا مرد کرد

See Badā'uni i., p. 390.

On another occasion, when Salīm Shāh put Kāmran's knowledge to the test by repeating three couplets of different poets, the prince, to the astonishment of the chief, replied that the first couplet was the composition of a Mughal of 'Irāq; the second, of a poet of India; and the third, of an Afgān poet. See Elliot's Hist. of India, vol. iv., p. 498. Kāmran was also endowed with a wonderful memory and could cite verses to suit circumstances on the spur of the moment.

When his eyes were put out he entreated Humāyūn, through Mun'im Khān, to grant him the services of Beg Mulūk (a favourite of the prince). When Beg Mulūk was sent by Humāyūn, Kāmran placed on his eyes both the hands of his favourite, and mournfully recited the following verse:—

هر چند که چشم برخست پرده کشید است  
بینامست بپشیمی که بسی روی تو دید است

See Akbar Nāmāh, vol. i., p. 329.

Again, on the eve of his departure for Mecca, when his brother Humāyūn came to bid him farewell, after showing due reverence to the emperor, he humbly repeated this verse:—

کلاه گوشه درویش بر فلک شاید  
که سایه همچو تو شاهي فگند بر سر او

and then again he recited:—

بر جانم از تو هر چه رسد جای منت است  
گر ناولک جفا ست و گر خنجر مستم

See Akbar Nāmāh, vol. i., p. 330.

From a scored-out passage (not to be found anywhere else) on p. 319 of the unique and valuable Bilgrāmi MS., which seems to be a *brouillon* or rough draft of the first volume of the Akbar Nāmāh, and which shows the original condition of this well-known history of

Abul Fadl, it will be seen that Kāmran, when he was delivered up by Sultān Ādam, addressed an ode to the emperor Humāyūn. See *Jourl. Roy. As. Soc.*, January, 1903, pp. 115-122, where this valuable Bilgrāmī MS. is mentioned.

Kāmran was a constant source of danger to the government, and spent almost his whole life in raising disturbances. The events of his life have been copiously dealt with by the historians of India but in a scattered form. I therefore give a summary of the whole history of his life.

On the death of Mirzā Khān, son of Sultān Maḥmūd Mirzā, Bābar placed Humāyūn on the throne of Badakhshān, where he reigned from A.H. 926-935 = A.D. 1519-1528. When Bābar subdued Hindūstān, he recalled Humāyūn in A.H. 935 = A.D. 1528, and left Kāmran Mirzā in Qandhār. On hearing the news of Bābar's death (A.H. 937 = A.D. 1530), Kāmran left in his place his brother Mirzā 'Askari, and set off for India to get hold of Lāhūr. After playing some tricks upon Mir Yūnus, the governor of Lāhūr, Kāmran took possession of the city and appointed his own men over the Parganas of the Punjāb. He assured Humāyūn that he was doing everything with a good motive, and the emperor in return recognized him as the governor of Kābul, Qandhār, and the Punjāb. Being suspicious of 'Askari, Kāmran removed him from the government of Qandhār and gave it to Khawājah Kalān Beg, one of the best and most faithful generals of the emperor Bābar. Now Sām Mirzā (whose well-known work, the *Tuhfa-i-Sāmī*, has been often referred to in this catalogue), son of Shāh Ismā'il Ṣafawī, marched against Qandhār and besieged the fort persistently for eight months. Kāmran then marched to Qandhār, and after defeating Sām Mirzā (who went to 'Irāq) returned to Lāhūr. Shāh Tahmāsp now marched against Khawājah Kalān Beg with an overwhelming force to avenge his brother, Sām Mirzā; and the Khawājah, who had sustained a siege of eight months, being unable to encounter Shāh Tahmāsp, evacuated Qandhār and set off for Lāhūr. The Shāh, leaving the city in charge of his nobles, proceeded to 'Irāq. Kāmran returned to Qandhār, and the nobles of Shāh Tahmāsp, not being in a position to cope with the prince, gave up the fort and retreated to 'Irāq.

In A.H. 943 = A.D. 1536 when Humāyūn proceeded to Bengal against Shīr Khān Afgān, Mirzā Hindāl, the fourth son of Bābar, influenced by some ill-advisers, set himself up against Humāyūn. Kāmran on his return from Qandhār to Lāhūr heard of the rebellion of Mirzā Hindāl in Āgra and of the rise of Shīr Khān. Resolving to secure Āgra for himself, Kāmran marched towards the city, and on his arrival Hindāl went away to Alwar. Humāyūn received this news with great distress, and after a severe loss, which he suffered owing to a treacherous attack by Shīr Khān, arrived at Āgra with Mirzā 'Askari and only a few horsemen. Humāyūn unexpectedly entered the pavilion of Kāmran,

and the two brothers received each other with great affection. Humâyûn pardoned the faults of Mirzâ Hindâl and the three brothers now (A.H. 946 = A.D. 1539) assembled and took counsel against Shîr Khân. Kâmrân was anxious to return to Lâhûr, and Humâyûn, while accepting all the other propositions of the prince, disagreed with him on this point. In the meantime Kâmrân became seriously ill and started for Lâhûr. He had promised to leave a considerable force at Âgra to assist his brother; but in spite of this promise he left only a few men in the city under the command of Sikandar.

After the battle between Shîr Khân and Humâyûn, in which the latter sustained a severe defeat, Mirzâ Kâmrân rebelled again and meditated marching on Kâbul. In the meantime Humâyûn, after suffering great hardships, proceeded to Qandhâr, but hearing that Mirzâ Kâmrân and Mirzâ 'Askari were plotting to make him a prisoner, he set out for 'Irâq, and, after travelling through many cities, came to Qandhâr. Here he collected a great force and proceeded to take possession of Kâbul from Kâmrân. The prince also marched out to fight his brother; but it so happened that every day numbers of soldiers and officers deserted Kâmrân and joined Humâyûn. The prince lost his courage and asked his brother's forgiveness. Humâyûn promised it on condition of his making submission; but Kâmrân did not agree to this, and shut himself up in the fort of Kâbul while all his soldiers joined Humâyûn. Kâmrân then fled to Ġaznî, but, being refused admission into the city by the governor, he went to Shâh Husayn Argûn, whose daughter he married. When Humâyûn was engaged in war with Sulaymân Mirzâ in Badakhshân, Kâmrân, seizing his opportunity, assembled a strong force and marched to Kâbul. When he entered the city, the officers whom Humâyûn had left in charge of it were quite unprepared. Kâmrân slew most of them and appointed his own men to guard Humâyûn's ladies and the young Akbar, who was then about four years old. On hearing the news Humâyûn hastened back towards Kâbul. Kâmrân, collecting all the forces he could, sent two of his generals, Shîr Âli and Shîr Afgân, to stop the progress of Humâyûn; but they were repeatedly repulsed by the imperial troops, and the emperor at last reached the suburbs of Kâbul. Shîr Afgân then marched against Humâyûn at the head of all the forces of Kâmrân, but after a severe fight this general was defeated, taken prisoner, and put to death. It happened that a caravan with a large number of horses arrived in the vicinity of Kâbul, and Kâmrân sent Shîr 'Ali with a large force to bring these horses into the city. Humâyûn being informed of this movement drew nearer to the city and closed all the means of ingress and egress, so that Shîr 'Ali on his return could find no way to enter the city. Kâmrân now endeavoured to cut a way through for Shîr 'Ali, but was driven back by the imperial force. In this state of affairs most of the

trusted officers of Kâmrân deserted him and joined Humâyûn. Kâmrân then adopted a very cowardly course. He ordered the young Akbâr to be exposed on the battlements to the musket and gunshots; but Providence saved the future sovereign of India. People now flocked to the help of Humâyûn, and he received reinforcements from Badakhshân, Qandhâr and many other places. So Kâmrân lost heart and sued for peace. Humâyûn granted it on condition of his submitting in person; but Kâmrân was afraid to do this. Humâyûn prepared to assault the fort of Kâbul; and the chiefs of the Chaghtâ'i tribe, being informed of Humâyûn's plan, advised Kâmrân to leave the fort without delay. Then Kâmrân, after killing many chiefs with whom he was offended, made his way barefooted out of the fort. Humâyûn sent one Hâjî Muhammad Khân in pursuit, and when he had nearly overtaken the prince, the latter exclaimed that he *had* killed the Hâjî's father. So the Hâjî came back without making any further attempt. On his reaching the foot of the mountains of Kâbul, Kâmrân was attacked and plundered by a party of Hazâras, who afterwards, on recognising the prince, conducted him to his adherent Shîr 'Alî. Here he remained for about a week till he was joined by nearly 150 horsemen. With this small force Kâmrân marched against Ġûrî, and after defeating the governor, whose horses and asses fell into his hands, he went to Balkh where he met Pîr Muhammad Khân the ruler. This ruler came to Badakhshân to the assistance of the prince. Many soldiers began to join Kâmrân, and he was now strong enough to march against Sulaymân Mirzâ and Ibrâhîm Mirzâ. These Mirzâs, having no power to resist Kâmrân, left Tâlikân and went to Kolâb. The prince established his authority over many parts of Badakhshân. In the meantime Karrâcha Khân and some other nobles, who had vainly requested Humâyûn to accept some of their proposals, now revolted against the emperor and set off to join Kâmrân at Badakhshân. Humâyûn then made preparations to march against these conspirators and sent orders to Mirzâ Hindâl, Sulaymân Mirzâ and Ibrâhîm Mirzâ. Kâmrân sent Shîr 'Alî against Mirzâ Hindâl, but he was taken prisoner by the prince and brought before Humâyûn, who, with his usual compassion, not only pardoned Shîr 'Alî but made a grant to him of Ġûrî. Kâmrân, leaving Karrâcha Khân and others at Kishân, went to Tâlikân. Prince Hindâl was sent against Karrâcha Khân, but at the first charge the prince's troops were defeated. Humâyûn then marched against Kâmrân; but the prince, seeing that he was not in a position to encounter the emperor, returned to Tâlikân. This place was shortly afterwards invested by the emperor who had been joined by Sulaymân Mirzâ. Kâmrân then sought the assistance of the Uzbeks, but he was blankly refused. Having no other course Kâmrân then requested Humâyûn to allow him to go to Mecca, and the emperor agreed to it on condition that the prince sent the rebellious chiefs to the royal court. Kâmrân sent all the chiefs to Humâyûn with

the exception of one or two; and all of them once more received the forgiveness of the emperor. Kâmrân now proceeded out of the fort, but after going a very short distance he became very much ashamed of his misconduct and resolved to pay allegiance to the emperor. Humâyûn, on learning this, was greatly pleased, and ordered a ceremonial reception of his brother. Humâyûn received Kâmrân with great pleasure, and gave him the ensigns of sovereignty. After some days Kâmrân also received Kolâb as Jâgir from the emperor. Now when Humâyûn had left Kâbul and was marching against Balkh, he summoned Mirzâ Kâmrân and Mirzâ 'Askarî along with others; but these two brothers rebelled again, and would not come to pay their homage. Mirzâ Kâmrân was staying at Kolâb, when Châkar 'Alî Beg, who was hostile to the prince, attacked the city with a large force. Kâmrân sent Mirzâ 'Askarî twice against him; but 'Askarî was repeatedly defeated. Now Mirzâ Sulaymân and Mirzâ Ibrâhîm were sent against Kâmrân; and not being able to oppose them, he retreated to Rostâk. On the way he was plundered by a party of the Uzbeks. Kâmrân then intended to proceed to Hazâra by way of Bâmiân and Zohâk; but Karrâcha Khân and some other treacherous nobles of Humâyûn's court sent messages to Kâmrân advising him to take the road to Zohâk, and promised that they would help him against the emperor. Humâyûn, who was informed of Kâmrân's movements, had already sent a force to Zohâk and Bâmiân to protect the country. When the two armies drew near each other, Karrâcha Khân and others deserted Humâyûn and joined Kâmrân, who, thus strengthened, gave battle. A desperate fight followed, and Humâyûn, being severely wounded, made his way out of the fight. Kâmrân took possession of Kâbul once more.

After some time Humâyûn, having been joined by Mirzâ Sulaymân, Mirzâ Ibrâhîm and Hindâl Mirzâ, marched against Kâbul. On his way he was met by Kâmrân, and a battle ensued in which Kâmrân, being defeated, took to flight. Karrâcha was taken prisoner and put to death. A body of soldiers now left the emperor and joined Kâmrân, and the prince collected a force of about 15,000 horse. Humâyûn marched to stop Kâmrân's progress; but the prince retreated towards Sind. After Humâyûn's return to Kâbul, Kâmrân, supported by the Afgâns, advanced again and the emperor once more marched against his brother. In the meantime Hâjî Muḥammad Khân, one of Humâyûn's generals who had come to Ġaznî without the emperor's leave, sent messages to Kâmrân, advising him to come to Ġaznî and promising to help him. But before Kâmrân's arrival, Bairâm Khân reached the city by Humâyûn's order and compelled the Hâjî to go with him to Kâbul. Thus disappointed Kâmrân retreated to Peshâwar. Mirzâ 'Askarî was banished to Balkh. By the help of the Afgâns Kâmrân raised a great force again, and Humâyûn marched against him once more. In the

course of a night attack which Kāmran made on Humāyūn's camp, Mirzā Hindāl was killed. Owing to the continuous campaigns of Humāyūn against the Afgāns they could no longer protect Kāmran, and he at last took refuge with Salim Shāh Afgān, son of Shīr Shāh, the mortal enemy of the Mugal kings. Salim Shāh, however, treated the prince like a menial and annoyed him in various ways, and was preparing to imprison him in some castle, when one day Kāmran cleverly managed to escape in disguise. He then sought shelter with some of the Hindū Rājās, but all of them were afraid of Kāmran's enemies and refused to help him. At Mānkūt he was nearly taken prisoner, but disguising himself in a woman's garb he made his escape to Siālkot and thence to Sultān Ādām Ghakār, who surrendered the prince to the emperor Humāyūn. The emperor, with his usual compassion and brotherly feeling, wanted to overlook the grave faults of his brother; but the majority of the chiefs and nobles were dead against Kāmran, and they obtained an order of death signed by eminent jurists and doctors of the Muhammadan law. The king, still having regard for his brother, did not agree to kill him, but ordered his eyes to be put out. So Prince Kāmran was blinded in A.H. 960.

The word چشم پوشید ز بیداد میسر and the line نیشتر found out by Muḥammad Mu'min, form the chronograms of this incident. It is said that the prince bravely bore the torture and did not utter a single groan. Kāmran was very much ashamed of his deeds, while Humāyūn did repent no less of his cruel act towards his brother.

Kāmran with the emperor's permission then left for Mecca, and, after completing three Hajjs, died there on the 11th Dulhijjah, A.H. 964. The chronogram of his death is:—

بگو شاه محروم در مکه ماند

The word بگو should be omitted in calculating the chronological value.

Maulānā Qāsim Kāhī has given the following chronogram:—

کامران آنکه بادشاهی را  
کس نبود است همپو او در خورد  
شد ز کابل بکعبه و انجا  
جان بحق داد و تن بخاک سپرد  
گفت تاریخ او چنین کاهی  
بادشا کامران بکعبه ببرد



Kāmran left one son named Abul Qâsim Mirzâ, who also was well versed in poetry, and adopted the poetical title of شوکتی, Shaukatî. He was murdered in A.H. 974 by Akbar's order in the fort of Gawâliar, where he was imprisoned. The chronogram of Abul Qâsim's death is:—

نماد از کامران نام و نشانی

END OF VOL. II.







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