



**VERZEICHNIS DER ORIENTALISCHEN HANDSCHRIFTEN
IN DEUTSCHLAND · BAND XXV**

VERZEICHNIS DER ORIENTALISCHEN HANDSCHRIFTEN
IN DEUTSCHLAND

IM EINVERNEHMEN MIT DER
DEUTSCHEN MORGENLÄNDISCHEN GESELLSCHAFT
HERAUSGEGEBEN VON
WOLFGANG VOIGT

BAND XXV

URDU-HANDSCHRIFTEN

BESCHRIEBEN VON
S. M. H. ZAIDI



FRANZ STEINER VERLAG GMBH · WIESBADEN

1973

URDU-HANDSCHRIFTEN

BESCHRIEBEN VON

S. MUJAHID HUSAIN ZAIDI

MIT 6 TAFELN UND 2 FARBTAFELN



FRANZ STEINER VERLAG GMBH · WIESBADEN

1973

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IN MEMORY OF
BĀBĀ-E-URDŪ MAULAVĪ ‘ABDUL HAQ
AND
DR. ALOYS SPRENGER

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INTRODUCTION

A descriptive catalogue of Urdū Mss. in the Federal Republic of Germany (BRD), describing 70 Urdū Mss., appears as the XXVth volume in the series "Verzeichnis der orientalischen Handschriften in Deutschland". It contains descriptions of 65 single and 5 composite Urdū Mss., i.e. 83 works altogether. The oldest among them, Kunhāwat of Malik Muḥammad Jā'isī, dates back to the middle of the 16th century; otherwise, the remainder of the Mss. originate from the 18th and 19th centuries. How and when these Mss. found their way to Germany is an interesting question which requires some explanation. It was Dr. Aloys Sprenger (1813–1893), the great German Orientalist and patron of oriental literature, who brought most of the important Mss. in our collection when he returned from India to Germany in 1856 A.D. In his 'Bibliotheca Orientalis Sprengeriana' – a catalogue of 1,972 oriental Mss., he informs us: "I doubt whether one individual has brought to Europe so many oriental works as are contained in my collection. It is, however, not so much its extents, as its completeness what renders it valuable." About 1858, the 'Königliche Bibliothek' in Berlin acquired the entire collection of Sprenger which also included 96 Hindustānī Mss. and printed books. (See Sprengeriana, pp. 91–96, nos. 1668–1764.) The present catalogue contains an account of only 35 Mss. from Sprenger's collection which have survived for posterity and are now preserved in the 'Staatsbibliothek', Berlin. What happened to the rest of the 61 Hindustānī Mss. and books referred to by Sprenger is an unsolved question.

As regards the location of Urdū Mss., we know now precisely that 54 Mss. (including 35 Hindustānī Mss. of Sprenger's collection) are preserved in the 'Staatsbibliothek', Berlin, 8 Mss. in the 'Universitätsbibliothek', Heidelberg, 5 in the 'Bayerische Staatsbibliothek', München, 2 in the 'Universitätsbibliothek', Köln and 1 in the 'Landesbibliothek', Stuttgart. The situation was, however, quite different at the commencement of this work in 1967. Neither a complete list of Urdu Mss. was available to guide the way nor were the conditions favourable to start such a project. During World War II, all manuscripts of the 'Preußische Staatsbibliothek', Berlin were transferred for safety purposes to the 'Staatsbibliothek', Marburg and to the 'Universitätsbibliothek', Tübingen. These thousands of oriental manuscripts were provisionally shelved without any particular classification in basements in these two libraries and Urdū Mss. were also supposed to be among them. In order to trace them out, there was no other alternative but to examine almost all the oriental Mss., because sometimes Urdū Mss. were bound

Introduction

together with Persian and Arabic Mss. It was a very tedious job to carry out which cost a lot of time and energy. By the end of 1967, however, 48 Urdū Mss. had been traced from three libraries and were introduced by the present writer in a paper: "Hindustānī Handschriften in Deutschland" on the occasion of the XVIIth Deutscher Orientalistentag held in Würzburg from 21–27th July, 1968.

Shortly after this meeting of German orientologists, I resumed the work of locating more Urdū Mss. by taking a survey of various other German libraries where Urdū Mss. might have been preserved. The effort was not in vain and in due course of time the number of Urdū Mss. increased from 48 to 70. But with the multiplication of Mss., the difficulties also increased. Some of the newly discovered Mss. were neither classified nor foliated and in some cases even the foliation-order was wrong. The result was that I had to check all such works and do the numbering again. Besides these preliminary intricacies, other difficulties arose when the actual work of describing the Mss. had commenced. German libraries are well equipped with necessary source-material as far as the cataloguing of Persian, Arabic and Sanskrit Mss. is concerned. But, unfortunately, they are not very informative about the modern languages and literatures of the Indo-Pakistan sub-continent. Thus, due to the scarcity of source-material, the Mss. could not be worked out as thoroughly as was desired. In addition, whatever material could be obtained and consulted was deficient in providing necessary information on specific aspects. For instance, in spite of several comprehensive publications on the life and works of Mīr Amman, we are still in the dark as to when this great Urdū writer was born and died. No doubt, great progress has been made in the field of cataloguing Urdū Mss. during the last fifty years, yet it is still in its initial stage as compared to catalogues of other oriental languages. The Urdū scholars are, as a matter of fact, badly in need of bio-bibliographical surveys like 'Geschichte der arabischen Literatur' by Carl Brockelmann and 'Persian Literature' by C. A. Storey. Only with the help of such works on the Urdū language can the cause of descriptive Urdū catalogues be well served.

It would be a mistake to presume that the present catalogue contains all the Urdū Mss. existing in Germany. This survey was confined only to a number of official libraries in the Federal Republic of Germany (BRD) and thus the various other libraries of the BRD and particularly of the German Democratic Republic (DDR) have not yet been explored. It is probable that a thorough search of these libraries may yield better results and we may also find the missing Hindustānī Mss. of the above-mentioned Sprenger collection.

The following manuscripts in this catalogue deserve special notice with regard to their rarity, antiquity or some unusual characteristic:

1. Ms. no. 2 (Ms. or. quart 160) *Novum Testamentum Hindostānicum* – translation of the New Testament from Latin into Hindustānī, 436 foll, by Benjamin Schultze written in 1741 A.D.
2. Ms. no. 3 (Ms. or. quart 161) *Psalterium Hindostānicum* – translation of excerpts from the Old Testament into Hindustānī and a detailed grammar of the

Introduction

Hindustānī language in Latin, 308 foll; completed by B. Schultze on 30th June, 1741 A.D.

3. Ms. no. 9 (Ms. Or. Sprenger 173) Karbal Kathā – history of the death of Imām Ḥusain in prose and verse by Faḏl-e-‘Alī, Faḏlī, written during 1719–48 A.D.; a unique copy, 261 foll.

4. Ms. no. 12 (Bibl. Sprenger 343) Nikāt-ush-Shu‘arā – Tazkirah of Urdū Shu‘arā, compiled by Mīr Taqī Mīr in 1165 A.H., 100 foll – written in good Nasta‘līq.

5. Ms. no. 16 (Bibl. Sprenger 347) Ṭabaqāt-e-Sukhan – Tazkirah of Urdū and Persian Shu‘arā, compiled by Sh. Ghulām Moḥi-ud-Dīn Quraishī in 1222 A.H.; 255 foll – a rare work.

6. Ms. no. 29 (Bibl. Sprenger 1701) Kunbāwat (Ghanāwat) – dealing with the love story of Kunhā; 132 foll; written by Malik Muḥammad Jā‘isī in the 16th century – perhaps a unique copy bearing clear Nasta‘līq and golden margin.

7. Ms. no. 34 (e IV, 8/A216. Porthheim Stiftung) Kulliyāt-e-Saudā (?) – containing poetical works of Saudā besides numerous beautiful miniatures; 716 foll.

8. Ms. no. 50(i) (1392. Porthheim Stiftung) Maḡnawī-e-Siḥr-ul-Bayān – the only illustrated copy of Maḡnawī-e-Mīr Ḥasan in this collection bearing 26 illustrations; 1–116b foll.

9. Ms. no. 52 (Ms. or. fol. 3014) Maḡnawī Lorik-o-Candā – describing the love story of Lorik and Candā, written by some anonymous author, containing 140 illustrations; 141 foll; the Ms., although damaged, has been carefully restored – a unique copy.

The technical details of this catalogue are explained following this introduction. Here a few words on the Abbreviations and Bibliography which is attached at the end. Concerning the abbreviations, it is necessary to say that no particular system has been followed in their formulation. They are rather the outcome of the need and logical necessity arising from this very catalogue. The reader will also find a bibliography consisting of the works which have been consulted and referred to in this catalogue. It is by no means a complete bibliography, but it contains at least the names of all the important catalogues concerning Urdū Mss. and also representative Urdū source-material of importance.

The compiler of this catalogue is fully conscious of errors and shortcomings liable to occur in such a work, but he has tried to model it on modern lines with the object of furnishing all the external and internal details of the Mss. for the reader. If, to some extent, this catalogue introduces Urdū Mss. preserved in German libraries and also creates an interest among Urdū literary circles, the self-imposed labour of the compiler will be rewarded.

In conclusion, it is my pleasant duty to express my warmest thanks to all, including various libraries and their staff-members, my colleagues at the South Asia Institute Heidelberg, who have helped or guided me in some way or other to bring out this work in the present form. I am thankful to Dr. G. Baumann who helped me in preparing the typescript for the press and my colleague Pandit

Introduction

K. P. Aithal who kindly read the press-copy and made numerous editorial suggestions and helped me with the correction of proofs. My heartiest thanks are also due to my respected teacher Prof. Dr. Otto Spies who has kindly gone through the catalogue in its manuscript form and made many valuable suggestions for the improvement of it. He also traced the location of additional copies of four Mss., which have been included in the catalogue in the form of square brackets with his name at the end [. . . . Spies]. I am grateful to the Deutsche Forschungsgemeinschaft (German Research Council), especially to Dr. W. Treue whose financial assistance has made possible this publication. I am indebted to Dr. W. Voigt for sponsoring this catalogue and taking keen interest in its progress. Finally, my thanks are due to the manager and the staff of Franz Steiner Verlag for their cooperation and efficiency, particularly in their difficult task of composing the Urdū-Text, which inspite of all efforts is not devoid of errors.

Heidelberg, 30. June 1973

S. M. H. Zaidi

A CLASSIFIED LIST OF MANUSCRIPTS

I. Religious Works

(pages 1-10)

- | | |
|--|-----------------------------|
| 1 The Holy Qur'ān | قرآن مجید |
| 2 Novum Testamentum Hindostanicum | عهد نامہ جدید (انجیل) |
| 3 Psalterium Hindostanicum | عهد نامہ عتیقہ (نوریت) |
| 4 Krit Śrī Swāmi Nand Dās | کرت سری سوامی نند داس |
| 5 Dasamaskandha Śrī Bhāgavata Mahāpurāna | دس اسکندہ سری بہاگوت مہارآن |
| 6 Bhāgavatapurāna (Śrī Bhāgavat) | سری بہاگوت |
| 7 Sūraj Purān | سورج پوران |
| 8 Christian Prayers (?) | دعائے عام |

II. Biography

(pages 11-13)

- | | |
|-----------------------------|---------------------|
| 9 Karbal Kathā (Deh Majlis) | کریل کتھا (دہ مجلس) |
| 10 Shahādat Nāmāh-e-Imāmen | شہادت نامہ امامین |
| 11 The Story of Joseph | قصہ یوسف |

III. Tazkirah

(pages 14-21)

- | | |
|----------------------|------------------------------|
| 12 Nikāt-ush-Shu'arā | نکات الشعراء |
| 13 Gulzār-e-Ibrāhīm | گلزار ابراہیم |
| 14 Gulshan-e-Hind | گلشن ہند (تذکرہ الشعراء ہند) |
| 15 Muġmū'ah-e-Naghz | مجموعہ نغز |
| 16 Tabaqāt-e-Sukhan | طبقات سخن |

IV. Grammar and Philology

(pages 22-25)

- | | |
|---|-----------------------------|
| 17 Gharā'ibul Lughāt | غرائب اللغات |
| 18 Persisch-Hindustānī Grammatik (Persian-Hindustānī Grammar) | آمدن نامہ فارسی و ہندوستانی |
| 19 Hindoostanische Grammatik (Hindustānī Grammar) | |
| 20 Grammaire française et indostanne (French-Hindustānī Grammar) | |

A Classified List of Manuscripts

V. Tales and Fables

(pages 26-35)

- | | | |
|----|--|--|
| 21 | Tarjamah-e-Anwār Suhailī or Kalilah-o-Dimnah kī Dūsri Jild | ترجمہ انوار سہیلی یا کلیلہ و دمنہ کی دوسری جلد |
| 22 | Nau-Tarz-e-Murassa‘ | نو طرز مرصع |
| 23 | Kitāb-e-Cahār Darwesh | کتاب چہار درویش |
| 24 | Cahār Darwesh | چہار درویش |
| 25 | Naṣr-e-Benazir | نصر مع نظیر |
| 26 | Totā Kahānī | توتا کہانی |
| 27 | Tarjamah-e-Tutī Nāmāh be-Hindī | ترجمہ طوطی نامہ ہندی |
| 28 | Fables of Bīdpā‘ī | حکایات بیدپائی |

VI. Poetry

(pages 36-77)

- | | | |
|-----|--|--|
| 29 | Kunhāwat | کناہوت |
| 30 | Gulshan-e-‘Ishq | گلشن عشق |
| 31 | Diwān-e-Valī (Urdū) | دیوان ولی اردو |
| 32 | Diwān-e-Saudā | دیوان سودا |
| 33 | Intikhāb-e-Diwān-e-Ghazaliyāt | انتخاب دیوان غزلیات |
| 34 | Kulliyāt-e-Saudā | کلیات مرزا محمد رفیع سودا (کلیات سودا) |
| 35 | Diwān-e-Saudā | دیوان سودا |
| 36 | Diwān-e-Mīr Soz | دیوان میر سوز |
| 37 | Diwān-e-Hasrat | دیوان حسرت |
| 38 | Kulliyāt-e-Jur‘at | کلیات جرأت |
| 39 | Diwān-e-Jur‘at | دیوان جرأت |
| 40 | Diwān-e-Baqā | دیوان بقا |
| 41 | Diwān-e-Fāriḡh | دیوان فارغ |
| 42 | Diwān-e-Parwānah | دیوان پروانہ |
| 43 | Diwān-e-Kalān of Kh. Sultān | دیوان کلان خواجہ سلطان |
| 44 | | |
| i | Diwān-e-Sāhib-qirān | دیوان صاحبقران |
| ii | Diwān-e-Inshā‘ Rekhtī | دیوان انشاء ریختی |
| 45 | Diwān-e-Kulliyāt-e-Mīr Akbar ‘Alī Akhtar | دیوان کلیات میر اکبر علی متخلص اختر |
| 46 | Maṣnawī-e-Mirzā ‘Abbās Iqtidār-ud-Daulah | مثنوی مرزا عباس اقتدار الدولہ |
| 47 | Maṣnawī-e-Mīr Hasan | مثنوی میر حسن |
| 48 | Sih-r-ul-Bayān | سحرالبیان |
| 49 | | |
| i | Qissah-e-La‘l-o-Gauhar | قصہ لعل و گوہر |
| ii | Maṣnawī-e-Sirāj | مثنوی سراج (بوستان خیال) |
| iii | Maṣnawī (?) | مثنوی (?) |
| iv | Sih-r-ul-Bayān | سحرالبیان |
| 50 | | |
| i | Maṣnawī-e-Mīr Hasan | مثنوی میر حسن |

A Classified List of Manuscripts

| | | |
|-----|---|--------------------------------|
| ii | Masnawī-e-Sho‘lah-e-‘Ishq | مثنوی شعله عشق |
| iii | Masnawī-e-Daryā-e-‘Ishq | مثنوی دریائے عشق |
| iv | Qissah-e-Sassī-o-Pannūn | قصہ سسی و پنوں (اسرار محبت) |
| 51 | | |
| i | Mahshar Nāmah | مہشر نامہ |
| ii | Dard Nāmah | درد نامہ |
| iii | Khwāb Nāmah | خواب نامہ |
| iv | Dahez Nāmah | دہیز نامہ فی بی فاطمہ |
| 52 | Masnawī Lorik-o-Candā | مثنوی لوریک و چندا |
| 53 | A Collection of Marsiyahs and Salāms | بیاض مرثی و سلام |
| 54 | Bayāz-e-Marāsī | بیاض مرثی |
| 55 | Bayāz-e-Marāsī-o-Salām | بیاض مرثی و سلام |
| 56 | Story of King Jamjamah | قصہ ججمہ بادشاہ |
| 57 | Yūsuf Zulekhā in Urdū | یوسف زلیخا بزبان اردو |
| 58 | Qissah Rājā Citramukt-o-Candkiran Rānī | قصہ راجا چترمکت و چندکیرن رانی |
| 59 | Kalkattah Nāmah Hindī | ککٹہ نامہ ہندی |
| 60 | Poem in Hindustānī | |
| 61 | Commentary on Hindī Poetry (?) | |
| 62 | Collection of Essays in verse and prose | مجموعہ نامہ ، مجبوتہ خوری |

VII. Miscellaneous Manuscripts

(pages 78–86)

| | | |
|-----|--|----------------------------------|
| 63 | Ārā‘ish-e-Maḥfil | آرائش محفل |
| 64 | | |
| i | Risālah-e-Qawā‘id-un-Nisā’ | رسالہ قواعد النساء |
| ii | Ahwāl-e-Nazar-o-Nayāz | احوال نظر و نیاز |
| iii | Zataliyāt-e-Ja‘far Zataī | زاتلیات جعفر زاتی |
| iv | A Collection of Enigmas in Hindī | پہلی ہائے ہندی |
| 65 | Mustalahāt-e-Thaggī | مصطلحات تھگی |
| 66 | Mustalahāt-e-Thaggī in Persian | مصطلحات تھگی |
| 67 | A Code of Military Rules | نسخہ حکمتانہ فوج |
| 68 | Jild Duwam Du Fard-e-Şuba-e-Bihār | جلد دوم دو فردی صوبہ بہار |
| 69 | Jild Siwum Du Fard-e-Minhāi Şuba-e-Bihār | جلد سیوم دو فردی منہای صوبہ بہار |
| 70 | Mawāz‘eh-e-Tāj Mahal | مواضعہ تاج محل |

NOTES ON THE TECHNICAL DETAILS OF THE CATALOGUE

(A) METHOD OF DESCRIPTION AND TRANSLITERATION

1. Description: The Mss. in this catalogue are arranged according to subject and not according to libraries where they are preserved. Each individual Ms. is separately described in its proper place. In case of a composite Ms., the titles of the different parts are given at first and then follows the description of each work in the usual manner.

2. Transliteration: The system of transliteration is practically the same as in J. F. Blumhardt's Catalogue of Hindustānī Mss. of the British Museum and India Office Library, with the exception of the following particulars:

a) The كسره اضافت (genitive case) is represented by an e and not by an i; e. g. ديوان سودا = Diwān-e-Saudā, گلشن عشق = Gulshan-e-'Ishq, etc.

b) Alif with wasl is assimilated to the following consonant and is transcribed by ul, ud, ush, etc. instead of by al; e. g. سحر البيان = Sihr-ul-Bayān, آصف الدوله = Āsaf-ud-Daulah, نکات الشعرا = Nikāt-ush-Shu'arā, etc.

c) The letters چ and ق have been represented by c and q respectively and not by ch and k as in Blumhardt's catalogues.

d) The Urdū compound letters پھ, پھ, etc., have been transliterated simply as bh, ph, and th respectively and no additional diacritical marks are applied.

e) Names of places are spelt according to the common usage and diacritical marks are given wherever necessary.

3. System of transliteration:

| | | | | | |
|---|-------------|---|----|---|----------------|
| ا | a, i, u (ā) | ڈ | d | ظ | z |
| ب | b | ذ | z | ع | ' |
| پ | p | ر | r | غ | gh |
| ت | t | ڑ | r | ف | f |
| ٹ | t | ز | z | ق | q |
| ث | s | ژ | zh | ک | k |
| ج | j | س | s | گ | g |
| چ | c | ش | sh | ل | l |
| ح | h | ص | s | م | m |
| خ | kh | ض | z | ن | n |
| د | d | ط | t | و | w, u, o, v (ū) |

Notes on the Technical Details of the Catalogue

| | | | | | |
|------------|------|------------|-----------|----|---------|
| ه | h | يائے مجھول | è | اے | ay |
| ی | y, i | ء | ’ | او | au (aw) |
| يائے معروف | ī | ن | ñ (nasal) | | |

(B) EXPLANATION OF THE SYSTEM FOR THE DESCRIPTIVE NOTES

The catalogue has been modelled in accordance with the general directions approved by the DMG, which are laid down in the pamphlet entitled “Katalogisierung der orientalischen Handschriften in Deutschland”. The Mss. have been described more or less according to the following 26 points:

- 1) Serial number of the Ms. in the catalogue
- 2) Call number (signature) under which the Ms. has been endorsed
- 3) The owner of the Ms. – the name of the library where the Ms. is preserved
- 4) Accession number
- 5) Binding – bound or not bound, special type of binding
- 6) Quality of paper – hand-made, coloured or European paper
- 7) The condition of the Ms. – dampness-stains, worm-eaten, fair or poor condition
- 8) Number of folios – wherever blank folios are found at one or both ends of a work they are mentioned
- 9) The measurement of a folio in centimeters
- 10) The spacing occupied by the text on a folio in centimeters
- 11) Number of columns on a folio
- 12) Number of lines per folio
- 13) General type of handwriting – Naskh or Nasta’liq, Shikistah, ordinary, good, excellent, etc.
- 14) Decoration and illustration
- 15) Catchword – catchworded or partly catchworded
- 16) The name of the scribe (copyist)
- 17) Date and place of transcription
- 18) The acquisition and origin of the Ms.
- 19) The name of the author or translator
- 20) The dates of birth and death of the author
- 21) The title of the Ms. (transcribed, as well as in original script); wherever the correct title could not be ascertained, or the title was not given, or missing on account of the Ms. being defective, a provisional title is adopted.
- 22) The extract of the beginning of the Ms. in original script
- 23) The extract of the end and the colophon of the Ms. in original script
- 24) Short biographical sketch of the author, contents of the Ms., critical assessment of the Ms. and selected source-material on the life and works of the author
- 25) References to other copies of the Ms. described in other catalogues
- 26) Edition – critical editions, translation, etc.

(C) THE INDICES

Besides a classified List of Manuscripts at the beginning, a number of indices are appended at the end of the catalogue for ready reference. Thus the following indices are worked out in alphabetical order:

Names of Persons (Authors, Translators and Compilers)

Titles of Works A

Titles of Works B (in Urdū)

Names of Scribes and Illustrators

Dates of Composition

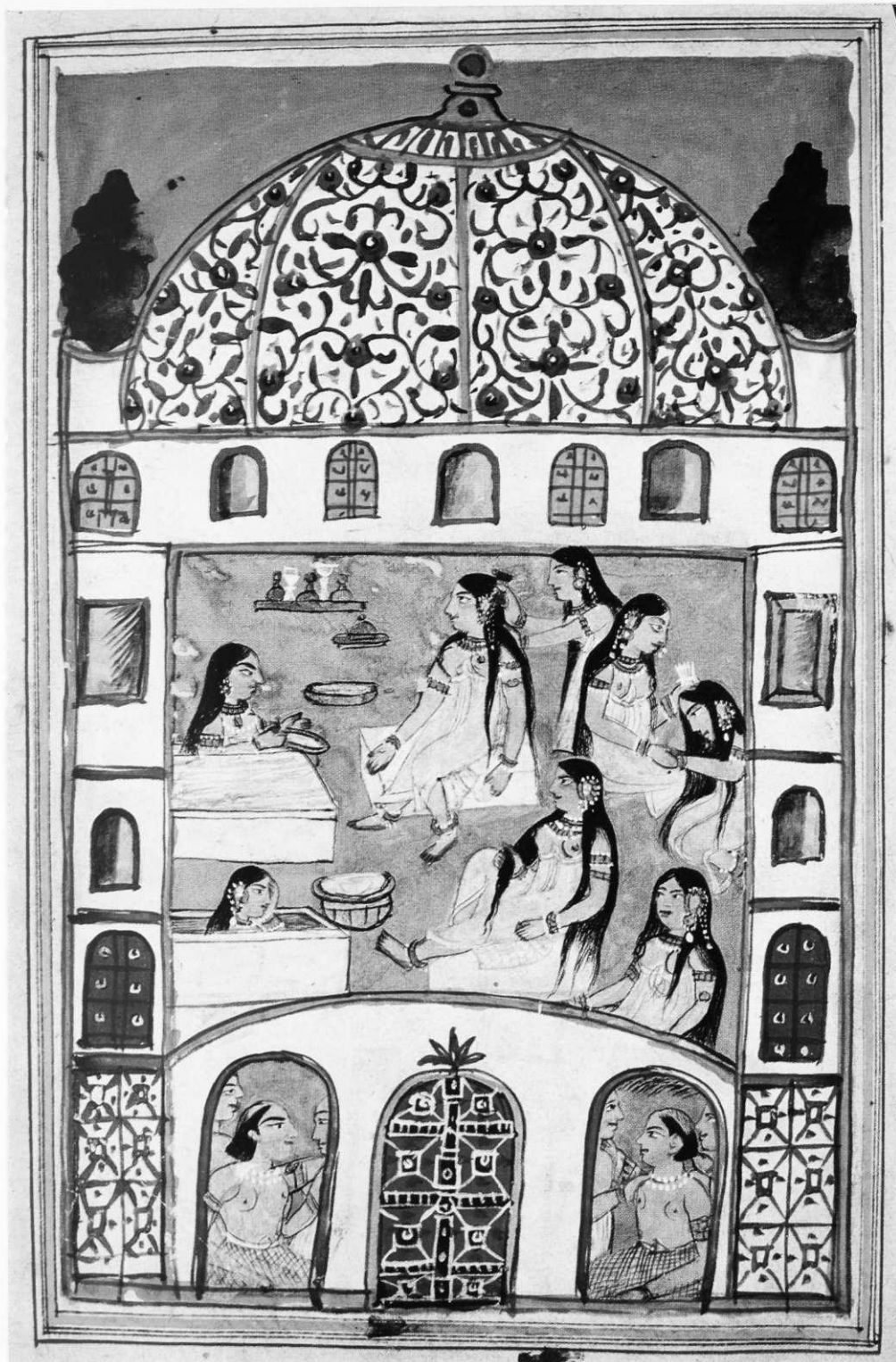
Dates of Transcription

Places of Transcription

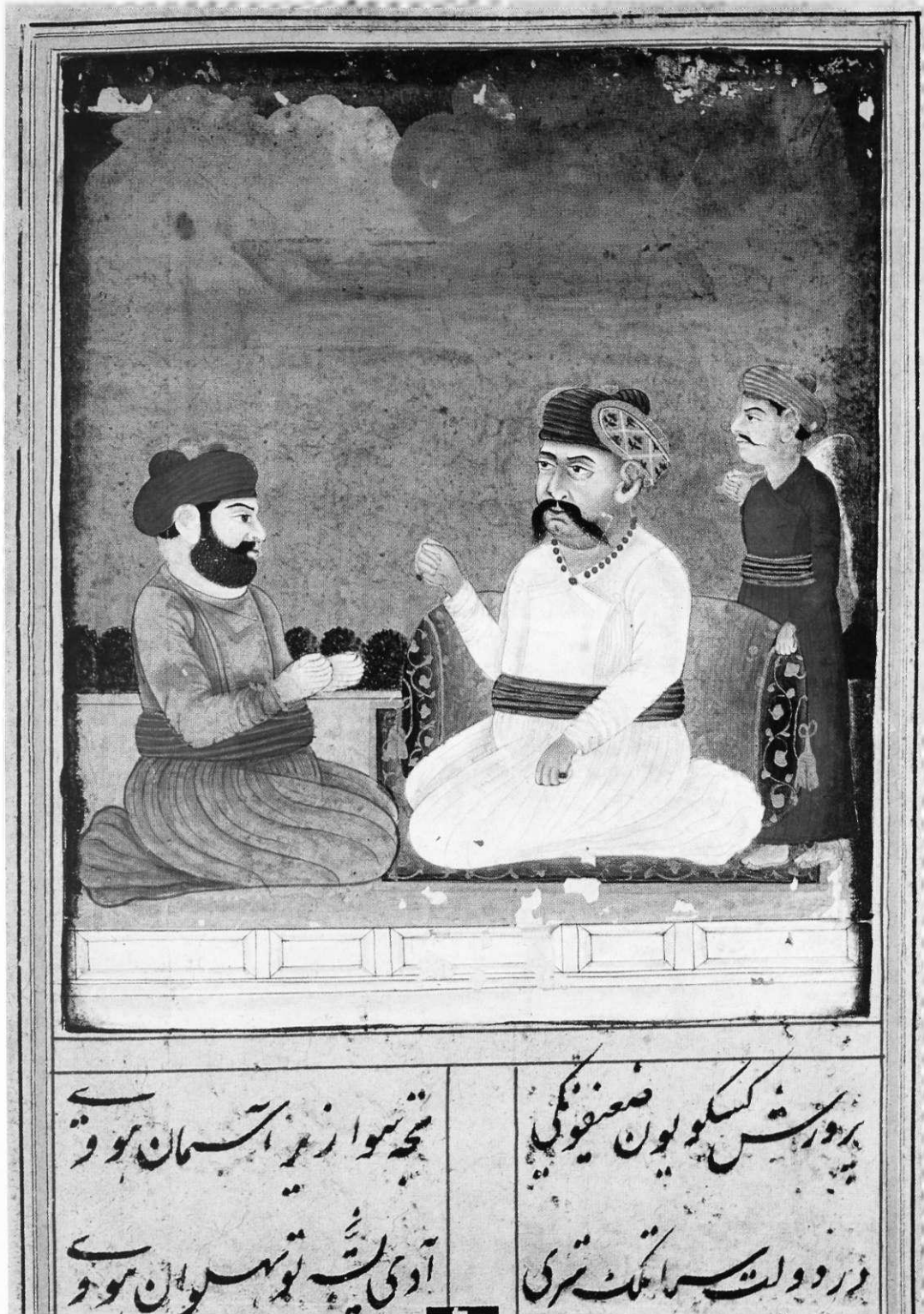
Valuable Mss. from the point of view of Calligraphy, Illustrations, Binding

Concordance of Serial Numbers, Call Numbers and Accession Numbers and Location of Manuscripts

PLATES AND ILLUSTRATIONS



Nr. 34: e IV, 8/A 216, f. 62b (Portheim-Stiftung, Heidelberg)
Kulliyât-e-Saudâ



Nr. 50 (1): 1392, f. 58 (Portheim-Stiftung, Heidelberg)

Masnawi-e-Mir Hasan

| | | | | | |
|--------|-------|------|-----------|----------|-------|
| Maria | Genes | پوری | piritas | Nirenkar | خدا |
| Agas | Lagos | پلا | ca. aetas | Festa | پیشہ |
| Tomas | Diva | دھوا | Coclear | Loman | اسمان |
| Carra | Kofa | کولہ | Sol | Sunfch | سورج |
| Joas | Rak | راک | Yana | Selast | چاند |
| Jedier | Bora | بارا | Sella | Silena | سینا |
| Nobis | Ahal | آہل | Acars | Berof | برس |
| Terra | Zamis | زمین | Calos | Yomi | کری |
| Agas | Tas | پاس | Polpas | Sado | نندا |
| Arre | Daria | دریا | Alapf | Alidra | مہینہ |
| Arvus | Nidat | نہی | Heolanda | L. et. s | نقدہ |
| Uda | Sahas | ساز | Dur | Lia | دن |
| Larus | Uand | موت | Nax | Yax | رات |

Nr. 3: Ms. or. quart 161, f. 217a (Berlin)
Psalterium Hindostanicum

اللہ بھی لادھی بھی
 یسوع مسیح
 ایشور مسیح
 روپ
 لیکن ہوا سو فو نو قولکا
 کتابت ایچ
 ای جینا پان بندرین ایک ہزار سات سو ایکالیس
 برس میں ہندوستان میں زبان میں بھرا نا ہوا

Nr. 2: Ms. or. quart 160, f. 1a (Berlin)
Novum Testamentum Hindostanicum

کلہ ستہ بوستان ولایت کا ہی اور ہر صفحہ اس کا ایک
 گلشن گلستان ہامت کا ہر سطر نزاہت کی شاہ راہ وادی
 ہدایت کی ہی اور ہر بیت نظم اوس کی بادشاہ سریر تہادت
 کی مہذب کیا ہوا اجرات تہادت ریجانیت گلستان
 مصطفوی کی سی اور مرتب کیا ہوا انارات حکایات
 نور العینین پرستان مرقوم کی سی موسوم بہ کہ کہتا
 اس سبب ہوا کہ قبلہ تحقیقی و کعبہ تحقیقی میرا نواب سبط
 معالی القاب شرافت باب نجابت نصاب خورشید
 ہلال کا بامارت مرتب تھی عدت تزلزلت سنی و تکریمت
 وجودش درد پایہ فیضیال کفش کو ہفتان ہفتان
 سپہر جود خورشید نور بہانہ فضل سر و سایہ کستر

Nr. 9: Ms. Or. Sprenger 173, f. 30a (Berlin)
 Karbal Kathā

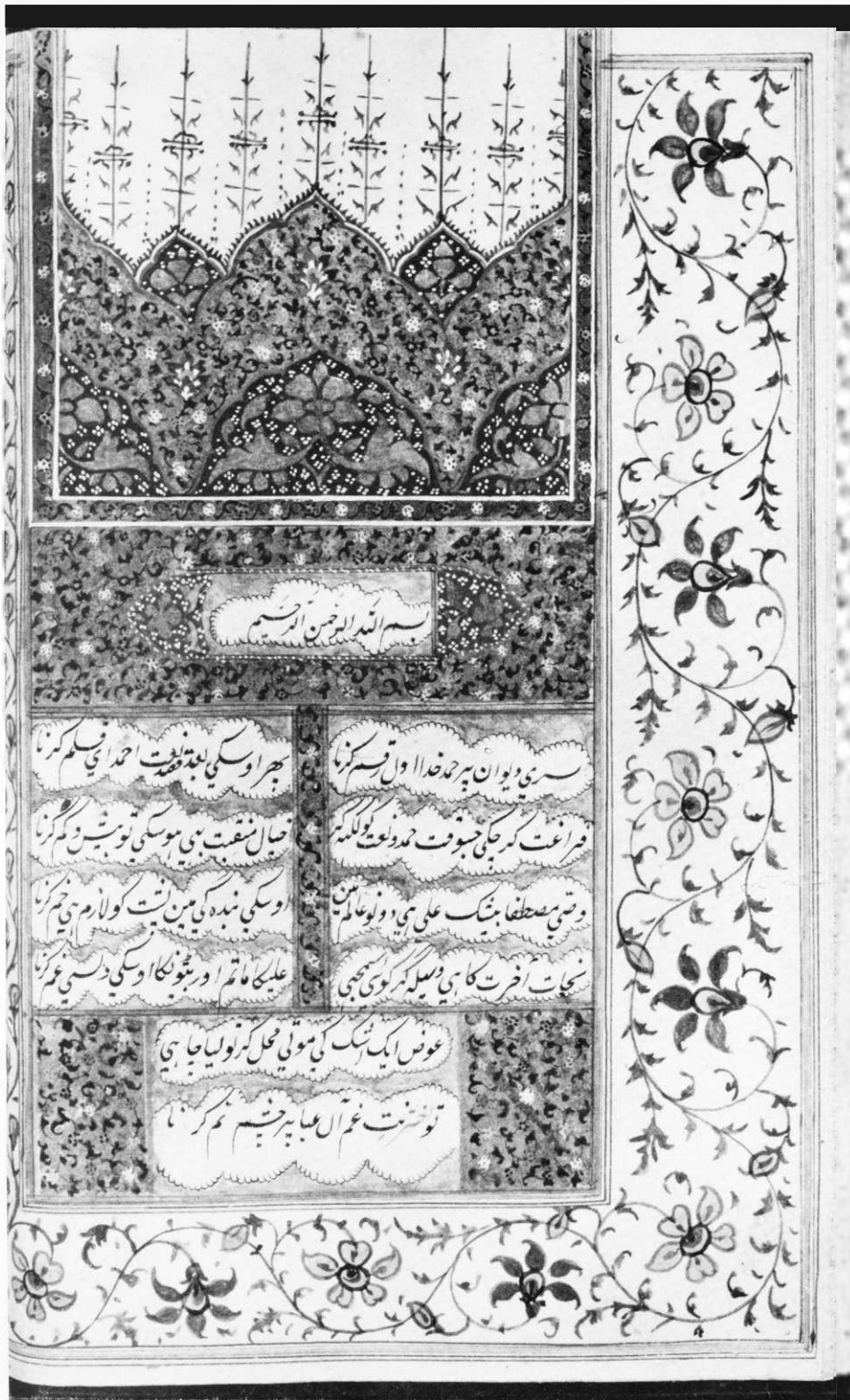
بادشاہ غازی کی بادشاہت میں اوشیح شہنشاہ روت و فریا
 وزیرانہم سفیدستان خواب وزیر الملک نصف اندر دستا
 بھی خان بدو نیز جنگ کی وزارت میں اور رونق بردار
 عدالت خواب لگا اندر امیر الملک کور نورین و انکس
 چنگ بہادر کی ریاست اور مات میں علی ابوسیدہان محمد
 یک نگر شہزادہ شہکار شہزادہ فارسی میں گہا ہی اور نام و سکول
 ابیرا جو گہا ہی شہزادہ سو اٹھاون بوری اور گہا ہی
 جو ابی ایسوی میں وہ ذکر نام ہو اسنو بون ہی کہ باہر
 سرانجام ہو اپنے وقت میں برعکس نہ کہتے وہی رونق آواز
 سخن کی جان اور سخن و لہو کا قدر دان صاحب وادشاہ
 بھگت صاحب کی نظر مبارک سی کبریا از سکنا و کجا
 اس میں جو کتابت ایک دست سی صاحب علی رسول کو خیال
 کہ کہیں کجا مفصل زبان بخت میں کیا عا می و خوب ہو
 کشا کی پوری جہی غریب اپنا جلا و ستا نہایت مع کی
 شہی اس سی شہزادہ جن کی اور خوش وقت بیت

Nr. 14: Ms. Or. Sprenger 345, f. 2b (Berlin)
Gulshan-e-Hind

آفتاب آصف انجا امید آرزو آہم اسس
 الہام اثر الم اشتیاق انشا الحق امین انوس
 اشقہ بیدل بیک بقا بیدار بیدار تانا شاہ تانا
 سجادوار برات شوشتر شاتم شوشتر
 حضرت ذبیحہ خان حسنی حسن علام حسن خان
 درد دردمند دل ذہرانہ سورا سوز شاد
 شورش طابع ضیا غزلت عشق عیش فقیر
 گلشن ہندوستان
 فغان فرحت فروغ قائم مدد کلیم اعظم
 میر میر منیر مظہر منور منور منور
 مصعبی محبت منت مننت نایبی نعیم وی
 وی ہواہت یقین

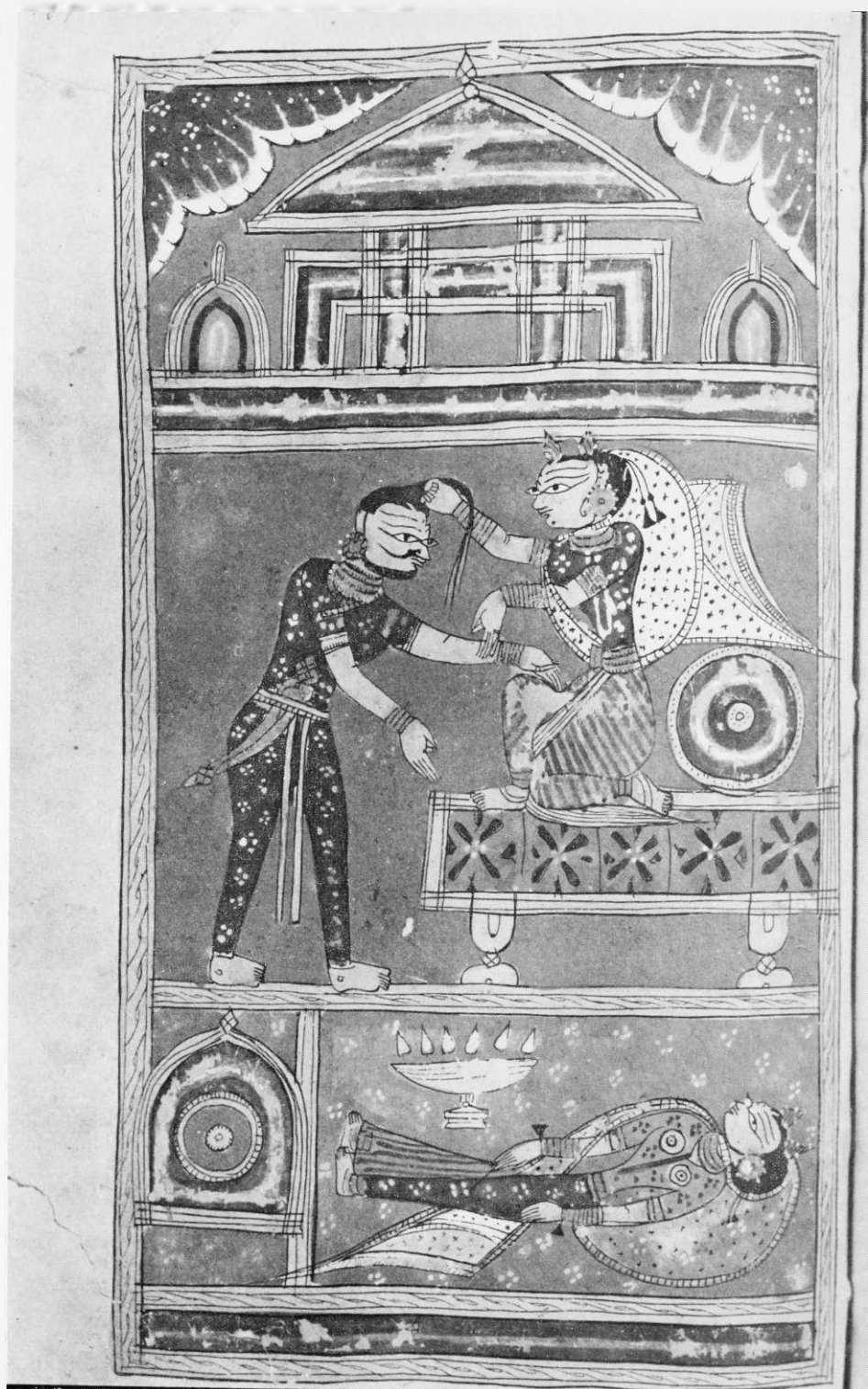
Nr. 14: Ms. Or. Sprenger 345, fly-leaf (Berlin)
Autograph of Dr. A. Sprenger

PLATE V



Nr. 45: Bbl. Sprenger 1682, f. 11b (Berlin)
Kulliyāt-e-Akhtar

PLATE VIII



Nr. 52: Ms. or. fol. 3014, f. 84a (Berlin)
Masnawī Lorik-o-Candā

**DESCRIPTION
OF
MANUSCRIPTS**

I. RELIGIOUS WORKS

1 Cod. Trübner 25. Universitätsbibliothek, Heidelberg

Brown leather binding in good condition; yellowish, hand-made, thick paper; foll, 512; 22.5x32cm, 16x27cm; 14 lines, written in bold Naskh and Nasta'liq in black and red ink; four-columned; four extra foll, at the beginning and end; catchworded.

Translator and compiler: Sayyed Mufti Valiullāh

Date: 9th Jamādā I 1243 A.H. / 28th Nov., 1827 A. D.

The Holy Qur'ān

قرآن مجید

B: با اسم سبحانہ حامداً و مصلياً و مسلماً

| انگریزی | ہندی | فارسی | عربی |
|---------|------|-------|--|
| | | | سورة الفاتحة مكيه على سورة فاتحه مكيه است بر سورة فاتحه مكيه ه |
| | | | الاصح وَ هِيَ سَبْعُ آيَاتٍ مذهب صحيح تر و آن مذهب صحيح بہت پر اور |
| | | | بسم الله الرحمن الرحيم الحمدُ هفت آية است بنام خدائے وہ سات آية هیں ساتھ |
| | | | هُوَ رَبُّ الْعَالَمِينَ بخشاینده مهربان همه نانو خدای کے بڑا بخشنے |
| | | | ستائش خدای راست والامہر کرنے والا سب |
| | | | پروردگار عالمها سراہنا خدا کو ہے پالنے |
| | | | والا سب جہان کا |

E: عملاً صالحاً کرداری شائستہ و باید کہ عمل نیک اور چاہیے کہ
ولا یشرک بعبادہ ربہ احداً البازی در پرستش شریک نکرے عبادت
پروردگار خود هیچ یکی را میں رب کی کسی ایک
کو

This excellent copy of the Holy Qur'ān in Arabic and its translations in Persian and Hindī was compiled by Sayyed Valiullāh, Ṣadr Amīn (Judge) of Farrukhābād Dist. (U. P.) during the third decade of the 19th century. A note on the fly-leaf in Persian says that "the first volume of the translation of the Holy Qur'ān has been despatched to England for the perusal of Mr. William Wright, who was posted a few years ago in Farrukhābād at Camp Fatehgarh".

On the fourth extra f. of the present work, we find a note in the autograph of Mr. W. Wright introducing the compiler: "This copy of the Korān in the Arabic, Persian and Hindustānī language was compiled for my use by Sayed Mooftē Wallee Ollah, Expounder of Mosulman Law and a native judge of the Farrukhābād Zillah Court. A profound Arabic scholar, upright judge, virtuous and amiable man and a jealous but not intolerant Mosulman."

The blank space throughout the Ms. indicates that Mr. Wright intended to translate the Qur'ān into English, which for some unknown reason he could not do. However, the significance of this work remains unaffected, as it is the only copy of the Qur'ān with Persian and Hindustānī translations which is to be found in our collection.

2

Ms. or. quart 160. Staatsbibliothek, Berlin

Brown leather binding in good condition, back decorated in golden floral design; white, hand-made, thick paper; foll, 436; 18.5x24.5cm, 16x21.5cm; 15 lines, written in cursive Nasta'liq in black ink; two blank foll, at both ends; catchworded.

Place and date of transcription: Madrās, 27th May, 1741 A. D.

Author: BENJAMIN SCHULTZE (1689-1760 A. D.)

Novum Testamentum Hindostanicum (New Testament in Hindustānī)

عهد نامہ جدید (انجیل)

B: ایشوعا مشیحا کا پیپری پیڑنکی اوپر لیکھا سو کیتاب ایچ اون داؤد کا بھی ابراہیم کا بھی بیٹا تھا

(i) E: ہمارا خاوند ہیسو ایشوعا مشیحا کا شفقت تمسارونکے سات رہنے دیو ہونے

(ii) E: شیطان میرے مقابلے ہو کر کوچ بھی نہیں کئے سار کا تمانری پاک فرش تے میرے شامل رہنے دیو ہونے

Benjamin Schultze, the translator of the New Testament into Hindustānī, was a German-born missionary, who visited India on the Coromandal Coast in 1719 A. D. During his long stay in India (1719-1743 A. D.), he learnt Tamil, Telugu

and Hindustānī zealously besides performing his missionary duties. He started translating the Old and New Testaments at Madrās, which he finally completed in 1741 A. D. Two years later, he returned to Europe on account of bad health. He visited his native town, Sonnenburg, in 1743 A. D. and settled down in Halle, from where he continued to supervise the missionary work in India until his death in 1760 A. D. In addition to the present work, he was also the author of "Orientalisch-und Occidentalischer Sprachmeister" and "Die Schultzi Grammatica Hindostanica", which were subsequently published at Leipzig in 1748 A. D. (See Ms. 3).

Novum Testamentum Hindostanicum has been divided into twelve books and each book bears a separate title and different pagination. The text is written in bold Nasta'liq. However, it is not easily readable on account of being rendered into protogenic Hindustānī prose by an immature hand. The fly-leaf contains the following text in bold character, supplying the date and place of transcription:

اللہ بھی آدمی بھی

یہے سو

ایشوع مشیحا کے اوپر لیکھنا ہوا سونوا قولکا کتاب ایچ

ای چیناپتن بندر میں ایک ہزار سات سو ایکالیس وان برسین ہندوستانی زبان می پھراننا ہوا

Contents of Novum Testamentum Hindostanicum:

| | |
|----------------|--------------------------|
| Foll 2-60 | متی یوس کا انجیل |
| Foll 61-106b | مرکوس کا انجیل |
| Foll 106b-176 | لوکاس کا انجیل |
| Foll 176-216 | یوحنس کا انجیل |
| Foll 217-272 | حقیقت کا کتاب |
| Foll 273-386 | سوپولوس |
| Foll 386b-391b | یعقوب |
| Foll 392-401 | پیطروس |
| Foll 401-407b | یوحنس |
| Foll 407b-409b | یہوس |
| Foll 409b-432 | یوحنس |
| Foll 433-436 | اللہ کے سو دس فرمودی ایچ |

For life and works of Benjamin Schultze, see Allgemeine Deutsche Biographie, Bd. XXXIII, p. 205 under Missionar Chr. Fr. Schwarz; Geschichte der Orientalischen Kirchen by W. Germann, pp. 18-19; Beiträge zur Geschichte der Heidenbekehrung; Hindustānī Handschriften in Deutschland by M. H. Zaidi in: ZDMG, Supplementa I, XVII. Deutscher Orientalistentag, 1969, Teil 2, pp. 547-548; 'Askari, p. 19.

Edition: By D. Jo. Henr. Callenbergh, Halle, 1758; see British Museum General Catalogue of Printed Books No. 18 (Bible, New Testament), p. 406; see Hindust. Printed Books B. M., p. 54, no. 71. c. 24 (previously 1005. b. 13).

Title: [Novum Jesu Christi Testamentum in Linguam Indostanicum Translatum. A viro Plur. Reverendo Benj. Schultzio Evangellico in India Missionario.

Edidit et praefatus est D. Jo. Henr. Callenbergius, Theol. et Phil. Prof. Publ. Ord. Halae. In Typographia Orientali Instituti Judaici, 1758.]

3

Ms. or. quart 161. Staatsbibliothek, Berlin

Brown leather binding in good condition, back decorated in golden floral design; white, hand-made, thick paper; foll, 308; 18.5x24.5cm, 16x21cm; 15 lines, written in cursive Nasta'liq and Latin scripts with black and brown ink; foll, 124b, 125a, 164, 172b, 173a and 208b, unwritten; catchworded.

Place and date of transcription: Madrās, 31st October, 1741 A. D.

Author: BENJAMIN SCHULTZE (1689-1760 A. D.).

Psalterium Hindostanicum (Old Testament Excerpts in Hindustānī)

عهد نامه عتیق (توریت)

B: بادشاہ بھی نبی بھی تھے سو داؤد کا ظہور ایسے

ظہون والوں کی مصلحت میں داخل نا ہو کو بھی گنہ گارونکی راہ میں کھرے نا

E: ظہون جادوگر انکے رہتے سو سرکا جہو سون ھے سو واستے اپنے گھر کون جاویگا

This Ms., containing the translation of excerpts from the Old Testament in Hindustānī and a detailed grammar of Hindustānī in Latin, was also commenced by B. Schultze. (For biographical details of the author, see Ms. No. 2). The importance of this work is enhanced because of the Hindustānī grammar attached to it, which was the first serious attempt to produce such a grammar in any European language. It was completed by B. Schultze or Schulzius at Madrās on the 30th June, 1741 A. D. in Latin for the use of those missionaries who intended to work in India. This Grammatica Hindostanica was printed at Halle (Saxony) in 1745 A. D. An English translation of this grammar by some anonymous person is preserved in the India Office Library, London. The six sections into which this grammar is divided are headed as follows:

1. the letters, exhibiting the modern as well as the ancient character;
2. the nouns and adjectives, with the facility of their declension; the nature of the adjectives and the variety of their composition, together with the numerals, the cardinal as well as the ordinal;
3. the pronouns;
4. the auxiliaries and the simple and compound verbs;
5. the particles, i. e., postpositions, adverbs, conjunctions and interjections;
6. syntax.

Also there is an appendix containing (a) the Apostle's Creed in Hindustānī and English; (b) the Lord's Prayer in Hindustānī and English; (c) an analysis of the latter; (d) the Decalogue in Hindustānī and English; and (e) the Baptism and the Lord's Supper in Hindustānī only.

Contents of the Psalterium Hindostanicum:

| | |
|---------------|------------------------|
| Foll 1-124a | Psalta |
| Foll 126-163b | Prophet Daniel |
| Foll 165-172a | Genesis, Chap. IV |
| Foll 174-208a | Rhetoric on the Qur'ān |
| Foll 209-308 | A Hindustānī Grammar |

For life and works of Benjamin Schultze, see Ms. No. 2. For English version of Grammatica Hindustānica, see Blumhardt, Hindust. Mss. I.O.L., p. 134, no. 260; for further information, see Ethé (I.O.L.), vol. I, pp. 1,362-65, nos 2537 and 2538; Grierson, Linguistic Survey of India, vol. IX, Part I, p. 8; 'Askari, p. 19.

Edition: By D. Jo. Henr. Callenbergh, Halle, 1747; see British Museum General Catalogue of Printed Books, no. 17 (Old Testament), p. 414; see Hindust. Printed Books B. M., p. 53, no. or. 71. c. 23 (previously 1005. b. 13).

Title: [Psalterium Davidis in Linguam Indostanicum Translatum. A viro Plur. Reverendo Benj. Schultzio Evangellico in India Missionario. Editit et praefatus est D. Jo. Henr. Callenbergius, Theol. et Phil. Prof. Publ. Ord. Halae. In Typographia Orientali Instituti Judaici et Muhammedici, 1747.]

4 Bibl. Sprenger 1708. Staatsbibliothek, Berlin

Ordinary binding in red cloth - badly damaged and broken; hand-made, different-coloured, glazed paper; foll, 291; 12x22cm, 8x17cm; 15 lines, written in Shikasta Nasta'liq in black ink, rubrics in red; first six foll are illuminated; 16 blank foll, at the beginning and 26 at the end; foll, 82b-85a, 98b, 99a, 108-109a, 126b, 135b-137a, 140b, 141, 166-167a, 175-177a, 191-193, 198a, 212-213, 214a, and 220a-222a unwritten; catchworded.

Scribe: Various hands.

Author: SWĀMĪ NAND DĀS ĀNAND JIU (16th century?).

Krit Śrī Swāmī Nand Dās

کرت سوامی نند داس

B: لیلا پدرس ریت گرتھ رجنامیں ناگر

سرس اکت جت جگت بہگت رس کال اجاگر

E: اتسری پر بودہ چندر اودہ نائک کشتم انگ

بہا کا سوامی نند داس کرت سنہورن سمپت

There is an autograph note of Dr. Sprenger on the fly-leaf of this Ms. saying: "This appears to be a complete copy of the poetical works of Nand Dās. Garcin de Tassy mentions only one of the fourteen poems which compose this volume, viz. the Panj Adhiayi. I bought it at Delhi in December, 1846." (A. Sprenger)

The present Ms. is a complete copy of the poetical works of Nand Dās, who flourished in the 16th century (ca. 1568 A. D.). It comprises fourteen poems and the beginning of each poem is also tastefully illuminated. The illuminations on the first six foll are especially worthy of notice where floral designs and golden margins are very carefully drawn. The contents of the Ms., which deal with the love story of Krishṇa and Rādhā, follow:

I. سری هرنام مالا - f. 1; II. سری دسم سکندہ - f. 5; III. پنج ادھیائے - f. 85; IV. راس منجری - f. 99; V. گوردھن لیلا - f. 109; VI. بہنور گیتا - f. 113; VII. رکئی منگل - f. 127; VIII. سداسان - f. 137; IX. روپ منجری - f. 141; X. برہ منجری - f. 167; XI. رس منجری - f. 177; XII. مان منجری - f. 198; XIII. انیک اڑتہ منجری - f. 214; XIV. چندرا ودیہ نائک - f. 222b.

For life and works of Nand Dās, see Garcin de Tassy (Litt. Hind.), vol. II, pp. 445-47; Bibl. Orient. Spreng., p. 93, no. 1708 and Jīvinī aur Kāvya (Life and Work of Nand Dās) published by Chowkhamba Vidyā Bhavan, Banaras, 1967.

5 Cod. Trübner 69. Universitätsbibliothek, Heidelberg

Red cloth binding - badly damaged; yellowish, hand-made, thick paper; foll. 268; 14 x 21 cm, 9 x 16 cm; 16-18 lines, written in Shikast-āmez Nasta'liq in black ink, rubrics in red; three written foll at the beginning and end containing different material.

Scribe and date of transcription: ṢĀHIB SINGH and KHŪB CAND, Samvat 1848/1206 A. H.
Author/Translator: BHŪ PATĪ (Bhū Dev).

Daśamaskandha Śrī Bhāgavata Mahāpurāṇa دسم اسکندہ شری بہاگوت مہا پران

B: سمرون آو زنجن دیوا جہہ کو دیو نجانت بہوا

جوت روپ بہگوان بدھاتا پورکھ پوران پران کو داتا

ککل ناتھ نارائن سوای سب جیون کو انتر جامی

E: تمت تمام شد پوتھی شری بہاگوت مہا پران دسم اسکندہ بہویت کرشنا

C: در پرگنہ چند پور شکار سنہیل . . . صوبہ دارالخلافہ شہاجہاں آباد سمت

سنہ ۱۸۲۸ موافق سنہ ۱۲۰۶ ھ . . . بخط بندھا صاحب سنگھ و خوب چند اتمام

یافت

The Bhāgavata Purāṇa is considered one of the best-known works in Purāṇic literature. The whole work is divided into 12 books. The present work, the tenth skandha (book) of the Bhāgavata Purāṇa, which deals with the life and legend of Śrī Kṛishṇa, is regarded to be the most popular and admirable book among Indians. It has been translated into different Indian languages and the dialect of the present work is Braj. This copy is slightly in a better condition than the other one (see Ms. No. 6). The missing name of the translator in the other Ms. is also supplied here which is Bhū Patī or Bhū Dev. On the margin of foll, 6b to 164a, the text of the Rāmāyaṇa in Braj dialect is to be noticed which was transcribed on 15th Jamādā I, 1206 A. H./1791 A. D. in the city of Bareilly during the reign of Shāh 'Ālam Bādshāh.

For life and works of Bhū Patī or Bhū Dev (or Bhū Patī Dās), see Garcin de Tassy (Litt. Hind.), vol. I, pp. 330-31; Winternitz, vol. I, p. 557; Glasenapp, pp. 132-35; For Persian version of Bhāgavata Mahāpurāṇa, see Duncan Forbes, p. 71, no. 218.

For other Mss. of Bhāgavata Mahāpurāṇa, see Hāshmi (Wazāhatī Fihrist), pp. 282-85, nos 359-61; Şiddīqī and Riḏvī, nos 114, 595, 596; Browne Suppt., p. 34, nos 196-200 (p, h); King's 57.

Edition: See Hindust. Printed Books, B. M., pp. 33-34, 132-133.

6 Bibl. Sprenger 1723. Staatsbibliothek, Berlin

Ordinary marble paper cum leather binding; hand-made, brown paper; foll, 272; 11 x 20.5 cm, 7 x 16.5 cm; 16-18 lines, written in Nasta'liq; catchworded.

Scribe and date of transcription: MANSHOLE (sic!) RĀM, 18th Rajab, 1193 A. H./1779 A. D.
Auhor: BHŪ PATĪ.

Bhāgavatapurāṇa (Śrī Bhāgavat)

شری بھاگوت

B: سمرن آو زرنجن دیوا جا کون دیو نہ جانت بہوا
جوت روپ بھگوان بدھاتا پُرکھ پُران پُران کون داتا

E: نیتی دوجی چور کر کرت سنو سب کوئی

چڈھو برم پوتر ہوئے جائیں پاپ بہوی

C: پونہی شری بھاگوت بخط اول تا آخر منشولے رام . . . ساکن کرنال قوم

اگرہ بتاریخ ہڈدم رجب المرجب سنہ ۱۱۹۳ ہجری مطابق سنہ ۱۷۷۹ . . . شنبہ . . .

This is another metrical translation of the tenth skandha of the Bhāgavata Purāṇa, which contains a detailed account of the life of Śrī Kṛishṇa. The name of

the translator is wanting in this copy but it must be Bhū Patī (Bhū Dev) as in Ms. No. 5. This copy of the Bhāgavata Purāṇa is in a miserable condition – the first few foll as well as the last foll are badly damaged. This copy was transcribed by Manshole Rām (?) of Karnāl in 1193 A. H./1779 A. D. according to the colophon, which is somewhat illegible.

For life and works of Bhū Patī or Bhū Dev (or Bhū Patī Dās), see Ms. No. 5.

For other versions of the Bhāgavatapurāṇa, see Hindust. Books I.O.L., p. 221.

7 Ms. Or. Sprenger 1659. Staatsbibliothek, Berlin

Marble paper cum cloth binding; white paper; foll, 191; 13.5x22.5cm, 10x18.5cm; 15 lines, double-columned, written in Shikastah Nasta'liq in black ink; catchworded.

Scribe and date of transcription: BUDH SINGH, 12th Shawwāl 1211 A. H./1796 A. D.

Author: BISHAN SINGH.

Sūraj Purāṇ

سورج پوران

B: سورج دیو اُسْمرون توھے سمتر گیان بودہ دے موھے

E: الوس کال ادھن آوت تب آئے پُر بل جنم کئے تھہ کتھہ پڈھت جے جائے

C: پوتھی سورج پوران بدستخط خام بندہ کترین خاص عقیدت اھیک (?) بدھ

سنگھ بمقام لکھنو تحریر یافت بتاریخ دوازدم شہر شوال سنہ ۱۲۱۱ ہجری مطابق سنہ ۱۱۲۳ فصلی روز سہ شنبہ وقت سہ پہری ختم شدہ بود

This volume contains two different works bound together. The first is the Śiva Purāṇa (foll, 1-183), translated from Sanskrit into Persian prose by Bishan Singh, son of Rā'e Prān Nāth, resident of Siyālkoṭ. The second is the Sūraj Purāṇ (foll, 184-191) in Hindī verse dealing with sunworship – most probably composed by the same author. It was transcribed by Budh Singh on 12th Shawwāl 1211 A.H./ Faṣlī year 1123/1796 A. D. at Lucknow.

For further details of the Sūraj Purāṇ, see Winternitz, vol. I, p. 567.

8 5P7 Bibl. P. Kahle bzw. Seybold. Universitätsbibliothek, Köln

Brown leather, simple binding; white, hand-made, thick paper; foll, 41; 15x23cm, 10x17cm; 15 lines, written in clear, bold Nasta'liq in black and red ink; one blank f. at the beginning and two at the end; foll, 10b, 11a, 18 and 19a unwritten; partly catchworded.

I.

Fajr kī Namāz (foll, 1b-10)

فجر کی نماز

B: جب لوگ بندگی کے واسطے جمع ہوویں تب خادم آیتوں میں سے کئی ایک کو پڑھیگا

E: اب خداوند عیسیٰ مسیح کی نعمت اور خدا کی محبت اور روح قدس کی آمیزش ہم سب کے ساتھ ہمیشہ ہووے آمین

II.

Du‘ā-è-‘Ām (foll, 11b-17b)

دعائے عام

B: ایخدا جو آسمانی باپ ہے ہم پریشان گنہگاروں پر رحم کر
E: اب خداوند عیسیٰ مسیح کی نعمت اور خدا کی محبت اور روح قدس کی آمیزش ہم سب کے ساتھ ہمیشہ ہووے آمین

III.

The Book of Questions and Answers (foll, 19b-41)

سوال و جواب کی کتاب

B: خدا نے آدمی کو کس واسطے پیدا کیا؟ خدا نے آدمی کو اس واسطے پیدا کیا کہ آدمی اس جہان میں خدا کی مرضی کے موافق گزاران کرے اور پیچھے خدا کے آگے ہمیشہ خوشی سے جیوے

E: خدا نے نماز ادا کرنیکے واسطے کیا طور مقرر کیا؟ خدا کا تمام کلام نماز کا نمونہ ہے لیکن خاص کر عیسیٰ مسیح نے اپنے شاگردوں کو ایک طور دکھلایا جسکو خداوند کی دعا کہتے ہیں آمین

C: تمت تمام شد کار من نظام شد بتاریخ بست ویکم موافق ارشاد جناب عالیہ در
مقام نوحہ در بنگلہ پادری کاری صاحب خداوند نعمت دام افضالہم ولداهم

This Ms. has been in the possession of a Capt. Peavor, Chelsea Hospital, according to a printed name-card pasted on the inside cover of the Ms. The Ms. is not dated.

II. BIOGRAPHY

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Ms. Or. Sprenger 173. Staatsbibliothek, Berlin

Ordinary marble paper cum leather binding – badly damaged on the edges; yellow-brown, thin paper – brittle and worm-eaten; foll, 261; 14x22 cm, 9x16 cm; 11 lines, written in clear, bold Nasta'liq in black ink, rubrics in red; foll, 13a, 139b, 155a, 163b, 164a, 181b and 182a, unwritten; catchworded.

Author: FAZL-E-'ALĪ, FAZLĪ (18th century).

Karbal Kathā (Deh Majlis)

کربل کتھا (ده مجلس)

B: ھے درود خدائے لم یزلی دمبدم بر نبی خفی و جلی
وہ نبی جسکے وصف میں لولاک یعنی تجھ لئے بنائے سب افلاک

E: حضرت عباس کون لب فرات پر جہاں کہ شہید ہوئے تھے رکھے اور غلغلہ ماتم

و فغان زمین سے عرش برین کون پہنچائے آہ واویلا صد واویلا

The tragic history of the death of Imām Husain (the grandson of Prophet Muhammad) and his relations at Karbalā in prose and verse was written by Fazl-e-'Alī, Fazlī during the reign of Muhammad Shāh (1719–1748 A. D.).

On the first f. the title of the work is given as Deh Majlis, most probably by A. Sprenger, along with an autograph note:

“The sacred history of the Shy‘ates in ten lectures in Hindustany intended to be read in the first ten evenings of Muharram.”

The correct title, however, supplied by the author himself on f. 30, is Karbal Kathā کربل کتھا.

The Ms. opens with a long series of فاتحہ (prayers) for Prophet Muhammad, 'Alī, Faṭimah and the Twelve Imāms (foll, 1–12). Then follows a long preface (foll, 13b–39b), in which Fazlī discusses the object, aim and scope of this work and mentions its date of composition, which is 1161 A. H./1748 A. D. (f. 36b). The main text of Karbal Kathā consists of an introduction (مقدمہ), the Twelve Majlis (دوازده مجلس) and an epilogue (خاتمہ). The introduction (foll, 40–49) deals with the afflictions and calamities of Imām Husain at Karbalā and discusses the virtues

and blessings of celebrating this great tragedy by the Shi'as. The Twelve Majlis (foll, 50-197) give a detailed account of the cruel death of Imām Husain and his close relatives at Karbalā. The epilogue (foll, 197b-261) is divided into five parts (نصل), which again commemorate the martyrdom of Imām Husain.

For life and works of Fazlī, see Garcin de Tassy (Litt. Hind.), vol. I, pp. 457-58; Baily, p. 79; Āzād, pp. 23-24; Saksena, p. 240; 'Askarī, pp. 2-3; Qādri (Dāstān), pp. 47-52;

For Persian origin of Karbal Kathā (Rauzat-ush-Shuhadā of Husain Kāshifi), see Ethé (I.O.L.), vol. I, pp. 68-71, nos 158-62; Rieu (B. M.), vol. I, pp. 152-53, no. Egerton 689.

Edition: Dr. Mukhtār-ud-Dīn Ahmad Ārzū and Mālik Rām, Idārah-e-Taḥqīqāt-e-Urdū, Patna, 1965.

10 5P6 Bibl. P. Kahle bzw. Seybold. Universitätsbibliothek, Köln

Red leather binding with floral design on the covers; yellowish, hand-made, thick paper; foll, 94; 9x15cm, 6.5x11.5cm; 9 lines, written in clear and bold Nasta'liq in black ink; foll, 88 and 89a, unwritten; catchworded.

Scribe and date of transcription: 'Abd-ur-Rahmān, 10th Rabi' II 1270 A. H.

Author: HĀJĪ 'ABDULLĀH s/o SHAMS-UD-DĪN BIN NŪR MUHAMMAD.

Shahādat Nāmāh-e-Imāmen

شہادت نامہ امامین

B: بعد حمد و ثنا اوس خالق ہژدہ ہزار عالم کی کہ جس نے چمن روزگار کو ساتھ گلوں لیل و نہار اور رنج و راحت کے باہم کیا اور پیچھے تعریف اوس باعث خلقت جز و کل کی کہ جنکی خاطر ارض و سما کو آدمیوں اور ستاروں سے لباس زیب اور زینت کا دیا

E: اور کیا بول اور پایخانہ کتوں اور درندوں نے بیچ مسجد نبوی کے اور کیا اُن مفسدوں نے اہل مدینہ کو بیعت اور جو شخص کہ ہو منکر بیعت اُنکے سے تو ماری گردن اوسکی فوراً واللہ اعلم بالصواب

C: الحمد لله ثم الحمد لله کہ این شہادت نامہ امامین در اوان سعید و وقت حمید بدہم ربيع الثاني سنہ ۱۲۷۰ ھ صلعم بیلدھا موصل از دست احقر العباد اضعف الافراد

عبد الرحمان الہندی غفر اللہ لہ و لوالدیہ مرقوم گشت و از حلیہ اختتام و زیور اتمام مزین
و مرصع گردید

This is a composite volume containing two different Mss. The first Ms. is *Nuskah-e-Tajwid*, which is in Arabic (not paginated), and the second Ms. (foll. 1-87) is *Shahādat Nāmah-e-Imāmen*, which was compiled by Ḥājī ‘Abdullāh s/o Shams-ud-Dīn bin Nūr Muḥammad (f. 2). It deals with the *Shahādat* (martyrdom) of Imām Ḥasan and Imām Ḥusain – the grandsons of Prophet Muḥammad. The *Shahādat Nāmah* is divided into two *Faṣls* (parts). The author gives a brief account of the *shahādat* of Imām Ḥasan in the first *faṣl* (foll. 2-14), whereas in the second *faṣl* (foll. 11-87), we find a detailed account of the *shahādat* of Imām Ḥusain. The Ms. was transcribed at Moṣul on 10th Rabi‘ II 1270 A. H. by ‘Abdur-Raḥmān, who calls himself in the colophon, *al-Hindī* – of Indian origin. There are some prayers in Arabic towards the end (foll. 89b-94). At the end of the Ms. (f. 94), two seals are to be seen, which are difficult to decipher.

II Chambers 827. Staatsbibliothek, Berlin

Brown leather binding; white, hand-made, thin paper, slightly worm-eaten; foll. 64; 16x22.5cm, 9x16cm; 13 lines, written in clear Nasta‘liq in black ink; seven blank foll at the beginning and forty at the end.

Author: Unknown.

The Story of Joseph

قصہ یوسف

B: خبر میں آیا ہے حضرت یعقوب پیغمبر کے بیٹے حضرت یوسف نے ایک دن خواب دیکھے اور اس خواب کو اپنے باپ سین بیان کیا

E: یوسف علیہ السلام خواب سین بیدار ہو بھائیوں کو بلایا اور نصیحت کیا و یہودا کو اپنا قائم مقام کیا و فرزندوں اپنے یہودا کو سونپ کر دنیا سین سدھارا

This work, the story of Joseph and his brothers in simple Urdū and Hindī prose, was written by some unknown author. The Ms. does not contain either an introduction or a colophon, but from the internal evidence, viz., the style of the language, it can be presumed that this work was most probably composed in the 18th century.

III. TAZKIRAH

12

Bibl. Sprenger 343. Saatsbibliothek, Berlin

Dark-brown leather binding in good condition, floral design at the back; foll, 100, with pagination also, 200 pp.; 15x25 cm, 9x19 cm; 13 lines, written in good Nasta'liq in black ink and rubrics in red; one blank f. at each end; partly catchworded.

Scribe and date of transcription: Muhammadi Kātib, 29th Safar 1269 A. H./Nov., 1852 A. D.

Author: MİR TAQĪ MİR (1135–1225 A. H./1722–1810 A. D.).

Nikāt-ush-Shu'arā

نکات الشعرا

B: بعد حمد سخن آفرین که اوست سزاوار تحسین و درود نا محدود بران شفیع المذنبین

و علی آله اجمعین

E: تلون چمنستان ظهور آگهم هر گلے را رنگ و بوئے دیگر ست

C: تمت بالخیر نسخه میر محمد تقی دهلوی بتاریخ بست و نهم شهر صفر ۱۲۶۹ سنه

هجری قدسی صلعم

Mir Muhammad Taqī, nom de plume Mir, otherwise known as Mir Taqī Mir, was the son of Mir 'Ali Muttaqī – a well-known and pious man of Agra. On the death of his father, Mir went to Delhi during the reign of the Emperor Shāh 'Ālam, and was supported and educated by his uncle, Sirāj-ud-Dīn 'Alī Khān Ārzū, a famous scholar and Persian poet of his time (see Ms. No. 17). Owing to religious and family differences between the nephew and uncle, they became estranged and Mir went to Lucknow in the time of Nawāb Āsaf-ud-Daulah in a state of utter poverty. According to Āzād (Āb-e-Hayāt, p. 205), he left Delhi in 1190 A. H./1776 A. D., but Lutf (Gulshan-e-Hind) gives the date as 1197 A. H./1783 A. D., and Sprenger, p. 175, also says it was after 1196. The Nawāb assigned to Mir a monthly cash allowance of 300 Rupees, which was also continued by his successor, Nawāb Sa'ādat 'Alī Khān. Mir died at Lucknow in 1225 A. H./1810 A. D. at the age of about 90 and was buried in that city. Nāsikh wrote a chronogram on the death of Mir in the words واو ملا مرد شه شاعران which comes to 1225 A. H.

Mir Taqī was a prolific writer and his poetry is held in great esteem. His works consist of six Diwāns of Ghazals, including a large number of maṣnawīs (for two of his maṣnawīs, see Ms. No. 50), and other poems, besides a Dīwān in Persian, and the present work.

Nikāt-ush-Shu‘arā consists of short biographical notices of 103 Rekhtah poets together with selections from their poems. Mir has included his own poetry in this work from pp. 170–197. This Tazkirah was claimed by the author to be the first of its kind. Mir says in the preface of the present work (p. 2):

پو شیده نمائند که در فن ریخته که شعرست بطور شعر فارسی بزبان اردوی معلای شاهجهان آباد دهلوی کتابی تا حال تصنیف نشده که احوال شاعران این فن بر صفحه روزگار بماند بنا علیه این تذکره که مسمی به نکات الشعراست نگاشته می شود

Mir had started this Tazkirah in 1161 A. H./1748 A. D. and finished it by Sha‘bān 1165 A. H./June, 1752 A. D. Thus, it is regarded to be the first Tazkirah of Urdū poets and also the best as regards its impartial and critical treatment of the poetry of Urdū poets. (See Sprenger: Oudh Cat., pp. 175–178.) The following note is found on the fly-leaf

تذکره میر بتاريخ شانزدهم دسمبر ۱۸۵۲ سنه این تذکره از محمدی کاتب رسید
whereas at the end on pp. 199–200, a table of contents consisting of 103 poets is given in a different hand in the following manner:

امیر خسرو (۳)، میرزا عبدالقادر بیدل (۳)، سراج الدین علیخان آرزو (۴)، میرزا معز فطرت (۵)،
میرزا جانجانان مظہر (۶)، شاه ولی الله اشتیاق (۷)، قزلباشخان امید (۸)، میرزا گرامی (۹)، رای آنتند رام
مخلص (۹)، آبرو (۱۰)، مضمون (۱۷)، یکرنگ (۲۱)، ناجی (۲۸)، پیام (۳۲)، احسن (۳۳)،
سعادت (۳۳)، بینوا (۳۴)، عطا (۳۵)، جعفر (۳۵)، سودا (۳۶)، کلیم (۵۰)، درد (۶۰)، سجاد (۶۱)،
حشمت (۸۸)، درد (۸۹)، فغان (۸۹)، حاتم (۹۱)، یکرو (۹۵)، پاکباز (۹۵)، بیتاب (۹۶)،
یقین (۹۷)، ثاقب (۱۰۵)، ولی (۱۰۶)، عزلت (۱۱۰)، آزاد (۱۱۳)، سراج (۱۱۳)، عاجز (۱۱۵)،
احمدی (۱۱۶)، قاسم (۱۱۶)، شعوری (۱۱۶)، فضل (۱۱۶)، صبای (۱۱۷)، محمود (۱۱۷)، سالک (۱۱۷)،
ملک (۱۱۷)، لطفی (۱۱۷)، فخری (۱۱۸)، هاشم (۱۱۸)، هاتقی (۱۱۸)، اشرف (۱۱۸)، غواصی (۱۱۸)،
خشتود (۱۱۸)، جعفر (۱۱۹)، عبدالرحیم (۱۱۹)، عبد البر (۱۱۹)، عزیز الله (۱۱۹)، سعدی (۱۱۹)،
بیچاره (۱۲۰)، حسن (۱۲۰)، حسیب (۱۲۰)، داؤد (۱۲۰)، میر میران (۱۲۰)، تجرد (۱۲۱)،
یونس (۱۲۱)، موزون (۱۲۱)، حزین (۱۲۱)، حشمت (۱۲۲)، تاباک (۱۲۲)، خاکسار (۱۳۱)،
درد مند (۱۳۴)، عاصمی (۱۳۵)، شوق (۱۳۶)، رسوا (۱۳۸)، قائم (۱۳۹)، دانا (۱۴۵)، انسان (۱۴۶)،
عارف (۱۴۷)، هدایت (۱۴۸)، بیدار (۱۴۹)، سلام (۱۴۹)، بہار (۱۵۰)، نثار (۱۵۱)، حسن (۱۵۳)،
زکی (۱۵۳)، تمکین (۱۵۴)، جگن (۱۵۵)، غریب (۱۵۵)، محسن (۱۵۵)، ضیا (۱۵۹)، راقم (۱۶۰)،
کترین (۱۶۴)، قدر (۱۶۵)، کافر (۱۶۵)، عاجز (۱۶۶)، گھاسی (۱۶۶)، عشاق (۱۶۷)، میر (۱۶۷)،
بسمل (۱۶۷)، شاغل (۱۶۸)، مہرنگ (۱۶۸)، قدرت (۱۶۹)، یکدل (۱۶۹)، میر (۱۷۰)

For life and works of Mir, see Garcin de Tassy (Litt. Hind.), vol. II, pp. 305–321; Sprenger, pp. 175–178; Pertsch, pp. 673–674; Beale, p. 249; Āzād, pp. 203–

212; Saksena, pp. 70-80; Bailey, pp. 47-49; Şādiq, pp. 94-101; Russell and Khūrshīd, pp. 95-270; Nigār (Tazkirah), pp. 41-42; 'Askarī, pp. 145-168.

For other Mss. of Nikāt-ush-Shu'arā, see Sprenger, pp. 175-178, no. 42; Pertsch, pp. 673-674, no. 668; Garcin de Tassy (Cat.), p. 256, no. 2882; Husain, pp. 15-16, no. 846. [Another Ms. Rampur, see Oriental College Magazine Lahore VI, Febr. 1930, p. 114; further Cat. of the Pers., Turk. and Hindi Mss. in the Bodlein Library, 392. Spies.]

Edition: Muḥammad Ḥabīb-ur-Rahmān Khān Shīrvānī, Anjuman-e-Taraqqī-e-Urdū, Aurangābād (Deccan), 1920. Maulavī 'Abdul Ḥaq, Anjuman-e-Taraqqī-e-Urdū, Aurangābād (Deccan), 1935.

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Ms. or. fol. 1631. Staatsbibliothek, Berlin

Acc. 1892. 77. Brown leather binding with golden margin on the covers; white, thick paper; foll. 347; 21 x 30.5 cm, 11.5 x 21 cm; double-columned; 13 lines, written in bold and clear Nasta'liq in black ink, rubrics in red; one blank f. in the beginning and two at the end; catchworded.

Author: NAWĀB 'ALĪ IBRĀHĪM KHĀN KHALĪL (d. 1208 A. H./1793 A. D.).

Gulzār-e-Ibrāhīm

گلزار ابراہیم

B: رعناى كلام بجمد متكلمى است آنخاى سخنان روح پرور را بمنزله جان در قالب زبان انواع انسان ريخته و براى اظهار توحيد در كثرث شيونات گفتار محاوره سنجان دمہلى را به لغات مختلفه بر آميخته

E: مفرح كى كوئى ڈياں هے دکھلائے پكارے هے كه رنگ لعل آجائے

Gulzār-e-Ibrāhīm, a Tazkirah of Hindustānī poets, was compiled by Nawāb Amīn-ud-Daulah 'Alī Ibrāhīm Khān Nāṣir Jang, poetically surnamed *Khalīl*, in 1198 A. H./1784 A. D. He was a man of considerable attainments, both as an author and also as a judicial officer. He enjoyed the friendship of Lord Warren Hastings, who appointed him to the post of Chief Magistrate at Banaras, in which city he died in 1208 A. H./1793-94 A. D. The date of his death is expressed in a chronogram by the poet Jur'at:

جرأت نے بس افسوس کناں یہ کہی تاریخ لو آہ مشا مطلع دیوان عدالت

'Alī Ibrāhīm Khān was a prolific Persian author and wrote two other biographical works خلاصۃ الکلام and صحف ابراہیم about the Persian poets. The author tells us in the preface to this work (f. 2b), that, after completing the Tazkirahs of Persian poets, he was asked by some of his friends to write a biographical account of the Rekhtah poets. He worked twelve years on this Tazkirah and finally complet-

ed it in 1198 A. H./1784 A. D., during the reign of Shāh ‘Ālam, under the Vazirate of Āṣaf-ud-Daulah and the Governorship-General of Lord Warren Hastings.

The Gulzār-e-Ibrāhīm contains extracts from the writings of about 320 Urdū poets, with short biographical notices of these poets in Persian. The poets are alphabetically arranged by the first letter of their Takhalluṣ. The Tazkirah opens with an account of Āftāb آفتاب (the poetical surname of Shāh ‘Ālam Bādshāh) and closes down with the poet یاس (f. 326a). Towards the end, a very short account of Amīr Khusrau of Delhi is given with specimens of his Hindustānī poems which is followed by a maṣnawī عشق دریائے of Mīr Taqī Mīr (foll, 327–339), beginning with:

عشق ہے تازہ کار تازہ خیال هر جگہ اوسکی ایک نئی ہے چال

The last maṣnawī recorded in this work (foll, 339b–347) opens with the following couplet:

خداوندا کہوں میں کیا زبانی کہلا ہے تیجہ پر سب راز نہانی

which abruptly breaks off on f. 347 without bringing it to an end.

Gulzār-e-Ibrāhīm was partly translated into Urdū by Mirza ‘Alī Luṭf on the order of Dr. J. B. Gilchrist in 1215 A. H./1801 A. D. under the title Gulshan-e-Hind. (See Ms. No. 14.)

For life and works of ‘Alī Ibrāhīm Khān, see Sprenger, pp. 180–181; Garcin de Tassy (Litt. Hind.), vol. II, p. 191; Nigār (Tazkirah), pp. 73–77; Beale, p. 57; Qādri (Arbāb), pp. 130–133.

For other Mss. of Gulzār-e-Ibrāhīm, see Sprenger, pp. 180–181, no. 45; Garcin de Tassy (Cat.), p. 244, no. 2810; Rieu (B. M.), vol. I, pp. 375–376, no. Add. 27319; vol. III, p. 1069, no. Or. 2160; Bānkīpūr, vol. VIII, pp. 147–148, no. 707; Ivanow (A. S. B.), p. 11, no. 768; Browne Suppt., p. 179, no. 1084 (h); Şiddiqī and Riḏvī, vol. I, pp. 120–123, no. 303; Blumhardt Hindust. Mss. B. M., pp. 6–7, no. 12.

Edition: Maulavī ‘Abdul Ḥaq and Dr. M. U. Qādri Zore, Anjuman-e-Taraqqī-e-Urdū, Aurangābād (Deccan), 1906; 2nd ed., ‘Aligarh, 1934.

14 Ms. Or. Sprenger 345. Staatsbibliothek, Berlin

Leather binding in red and black, slightly damaged; hand-made, brown paper; foll, 225; 15.5x26.5cm, 10x21cm; 15 lines, written in clear, bold Nasta‘liq in black ink; single and double-columned; foll, 121, 126b and 127b, unwritten; one blank f. at the end; catchworded.

Author: MİRZĀ ‘ALĪ LUṬF (d. 1822 A. D.).

B: رعناى اور زيباى دلبران سخن کو اوس زينت آفرين کی حمد سے حاصل ہے جس نے
معشوقان زبان ريخته کو یہ لباس بوقلمون رنگ پہنایا

E: اندھیرے جہاں میں کہ اب شامیوں کے ہاتھ سے سر بریدہ شمع شبستان کر بلا

Gulshan-e-Hind, a biographical work of Urdū poets, was composed by Mirzā ‘Alī Lutf at the request of Dr. J. B. Gilchrist, in 1215 A. H./1801 A. D. Mirzā ‘Alī, poetically surnamed Lutf, was the son of Qāsīm Beg Hijrī, a native of Astarābād, who came to Delhi in 1154 A. H./1741 A. D., a few years after the invasion of Nādir Shāh. In the preface of the present work, Lutf discussing the necessity of compiling this Tazkirah, says: “‘Alī Ibrāhīm Khān wrote down a biographical dictionary of Rekhtah poets in Persian with the title, Gulzār-e-Ibrāhīm. He worked twelve years on this Tazkirah till he completed it in 1198 A. H./1784 A. D. during the reign of Shāh ‘Ālam Bādshāh, under the Vazirate of Āsaf-ud-Daulah and Governorship-General of Warren Hastings. Dr. Gilchrist asked him (Lutf) to translate this very work into Rekhtah in a manner that even the British officers at Fort William College could understand and appreciate it. He did it accordingly and named it Gulshan-e-Hind at the suggestion of Dr. Gilchrist.” Lutf completed this work in 1215 A. H./1801 A. D. and the phrase شکر ہشت supplies the chronogram in the following two verses (f. 5):

ہر ایک گل ہمیشہ بہار اس حدیفے کا گمستا ہے یوں حزانے کہ تو کیا پلشت ہے
حیران پہریں عین بے سرو پا بہمن نور ہے تاریخ اسکی جب ہے کہ «شکر ہشت» ہے

Lutf further informs us (f. 5) that Gulshan-e-Hind comprises two volumes. The first volume deals with biographical accounts and specimens of poetry of those poets, who held some important position in state and society, whereas the second volume was supposed to deal with relatively less-known poets. Most probably the so-called second volume was never worked out by the author. The Gulshan-e-Hind has been arranged alphabetically and it gives biographical accounts and poetical excerpts of 68 Urdū poets, beginning with شہ عالم آفتاب and ending with بکرنگ. A hand-list of these poets is to be noticed on the fly-leaf in a different hand, most probably that of Dr. A. Sprenger himself, in the following manner:

گفتاب، آصف، انعام، امید، آرزو، آرو، احسن، الہام، آر، الم، استیاق، انشاء، امانی، امین، انیس
آشفته، بدل، بان، بقا، بدار، بسمل، تانا شاہ، تاباں، جہاندار، جرأت، جوشش، حاتم، حزن،
حسرت، حیران، حسرت، (ہیبت قلبخان) حسن، حسن غلام حسن، خاکسار، درد، درد مند، دل، دیوانہ
سوز، سجاد، شورش، صنایع، سب، عزت، عشق، عیش، فقیر، فغان، فرحت، غلوی، قائم،
قدرت، گیم، نطف، میر، مظہر، مقصود، مخلص، محبوب، مصحفی، محبت، منت، ناہی، تعمیر، ولی، ولی،
ہدایت، یقین، بکرنگ

Foll 121, 126b and 127a have been left unwritten after the biographical notices of شورش and عیش. This space may have been left unwritten for more specimen poetry of the two above-mentioned poets. The text on the last f. (f. 225), dealing with the poetry of پکرنگ seems to be a later addition, apparently in a different hand.

For life and works of Luṭf, see Sprenger, p. 184, no. 49; Garcin de Tassy (Litt. Hind.), vol II, pp. 236-238; Beale, p. 252; Bailey, p. 80; Saksena, pp. 252-253; Qādrī (Dāstān), pp. 103-106; Nigār (Tazkirah), pp. 97-98 and Ḥayāt-e-Luṭf by Dr. S. Shaikat, 1962; Qādrī (Arbāb), pp. 129-141.

For other Mss. of Gulshan-e-Hind, see Sprenger, p. 184, no. 49; Garcin de Tassy (Cat.), p. 243, no. 2807; Blumhardt Hindust. Mss. I. O. L., p. 29, no. 60; Codrington, p. 547, no. 10; Hāshimī (Wazāhatī Fihrist), pp. 836-837, no. 1028; Ṣiddīqī and Rizvī, vol, I, pp. 123-131, nos 304-307; Husain, p. 20, no. 857.

Edition: Maulavī ‘Abdul Ḥaq, Rifāh-e-‘Ām Steam Press, Lahore, 1906.

15

Bibl. Sprenger 346. Staatsbibliothek, Berlin

Brown leather binding in good condition; white paper; foll, 208; 20.5 x 32.5 cm, 14 x 24 cm; 23 lines, written in clear and beautiful Nasta‘līq in black ink and rubrics in red; catchworded.

Author: SAYYED ABUL QĀSIM DIHLAVĪ, also known as QUDRATULLĀH QĀDRĪ.

Majmū‘ah-e-Naghz

مجموعہ نغز

B: بیان فصاحت نشان کہ نظام جواهر الفاظش فرحت افزای قلوب جانفروسدگان

پیدائے ناپیدا کنار

E: یہ تذکرہ ہے نظیر آیا جو نظر دل کو ہوی اے رضی نہایت فرحت

کیا خوب فصاحت سے کیا ہے تصنیف قاسم کے سوا کس میں ہے اتنی قدرت

کس کس خوبی سے شاعروں کا احوال ترقیم کیا ہے سب زیب و زینت

از بسکہ کمال لذت اس میں پائی تاریخ یہی سوچھی ہے «کمال لذت»

Majmū‘ah-e-Naghz, a biographical work of Rekhtah poets was compiled by S. Abul Qāsim, poetically surnamed Qāsim, who has given a short account of himself and of his ancestors on f. 128a of the present work, saying:

تخلص این ہیج مدان سراپا نقصان خاکپائے طلبائے جہان خوشہ چین شعرائے صاحب زمان عاصی بانواع المعاصی کتر
از ہر دانی وقاضی نامہ سیاہ لکیر گناہ سید ابوالقاسم عرف میر قدرت اللہ قادری . . .

Among his forefathers he has counted Sayyed Ismā‘il Ghūrbandī and Sayyed Fāzil Gujarātī, a saint, whose tomb is a place of pilgrimage in Gujarāt. Qāsim

had been to Arabia for further education and became a pupil of Maulavī Fakhr-ud-Dīn in religious studies, in poetry a pupil of Hidāyat-ullah Khān Hidāyat, and in medicine a pupil of Ḥakīm Muḥammad Sharif Khān.

Biographical sketches of about 800 Urdū poets in the present work are given in Persian and have been arranged in alphabetical order, beginning with آرام and ending with يوسف on f. 198. In the remaining foll (198b-208b), he has added a تکمله, in which several poets have been dealt with briefly. The date of composition of this Tazkirah can be deduced from the chronogram سید تاریخ گفت مجموعہ نغز which comes to 1221 A. H./1806 A. D.

For life sketch of S. Abul Qāsim, see Sprenger, p. 186, no. 52; Beale, p. 315; Niḡār (Tazkirah), pp. 115-123.

For other Mss. of Majmū‘ah-e-Naghz, see Sprenger, p. 186, no. 52; Pertsch, p. 674, no. 669; Ethé (I. O. L.), vol. I, pp. 1,545-1,546, no. 2849; Blumhardt Hindust. Mss. I. O. L., p. 28, no. 59.

Edition: Ḥāfiẓ Maḥmūd Shīrānī, Punjāb University, Lahore, 1933.

16

Bibl. Sprenger 347. Staatsbibliothek, Berlin

New binding in red leather; hand-made, thick, white paper, partly worm-eaten and badly dampened; foll, 255; 15x24cm, 10x19cm; 13-18 lines, written in bold Nasta‘liq in black ink and rubrics in red; foll 189b-192b, unwritten, two extra foll at each end; catchworded.

Author: SHAIKH GHULĀM MOḤI-UD-DĪN QURAIŠHĪ, MUBTALĀ and ‘ISHQ.

Ṭabaqāt-e-Sukhan

طبقات سخن

B: اللّٰهُمَّ صَلِّ وَسَلِّمْ عَلٰى مُحَمَّدٍ وَعَلٰى آلِ مُحَمَّدٍ

و پای قناعت در دامن صبر برهانی بر احدیت و امت او

E: گو شمع تجھ سے کرتی ہے مہنس مہنس سخن چراغ

بالا ہے تو ابھی نہ لگانا لگن چراغ

Shaikh Ghulām Moḥi-ud-Dīn was the son of Ne‘matullāh (Ne‘mī), a noted Persian poet of Meerut, who wrote a voluminous Diwān, in the arranging of which Mubtalā assisted him when twelve years of age. This gave him a taste for poetry and he himself wrote a Diwān in which he used the Takhalluṣ, Mubtalā. When Shāh ‘Ālam Bādshāh came from Patna to Delhi, Mubtalā gained the friendship of one of his courtiers whose title and takhalluṣ was Nawāb Najaf Khān Alam. Mubtalā was induced by him to write another Diwān in which he used the takhalluṣ, ‘Ishq. Besides Ṭabaqāt-e-Sukhan, he wrote a Persian Tazkirah which

bears the titles *مجموعه عشق* and *باغ گلہائے حسن*. A work on Insha' *چهار دفتر شوق* and some maṣnawīs are also attributed to him.

Ṭabaqāt-e-Sukhan is a chronogrammatic name which gives the date of composition to be 1222 A. H./1807 A. D. This Ms. opens with a prayer in Arabic and Persian and is divided into two parts: Part I: foll, 1–189, dealing with Urdū poets; Part II: foll, 193–243, dealing with Persian poets. Describing *طبقات سخن* in the 'Persischen Handschriften der königlichen Bibliothek, Berlin', W. Pertsch refers to pp. 17–18 of the present work from where he quotes:

طبقه اول از اشعار ہندی شعرای زمان ماضی و حال طبقہ دوم اشعار فارسی تمت تمام

This very f. (pp. 17–18), referred to by Pertsch, is not to be found now between foll 8–9 in the present Ms. – it must have been lost when the Ms. was restored and given a new binding in 1965 A. D. (See report of the restorer, Hans Heiland, at the end of the Ms. dated June, 1965.)

This Tazkirah contains biographical notices of 196 poets with specimens of their poetry. The Ms. is unfortunately defective at both ends and the thread of description abruptly breaks off in the second part at f. 242b amongst the poetry of *دلوز*: Moreover, stickiness of the ink has spoiled the writing on some foll. At the end of the Ms. (foll, 244–255), the contents of the Tazkirah are to be found in a different hand and on a different paper which seems to have been added at a later date.

For life and works of Shaikh *Ghulām Moḥi-ud-Din*, see Sprenger, p. 187, no. 53; *Nigār* (Tazkirah), pp. 343–345.

For other Mss. of Ṭabaqāt-e-Sukhan, see Sprenger, p. 187, no. 53; Pertsch, pp. 675–677, no. 670.

IV. GRAMMAR AND PHILOLOGY

17

Bibl. Sprenger 1668. Staatsbibliothek, Berlin

Marble-paper binding, slightly damaged; brown, hand-made paper; foll, 141; 14.5x22 cm, 9x18 cm; 17 lines, written in ordinary Nasta'liq in different hands in black and red ink; one blank f. at each end; catchworded.

Author: SIRĀJ-UD-DĪN 'ALĪ KHĀN ĀRZŪ (1101-1169 A. H./1689-1756 A. D.).

Gharā'ibul Lughāt

غرائب اللغات

B: سبحانک لا علم لنا الا ما علمتنا انک انت العلم الحکیم بعد حمد و سپاس معلم
الاسماء وصلواته وسلام فصیح الفصحاء میگوید فقیر سراج الدین علی آرزو تخلص که یکی
از فضیلهای هندوستان در فن لغت تالیف نمود مسمی بغرائب اللغات و لغات هندی
که فارسی یا عربی یا ترکی آن زبان زد اهل این دیار کمتر بود در آن معانی آن مرقوم فرموده
چون اکثر در بیان معانی الفاظ تساهلی و سقمی بنظر آمد لهذا نسخه در این باب
بقلم آورده جاء که سهو و خطای معلوم کرد بدان نمود نیز آنچه بطبع ناقص این کمال
درست در آمد بران افزود

E: قد وقع الفراغ عن تحرير هذه الرسالة تمام شد

A glossary of Hindustānī words, in alphabetical order, mostly of Hindi origin, with explanations in Persian, was compiled by Sirāj-ud-Dīn 'Alī Khān Ārzū – a noted Persian scholar and Urdū poet. He was born at Agra in 1101 A. H./1689–90 A. D. and was related by descent to the saints Naṣīr-ud-Dīn Carāgh-e-Delhi and Muḥammad Ghaus of Gwalior. Ārzū settled in Delhi in 1132 A. H. where he found a patron in Mu'taman-ud-Daulah. After the fall of Delhi (1739 A. D.), Ārzū left for Lucknow where he received a pension from Nawāb Shuja'-ud-Daulah in 1168 A. H., but died the following year on 23rd Rabi' II 1169 A. H./26th Jan., 1756 A. D. at Lucknow.

Ārzū states in the preface of the present work that this glossary is simply a

چرا یافتانید یافتان میافتان
کس واسطے پوایا پواؤ مت پواؤ

This so-called Persian-Hindustānī Grammar (*Āmad Nāmah*) contains an alphabetical list of Persian verbs, conjugated through all tenses, with their Hindustānī equivalents. The verbs thus conjugated are not less than 250 in number and nine paradigms of each verb have been given in the second and third person singular only.

There is no colophon at the end, but some exercises for learning the Arabic script are to be found on foll 1b to 6b.

19

Ms. or. oct. 180. Staatsbibliothek, Berlin

Dark-brown marble paper binding – European paper; foll, 39; 11 x 18 cm; 12–38 lines, written in cursive Sütterlin Old German, Urdū and Devanāgarī scripts in fading black ink, variously-columned; foll 20b, 21a, 24b, 25 and 26, unwritten; one blank f. at each end.

Place of transcription: Banaras.

Author: GUSTAV STOLZENBURG.

Hindoostanische Grammatik (Hindustānī Grammar)

B: ackern: jotnā, hal jotnā, kishtkāri karnā

ader: sharāfat, buzurgī, umrāi, amiri

E: Deklination der Eigenschaftswörter (Declension of Adjectives)

This small Ms., which deals with Hindustānī grammar in German, was written by Gustav Stolzenburg at Banaras. Since the Ms. does not contain any colophon, it is rather difficult to suggest the date of compilation of this work. The grammar is divided into various sections beginning with German infinitives – only the letters A and B – along with their Hindustānī equivalents in Roman script (foll 1–9). Then follows a short note explaining the general rules and regulations of Hindustānī grammar (foll 10–12a), an introduction to the Arabic, Persian, Sanskrit (or Devanāgarī) and Hindustānī alphabets which end with examples of Hindustānī script (foll 12b–17a). In the remaining part of the work, we find a brief discussion of vowels, orthographical symbols and etymology of some Hindustānī words (foll 17b–39). The Ms. is unfortunately not complete and breaks off abruptly on f. 39a whilst discussing the declension of adjectives.

20

Cod. Or. mixt. 68. Bayerische Staatsbibliothek, München

Paper binding – slightly damaged; white, thick paper, which is getting brown; foll, 175 (350 pages); 22 x 35 cm, 20 x 33 cm; 36 lines, written in Roman script in black ink; a few extra blank foll at the end and pp. 33–38 are unwritten; autographed.

Author: F. CHAUVIN.

Grammaire française et indostanne

B: De la syntaxe

E: Zone torride – menthaka mahrouka

منطقه عرقه

C: Fini le 17 Octobre 1773 Scripsit F. Chauvin

The present work, a French-Hindustānī grammar cum dictionary, was compiled by F. Chauvin, which he completed on 17th October, 1773 A. D. It is divided into two parts. The first part (pp. 1–32) deals with Hindustānī grammar – explaining in French the parts of speech with the help of numerous Hindustānī words in Roman script. The second part (pp. 39–350) is a French-Hindustānī dictionary, arranged in alphabetical order and this part has been treated fairly intensively.

V. TALES AND FABLES

21

Ms. or. quart 223. Staatsbibliothek, Berlin

Cat. acc. 263; black leather binding in good condition; white, thick paper; foll, 160; 17.5x24cm, 12x17.5cm; 15 lines, written in fair and clear Nasta'liq in black ink, rubrics in red; black and red margin drawn throughout; catchworded.

Date of transcription: 1st Z. Hijjah 1144 A. H./1731 A. D.

Author (Translator): SA'D-UD-DIN (18th century).

Tarjamah-e-Anwār Suhailī

ترجمہ انوار سہیلی

or

Kalīlah-o-Dimnah kī Dūsri Jild

کلیلہ و دمنہ کی دوسری جلد

B: رای دابشلیم ن بیدپای برہمن کو کہہ دشمنوں کے مکر و حیلہ ت پرہیز کرنے

کا قصہ

E: اللہ تعالیٰ اپن بند سب کونیکی کہ کامونکی توفیق بخشکہ بدی کہ راہ ستے سے باز رکھیو آور اٹ کتابکہ لکھن وال آور پڈھن و پڈھاون وال کے تقصیر کو عطا فرمایکہ بہشت روزی کریو آمین یا رب العالمین

C: ہزار ہزار شکر ہی پاک پروردگار کی درگاہ مون کہ انوار سہیلی کتابکی ہندوستانی آخر ہوئی ذلیحجہ شہر کہ اول تاریخ روز سہ شنبہ مون محمد شاہ بادشاہ کہ چودھین سن جلوس کہ مافق ایکہزار ایکسو چوالیس برس ہجری سنہ کے مطابق

The Fables of Bīdpā'i, translated by Sa'd-ud-Dīn, most probably from the Persian version of Husain Wā'iz Kāshifī (see Rieu's Persian Cat. B. M., p. 756a and Ethé's Persian Cat. I. O. L., no. 757, col. 510). This work is the second volume of Kalīlah-o-Dimnah as we know from the main heading given on the fly-leaf. The text opens with the fifth book and continues to the end of the fourteenth book. The first volume of this work, consisting of the first four books, is to be found in the India Office Library as recorded by Blumhardt in his catalogue

on pp. 44-45, no. 87. This opinion is further confirmed when we take into consideration the same art of transcription in both of these Mss. The vowel Kasrah is written for Majhūl ye, as ن for ے; ث for ے; پڈھاوَنِ وال for پڑھانے والے. The final Ma'rūf ye is generally written Majhūl as ك for ے; ستنے for ستنے; ستنے for ستنے, etc.

According to the colophon of this Ms. (foll, 160a-160b), this Hindustānī version of Anwār Suhailī was completed during the 14th accession year of Muḥammad Shāh Bādshāh on 1st Z. Hījjah 1144 A. H./1731 A. D. Further, we come to know that this Ms. belonged to Monsieur Lacrois (موسی لاکروا), who had been a landlord (زمیندار) in the French East India Company, for whom it was translated by Sa'd-ud-Dīn from Persian into Hindustānī.

مالک اث کتاب کا موسی لاکروا فرانسس کہ کپنی کا زمیندار لکھن والا اسکا فقیر نامراد بزرگوںکا خاکپا سعد الدین گنہگار

An occasional English translation of different passages of the text can be observed on the margin of foll, 53, 54b, 58 and 59.

For Persian version of Anwār-e-Suhailī, see Rieu (B. M.), vol. II, p. 756; Ethé (I. O. L.), vol. I, p. 510, no. 757; Sachau and Ethé (Bodl.), part I, pp. 418-419; nos 431-437; Ḥabībullah Dacca I, pp. 48-49, nos 58-59; Garcin de Tassy (Litt. Hind.), vol. II, p. 360-361.

For other Mss. and different versions of Anwār-e-Suhailī, see Blumhardt Hindust. Mss. B. M., p. 49, nos 87 and 106 I; Blumhardt Hindust. Mss. I. O. L., pp. 44-46, nos 86-91; Ouseley, p. 20, no. 606; Vollers, p. 367, no. 1050; Sachau and Ethé (Bodl.), part II, pp. 1,285-1,287, nos 2310-2312; Eton, p. 26, no. 216 [14-16]; Garcin de Tassy (Cat.), p. 257, no. 2892.

Edition and translation: In Northern Urdū with the title بستان حکمت by Faqīr, Lucknow, 1254 A. H./1838-39 A. D.; other editions 1845, 1870 and 1879; in Dakhanī Urdū by Muḥammad Ibrāhīm Khān, Madrās, 1824; Abul Fazl's 'Iyār-e-Dānīsh with the title خرد افروز, ed. by Roebuck, Calcutta, 1815 and 1847; ed. by Eastwick, Hertford, 1857 and 1867.

22

Ms. Or. Sprenger 1746. Staatsbibliothek, Berlin

Marble paper cum leather binding in good condition; hand-made, white paper; foll, 152; 17x23cm, 8x16cm; 12 lines, written in fine Nasta'liq in black ink and rubrics in red; catchworded.

Date of transcription: 18th Šafar 1250 A. H.

Author: MİR MUḤAMMAD ḤUSAIN 'AṬĀ KHĀN TAḤSĪN.

Nau-Ṭarz-e-Muraṣṣa'

نو طرز مروضع

B: دیباچہ ثنای خداوند ذوالجلال ایسا نہیں کہ لکھ سکے اوسکا کوئی کمال
منشی کے سہو رہا ہے قلم کاجگر شگاف شاعر کی اوسکی حمد میں ہوئی زبان لال

E: جس طرح یہ چہار درویش اور پانچواں بادشاہ مراد کو پہونچا اسی طرح ہر ایک
بشر کا مدعا بر لایئو جیسے اونکے دن پھرے ویسے سبھونکے دن پھرے بحق محمد وآلہ
و اصحابہ اجمعین

C: نسخہ نو طرز مرصع تصنیف عطا حسین خاں مرصع رقم بتاریخ شانزدهم صفر
المظفر سنہ ۱۲۵۰ ہجری اختتام یافت

A translation in prose and verse of the Persian *Qiṣṣah-e-Cahār Darwesh* was commenced by Mīr Muḥammad Ḥusain 'Aṭā Khān Taḥsīn, who was known by the title of *Muraṣṣa' – Raqam* (the Eloquent Writer). From the long preface of this work, we know that he was the son of Mīr Bāqir Khān, poetically surnamed 'Shauq' – a prominent scholar from whom he learnt religious and temporal sciences. Taḥsīn appears to have been in the employment of General Smith and accompanied that officer from Lucknow to Calcutta by boat. In order to amuse the General on this long journey, he started telling these tales. When General Smith left India, Taḥsīn proceeded to Patna, where he practised as a pleader and wrote a portion of this translation. On the death of his father, he settled at Faiẓābād and, in the service and patronage of Nawāb Shuja'ud-Daulah, he continued the work and finally completed it during the lifetime of his successor Nawāb Āṣaf-ud-Daulah (1775–97 A. D.). He appended a long *Qaṣīdah* in praise of the latter to his preface (foll. 7–10).

On the fly-leaf we find the title

نو طرز مرصع تصنیف میر محمد حسین عطاخان متخلص تحسین عہد جرنیل سٹ صاحب بہادر

The actual text of *Nau-Ṭarz-e-Muraṣṣa'* begins on f. 10 (آغاز داستان یوں ہے کہ) with the story of King *Āzād-Bakht*, which is followed by the stories of the first Darwesh (f. 17b), the second Darwesh (f. 64), the third Darwesh (f. 93), and the fourth Darwesh (f. 138). The Ms. is fairly well written and is in good condition.

In Persian Taḥsīn also wrote the *Zawābiḥ-e-Angrezi*, an abstract of Indo-British regulations, and the *Tawārikh-e-Qāsimi*, a work on history and a book of ornate prose, entitled *Insha'è-Taḥsīn*.

For life and works of Taḥsīn, see Sprenger, p. 294; Garcin de Tassy (*Litt. Hind.*), vol. III, p. 199–200; Beale, p. 84 and p. 397; Saksena, p. 241; Bailey, p. 81; 'Askari, pp. 3–4; Qādrī (*Dāstān*), pp. 56–58; Qādrī (*Arbāb*), pp. 39–41; Qādrī, pp. 120–121.

For other Mss. of *Nau-Ṭarz-e-Muraṣṣa'*, see Blumhardt *Hindust. Mss. B. M.*, pp. 50–52, nos 88–89; Blumhardt *Hindust. Mss. I. O. L.*, pp. 67–70, nos 129–132; Sachau and Ethé (*Bodl.*), p. 1, 287, no. 2314–2315; Ṣiddiqī and Rizvī, nos 284–286; Ḥabībullah *Dacca II*, pp. 412–13, no. 370; Garcin de Tassy (*Cat.*), p. 251, no. 2859.

Edition: Lithographed at Bombay, 1846; Lucknow, 1869; Cawnpore, 1874; ed. by Nūr-al-Hasan Hāshmi, Hindustānī Academy, Allahābād, 1958.

23 Cod. Trübner 56. Universitätsbibliothek, Heidelberg

Brown leather binding – slightly damaged; white, thin paper; foll, 106; 19.5x24.5cm, 12x17cm; 13 lines, written in clear Nasta‘liq in black ink, rubrics in red, which are discontinued in the middle of the Ms.

Scribe: Not mentioned; dated 1257 A. H./1841 A. D.

Author: MĪR AMMAN OF DELHI (second half of the 18th to the beginning of the 19th century).

Kitāb-e-Cahār Darwesh (Bāgh-o-Bahār)

کتاب چہار درویش

B: سبحان اللہ کیا صانع ہے کہ جس نے ایک مٹی سے خاک سے کیا کیا صورتیں اور مٹی کی صورتیں پیدا کیں باوجود دو رنگ کے ایک گورا ایک کالا اور یہی ناک کان ہاتھ پاؤں سب کو دئیے ہیں

E: تیری یاد میں مین رہوں دمبدم کئے اسطرح میرا لیل و نہار
نہ پرسش کی سختی ہو مجھ پر کبھو نہ شب گور کی اور نہ روز شمار
تو کونین میں لطف پر لطف رکھے خدایا بحق رسول کبار

From the preface of the present work, we come to know that Mir Amman's ancestors dwelt for many years at Delhi, starting from the reign of Emperor Humāyun (1530–1556 A. D.). At the downfall of the Mughal Empire, when Sūrajmal Jāt (of Bharatpūr) seized his ancestral estate and Aḥmad Shāh Abdālī plundered his household property, Mir Amman was obliged to leave his native city in 1761 A. D. for Azīmābād (Patna). After a long stay in Azīmābād, he went to Calcutta by the end of the 18th century. He worked there about two years as the tutor of Mīr Muḥammad Kāzīm Khān and then through the good offices of Munshī Bahādur ‘Alī Husainī, he obtained an introduction to Dr. J. B. Gilchrist of Fort William College, at whose instance he wrote down the present work.

Tracing the origin of the Kitāb (Qissah)-e-Cahār Darwesh, Mir Amman says: “It was composed by Amīr Khusrau of Delhi (d. 725 A. H./1325 A. D.) in order to amuse his spiritual preceptor, Nizām-ud-Dīn Auliya on his sick-bed.” These Persian tales were first translated into Urdū by Muḥammad Husain Atā Khān Tahsīn with the title Nau-Tarz-e-Murassa‘ (نو طرز مرصع), but its language was too ornate and not suitable for using it as a text-book. (See Ms. no. 22.) The present translation, Kitāb-e-Cahār Darwesh or Bāgh-o-Bahār, was put into easy colloquial Urdū by Mir Amman for use in the College of Fort William. It was begun

in 1215 A. H./1801 A. D. and completed two years later in the beginning of 1217 A. H., the date being fixed by a chronogrammatic title باغ و بہار:

مرتب ہوا جب یہ باغ و بہار تھے سن بارہ سو ستہ در شمار
کرو سیر اب اس کی تم رات دن کہ ہے نام تاریخ «باغ و بہار»

Mir Amman also translated the Akhlāq-e-Muḥsinī of Ḥusain Wā'iz Kāshifī into Urdū, entitled Ganj-e-Khubī, in 1802.

For life and works of Mir Amman, see Garcin de Tassy (Litt. Hind.), vol. I, pp. 207-213; Beale, p. 227; Saksena, pp. 243-244; 'Askarī, pp. 7-8; Bailey, p. 81; Ṣādīq, pp. 210-211; Qādri (Dāstān), pp. 84-90; Qādri (Arbāb), pp. 30-56.

For other Mss. of Cahār Darwesh, see Ouseley, p. 20, nos 615-616; Garcin de Tassy (Cat.), p. 251, no. 2858; Codrington, p. 547, nos 11-12; Sachau and Ethé (Bodl.), p. 1,289, no. 2316; Blumhardt Hindust. Mss. B. M., p. 57, no. 99; Blumhardt Hindust. Mss. I. O. L., p. 51, no. 98; Zore (Tazkirah-e-Makhtūtāt), nos 152, 561; Hāshmi (Wazāḥatī Fihrist), pp. 723-724, no. 907; Ṣiddīqī and Rizvī, no. 289; Ḥabībullah Dacca II, pp. 413-414, no. 371; Browne, p. 151, no. 847; Browne Suppt., p. 26, no. 150 (h), p. 158, nos 961-963 (h); Katrak, p. 64, no. 269 (Gujarātī version).

Edition and Translation: Printed at Calcutta in 1804, 1813, 1824, 1834, 1843, 1846, 1847 and 1863; Madrās, 1822 and 1840; lithographed at Cawnpur in 1832, 1834, 1854, 1860, 1867, 1868, 1869, 1875, 1876 and 1878; ed. in Hindustānī characters with a vocabulary, by Dr. Forbes, London, 1846, 2nd ed. 1849, 1851; 4th ed., 1860, 1897; in Roman characters, by Dr. Forbes, London, 1859; another ed. in Roman type, by Monier Williams, London, 1859; 11. eds. – Dihli, 1876 and 1892; Lucknow, 1896; the text in Gujarātī characters, Bombay, 1877; see also Hindee and Hindoostanee Selections, vol. II, 1830; Engl. transl. by L. F. Smith – Tale of the Four Darwesh, from the Oordoo, Calcutta, 1813; Madrās, 1825; Bombay, 1841; Calcutta, 1842; Lucknow, 1870; revised by Dr. Forbes, London, 1851 and 1862; by Eastwick, Hartford, 1852 and 1877; French transl. by Garcin de Tassy, Paris, 1878; ed. by Maulavī 'Abdul Ḥaq, Kānpūr, 1931; Aligarh, 1956; the latest ed. by Mumtāz Ḥusain, Urdū Trust, Karāchī, 1958.

Acc. 1888, 67; marble paper binding – badly damaged and the back is loose; white paper, which is getting brown; foll, 124; 17 x 27.5 cm, 10 x 21 cm; 17 lines, written in clear Nasta'liq in black ink and rubrics in red; occasional English translation of the text and the name of the owner of the Ms. W. A. Halsted can be observed; catchworded.

Scribe and date: 'Abdullāh Khān, Z. Qa'dah 1231 A. H.

Author: MĪR AMMAN of Delhi (second half of the 18th to the beginning of the 19th century).

Cahār Darwesh

چہار درویش

B: سبحان اللہ کیا صانع ہے کہ جس نے ایک مٹھی خاک سے کیا کیا صورتیں
اور مٹی کی صورتیں پیدا کیں

E: تو کونین میں لطف پر لطف رکھو خدایا بحق رسول کبار

Another copy of Cahār Darwesh. (For the life of the author, see Ms. no. 23.)

Contents: Preface: foll, 1-4; Introduction of the story: foll, 4-9b; story of the first Darwesh: foll, 9b-32b; story of the second Darwesh: foll, 32b-98b; story of the third Darwesh: foll, 98b-110; story of the fourth Darwesh, foll, 110-124.

25 Cod. Trübner 57. Universitätsbibliothek, Heidelberg

Red leather binding, decorated in classical style; white, hand-made, thick paper; foll, 90; 12x20cm, 8x16cm; 15 lines, written in bold Nasta'liq in black ink, rubrics in red; one blank f. at the beginning and two at the end.

Date of transcription: 1217 A. H./1802 A. D.

Author: MİR BAHĀDUR 'ALĪ HUSAINĪ (second half of the 18th to the beginning of the 19th century).

Nasr-e-Benazir

نثر بے نظیر (قصہ حسن و عشق)

B: قلم سے لکھوں پہلے نام خدا کہ حاصل ہوگا میرا مدعا

وہ کیا ہے کہ ہو یہ کہانی تمام بحق نبی سرور خاص و عام

حمد کی زیبائش لایق ہے ایسے خالق کو جس نے مجرد و مادے پیدا کیے

E: انہوں کے جہاں میں پھرے جیسے دن ہمارے تمہارے پھرے ویسے دن

میں سب کے بچھڑے الہی تمام بہ حق محمد علیہ السلام

جیسے کہ وئے شاد ہوئے ہم بھی شاد ہوں جیسے کہ وئے آباد ہوئے ہم بھی آباد ہوں

Mir Bahādur 'Alī Husainī was the son of Sayyed 'Abdullāh Kāzim, who published the Urdū translation of the Holy Qur'ān by Shāh 'Abdul Qādir of Delhi. Husainī was appointed as Chief Munshī at Fort William College on about 4th May, 1801 A. D. He wrote down Risālah-e-Gilchrist, Akhlāq-e-Hindī, Tārikh-e-Āsām, besides the present work, Nasr-e-Benazir, which was completed in 1802 A. D. It is an abridged prose translation of Masnawī-e-Sihr-ul-Bayān of Mir Hasan of Delhi (see Ms. no. 47). After praising the beauty and eloquence of the masnawī,

Husainī gives the date of composition of Naṣr-e-Benazir in the following words (foll, 2-2a):

اس کو عہد میں شاہ عالم بادشاہ کے اور ریاست میں امیر سراپا تدبیر . . . مشیر خاص شاہ کیوان بارگاہ انگلستان مارکوئس ولزلی گورنر جنرل بہادر دام اقبالہ کے سنہ ۱۲۱۷ بارہ سو سترہ ہجری میں مطابق سنہ ۱۸۰۲ اٹھارہ سو دو عیسوی کے حکم سے خداوند نعمت روشن ضمیر اعلیٰ حوصلہ والا تدبیر جان گلکرسٹ صاحب بہادر حشمتہ کے عاصی میر بہادر علی حسینی نے شروع قصے سے محاورہ خاص کے نثر میں لکھا

The present Ms. of Naṣr-e-Benazir is complete and also in good condition.

For life and works of Mir Bahādur 'Alī Husainī, see Garcin de Tassy (Litt. Hind.), vol. I, pp. 607-611; Saksena, pp. 245-246; 'Askari, p. 9; Bailey, p. 81; Qādri (Dāstān), pp. 106-110; Beale, p. 94; Qādri (Arbāb), pp. 101-116.

For other Mss. of Naṣr-e-Benazir, see Garcin de Tassy (Cat.), p. 252, nos 2864-2865; Blumhardt Hindust. Mss. B. M., pp. 55-56, no. 95; Hāshmi (Wazāhātī Fihrist), pp. 726-727, no. 911.

Edition: Calcutta, 1803; 2nd ed., 1805; English transl. by H. M. Court, Simla, 1871 and Calcutta, 1889; also by C. W. Bowdler Bell, Calcutta, 1871; dramatised Urdū version by Miyān Muhammad Raunaq, 1879; Gujarātī version by Tehmulji, Bombay, 1843.

26 Cod. Trübner 82. Universitätsbibliothek, Heidelberg

Dark-brown leather binding - slightly damaged; white paper; foll, 113; 17x22cm, 11x17cm; 12 lines, written in clear and bold Nasta'liq in black ink; one blank f. at the beginning and two at the end.

Author: SAYYED HAIDAR BAKHSH HAIDARĪ (d. 1823 A. D.).

Totā Kahānī

توتا کہانی

B: احسان اوس خدا کا کہ جس نے دریائے سخن کو اپنے ابر کرم سے گوہر معنی بخشا اور زبان انسان کو واسطے اپنی حمد کے گویا کیا

E: کہانی مہوئی ختم جب حیدری تو ہاتف نے نام اس کا سن کر کہا
سر آہ کو کہینچ کر تو نے خوب رکھا نام توتا کہانی بیجا

C: ظاہر معلوم ہوتا ہے کہ ہندی میں حرف طوٹے نہیں اور اس احقر نے طوطی نامہ فارسی کو زبان ریختے میں لکھا اس واسطے طوطی کی طوٹے کو تے سے بدل کیا بفضلہ کمال کرمہ تمت بالخير

S. Haidar Bakhsh Haidari is credited to be the author of several books which he composed while he was employed at Fort William College. His ancestors came from Najaf ('Iraq) and settled down in Delhi. Sayyed Abul Hasan, the father of Haidari, left for Banaras in search of work when Delhi was sacked and plundered by the Marāthas and Ahmad Shāh Abdālī. Nawāb 'Alī Ibrāhīm Kḥalīl, who was the Civil Judge (ناظر عدالت) at Banaras, helped Abul Hasan and his family. He assigned the task of Haidari's education to Qāzī 'Abdul Rashīd – an eminent scholar of his time. Haidari, after completing his education, worked for some time at the Court of Banaras, but soon left for Calcutta at the invitation of Dr. Gilchrist, where he joined the bureau of translation at Fort William College. In addition to the present work, Totā Kahānī, he is the author of Qiṣṣah-e-Mehr-o-Māh, Lailā-o-Majnūn, Ārā'ish-e-Mahfil, Haft Paikar, Tārikh-e-Nādirī, Gul-e-Maghfirat, Gulzār-e-Dānish, Guldastah-e-Haidari and Tazkirah-e-Gulshan-e-Hind.

Totā Kahānī is the Urdū translation of a well-known Sanskrit work 'Śukasap-tati' – 'Seventy Tales of a Parrot'. These tales were first translated from Sanskrit into Persian by Maulanā Ziyā-ud-Din Nakhshabī in 730 A. H./1330 A. D. Nakhshabī selected only fifty-two tales for his Persian translation and named it Tuṭī Nāmāh. Since its language was too difficult to be understood, it was simplified and abridged by Shaiḥ Abul Faḥl and later on by Mullā Sayyed Muḥammad Qādrī. The latter selected only thirty-five tales for his Persian version. The present work, which also consists of thirty-five tales, was translated by Haidari in 1215 A. H./1801 A. D. at Fort William College for Dr. J. B. Gilchrist. Haidari says in the preface (foll. 1-2b):

توتا کہانی ترجمہ محمد قادری کے طوطی نامے کا مدرسے کے لئے عہد میں زیدہ نوینان عظیم الشان مشیر خاص
شاہ کیوان بارگاہ انگلستان مارکویس ولزلی گورنر جنرل بہادر دام ظلہ کے کیا ہوا منشی سید حیدر بخش حیدری
کا حکم سے خداوند نعمت جان گلکرسٹ صاحب بہادر دام اقبالہ کے

On the first f. of this Ms., it is recorded that this work was printed in 1218 A. H./1803 A. D. at the Indian Press of Munshī Titū Rām. On the other extra f. it is stated that this Ms. has been in possession of Mr. Legthan, dated 23rd May, 1846 A. D.

For life and works of Haidari, see Sprenger, p. 236; Garcin de Tassy (Litt. Hind.), vol. I, pp. 550-556; Saksena, pp. 246-248; 'Askari, pp. 9-11; Bailey, pp. 80-81; Qādrī (Dāstān), pp. 90-98; Blumhardt Hindust. Mss. B. M. pp. 46-48, no. 83; Qādrī (Arbāb), pp. 62-66; Qādrī, pp. 125-126.

For other Mss. of Totā Kahānī, see Duncan Forbes, p. 31, no. 91; Garcin de Tassy (Cat.), pp. 249-250, nos 2847 and 2850; Blumhardt Hindust. Mss. B. M., pp. 54-55, no. 93 and add. Or. 12050; Blumhardt Hindust. Mss. I. O. L. Ms. Urdū D7; Hāshmi (Wazāhatī Fihrist), pp. 720-722, nos 903 and 904; Zore (Tazkirah-e-Makḥḥūtāt), vol. II, p. 31, no. 169; Şiddīqī and Riḥvī no. 273; Katrak, p. 180, no. 784; Deloncle, p. 249, nos 2847 and 2848.

Edition: Fort William College Press, Calcutta, 1801 (see *Idārah Matbū'āt* I, p. 151, no. 88); extract in J. B. Gilchrist, *Hindī Manual or Casket of India*, Calcutta, 1802; Calcutta, 1804, 1836; Madras, 1841, 1874; Bombay, 1844; ed. by Duncan Forbes, London, 1852; Bombay, 1872; Cawnpore, 1870, 1876, 1877; Lucknow, 1870, 1876; Delhi, 1876, 1878, 1883; transl. by George Small, London, 1875; *Majlis-e-Taraqqī-e-Adab*, Lahore, 1963.

27

Ms. or. fol. 309. Staatsbibliothek, Berlin

Cat. acc. 419; brown leather binding bearing golden margin on the covers; white, thin paper; foll, 262; 15 x 23 cm, 9 x 17 cm; 13 lines, written in bold and beautiful Nasta'liq in black ink; blank space left for rubrics; one blank f. at the beginning and two at the end; catchworded.

Author-translator: Unknown.

Tarjamah-e-Tuṭī Nāmāh be-Hindī

ترجمہ طوطی نامہ ہندی

B: مناجات درگاہ خدا سے وہ کیسا خدا ہے کہ رزق دینے والا ہے طایرونکو
درمیان ہوتیکی اور وہ کیسا خدا ہے کہ جس نے طایر روح کو درمیان قفس عنصری
کے مقام بخشا ہے اور واسطے ہدایت و رہنمای خلق کے محمد کو پیدا کیا
E: اللہ تعالیٰ ہر ایک کو اغوی شیطانی اور مکر زنان سے نگاہ رکھے

The anonymous translator of the present work informs us in the preface (f. 3) that one *صاحب عالیشان بلند قدر*, who was very fond of Hindī tales, asked him to translate the *Tuṭī Nāmāh* from Persian into Hindī, so that Hindī-speaking people could also enjoy these famous stories told by a parrot. He did it accordingly and named it also *Tuṭī Nāmāh*. It contains altogether 52 tales which lead us to presume that these were translated in all probability from the Persian *Tuṭī Nāmāh* of *Nakhshabī*, which has the same number of tales. The first tale begins on f. 3b with the following words:

فضولکے لکھنے والے ایسا لکھنے ہیں کہ درمیان اہم گوشہ کے ایک شہر میں ہندوستان کے ایک سوداگر
تھا مبارک نام دولت پت اور نعمت سے اتنا رکھتا تھا۔ اُسکے تین فرزند نہ تھا۔ خواہش فرزند میں کہتا
تھا زباً لا تقولی فرداً ترجمہ یارب مت چھوڑ میرے اکیلا

The last tale (52nd) on foll, 255-262 narrates how *Khujastah*, the unfaithful wife of a businessman, was put to death by her husband, *Memū*, when he returned from a long journey.

For Persian version of *Tuṭī Nāmāh*, see Rieu (B. M.), vol. II, p. 753b; *Ethé* (I. O. L.), vol. I, pp. 506-509, nos 743-754 and p. 1,547, no. 2851; *Rehatsek*, p. 227,

no. 33; Ḥabībullah Dacca I, pp. 43-45, nos 51-53; for history and description of Ṭuṭī Nāmāh, see Qādri (Dāstān), pp. 41-44 and Nārang, pp. 52-63.

For other Mss. of Ṭuṭī Nāmāh, see Blumhardt Hindust. Mss. B. M., p. 49, no. 85; Ethé (Wales), p. 30, no. XXIV; Stewart, p. 180; for metrical transl. of Ṭuṭī Nāmāh of Ghawwāsi, see Hāshmi (Wazāḥatī Fihrist), pp. 589-591, nos 743-744.

28 Cod. Or. mixt. 66. Bayerische Staatsbibliothek, München

Loose foll kept in a paper bag; white paper; foll, 132; 16.5x23 cm. 9x16.5 cm; 13 lines, written in bold Nasta'liq in black ink, headings in red; catchworded.

Author: MUḤAMMAD A'ZAM ṢIDDĪQĪ (18th century).

Fables of Bidpā'i

حکایات بید پای

B: تواریخ میں لکھتے ہیں کہ بید پای حکیم نے رای دابشلیم ہندی کے واسطے چودہ نصیحت کو جانوروں کے قصے میں ترتیب دیا ہے کہ اوسکے پڑھنے والے اور سننے والوں کو حکمتوں سے فائدہ بیشمار ہوئے

E: کلیلہ نے کہا اے دمنہ بات بنانا چھوڑ دے توں وہ گل رعنا بھی نہیں جو تیرے دیکھنے سے آنکھ روشن ہوئے بلکہ توں وہ دلکا آزار دینے والا کانٹا ہے کہ جس سے سوائے ضرر خلق اللہ کو نہ پہنچے اور توں وہ قلم دو زبان نہیں ہے جو بھید سب ملک کا تیجہ پر کھلے

The translation of the Fables of Bidpā'i was commenced by Muḥammad A'zam Ṣiddīqī in 1187 A. H. for the use of some Englishmen (بعض صاحبوں کے واسطے). We do not know anything about the translator of this work. However he claims in his preface that these fables have been translated from time to time, but his translation is the latest in a long series. It is not only concise and compact, but its language is also fairly improved compared to the work described under No. 21. According to the contents of the text, it was divided into fourteen chapters, but the thread of description abruptly breaks off on f. 131b and the Ms. closes down without bringing the text to an end.

VI. POETRY

29

Bibl. Sprenger 1701. Staatsbibliothek, Berlin

Dark-brown leather binding in good condition, golden floral design on the back of the Ms.; old, hand-made, brown paper, slightly worm-eaten on the margins; foll, 132; 16x27 cm, 11x22 cm; 13 lines, double-columned, written in bold and excellent Nasta'liq in black ink, rubrics in red; golden margin drawn throughout; catchworded.

Scribe: Sayyed 'Abdul Raḥīm Ḥusainī.

Place and date of transcription: Parganah Bhawegām, Qannauj. 23rd Sha'bān 1067 A. H.

Author: MALIK MUḤAMMAD JĀ'ISĪ (900-949 A. H./1492-1542 A. D.).

Kunhāwat (Ghanāwat)

کنہاوت (گنہاوت)

B: سنہ میت ہوں کرت بکہالوں
مہرا جس مہر آئین رے
کیو کیہوت کیونا وجدہا وا
کہیو لاد کہسر آئین رے

E: بیچن ہمارلیہ سن جن رہ وہ اد مکھات

اگواکین بچھ لاگیں جابہ جبہ بہولہ بات

C: تمام شد کتاب کنہاوت من تصنیف ملک محمد جائسی بروزچہار شنبہ بتاریخ
۲۳ شعبان المعظم سنہ ۳۱ جلوس صاحب قران ثانی شاہ جہاں بادشاہ غازی موافق سنہ
۱۰۶۷ ہجری کتبہ العبد بندہ فقیر ذرہ حقیر سید عبد الرحیم حسینی ساکن قنوج بجمت
مشغولی برخوردار سعادت آثار راجہ رام رملہ رامدت ابن کلیانمل قوم کابستہ سنکینہ
سکنہ موضع قاسم پور و ابجوزہ من اعمال پرگنہ بہویگام سرکار قنوج نگاشته آمد

Malik Muḥammad Jā'isī, the well-known author of Padmāvat, was born in 900 A. H./1492 A. D. at Jā'is – a village between Rā'ī Bareilly and Partābgarh in Uttar Pradesh. He was a distinguished scholar of Arabic, Persian and Sanskrit, but communicated his ideas through the medium of Hindī (Awadhī). He was awarded the title of ملک by the government. Nevertheless, he lived a simple life

as a saint dedicated to the cause of learning and mysticism. He died in 949 A. H./1542 A. D. and was buried at Amethī in the Dist. Rā'i Bareilly. (According to Syed Kalb-e-Mustafa, Malik Muhammad Jā'isī "was born in 900 A. H./1495 A. D. and died in 1039 A. H./1639 A. D."?).

Malik Muhammad Jā'isī had left fourteen different works behind, but we don't find among them the present work 'Kunhāwat', or Ghanāwat (according to Sprenger), a masnawī which was written during the reign of Emperor Humāyūn. It opens with the praise of God, the Prophet Muḥammad and his Companions and then proceeds on with the love-story of Kunhā in the following 132 foll.

The calligraphy is neat and clean and the scribe seems to be mature and careful. According to the colophon in Persian, it was transcribed by Sayyed 'Abdul Rahīm Husainī on 23rd Sha'bān 1067 A. H. during the 31st accession year of Shāhjahān, the fifth Mughal Emperor. The colophon further states that it was transcribed for the perusal of Rājā Rām Rāmlah Rāmdat, son of Kalyānmal, Kāyasth by caste, who was a resident of the village Qāsimpūr, Parganah Bhawegām (Bhawegāon) of Sarkār Qannauj.

For life and works of Malik Muhammad Jā'isī, see Garcin de Tassy (Litt. Hind.), vol. II, pp. 66–69; Bibl. Orient. Spreng. No. 1701; Sprenger, p. 614; Beale, p. 239; Grierson and Dvivedi, The Padmāvat; S. Kalb-e-Mustafa, Malik Muhammad Jā'isī, Anjuman-e-Taraqqī-e-Urdū (Hind), Delhi, 1941.

For Kunhāwat or Ghanāwat, see Garcin de Tassy (Litt. Hind.), vol. II, pp. 68–69 where he mentions this work in the following words: "On doit enfin au même écrivain un ouvrage intitulé Paramarth jāpajī, dont la bibliothèque de la Société Asiatique de Calcutta possède un manuscrit; et le Ghanāwat¹, poème dont le Dr. A. Sprenger possédait un magnifique exemplaire manuscrit petit in-folio, copié en 1067 (1656–1657)."

30

Ms. or. oct. 3423. Staatsbibliothek, Berlin

Acc. mss. or. 1931. 26; crimson leather binding decorated with golden design on the covers; white and blue, hand-made, thick paper; foll, 214; 14x20.5cm, 10x15.5cm; double-columned, 11 lines, written in bold Nasta'liq in black ink, rubrics in red; 3 blank foll at the beginning and one at the end; catchworded.

Author: SHAIKH NUSRAT NUSRATĪ OF BĪJĀPŪR (d. 1086 A. H./1675 or 1683 (?) A. D.).

Gulshan-e-'Ishq

گلشن عشق

دھریا جس نے یہ گلشن عشق ناؤں

B : صفت اس کی قدرت کا اوّل سراؤں

یو باغ آفرینش کا پکریا جمال

کیا کر کرم عشق کا تس ابھال

¹ Ce mot paraît être un nom propre indien, car il est écrit avec un gha (g aspiré).

E: لیکھاہوں جو یہ قصہ خوش دہاوں سوں علی شاہ عادل گیری ناوں سوں
تلک جگمیں مقبول اچھو یو مدام بحق محمد علیہ السلام

The romance of Prince Manohar and Madhmālti was written in Dakhanī verse by Malik-ush-Shu‘arā Nuṣratī of Bijāpūr. His ancestors had been in the military service of the ‘Ādilshāhī Court. Nuṣratī entered the royal court during the reign of Muḥammad ‘Ādil Shāh (1626–1656) and was honoured with the title of ملک الشعرا (poet-laureate) by ‘Alī ‘Ādil Shāh II. Besides the present work, Nuṣratī had written two maṣnavis: ‘Alī Nāmāh or A History of ‘Ādil Shāh II and Guldestah-e-‘Ishq. Nuṣratī died in 1675 A. D. at a fairly old age and was buried at Bijāpūr, whereas Dr. Zore gives 1683 A. D. as the year of his death in Urdū Shā‘irī kā Intikhāb.

The prologue of Gulshan-e-‘Ishq contains ascriptions of praise to God, the Prophet Muḥammad, ‘Alī and Sayyed Muḥammad Ḥusain Gesū-drāz, with a eulogy of the author’s royal patron, ‘Alī ‘Ādil Shāh II. Further, he states that he undertook the writing of the story of Prince Manohar in verse on the suggestion of his friend Nabī Ibn ‘Abdul Ṣamad (f. 42). He completed this work in 1068 A. H./1657–58 A. D., the date being fixed by the following chronogram (f. 214a):

کہا اس کی تاریخ یوں ہجرتی مبارک یو ھے تحفہ نصرتی

The Ms. contains no colophon – the fly-leaf bearing a few Urdū and Persian verses in the form of enigmas.

For life and works of Nuṣratī, see Garcin de Tassy (Litt. Hind.), vol. II, pp. 485–487; Beale, p. 298; Saksena, p. 12; ‘Askarī, pp. 66–67; Bailey, pp. 28–29; Nārang, pp. 71–75; Ṣādiq, pp. 47–49; Maulavī ‘Abdul Ḥaq – Mullā Nuṣratī, Malik-ush-Shu‘arā-e-Bijāpūr, Anjuman-e-Taraqqī-e-Urdū (Hind), New Delhi, not dated; Qādrī, pp. 63, 80–86.

For other Mss. of Gulshan-e-‘Ishq, see Codrington, p. 546, no. 8; Sprenger, p. 630, no. 687 (As. Soc. No. 254); Sachau and Ethé (Bodl.), p. 1291, no. 2320; Blumhardt Hindust. Mss. I. O. L., pp. 56–57; nos 104–107; Stewart, vol. III and IV, p. 179; Madrās, vol. III, pp. 777–778, no. 138; Zore (Tazkirah-e-Makhtūtāt), vol. III, nos 565, 609 and 623; Hāshmi (Wazāhatī Fihrist), pp. 598–603, nos 754–761; Ṣiddiqī and Rizvī, no. 239, 656–659; Garcin de Tassy (Cat.), p. 255, no. 2876. [Another Ms. M. A. Simsar, Descript. Cat. of Oriental Mss. of Lewis College in the Free Library, Philadelphia, Philadelphia 1937, p. 98, Spies.]

Edition: Maulavī ‘Abdul Ḥaq, Anjuman-e-Taraqqī-e-Urdū (Pakistan), Karā-chī, 1952; ed. Prof. Sayyed Muḥammad, Ḥaidarābād, 1959 (?).

31

Bibl. Sprenger 1721. Staatsbibliothek, Berlin

Ordinary marble paper cum leather binding; white paper – slightly worm-eaten; foll, 24 + 130; 13x23cm, 9x17cm; 13 lines, double-columned, written in fair Nasta‘liq in black ink,

headings in red; foll 23b, 24a, unwritten; three blank foll at the beginning and eleven at the end; catchworded.

Author: VALĪ MUḤAMMAD VALĪ (1079-1155 A. H./1668-1741 A. D.).

Dīwān-e-Valī (Urdū)

دیوان ولی اردو

First Beg. (foll, 1-22):

در باب شناختن ساعت فال کلام اللہ بقول حضرت امام اعظم و امام جعفر صادق
رحمته اللہ علیہما چنیں فرمودہ اند
لے زباں پر تو اوّل اوّل
نام پاک خدا ئے عز و جل

First End:

ایسی کی لطف سوں کر دے عطا مے
جو اس نشہ میں دریا کو کروں طے

Second Beg. (foll, 1-130):

کیتا ہوں تیرے نام کوں میں ورد زباں کا
کیتا ہوں تیرے شکر کو عنوان بیاں کا

Second End:

تیرے خط یا قوت اوپر خط جلی دیکھ
اے نو خط ریحان
خطاط جہاں نسخ کئے خط جلی کوں
کیوں ہے یو غباری

Valī MuḤammad, poetically surnamed Valī, the “father of Urdū Ghazal”, was born at Aurangābād in 1079 A. H./1668 A. D. He is said to have left for Gujarāt at the age of twenty for further studies. He completed his education in the seminary attached to the mausoleum of Shāh Wajih-ud-Dīn in Aḥmadābād. Valī went to Delhi in 1112 A. H./1700 A. D. during the reign of Emperor Aurangzeb. There he met some of the literary and spiritual celebrities of the day, including Shāh Sa‘dullah Gulshan, who became Valī’s poetical preceptor. At his suggestion Valī discarded the Dakhanī idiom and began to write poetry on the model of “Urdū-è-Mu‘allā” of Delhi. He returned to his native country and there completed the present work. Valī died in 1155 A. H./1741 A. D. at the age of 73 in Gujarāt and was buried there.

The present Dīwān of Valī is divided into two parts: the first part (foll, 1-9a) opens with a Persian text which does not correspond to the Dīwān of Valī. Then follow (f. 9b) some eulogies (قصائد) in praise of Prophet MuḤammad and his descendants, a maḡnawī in praise of Port Surat, etc. On f. 23a, we find two Rubā‘is in Persian whereas foll 23b and 24a are left unwritten. From here onwards, the second part (foll, 1-130) begins, consisting of only Ghazals, which are arranged in alphabetical order. The Ms. is unfortunately defective at the end and breaks off abruptly on f. 130 without supplying any colophon. F. 87 seems to be a later addition which is blank – most probably incorporated at the time of restoration.

For life and works of Vali, see Sprenger, pp. 303 and 641; Garcin de Tassy (Litt. Hind.), vol. III, pp. 281-286; Beale, p. 414; Āzād, pp. 88-96; Saksena, pp. 41-43; 'Askari, pp. 71-76; Bailey, pp. 33-34; Šādiq, pp. 56-60; Qādrī, pp. 107-113.

For other Mss. of Diwān-e-Valī, see Blumhardt Hindust. Mss. B. M., pp. 24-25, no. 51; Blumhardt Hindust. Mss. I. O. L., pp. 60-63, nos 113-121; Sprenger, p. 641, no. 718; (As. Soc. No. 237); Rehatsek, p. 139, no. 45; Sachau and Ethé (Bodl.), pp. 1,291-1,292, nos 2321-2322; Madrās, vol. II, p. 584, no. 75 and vol. III, pp. 755-756, no. 129; Zore (Tazkirah-e-Makḥḥūtāt) nos 93, 112, 677; Hāshmi (Wazāhatī Fihrist), pp. 383-390, nos 475-486; Āṣafiyah, vol. III, p. 314, no. 792; Šiddiqī and Rizvī, nos 457-458; Husain, p. 12, no. 836; Duncan Forbes, p. 37, no. 112; Garcin de Tassy (Cat.), pp. 245-246, no. 2822; Browne, p. 258, no. 1260; Browne Suppt., p. 102, nos 629, 630 (h); Katrak, p. 120, no. 477 and p. 181, no. 786.

Edition and Translation: Ed. by Garcin de Tassy, Paris, 1834; transl. by Garcin de Tassy - Les oeuvres de Walī, Paris, 1836; Bombay, 1874; Lucknow, 1878 and 1880; Anjuman-e-Taraqqī-e-Urdū, Delhi, 1945. [Ed. by Aḥsan Mārharawī, Aurangabad, 1927; see Urdu, July 1955, pp. 350-366. Spies.]

32

Bibl. Sprenger 1714. Staatsbibliothek, Berlin

Black leather binding - worm-eaten and badly damaged; faded floral design on the covers; brown, hand-made paper - worm-eaten and sticky; foll, 207; 21 x 35 cm, 15 x 27 cm; 15 lines, double-columned, written in very bold and clear Nasta'liq in black ink, rubrics in red; the opening of each section is illuminated; foll, 133b, 134a, 158b and 159a, unwritten; catchworded.

Author: MIRZĀ MUḤAMMAD RAFĪ' SAUDĀ (1125-1195 A. H./1713-1780-81 A. D.).

Diwān-e-Saudā

دیوان سودا

B: مقدور نہیں اوس کی تجلی کے بیان کا جوں شمع سراپا ہو اگر حرف زباں کا

E: سن لے یہ بات میاں اپنے گرفتار سے تو

دیکھ ایدھر بھی کبھو ایک نظر پیار سے تو

نگہ جانب سودا گہہ و گاہے کافی است

بلکہ از لطف بہ او نیم نگاہے کافی است

Mirzā Muḥammad Rafī', poetically surnamed Saudā, is universally considered to be the greatest of Urdū poets. Saudā's ancestors, soldiers by profession, left their native home (Kābul) and settled as merchants in Delhi, where Saudā was

born in 1125 A. H./1713 A. D. He received a liberal education as a pupil of Sulaimān Qulī Khān Widād, Shāh Ḥātīm and Sirāj-ud-Dīn ‘Alī Khān Ārzū, noted Urdū and Persian poets.

Saudā’s poems became extremely popular at an early age and Emperor Shāh ‘Ālam, himself a poet, employed him to correct his own compositions. Unfortunately, Saudā’s bad temper and sharp tongue caused a serious quarrel with his royal patron, in consequence of which Saudā had to bear many financial difficulties. At the age of 60, he left Delhi to join the court of Nawāb Bangash Khān of Farru-khābād and finally settled at Lucknow in 1185 A. H. and obtained service under Nawāb Shuja‘-ud-Daulah. On the death of the Nawāb (1775 A. D.), his son and successor, Nawāb Āṣaf-ud-Daulah granted him an annual stipend of Rs. 6,000 and conferred on him the title of ملك الشعراء or poet laureate. Saudā died at Lucknow at the age of 70 in 1195 A. H./1780 A. D. and was buried in that city.

Saudā was well versed in all kinds of poetical compositions, but chiefly excelled in satires. He is said to have been the originator of this form of poetry in Urdū and he still stands unsurpassed.

The present *Dīwān* of Saudā, which is an abridgment, contains all kinds of poetical compositions. Ghazals, arranged in alphabetical order, Rubā‘iyāt, satires and enigmas, etc. (foll, 1–133), praises of the Great Mosque of Delhi (foll, 134b–137a), the Persian *Dīwān* of Saudā consisting of Ghazals from his early period (foll, 137b–158), Urdū Mukhammasāt, Tarjī‘-band and a satire on Mirzā Zāhik, father of the famous poet Mir Ḥasan (foll, 159b–207) can be found in this Ms. On the fly-leaf of the *Dīwān* we find the following note in Persian written in a different hand:

سودا مرزا محمد رفیع اصلش از کابل مولدش دهل بلکهنو رفته از مقربان نواب آصف الدوله بهادر بوده (گلشن)
تاریخ وفات او سودا کجا و آن سخن دلغریب او گفته اند یعنی ۱۱۹۵ سنه هـ (مصحف)

For life and works of Saudā, see Garcin de Tassy (*Litt. Hind.*), vol. III, pp. 66–84; Beale, p. 354; Āzād, pp. 148–175; Saksena, pp. 60–67; ‘Askari, pp. 108–122; Bailey, pp. 46–47; Ṣādiq, pp. 82–93; Russell and Khūrshīd, pp. 37–68; Saudā by Shaikh Chānd, Anjuman-e-Taraqqī-e-Urdū, Aurangābād, 1936.

For other Mss. of *Dīwān* (and *Kulliyāt*)-e-Saudā, see Blumhardt *Hindust. Mss. B. M.*, pp. 28–31, nos 57–62 I; Blumhardt *Hindust. Mss. I. O. L.*, pp. 76–81, nos 146–155; Sprenger, p. 636, no. 703; (*As. Soc. No. 46*); Ouseley, p. 20, no. 617; *Madrās*, vol. II, p. 584, no. 74; Sachau and Ethé (*Bodl.*), pp. 1,292–1,294, nos 2323–2324; Āṣafiyah, vol. I, p. 758, no. 98 and p. 766, no. 585; Stewart, XIX and XX, p. 181; Zore (*Tazkirah-e-Makhtūtāt*), nos 116, 148, 520; Hāshmi (*Wazāhatī Fihrist*), pp. 409–413, nos 514–519; Ṣiddīqī and Rizvī, nos 380–381; Ḥusain, p. 8, no. 826 and p. 18, no. 851; Garcin de Tassy (*Cat.*), p. 245, nos 2817 and 2819; Codrington, p. 546, no. 7; Duncan Forbes, p. 44, no. 131; Serjeant, p. 15, no. 2; Browne, p. 76, nos 403–405; Browne *Suppt.*, p. 92, no. 555 (h).

Edition: *Kulliyāt lith.*, Calcutta, 1803, 1810; Bombay, 1851; Cawnpore, 2nd ed., 1873; Selections from the writings of Saudā, Calcutta, 1810; *Intikhabī* Co-

liyāt Souda by Mooloowe Golām Hyder, 2nd rev. ed. Calcutta, 1847; Selections of Kasidas and miscellaneous poems, Agra, 1860; Selection for use in school, Lucknow, 1868; Masnawīyāt of Mirzā Rafī‘-us-Saudā, Calcutta, 1875 – rev. ed. by Capt. H. S. Jarrett; Sharah-Qasā‘id-e-Saudā, Delhi, 1852; ed. by Mir ‘Abd-ur-Rahmān Āhī, Delhi, 1856; English transl. of Selection by Maj. Henry Court, Simla, 1872; Nawal Kishore, Kānpūr, 1905; (see Idārah Matbū‘āt I, p. 123, no. 80, Lahore, 1957).

33 Cod. Trübner 52. Universitätsbibliothek, Heidelberg

Red leather binding, partly restored with floral designs in gold on the covers; white and pink-yellowish, hand-made, fine paper; foll, 252; (Urdu text, foll, 154 = 99b-252) 16.5 x 27 cm, 11 x 20.5 cm; 13-14 lines, written in clear Nasta‘liq in black ink, rubrics in red; double-columned; foll, 43-47a, 75-76a and 97-99a, unwritten; two blank foll at the beginning and three at the end; catchworded.

Scribe: Shaikh Ghulām Muhammad, not dated.

Author: MIRZĀ MUHAMMAD RAFI‘ SAUDĀ (1713-1780 A. D.).

Intikhāb-e-Diwān-e-Ghazaliyāt

انتخاب دیوان غزلیات

First Beg. (f. 1a):

سرود سرایان عشرتکده قال کہ بنورس سراسستان حال کار کام و زبان ساخته

First End (f. 96b):

نگاہ گرسیدہ چشم سرخیال یکجہان نادیدہ گذاشت نسخہ شش رقعات ملا ظہوری
بروز آدینہ صورت اختتام یافت

Second Beg. (f. 99b):

قصیدہ نعت میں حضرت سید المرسلین و خاتم النبیین محمد مصطفیٰ صلی اللہ علیہ وآلہ
سلم کے ہ

ہوا جب کفر ثابت ہے وہ تمغائے سلیمانی نہ ٹوٹی شیخ سے زناں تسبیح سلیمانی

Second End (f. 252):

اس مضمون سے ہو باہر باند ہے اوس کو تا شاعر
روئے جب بیساکھ اور چیت موزوں ہو تب اس کی بیت
تمام ہوا انتخاب دیوان غزل یات (غزلیات) اور مطلعات اور رباعیات مرزا محمد رفیع
سودا کا

This is a composite manuscript, comprising two different works in one volume. The first work of Zuhūrī-i-Turshizī (foll, 1a-96b) is in Persian (Dibāchah-i-Nauras, Mīnābāzār and Shash Ruq'āt-i-Zuhūrī) and the second work under consideration (foll, 99b-252) is the Intikhāb-e-Diwan-e-Ghazaliyāt, Maṭla'āt and Rubā'iyāt of Mirzā Muḥammad Rafī' Saudā, in Urdū. The first part in Saudā's Diwān (foll 99b-168a) deals with the Qasā'id, Ḥajwiyāt, Mukhammasāt and Maṣnawiyāt, written about different persons on different occasions, which are commonly found in his Diwān. The second part (foll, 168b-252) consists of Ghazaliyāt, Maṭla'āt and Rubā'iyāt of Saudā, which are arranged in alphabetical order beginning with

مقدور نہیں اس کی تجلی کے بیاں کا جوں شمع سراپا ہو اگر صرف زباں کا

and ending with the above-mentioned Rubā'ī. (See second end above.) The Ms. on the whole is in good condition and the transcription is made very carefully.

For life and works of Saudā, see Ms. no. 32.

34

e IV, 8/A216. Portheim Stiftung, Heidelberg

Brown cloth cum red leather binding in European style - golden work at the spine; hand-made, white and pink paper; foll, 445 (1-292, 580-716, 522-537); written in bold and mature Nasta'liq in black ink, rubrics in red; 2 blank foll at both ends; catchworded.

Scribe: unknown.

Author: MIRZĀ MUḤAMMAD RAFĪ' SAUDĀ (1713-1780 A. D.).

Kulliyāt-e-Saudā (?)

تصانیف مرزا محمد رفیع سودا دہلوی

B: قصیدہ فی النعت حضرت سید المرسلین و خاتم النبیین مصطفی محمد صلی اللہ و آلہ

علیہ و سلم

ہو جب کفر ثابت ہے وہ تمغائے مسلمانی نہ ٹوٹی شیخ سے زنار تسیح سلیمانی

E (f. 537b): بلاغت کا جی ناک میں آ رہا ہے

فصاحت کو دیکھو تو وہ جاں بلب ہے

E (f. 716): غم کو اپنے دل سے اب موقوف کر جوں کیا سودا نے قصہ مختصر

C: تمت تمام شد بتاریخ بیست و ششم شہر شوال المعظم ۱۲۱۱ سنہ ہجری نبوی

صلی اللہ علیہ و سلم

An excellent copy of the Kulliyāt of Saudā which contains numerous beautiful miniatures besides his poetical works classified and arranged as follows:

1. Qaṣīdahs (foll, 1–114b) with a half-page illuminated 'Unwān. These consist of poems in eulogy of Prophet Muḥammad, his nephew, 'Alī, the Imāms, nobles of the court at Delhi and Lucknow – Nawābs Shuja'-ud-Daulah and Āṣaf-ud-Daulah, whose beautiful portraits are also to be seen – and a Qaṣīdah at the end of this section in praise of Mr. Johnson, the British Resident at Lucknow.

B: ہو اُجب کفر ثابت ھے وہ تمغائے مسلمانی نہ ٹوٹی شیخ سے زَنار تسبیح سلیمانی

E: یارب تمام دوست رہیں تجھ سے فیضیاب

جاری ھے جب تلک کہ جہاں بیچ آب گنگ

2. Dīwān of Ghazals (foll, 115b–268a) with a half-page illuminated 'Unwān.

B: مقدور نہیں اوسکی تجلی کے بیان کا جوں شمع سراپا ہو اگر حرف زباں کا

E: غرض یہ وہ غزل قطعہ بند ھے سودا کہ اوسکی قدر کوئی کیا جز انوری جانے

3. Maṭla'āt and Rubā'iyāt (foll, 268b–277a)

B: مجرم ہوں میں تو کہہ دو مکافات کے لئے

منہ میں خدا نے دی ھے زباں بات کے لئے

E: لولی سے میں دنیا کی کہا یوں جا کر: سن اے زن بے پرد

اب ایک کی ہو رہ نہ پھرا کر گھر گھر: چون صورت زد

بولی کہ جو کوئی مرد ھے سو تو جھکو: رکھتا ہی نہیں

باندھی جنہوں نے میرے رکھنے پہ کمر: سو ہیں نا مرد

4. Qiṭa'āt and Enigmas (foll, 277b–292b)

B: سحر تصنیف سودا سے مغنی یہ پڑھتا تھا بیک آہنگ پرورد

E: پاؤں جلے نہیں باؤں کھاویں دو ہیں پوچھو تین بتاویں

From here onwards (f. 292b) the pagination order abruptly changes and we find on the next page a new enumeration (f. 580) which goes on till f. 716. Then again a new f. no. 522 commences, which comes to an end on f. 537. This discrepancy in foll numbers draws our attention to the possibility that some foll of the volume are missing or two different Dīwāns of Saudā are bound together in the present volume.

5. Mukhammasāt and Wāsokht (foll, 580b–644b)

B: چکا رہ کران اموروں کا تھا میں بیچارا (?)

کہ بھٹکوں دشت میں اور کوہ پر پھروں مارا

نہ عشق لیلی و شیریں سے ہوں میں آورا

صبا بلطف بگو آن غزال رعنا را

کہ سر بکوہ و بیاباں تو دادہ ما را

E: سنیے یہ بات میاں اپنے گرفتار سے تو

دیکھ ایدھر بھی کبھو ایک نظر پیار سے تو

نگہہ جانب سودا گہہ و گاہے کافیسٹ

بلکہ از لطف باو نیم نگاہے کافیسٹ

6. Maṣnawiyāt, Hikāyāt and Sāqī Nāmāh (foll, 645–716)

B: میرا دل نام پر اوس کے ہے شیدا کیا ہے جن نے حسن و عشق پیدا

E: گو پنہاں تھا دام میں تیرے ہما اوج پر تیرے نصیبوں میں نہ تھا

غم کو اپنے دل سے اب موقوف کر جوں کیا سودا نے قصہ مختصر

7. Naṣr-e-Saudā and Sharḥ Marṣiyah Mir Muḥammad Taqī (foll, 522a–537b)

B: بر ضمیر منیر آئینہ داران معانی کے مبرہن ہو . . . کہ محض عنایت حق تعالیٰ

ہے جو طوطی ناطقہ شیریں سخن ہو

E: بلاغت کا جی ناک میں آ رہا ہے فصاحت کو دیکھو تو وہ جاں بلب ہے

In the early part of this Ms. (foll, 1–41), we find occasional short commentaries on the poetry of Saudā, written on the margins in Urdū, Persian and English. In the second section (Ghazals), numerous Ghazals of Saudā are recorded on the margins in various hands. Last but not least, the numerous colourful miniatures of high quality, should be mentioned. Most probably, this very copy was prepared in order to be offered as a present either to Nawāb Aṣaf-ud-Daulah or to Mr. Richard Johnson, the British Resident (1780–82), in whose praise several Qaṣīdahs are included in this copy.

For life and works of Saudā, see Ms. no. 32.

35 Cod. Or. mixt. 64. Bayerische Staatsbibliothek, München

Brown leather binding, golden border at the back and on the covers; white paper; foll, 95; 16x23.5cm, 10x18cm; 12 lines, double-columned, written in clear Nasta'liq in black ink; foll, 11b, 12 and 95b, unwritten; catchworded.

Author: MIRZĀ MUḤAMMAD RAFI' SAUDĀ (1713-1780 A. D.).

Diwān-e-Saudā

دیوان سودا

B: مقدر نہیں اوسکی تجلی کے بیان کا چون شمع سراپا ہو اگر صرف زباں کا

E: بدقت می توان فهمید معنی ہائے ناز او کہ شرح حکمت العین است مژگان دراز او

Another copy of Saudā's Diwān which contains mostly Ghazals, and a few Rubā'iyāt and Muḥammas at the end. The Ghazals are arranged in alphabetical order from foll, 1-64. A note on the fly-leaf in French says that it is the Diwān of the most celebrated Hindustānī poet, Mirzā Rafi'-us-Saudā. The apparent similarity of hand-writing of this note suggests that either the Ms. belonged to Garcin de Tassy or passed through his hand.

36 Bibl. Sprenger 1716. Staatsbibliothek, Berlin

Dark-red leather binding in good condition; hand-made, brownish paper; foll, 192; 14x23cm, 10x17cm; 14 lines, double-columned, written in fair Nasta'liq in black ink; catchworded.

Author: SAYYED MUḤAMMAD MİR SOZ (1133-1213 A. H./1718-1798 A. D.).

Diwān-e-Mir Soz

دیوان میر سوز

B: سردیوان پر اپنے جو بسم اللہ میں لکھتا بجائے مد بسم اللہ کے مد آہ میں لکھتا

E: سب . . . پیٹھ ساونے پل میں قید نہیں وہ آب و گل میں

Muḥammad Mir, poetically surnamed Soz, was the son of Sayyed Ziyā-ud-Dīn and a descendant of the saint Quṭb 'Ālam of Gujarāt. His ancestors came from Bukhārā to Delhi where Soz was born in 1133 A. H. at Qarāwalpūr. Mir Soz originally wrote under the Takhalluṣ Mir, but when Mir Taqī became famous under that poetical name, he changed his name to Soz. The following verse is attributed to him due to this change:

کہتے تھے پہلے میر میر تب نہ موئے مہزار حیف اب جو کہے ہیں سوز سوز یعنی سدا جلا کرو

During the reign of Shāh 'Ālam, Soz left his native city in 1191 A. H./1777 A. D. in a state of utter poverty. He visited Farrukhābād, Lucknow and Murshidābād in search of employment. At last he took up his residence at Lucknow and was befriended by Nawāb Āsaf-ud-Daulah, who became his pupil in the art of poetical composition. But shortly after this, Soz died at Lucknow in 1213 A. H. at the age of eighty.

On the fly-leaf we find the following verse and a note apparently written in a different hand:

دعویٰ بڑا ہے سوز کو اپنے کلام کا جو غور کیجئے تو ہے کوڑی کے کام کا
دیوان میر سوز خرید قیمت سے مبلغ روپیہ

The *Dīwān* contains mostly *Ghazals* (foll. 1b-175), *Qīṭa's* and *Rubā'iyāt* (foll. 175-184), *Mukhammas* (foll. 184b-187) and a *maṣnawī* beginning with the verse (f. 187)

میں کس سے کہوں دل کی باتیں کتنی مہیں کس دکھ میں راتیں

which comes to an end on f. 190b. Then follows another *maṣnawī* beginning with

مت اسکو اپنا جانوگے جو میں نے کہا سو مانوگے

which seems to be defective at both ends.

For life and works of *Mīr Soz*, see *Garcin de Tassy* (*Litt. Hind.*), vol. III, pp. 153-156; *Beale*, p. 387; *Āzād*, pp. 193-203; *Saksena*, pp. 59-60; 'Askari, pp. 106-108; *Bailey*, p. 51; *Ṣādiq*, p. 120; *Sprenger*, pp. 292-293.

For other *Mss.* of *Dīwān-e-Mīr Soz*, see *Sprenger*, p. 638, no. 738; (*As. Soc. No.* 179); *Blumhardt Hindust. Mss. I. O. L.*, p. 75, no. 144; *Blumhardt Hindust. Mss. B. M.*, pp. 34-35, no. 65; *Hāshmi* (*Wazāhatī Fihrist*), pp. 420-422, nos 531-533; *Āṣafiyah*, vol. III, p. 310, no. 794; *Zore* (*Tazkirah-e-Makhtūṭāt*), no. 400.

Edition: Selection from the *Dīwān* of *Mīr Soz*, Calcutta, 1810. *Aḥsan-ul-maṭābe'*, 'Aligarh, 1905 (see *Idārah Maṭbū'āt I*, p. 123, no. 81).

37

Bibl. Sprenger 1695. Staatsbibliothek, Berlin

Red leather binding - spine badly damaged; white paper, partly worm-eaten; foll. 270; 16.5x25cm, 10x17cm; 13 lines, written in clear *Nasta'liq* in black and red ink, double-columned; one blank f. at the end; catchworded.

Author: JA'FAR 'ALĪ ḤASRAT (d. 1791 A. D.).

Dīwān-e-Hasrat

دیوان حسرت

B: کیا حمد کہوں تیری مجھے کچھ نہیں یارا یا من خلق الخلق و لیلاً و نہارا
E: دوستوں کے ترے گھر عید ہے اور نوروز دشمنوں کو نہ ملے شام محرم بھی کہو

Mirzā Ja‘far ‘Alī, poetically surnamed Hasrat, was the son of Mirzā Abul Khair Khān of Delhi, who was a perfumer and druggist by profession. Hasrat also practiced the same profession till he became famous on account of his poetry and got access to the court of Shāh ‘Ālam Bādshāh. Hasrat had himself witnessed the blinding of Shāh ‘Ālam by Ghulām Qādir Rohilā. Disheartened by the course of events, he left Delhi for Faizābād and joined the Court of Nawāb Shuja‘-ud-Daulah. In 1195 A. H., after the transfer of the capital from Faizābād to Lucknow, Hasrat also moved there. Here, Qalandar Bakhsh Jur‘at, one of his favourite pupils joined him and both the teacher and the pupil dominated the Lucknow school of poetry throughout their life-time. After a successful career, Hasrat died in 1206 A. H./1791 A. D. and was buried at Lucknow.

On the fly-leaf of the Dīwān we find the following note in Persian:

چندر علی حسرت تخلص ابوالمعیر لکھنوی در زیرہ جہاندار شاہ جاگیر بہ - قلندر بخش جرات از شاگردان
اوست (گلشن بیخار) فقیر آنرا در لکھنوی دیدہ (مصحف)

The Dīwān of Hasrat contains Ghazals (foll, 1-146), Rubā‘iyāt (foll, 146b-186), Mutafarriqāt (foll, 184-196), Mukhammas, Tarkīb-band, Tarjī‘-band, Wāso-kht (foll, 196-237b), Masnawī (foll 238-248) and Qasīdah (foll, 249-270).

For life and works of Hasrat, see Garcin de Tassy (Litt. Hind.), vol. I, pp. 584-586; Āzād, p. 237; Saksena, p. 98; ‘Askarī, pp. 211-213; Bailey, p. 55; Beale, p. 158; Sprenger, p. 234.

For other Mss. of Dīwān-e-Hasrat, see Sprenger, pp. 609-610, no. 627; (As. Soc. No. 284); Browne Suppt., p. 90, no. 540 (h); Siddiqī and Rizvī, no. 377.

Edition: Kulliyāt-e-Hasrat, ed. by Dr. Nūr-ul-Hasan Hāshmi, Lucknow, 1966.

38

Ms. or. fol. 1630. Staatsbibliothek, Berlin

Acc. 1892.76; dark-brown leather binding with floral design in gold; light blue paper; pages 835; 18.5x25.5cm, 11.5x20cm; 15 lines, written in clear and beautiful Nasta‘liq in black ink, rubrics in red, double-columned; beautifully-drawn border; 14 blank pages at the end; two seals on the fly-leaf and one at the end; catchworded.

Scribe: Haidar ‘Alī, dated 2nd Muharram 1225 A. H.

Author: SHAIKH QALANDAR BAKHSH JUR‘AT (d. 1225 A. H./1810 A. D.).

Kulliyāt-e-Jur‘at

کلیات جرات

38: نالہ موزوں سے مصرع آہ کا چسپاں ہوا زور یہ پُر درد اپنا مطلع دیوان ہوا
جس نے دیکھا آکے یہ آئینہ خانہ دہر کا
فی الحقیقت بس وہ اپنا آپ بھی حیران ہوا

E : جا لیتے ہیں ان ابر کے پرجوں کو میرے اشک

زردیک میں جرأت بہت اب دور کے ٹکڑے

Shaikh Qalandar Bakhsh Jur'at, whose proper name was Yahyā Amān, was the son of Hāfiẓ Amān of Delhi. His ancestors received the title Amān from the Mughal Emperor Jalāl-ud-Dīn Akbar. One of them, Rā'è Amān was slain at the sack of Delhi by Nādir Shāh in 1739 A. D., and the street in which he lived is still called Kūcha Rā'è Amān (Raḥmān) after him.

Jur'at appears to have left his native city when still young and took service under Nawāb Maḥabbat Khān, son of Hāfiẓ Raḥmat Khān of Bareilly. In 1215 A. H./1800 A. D., Jur'at came over to Lucknow and enjoyed the patronage of Mirzā Sulaimān Shikoh, son of the Emperor Shāh 'Ālam, and died in that city in 1225 A. H./1810 A. D.

Jur'at was the favourite pupil of Mirzā Ja'far 'Alī Ḥasrat, and was skilled in music and astrology, but had unfortunately lost his eye-sight at a young age due to an attack of small-pox. A maṣnawī, درمجو آزار چیچک, was most probably composed by him at that time, which is recorded in the present work on pp. 772-782.

This Ms. of Kulliyāt-e-Jur'at was transcribed by Haidar 'Alī for the perusal of Mr. Hamilton Henry Boileau in 1225 A. H. It is written in clear Nasta'liq and contains mostly Ghazals arranged in alphabetical order (p. 1-608); then follow Rubā'iyāt (pp. 608-639), Tarjī'-band (pp. 640-648), Musaddas and Mukhammas (pp. 648-688), Maṣnawīs (pp. 688-831) and Tārīkhāt (pp. 831-835).

There are three seals, two on the fly-leaf and one at the end, bearing the name of H. Henry Boileau (Bailo?) and the date 1223 A. H./1808 A. D.:

اسعد اللہ عمدۃ الملک سرفراز خان مہلتن ہنری بایلو صمصام جنگ بہادر

۱۸۰۸ سنہ ۵

۱۲۲۳ سنہ ۵

There are two autographs of Thomas Roebuck – an examiner of the Hindustānī language and Secretary at the College of Fort William on the fly-leaf, which are dated 1st January, 1814, Calcutta.

For life and works of Jur'at, see Sprenger, pp. 244-245; Garcin de Tassy (Litt. Hind.), vol. II, pp. 112-118; Āzād, pp. 236-246; Beale, p. 203; Saksena, pp. 88-89; 'Askari, pp. 192-195; Bailey, pp. 55-56; Ṣādiq, pp. 130-133.

For other Mss. of Kulliyāt-e-Jur'at, see Sprenger, p. 616, no. 641; Garcin de Tassy (Cat.), p. 244, no. 2814; Blumhardt Hindust. Mss. B. M., pp. 35-36, nos 66-67; Blumhardt Hindust. Mss. I. O. L., p. 84, no. 163; Āṣafiyah, vol. III, p. 310, no. 636; Hāshmi (Wazāḥatī Fihrist), pp. 430-432, nos 543-544; Ṣiddīqī and Rizvī, nos 375-376.

Edition: Selection of Diwān-e-Jur'at, ed. by Sayyed Ḥusain Bilgrāmī, Agra, 1897.

39 **Bibl. Sprenger 1703.** Staatsbibliothek, Berlin

Beautiful dark brown strong leather binding, golden decoration on the spine; hand-made, cream-coloured paper; foll, 575; 19.5 x 32 cm, 12.5 x 21.5 cm; 15 lines, written in clear Nasta'liq in black ink, double-columned; the first f. is illuminated; catchworded.

Author: QALANDAR BAKHSH JUR'AT (d. 1225 A. H./1810 A. D.).

Dīwān-e-Jur'at

دیوان جرأت

B: نالہ موزوں سے مصرع آہ کا چسپاں ہوا زور یہ پر درد اپنا مطلع دیوان ہوا

E: اے جرأت دکھا نہ طبع کا جوش بھیج کر لعن بس ہو اب تو خموش

(For author's life-sketch, see Ms. no. 38.)

This *Dīwān* contains *Ghazals* arranged in alphabetical order (foll, 1-346), *Mas-nawīs*, *Rubā'īyāt*, *Mussaddas*, *Mukhammas* (foll, 346b-445), then miscellaneous poems of Jur'at (foll 446-575). The last is a *masnawī* entitled *شہنوی در ہجو شتر سوار* which comes to an end with the following verse:

ساربان تھا جو شیر ملعون کا سو یہ موفی اوس کا ہے پوت

On the fly-leaf of this Ms. there is a note in Persian which says:

جرأت قلندر بخش سلسلہ نسبت رای، مان محمد شاہی میسود در کوچہ رای مان در جانندی جوک مساند -
شاگرد جمعہ علی حسرت است در خدمت مرزا سلیمان شکوہ کامیاب بود

(گفتن) (مصحف)

40 **Bibl. Sprenger 1685.** Staatsbibliothek, Berlin

Red leather binding with floral designs on the covers; white paper, slightly worm-eaten; foll, 47; 12 x 22 cm, 7 x 14 cm; 13 lines, written in clear and beautiful Nasta'liq in black ink, double-columned; rubrics in red; catchworded.

Date of transcription: 21st Z. Hijjah 1241 A. H.

Author: SHAIKH MUHAMMAD BAQĀULLĀH BAQĀ.

Dīwān-e-Baqā

دیوان بقا

B: قلم صفت میں پس از مراتب بدن ثنا میں تری کھپایا

بدن زباں میں زباں سخن میں سخن ثنا میں تری کھپایا

E: اتنا بھی دیا نہ حل بقا کو اے عشق اے اشتر بے مہار پہلو پہلو

C: تمام شد دیوان ہندی تصنیف بقا بتاریخ بست ویکم شہر ذلحجہ ۱۲۴۱ سنہ ہجری

روز جمعہ

Shaikh Muhammad Baqāullāh, poetically surnamed Baqā, the son of Hāfiz Lutfullāh, was born at Agra. His father was a calligraphist and Baqā learnt the art from him. He left his native town Agra early in life and went to Delhi, from where he migrated to Lucknow. During his stay at Delhi, he learnt poetry from Shāh Hātim, Mīr Dard and Mīr Fākhir Makīn. While residing in Lucknow, he developed friendly relations with Mushafī but was not on good terms with Mīr Taqī Mīr and Mirzā Saudā. We find some satires in his *Dīwān* directed towards Mīr and Mirzā on foll 30-33. Something like magic circles are also to be found towards the end of the Ms. on foll 36b, 39 and 42. Baqā died on his way to Karbalā in 1206 A. H./1791 A. D. as Lutf has stated in *Gulshan-e-Hind*, whereas Mushafī gives the year of his death as 1209 A. H.

The *Dīwān* of Baqā contains Ghazals, Qasīdahs, Masnawīs, Rubā'iyāt and satires, written in clear Nasta'liq but not devoid of orthographical errors.

For a notice of Baqāullāh Khān, see Bailey, p. 52; Āzād, p. 154 (foot-note); 'Askarī, pp. 216-217; Sprenger, p. 211.

For other Mss., see Sprenger, p. 602, no. 600 (As. Soc. No. 164).

Edition: *Dīwān-e-Baqā*, ed. by Kh. Ahmad Fārūqī, Delhi, no date.

41 Bibl. Sprenger 1689. Staatsbibliothek, Berlin

Ordinary marble paper binding – badly damaged; hand-made, brown paper, worm-eaten; foll, 63; 15.5x21cm, 11x16cm; 14-16 lines, written in ordinary Nasta'liq in black ink, double-columned; catchworded.

Scribe, place and date of transcription: 'Alī Bahādur Khān, Bhāwalpūr, Dist. Gonda, 17th Safar 1247 A. H.

Author: MIYĀN FĀRIGH SHĀH SĀHIB FĀRIGH.

Dīwān-e-Fārigh

دیوان فارغ

B: جمکا تھا ٹک نقاب سے جب برق نور کا سرمہ تمام جل کے ہوا کوہ طور کا

E: سراسر خشک ہے تالاب دنیا جو نابینا ہے سو چاہے ہے پانی

C: بتاریخ ہفتدہم صفرالمظفر سنہ ۱۲۴۷ ہجری بمقام بہاولپور متعلقہ ضلع گونڈہ

اختتام یافت

Miyān Fārigh Shāh Sāhib of Shikārpur, Dist. Bareilly, poetically surnamed Fārigh, was the pupil of Shāh Hātim (1699-1791 A. D.) and became famous on

account of his piety and a keen interest in religion and mysticism. The *Dīwān* of *Fārigh* contains only *Ghazals* arranged in alphabetical order. On f. 61b there is a note in a different hand, stating:

اضعف العباد خاک پائے درویشاں علی بہادر خاں امیدوار فضل و کرم این عطیہ عظمیٰ را حرز جان
ناتوان خود ساخته است - اعیٰ این دیوان از تصنیف جناب محقق برحق حقیقت آگاہ طریقت دستگاہ جناب میان
فارغ شاہ صاحب ادام اللہ . . . است باختتام انجامید

The Ms. is in a poor condition, the binding is broken, the foll are loose and it needs immediate restoration.

For life-sketch of *Miyān Fārigh*, see Garcin de Tassy (*Litt. Hind.*), vol. I, p. 450; Sprenger, p. 224.

For other Mss., see Sprenger, p. 606, no. 615.

42 Ms. Or. Sprenger 1711. Staatsbibliothek, Berlin

Dark-red leather binding – golden floral design on covers; hand-made, thick, white paper, slightly worm-eaten; foll, 181; 16x25cm, 9x17cm; 13 lines, written in clear and excellent *Nasta'liq* in black ink, rubrics in red; three blank foll at each end, foll, 31-32a, 58-59a, 103, 123-124, 127, 170, 172, unwritten; catchworded.

Author: RĀJĀ JASWANT SINGH PARWĀNAH.

Dīwān-e-Parwānah

دیوان پروانہ

B: میں نے کل عرض یہ کی پیر خرد سے جا کر

کہ غم و درد سے اب تنگ ہے عرصہ دل پر

E: اور مت لکھ اوس کی سب دیوانگی اب نہیں پروانے کی پروانگی

On f. 3 of the present work, we find an autograph note of Dr. A. Sprenger, stating: "The *Urdū Dīwān* of *Rājah Jaswant Singh* whose *Takhalluṣ* was *Parwānah* and who flourished in 1200 A. H. at Lucknow. This copy has probably been written for the author". (sic!)

The *Dīwān* is divided into different sections and contains *Qasīdah* (foll, 3b-30b), *Ghazals* arranged in alphabetical order (foll, 32b-169b), *Rubā'iyāt* (f. 171), *Qita'hā-i-tārīkh* (chronograms) (f. 173) and a *Masnawī* (foll, 174-177). At the end of each section a f. or two have been left unwritten presumably to add more poems at a later date. This strengthens the opinion of Dr. Sprenger that this very copy had been written by or for the author.

We find in this *Dīwān* two important chronograms (f. 173), one at the death of *Mahārājā Benī Bahādur*, the father of the author and the other at the death of *Qalandar Bakhsh Jur'at*:

(۱) مہاراجہ بینی بہادر کہ جن کی
وہ شہر بقا میں مدھارے ہوں جب سے
جو چاہا کہ والد کے اس واقعہ کا
یہ کہتے ہی آئی صدا یوں فلک سے
نبھی عمر کرتے سدا خوش معاشی
مجھے غم سے رہتی ہے سینہ خراشی
کہوں بہر تاریخ مضمون تلاشی
کہ یہ راجہ صاحب ہمیں بیکٹھ باشی
• ۱۲۱۰ سے

(۲) کرگیا کوچ اس مقام سے حیف
ہے یہ تاریخ اول اور ثانی
آج منزل نشین حسرت ہے
کہو جنت نصیب جرأت ہے
• ۱۲۲۴ سے

For life and works of Rājā Jaswant Singh, see Garcin de Tassy (Litt. Hind.), vol. II, pp. 492-493; Beale, p. 310; Saksena, p. 98; Sprenger, p. 276.

For other Mss., see Siddiqi and Rizvi, no. 374.

43 Bibl. Sprenger 1717. Staatsbibliothek, Berlin

Dark-brown leather binding – slightly loose; light-blue paper; foll, 268; 16.5x23cm, 9x14cm; 9 lines; written in clear Nasta'liq in black ink; two extra blank foll at the end; catchworded.

Scribe and date of transcription: Muhammad Amīn Khān, 15th Ramzān 1261 A. H. in Azīmābād.

Author: Khawāja Sultān Khān Sultān (19th century).

Dīwān-e-Kalān of Khwāja Sultān

دیوان کلان خواجہ سلطان

B: برتو صبح ازل آئینہ رخسار کا سایہ ہے شام ابد اوس زلف عبر بار کا

E: یا الہی ہمارے گھر میں رہے عید پر عید اور خوشی پہ خوشی

C: بتاریخ پانزدہم شہر رمضان المبارک روز جمعہ ۱۲۶۱ سنہ ہجری النبوی صلعم دیوان فیض بنیان تصنیف جناب خواجہ سلطان خاں صاحب بہادر دام اقبالہ و افضالہ بخط خاکسار محمد امین خاں در مقام عظیم آباد باختتام رسید

Khawāja Sultān Khān, poetically surnamed Sultān, was a resident of Azīmābād who composed the present Dīwān. From a note on the fly-leaf, we are informed that “Khawāja Sultān presented a copy of this Dīwān to Mirzā Amīr Jān, requesting him to collate and correct it. He did it accordingly and then passed it on to Muhammad Amīn Khān, who finished the transcription on Tuesday, the 25th Rabī” (sic!). Just below this note there are impressions of two disfigured seals.

The *Dīwān* of *Kh. Sultān* contains *Ghazals* (foll, 1-256), *Rubā'iyāt* (f. 256b) and miscellaneous verses (foll, 256b-265b) which are neatly transcribed. On the last f. (268) one more *Ghazal* was added by *Yūsuf Husain* on 8th Rabi' I 1262 A. H. with the remark غزل هذا در دیوان نمود بنا رنوشته شد – "This *Ghazal* was not included in the *Dīwān*; therefore this addition." Its opening couplet is:

هماری قبر سے گل ہو تو اونکو روئے جانے ہو غرض تم ہر طرح سے خاک میں ہم کو ملانے ہو

For life-sketch of *Kh. Sultān*, see *Garcin de Tassy* (*Litt. Hind.*), vol. III, pp. 174-175.

44 **Bibl. Sprenger 1686.** Staatsbibliothek, Berlin

Brown leather binding – slightly damaged; light-blue, thin paper; foll, 91; 13.5x21 cm, 8x14 cm; 11 lines, written in clear *Nasta'liq* in black ink, double-columned; four blank foll at the beginning and nine at the end; catchworded.

This is a composite volume containing two different works:

1. *Dīwān-e-Sāhib-qirān* (foll, 1-85)
2. *Dīwān-e-Inshā' Rekhtī* (foll, 85b-91)

I.

Scribe and date of transcription: *Qādir 'Alī*, 8th Z. *Qa'dah* 1259 A. H.
Author: *MIR IMĀM 'ALĪ SĀHIB-QIRĀN*.

Dīwān-e-Sāhib-qirān

دیوان صاحبقران

B: یہ حسن خدا داد ہے یا نور کا جھمکا عالم سے جمال اس کا نظر آتا ہے چمکا

E: مبادا ہو کہیں صاحبقران یسدل

کہ مے پرستوئیں کہتے ہیں اوسکو سب کامل

کسی کو پہنچے اگر چشم زخم کیا حاصل

حدیث تو بہ مگو حافظا دریں محفل

کہ سابقان کمان ابروت زند بہ نیر

O: تمام شد دیوان میر امام علی متخلص بہ صاحبقران بتاریخ ہشتم شہر ذیقعدہ

سنہ ۱۲۵۹ ہجری خط خام قادر علی نام

The author of this work, *Imām 'Alī*, poetically surnamed *Sāhib-qirān*, was the son of *Ghulām Husain*, a native of *Bilgrām*. During the reign of *Nawāb Āsaf-ud-*

Daulah, Šāhib-qirān went to Lucknow and became an intimate associate of Mirzā Sulaimān Shikoh. The author was a contemporary of Jur'at and Inshā'.

The *Dīwān* of Šāhib-qirān consists of *Ghazals*, which are arranged in alphabetical order. His poetry abounds in indecencies, so much so that this poet has obtained the sobriquet of *فحش گو* or "the obscene poet" in Urdū literature.

For life of Šāhib-qirān, see Garcin de Tassy (*Litt. Hind.*), vol. III, pp. 26–27; Beale, pp. 342–343; Sprenger, p. 217.

For other Mss., see Blumhardt *Hindust. Mss. B. M.*, p. 36, no. 68; Sprenger, p. 604, no. 606; Zore (*Tazkirah-e-Makhlūtāt*), no. 136 (iv); Hāshmi (*Wazāhatī Fihrist*), pp. 438–439, no. 553; Šiddiqī and Rizvī, no. 434.

II.

Scribe and date of transcription: Qādir 'Alī Khān, 17th Z. Qa'dah 1259 A. H.

Author: INSHĀ' ALLĀH KHĀN INSHĀ' (1757–1818 A. D.).

Dīwān-e-Inshā' Rekhtī

دیوان انشاء ریختی

B: چوٹی تیری یہ سانپ کی ہے لہر، دوگانا

کہاتی ہوں تیرے واسطے میں زہر، دوگانا

E: دن دھاڑا ہے ابھی رات کو انشالہ تیرے قربان گئی ہے مجھے واری، روزہ

Inshā' Allāh Khān, poetically surnamed Inshā', was born in Murshidābād sometime between 1756–58 A. D. His father, Mir Māsha' Allāh Khān, was a courtier of Nawāb Sirāj-ud-Daulah. After leaving Murshidābād, Inshā' lived for some time in Delhi and finally settled down in Lucknow. He attached himself first to the Court of Mirzā Sulaimān Shikoh and later on to the Court of Nawāb Sa'adat 'Alī Khān. Here he lived a life of a very successful court-poet till he incurred the displeasure of his patron. He died in disgrace and was buried in Lucknow. He was a very prolific writer and left behind several works of importance. The present work contains only the *Rekhtī* collection of his poems – an art of poetry, whose language is peculiar to women.

For life and works of Inshā', see Garcin de Tassy (*Litt. Hind.*), vol. II, pp. 33–38; Āzād, pp. 259–299; Saksena, pp. 82–86; 'Askarī, pp. 175–191; Bailey, pp. 54–55; Šādiq, pp. 125–130; Qādrī (*Dāstān*), pp. 145–151; Beale, p. 179; *History of Rekhtī* by Syed Moḥammad Mobīn Naqvī; Sprenger, p. 240.

For other Mss. of Inshā's *Rekhtī*, see Blumhardt *Hindust. Mss. I. O. L.*, p. 93, no. 176, XIII, Fol. 360a (p. 185a); Sprenger, pp. 614–615, no. 637; Hāshmi (*Wazāhatī Fihrist*), pp. 432–434, nos 545–547.

Edition: *Kulliyāt-e-Inshā'*, litho., Lucknow, 1876. See also *Hindust. Printed Books, B. M.*, p. 140, no. 1414. b. 27.

45

Bibl. Sprenger 1682. Staatsbibliothek, Berlin

Beautiful brown leather binding; hand-made paper; foll, 450 [(a) 1-15; (b) 1-435]; 21 x 32 cm, 14 x 23 cm; 13 lines, double-columned, written in bold and good Nasta'liq in black and red ink; several illuminations; foll, 85, 146b, 147, 269b, 270, 384b, 385, 386, 397, 398 and 435, unwritten.

Author: MĪR AKBAR 'ALĪ AKHTAR.

Dīwān-e-Kulliyāt-e-Mīr Akbar 'Alī Akhtar

دیوان کلیات تصنیف میر اکبر علی متخلص اختر

First B (a):

قصیدہ در مدح نواب وزیر علی خاں بہادر

نہو مرقع عالم میں کوئی جس کا نظیر دکھائی ایک مصوّر نے مجھ کو وہ تصویر

Second B (b):

غزلیات

سری دیوان پر حمد خدا اول رقم کرنا پھر اوس کے بعد قصد نعت احمدای قلم کرنا

E: حشر کے روزیہی آرزو ہے اختر کی زیر دامن علم اوس کو چھپائے عباس

This is an excellent copy of the complete poetical works of Mīr Akbar 'Alī Akhtar. In his *Tazkirah-e-Hindī* (p. 25), Muṣḥafī has mentioned the name of Mīr Akbar 'Alī, the author of the present work, whose original poetical surname was 'Anjum' and later on 'Akhtar'. He was the son of Mīr 'Abdullāh who lived in Lucknow. This Kulliyāt of Akhtar has two beginnings and is divided into different sections, each section opening with beautiful illumination in classical style and at the end of the Ms. there are a few unwritten foll.

Contents: Qaṣīdahs, foll, 1-15; Ghazals in alphabetical order, foll 1-384; Musaddas, foll, 387-396; Salāms and Qiṭah's on the martyrdom of Imām Ḥusain at Karbalā, foll, 398-434.

For life-sketch of Mīr Akbar 'Alī Akhtar, see Garcin de Tassy (*Litt. Hind.*), vol. I, pp. 179-181; Sprenger, p. 200.

For other Mss. of Kulliyāt-e-Akhtar, see Sprenger, p. 600, no. 592; Hāshmi (*Wazāḥatī Fihrist*), pp. 463, no. 585 (?).

46

Bibl. Sprenger 1678. Staatsbibliothek, Berlin

Brown leather binding; hand-made paper; foll, 72; 14.5x21.5cm, 9x14.5cm; 11 lines, double-columned, written in clear Nasta'liq in black ink, rubrics in red; three blank foll at each end; catchworded.

Author: MIRZĀ 'ABBĀS IQTIDĀR-UD-DAULAH (NAWĀB) (1769-1849 A. D.)

Masnawī-e-Mirzā ‘Abbās Iqtidār-ud-Daulah

مثنوی مرزا عباس اقتدار الدولہ

پیدا کئے جس نے ارض و افلاک
اوس نے کیا دو جہان سارا
روشن رہے اوس امیر کا نام

B: لکھتا ہوں میں حمد ایزد پاک
ایک حرف سے کُن آشکارا
E: اس وقت کہ مثنوی ہو اتمام

After praises of Prophet Muhammad, his nephew and son-in-law ‘Ali, the Emperor of England, the Governor-General of India, William Bentick and a Col. Gardner in a long prologue (foll, 1-9), the author tells us the real motive of this composition. In order to recover the lost property of his ancestors, Mirzā ‘Abbās composed the present work, the life and history of Jesus Christ, in *Rekhtah* form. Mirzā ‘Abbās tries to impress the authorities of the East India Company that he is free from the bigotry and religious fanaticism of his contemporaries (foll, 15-16) and regards Jesus Christ as the true Prophet. On the margins of foll 52b-53, another miracle attributed to Jesus Christ seems to have been added later, but in a different hand. Dr. Sprenger met the author, who at that time was about eighty years of age, at Lucknow in 1849. (See Sprenger: Oudh Catalogue, p. 595.)

Another work of Mirzā ‘Abbās (Bibl. Sprenger 1678), consisting of thirty loose foll, can be seen inside the covers of the above mentioned Ms. Sprenger has named it “Dywan of Mirzā ‘Abbās – corrected by the author”. It is, as a matter of fact, another *masnawī* of Mirzā ‘Abbās, dealing with the teachings of Jesus Christ. It was composed in a question and answer form at the request of the Lord Bishop (f. 30) as the author has stated at the end of the *masnawī* in the *سبب تالیف* ابن رسالہ.

This work is dated 3rd Z. Hijjah 1264 A. H./1847 A. D.

For notice of Mirzā ‘Abbās, see Garcin de Tassy (Litt. Hind.), vol, I, p. 74; Beale, p. 2.

47

Ms. or. quart 263a. Staatsbibliothek, Berlin

Cat. acc. 425; red leather binding – intact; white paper; foll, 96; 13x20cm, 9x16cm; 12 lines, double-columned, written in bold Nasta‘liq in black ink; three blank foll at each end; catchworded.

Scribe: Karāmat ‘Ali.

Author: MIR GHULĀM HASAN (MIR HASAN) (1727-1786 A. D.).

Masnawī-e-Mīr Hasan (Sihr-ul-Bayān)

مثنوی میر حسن

جھکا جس کے سجدے کو اول قلم
یہ بتخانہ چین ہے بے بدل

B: کروں پہلے توحید یزداں رقم
E: کہی اوس کی تاریخ یوں بر محل

The author of this work, Mir Ghulām Ḥasan, generally known as Mir Ḥasan, was the son of Mir Ghulām Ḥusain Zāhik, whose ancestors came from Herāt to Delhi, where Ḥasan was born in 1727 A. D. On the downfall of Delhi in 1739 A. D., Ḥasan went with his father to Faizābād, and entered the service of Nawāb Sālār Jang and his son. On the accession of Nawāb Āṣaf-ud-Daulah (1775 A. D.), the seat of government was transferred to Lucknow and Ḥasan also moved there. After living a comfortable life, Mir Ḥasan died at Lucknow in Muḥarram 1201 A. H./1786 A. D.

This very popular maṣnawī, the most famous work of Mir Ḥasan, is also known under the titles مشنوی میر حسن and قصه بدر منیر, مشنوی سحر البیان. It was written in 1199 A. H./1785 A. D. and the date of composition is fixed by chronograms, written by Qatil and Muṣḥafi, which appear at the end of the Ms. (foll. 96–96b):

| | |
|-------------------------------|------------------------------|
| میرے ایک مشفق ہین میرزا قتیل | کہ ہین شاہ را ہے سخن کی دلیل |
| بہ تفتیش تاریخ این مشنوی | کہ گفتش حسن شاعر دہلوی |
| زدم غوطہ در فکر بحر رسا | کہ آرم بکف گوہر مدعا |
| بگوئم ز ہاتف رسید این ندا | بریں مشنوی باد ہر دل فدا |
| میان مصحفی کو جو بھاٹے یہ طور | انہوں نے کئے فکر از راہ غور |
| کہی اوس کی تاریخ یوں بر محل | یہ بتخانہ چین ہے بے بدل |

According to A. Sprenger (Oudh Catalogue, p. 609), this maṣnawī of Mir Ḥasan is considered “to be the best poem in Hindustānī” and was held in high esteem both by Nawāb Āṣaf-ud-Daulah and the public. The poem is a romance of the loves of Prince Benazīr and Princess Badr-e-Munīr, in which many interesting ethnographical details of female dress, marriage ceremonies and other customs are introduced. It is written in a simple style of Urdū and abounds in proverbs and idiomatic phrases.

A prose adaptation of this maṣnawī was made by order of Dr. J. Gilchrist in 1217 A. H./1802 A. D. by Mir Bahādur ‘Alī Ḥusainī under the title نثر بے نظیر and was published in 1803 A. D. at Calcutta. (See Ms. no. 25.) Two years later, the actual maṣnawī was also published at Calcutta with a preface by Mir Sher ‘Alī Afsos – a friend of Mir Ḥasan.

For life and works of Mir Ḥasan, see Sprenger, p. 233 and p. 609; Garcin de Tassy (Litt. Hind.), vol. I, pp. 528–540; Āzād, pp. 253–258; Saksena, pp. 67–70; ‘Askarī, pp. 122–145; Bailey, pp. 52–53, no. 113; Ṣādiq, pp. 108–111; Russell and Khurshīd, pp. 69–94; Nārang, pp. 215–222; ‘Aqīl, pp. 118–124; Jain, pp. 303–325; Beale, p. 157; Qādrī (Arbāb), pp. 103–104 and Mir Ḥasan aur un kā Zamānah by Dr. Waḥīd Quraishī.

For other Mss. of Siḥr-ul-Bayān, see Blumhardt Hindust. Mss. B. M., pp. 37–38, nos 69 III, 70, 71 and add. Mss. Or. 6837 and Or. 12078; Blumhardt Hindust. Mss. I. O. L., pp. 73–74, nos 141–142, pp. 123–124, no. 225 I and Ms. Urdū B 14; Sprenger, p. 609, no. 626; Browne, nos 465, 466, 756 and 960; Sachau and Ethé

(Bodl.), part II, no. 2326; Hāshmi (Wazāḥatī Fihrist), pp. 654-657, nos 822-830; Zore (Tazkirah-e-Makhtūtāt), vol. II, nos 147, 321, 323, 372, 404; vol. III, nos 516, 518, 592; Lucknow, p. 11, no. 11 (45501); Şiddiqī and Rizvī, nos 485, 680-683; Ḥusain, pp. 11-12, nos 834-835, p. 17, no. 849; Mehren, p. 74, no. XI; Cabaton, nos 834 and 849; Katrak, p. 79, no. 325, p. 181, no. 785; Duncan Forbes, p. 16, no. 44 (2); Deloncle, p. 242, no. 2799 (2), p. 251, no. 2862 (3), p. 252, no. 2866; Browne Suppt., p. 124, no. 756 (p, h), p. 158, no. 960 (h), p. 186, no. 1137-1138 (h); and also Maṣnawiyāt-e-Ḥasan, vol. I, edited by Dr. Waḥīd Quraishī.

Edition: A prose adaptation (Naṣr-e-Benazīr), Calcutta, 1803; 1805; Kānpūr, 1868, 1869, 1878; Delhi, 1868, 1873, 1874, 1878; Lucknow, 1870, 1876, 1877, 1881; Meerut, 1875, 1876; Madrās, 1875-1876; Maṣnawiyāt-e-Ḥasan, Delhi, 1908; ed. by ‘Abdul Bārī Āsī, Lucknow, 1941; ed. by Salīm ‘Abdullah, Karāchī, 1955; ed. Rafiq Ḥusain, Allahābād, 1960.

48 Cod. Or. mixt. 65. Bayerische Staatsbibliothek, München

Red leather binding, floral design on the covers; hand-made, brownish paper, slightly worm-eaten and water-marked; foll, 95; 12x22cm, 8x17cm; 12 lines, double-columned, written in bold Nasta‘liq in black ink, rubrics in red; catchworded.

Author: MĪR ḤASAN (MĪR ḠHULĀM ḤASAN).

Siḥr-ul-Bayān

سحر البیان

| | |
|--------------------------------|------------------------------|
| جھکے جسکے سجدے کو اول قلم | B: کروں پہلے توحید یزداں رقم |
| صلا سے نہ زیادہ لکھا اور نہ کم | E: نہ ایسا نویسنده پہنچا ہم |
| تیرا جیسا دینا میرا ویسا کام | مثل ہے یہ مشہور در خاص و عام |

Another copy of the maṣnawī of Mīr Ḥasan. The above-mentioned last two verses in this copy were most probably added by the scribe himself because they do not correspond at all with the rest of the text.

For a life-sketch of the author, see Ms. no. 47.

49 Ms. or. oct. 487. Staatsbibliothek, Berlin

Acc. 1892.75; green leather binding - slightly damaged; white and brownish paper; foll, 184; 10x15.5cm, 8x12cm; 13 lines, double-columned, written in Nasta‘liq in black ink, rubrics in red; foll 21, 22a, 50, 51 and 105, unwritten; catchworded.

This is a composite manuscript comprising four masnawīs, bound together in one volume: I) Qissah-e-La'1-o-Gauhar, foll, 1b–20b; II) Masnawī-e-Sirāj, foll, 22b–49b; III) Masnawī, foll, 52–104b; IV) Sihr-ul-Bayān, foll, 106–184.

I.

Scribe: Sayyed Mahmūd, dated Z. Hijjah 1208 A. H./1793 A. D.
Author: 'ĀRIF-UD-DĪN KHĀN 'ĀJIZ (d. 1178 A. H./1764 A. D.).

Qissah-e-La'1-o-Gauhar

قصہ لعل و گوہر

| | |
|----------------------------------|------------------------------|
| عطا کر مجھ کو یعقوت معانی | B: الہی دے مجھے رنگیں بیانی |
| در معنی سے بھر میرے بیاں کوں | سخن کا لعل دے میری زباں کوں |
| ہوا افسانہ آخر اب دعا کر | E: خموشی سے زباں کوں آشنا کر |
| اونوں کوں دو جہاں میں سرخ رو رکھ | الہی عاشقوں کی آبرو رکھ |

C: بدست احقر العباد سید محمود سلخ شہر ذلحجہ سنہ ۱۲۰۸ ھ امام یافت

The love story of Prince La'1, son of Zamurrud Shāh, King of Bengal, and Princess Gauhar, daughter of Jawāhir Shāh, King of the Fairies, was written most probably between 1165–1175 A. H. by 'Ārif-ud-Dīn Khān, whose poetical name was 'Ājiz and whose nick-name was Mirzā'i. 'Ājiz's ancestors came from Balkh during the reign of Aurangzeb 'Ālamgīr (1656–1707 A. D.) and were rewarded a 'mansab' on the recommendation of Ghāzī-ud-Dīn Firūz Jang. 'Ājiz was most probably born at Aurangābād but we are not informed of his date of birth. He lost his father at an early age and was supported by friends of his deceased father. When he grew older, he received the title of "Khānī" and a 'mansab' from Nawāb Āsaf Jāh and Nawāb Nāsir Jang. He distinguished himself among his contemporaries on account of his literary taste and poetical talents. Besides his masnawī, La'1-o-Gauhar, which became extremely popular, he left one Diwān of his Ghazals, which is in the Āsafiyah Library, Hyderābād, Deccan. [Another copy containing Qasidahs and Masnawīs is in Bodl. Library. (See Sachau and Ethé (Bodl.) No. 1172 and II, 2149. Spies.) He died in 1764 A. D. at Nānder and was buried there. This copy of La'1-o-Gauhar is fairly well written and contains 520 verses.

For life and works of 'Ājiz, see Garcin de Tassy (Lit. Hind.), vol, I, pp. 168–169; 'Askarī, p. 69; Bailey, p. 32, no. 67; Hāshmi (Dakhani Makhtūtāt), pp. 525–529; Beale, p. 45; Qādri, p. 96.

For other Mss. of La'1-o-Gauhar, see Blumhardt Hindust. Mss. B. M., p. 27, no. 55 I; Blumhardt Hindust. Mss. I. O. L., pp. 58–59, nos 110–111; Madrās, vol. I,

no. 11 and vol. II, p. 590, no. 84; Sprenger, p. 599, no. 590 (As. Soc. no. 158); Hāshmi (Dakhani Makhtūtāt), pp. 525–529; Hāshmi (Wazāhatī Fihrist), pp. 636–639, nos 798–805; Zore (Tazkirah-e-Makhtūtāt), vol. III, p. 176, no. 583; ‘Aligarh (Anjuman), nos 26–27; Āsafiyah (Qisas) 642, masnawī shāmilāt 627, masnawī 345; Stewart, XII, p. 180; Siddiqī and Rizvī, no. 219; Garcin de Tassy (Cat.), p. 251, no. 2862 (i) and 2863; Serjeant, p. 15, no. 3 (iv).

Edition: Madrās, 1873; Muzaffar Nagar, Mustafā’i Press, n. d.; Bombay, 1877 (Gujarātī characters).

II.

Author: SAYYED SIRĀJ-UD-DĪN SIRĀJ AURANGĀBĀDĪ (1127–1177 A. H./1711–1763 A. D.).

Masnawī-e-Sirāj (Bostān-e-Khayāl)

مثنوی سراج (بوستان خیال)

| | |
|------------------------------|------------------------------|
| میرے دل کے گلشن کی کلیاں چنو | B: ارے ہم نشینو مرا دکھ سنو |
| کہ سب درد اس درد کے گرد ہیں | میرے یہ عجب طرح کے درد ہیں |
| شمع پر گرا خون ہو پروانہ آج | E: جلا دل گیا مثنوی کون سراج |
| ختم مثنوی کر دعا کون پڑھے | نظر درد پر کوئی میرے کرے |

The masnawī Bostān-e-Khayāl was written by Sayyed Sirāj-ud-Dīn of Aurangābād – the last of the greatest poets of the Deccan. He was born in 1711 A. D. at Aurangābād in a highly religious and pious family which determined the course of his life. Instead of seeking royal patronage in some court, Sirāj became the disciple of Khwāja Shāh ‘Abdul Rahmān Cishtī (d. 1161 A. H.) and spent his whole life as a ṣūfī and a poet. On account of his good poetry, he became famous at an early age and by 1735 A. D. he had already composed his Dīwān consisting of 5,000 verses. Besides Ghazals, he wrote down seven masnawīs – Bostān-e-Khayāl is one of them which was composed in 1160 A. H. It intertwines mysticism with the love of a broken-hearted person who is agonized and in despair because his love has deserted him.

For life and works of Sirāj, see Sprenger, pp. 148–151, no. 29, p. 292; Garcin de Tassy (Litt. Hind.), vol. III, pp. 145–147; Beale, p. 386; Bailey, p. 36, no. 86; ‘Askarī, pp. 76–78; Sādiq, p. 65; Siddiqī and Rizvī, pp. 221–230; Hāshmi (Dakhani meñ Urdū), p. 249; Qādri, pp. 110–111.

For other Mss. of Bostān-e-Khayāl, see Zore (Tazkirah-e-Makhtūtāt), vol. I, p. 327, vol. II, no. 339; Hāshmi (Wazāhatī Fihrist), pp. 632–634, nos 790–793; Siddiqī and Rizvī, vol. I, pp. 221–230, no. 487.

Edition: Kulliyāt-e-Sirāj (including Bostān-e-Khayāl), ed. by Prof. Sarwarī, Majlis-e-Ishā‘at Dakhani Makhtūtāt, Haiderābād, 1357 A. H.

III.

The third maṣnawī bears neither a title nor the name of the author because it is incomplete at the beginning ناقص الاول. It is written in Dakhani dialect in short metre and contains altogether eleven stanzas, each of considerable length. The maṣnawī deals with the erotic feelings of a woman, which she relates to an intimate friend by addressing her in the following manner:

اور میری جان تم سنو بہنا، اور ہی تم سنو بہنا، اور بی بہنیا پیاری

This work throws light on the interesting mode of living of the upper class society of the Deccan in the 17th and 18th centuries. An extract from the second stanza (بند دوم) describes a boudoir scene (f. 53b):

اور بی تم بہنیا پیاری سنو اسباب کون ساری مانگ جون تیر بنا کر چوٹی ناگن سی گشتھا کر
چلی جب دائی بلا کر گھڑی ایک ہوئی اُسے جا کر سرخ موباق دلا کر پھر اے گرہ دلا کر
گئی وہ پیٹھ پھرا کر تیل بالوں میں با کر مہندی منگوائی پسا کر ہات پاؤنکوں لگا کر
کنگھی میں نے کر آ کر مجلسی پیشاد اوٹھا کر چاند اور تارے بنا کر رنگ جلدی سون چرا کر

IV.

Scribe: Sayyed Maḥmūd, dated 22nd Jamāda II 1209 A. H.

Author: MİR ḤASAN OF DELHI.

Siḥr-ul-Bayān

سحر البیان

B: اگرچہ وہ بے فکر و غیور ہے ولے پرورش سب کی منظور ہے
کسی سے بر آوے نہ کچھ کام جان جو وہ مہربان ہو تیو سب مہربان
E: غرض جس نے اس کو سنا یہ کہا حسن آفرین مرجبا مرجبا
جو منصف سنینگے کہینگے یہی نہ ایسے ہوئے مہین نہ ہونگے کبھی

C: بید احقرالعباد کترین عصیان آلود سید محمود ۲۲ جمادی الثانی سنہ ۱۲۰۹ ہجری

The work is defective at the beginning, but from the text and the *Khātimah* (خاتمہ) one sees that it is the Maṣnawī-e-Siḥr-ul-Bayān, the well-known work of Mir Ḥasan, which has been described under Ms. no. 47.

bold Nasta'liq in black ink, rubrics in red; foll, 68a, 115a, 116a, 117a, 129a and 142a, unwritten; illustrations on foll, 13b, 14a, 20a, 27b, 28a, 31a, 36b, 40b, 42a, 50a, 50b, 57b, 58a, 62b, 63a, 64b, 66b, 70b, 74a, 78b, 80b, 84a, 89b, 93b, 101a, 106a, 108b and 109a; catchworded.

This is a composite Ms. comprising the four following works: I) Maṣnawī-e-Sihr-ul-Bayān (foll, 1–116b); II) Maṣnawī-e-Sho'lah-e-'Ishq (foll, 117b–128b); III) Maṣnawī-e-Daryā-è-'Ishq (foll, 129b–142a); IV) Qiṣṣah-e-Sassī-Pannūn (Asrār-e-Maḥabbat) (foll, 142b–170b).

I.

Scribe: Mīr Luṭf 'Alī alias Mīr Qais.

Author: MĪR ḤASAN (MĪR GHULĀM ḤASAN) (1727-1786 A. D.).

Maṣnawī-e-Mīr Ḥasan (foll, 1–116b)

مثنوی میر حسن

B: کروں پہلے توحید یزداں رقم جھکا جسکے سجدے کو اوّل قلم
سر لوح پر رکھ بیاض جیبں کہہا دوسرا کوئی تجسا نہیں
E: میان مصحفی کو جو بھائے یہ طور اونہوں نے پئے فکر از راہ غور
کہی اس کی تاریخ یوں بر محل یہ بت خانہ چین ہے بدل

C: تمت تمام شد مثنوی میر حسن بروز سہ شنبہ بوقت دوپہر روز بر آمدہ بہ خط
خام مستہام میر لطف علی مشتہر میر قیس برائے خاطر داشت لالہ رام رتن جیو تحریر
یافت

(For a life-sketch of the author, see Ms. no. 47.)

This present Ms. is the only illustrated copy of Maṣnawī-e-Mīr Ḥasan in our collection, bearing 26 colourful illustrations. They are worked out tastefully with great care and skill. On f. 108b we find a portrait of a ruler – most probably Nawāb Āṣaf-ud-Daulah, in whose reign this famous maṣnawī was composed. The colophon on f. 108a indicates that this work was transcribed by Mīr Luṭf 'Alī alias Mīr Qais for the perusal of Lāla Rām Ratan Jiu (?), however, the date of transcription is wanting. The text of the maṣnawī seems to be complete, but unfortunately the order of pagination breaks off towards the end. For instance, between foll 108b–116b, we find the text from the early part of the maṣnawī, beginning with the verse:

لگے بجنے قانون و بین و رباب ہا ہر طرف جوئے عشرت کا آب

which comes to an end with the following verses:

سنی یہ صدا جوہیں اس ماہ کی تو اوس غم رسیدہ نے ایک آہ کی
اوتھا سر قدم پر سے چھائی لگا لپٹ کر گھڑی دو تلک خوب سا

Apparently this is a mistake either on behalf of the scribe at the time of transcription or this disorder might have taken place at the time of the present binding. In spite of this defect, however, the significance of the work is not affected due to its uniqueness in our collection.

II.

Author: MĪR MUḤAMMAD TAQĪ MĪR.

Maṣnawī-e-Sho‘lah-e-‘Ishq (foll. 117b–128b)

مثنوی شعلہ عشق

B: محبت نے ظلمت سے کاڑھا ہے نور نہ ہوتی محبت نہ ہوتا ظہور
محبت مسبب محبت سبب محبت سے ہوتے ہیں کار عجب
E: فسانوں سے اسکے لبالب ہے زہر جلائے ہیں اس تند آتش نے شہر
محبت نہ ہو کاش مخلوق کو نہ چھوڑے ہے عاشق نہ معشوق کو
C: تمت تمام شد مثنوی مسمی شعلہ عشق من تصنیف میر محمد تقی صاحب مدظلہ

العالی بتاریخ بیست و پنج شہر ذی الحجہ سنہ ۱۲۱۹ ہجری

For life and works of Mīr Taqī Mīr, see Ms. no. 12; ‘Aqīl, pp. 92–111; Jain, pp. 207–210;

For other Mss. of Sho‘lah-e-‘Ishq, see Blumhardt Hindust. Mss. I. O. L., p. 125, no. 226 III; Blumhardt Hindust. Mss. B. M., p. 33, no. 63 (5).

Edition: Lucknow, litho. 1261 A. H.; Cawnpore 1267 A. H.; Razā, pp. 28–39.
English summary by Russell and Khurshīd, pp. 103–105.

III.

Author: MĪR MUḤAMMAD TAQĪ MĪR.

Maṣnawī-e-Daryā-è-‘Ishq (foll. 129b–142a)

مثنوی دریائے عشق

B: عشق ہے تازہ کار تازہ خیال ہر جگہ اوسکی ہے نئی اک چال
دل میں جا کر کہیں تو درد ہوا کہیں سینہ میں آہ سرد ہوا
E: کتنی قدرت تری زبان میں ہے کتنی وسعت ترے بیان میں ہے

لب بر لب مہر خاموشی بہتر اس سخن سے فراموشی بہتر

C: تمام شد مثنوی دریائے عشق بتاریخ بیست و پنجم ذی الحجہ یوم پنجشنبہ سنہ

۱۲۱۹ ہجری

Both of the above-mentioned maṣnawīs were composed by the famous Urdū poet Mir Taqī Mir. (For the life-sketch of the author, see Ms. no. 12.) Sho'lah-e-'Ishq and Daryā-è-'Ishq have already earned a great name on account of their romantic and pathetic style and have been published often. Both maṣnawīs open with an impressive description of love – its nature and philosophy and after relating the romance of young people, come to a tragic end in the death of the lover and of the beloved.

For life and works of Mir Taqī Mir, see Ms. no. 12; 'Aqil, pp. 92–111; Jain, pp. 207–210;

For other Mss. of Daryā-è-'Ishq, see Blumhardt Hindust. Mss. B. M., p. 33, no. 63 (3); Blumhardt Hindust. Mss. I. O. L., pp. 85, no. 164 and p. 124, no. 226 I; Hāshmi (Wazāhatī Fihrist), pp. 663–665, nos 838–841.

Edition: Transliterated in Roman characters by W. Carmichael Smyth, London, 1820. Translated into French by Garcin de Tassy, Paris, 1826; Kulliyāt-e-Mir, Calcutta, 1811; Lucknow, 1867 and 1874. English summary by Russell and Khurshid, pp. 101–103; Razā, pp. 40–52.

IV.

Scribe: Sayyed Luṭf 'Alī, son of Sayyed Zafar 'Alī.

Author: NAWĀB MAḤABBAT KHĀN (1165–1223 A. H./1751–1808 A. D.).

Qiṣṣah-e-Sassī-o-Pannūñ or Maṣnawī-Asrār-e-Maḥabbat (foll, 142b–170b)

قصہ سسی و پنوں یا مثنوی اسرار محبت

B: محبت نام اور مہر دل نگین ہے محبت سے کوئی خالی نہیں ہے

جو سمجھو ذات مطلق فی الحقیقت محبت ہے محبت ہے محبت

E: سو کر کے یہ کار محبت رکھا نام اس کا اسرار محبت

توقع ہے کہ جو اہل نظر ہو محبت سے کرے اس پر نظر وہ

کہی تاریخ یہ اس کی بہ صنعت عجب قصہ ہے اسرار محبت

C: تمت تمام شد مثنوی قصہ سسی پنوں من تصنیف نواب محبت خاں پسر نواب

حافظ رحمت خان بروز چہار شنبہ بوقت دوپہر فی التاریخ پانزدہم شہر ذی الحجہ ۱۲۱۹ سنہ ہجری بخط خام مستہام سید لطف علی ولد سید ظفر علی رضوی ساکن اصفہان در بلده فاخرہ فیض آباد عرف بنگلہ مصافصوبہ بہ اختر نگر حویلی اودہ در عمل جنابعالیہ متعالیہ بہویگم صاحبہ دام اقبالہ وضاعف اجلالہا برائے خاطر داشت لالہ رام رتن جیو صورت تحریر یافت

Nawāb Maḥabbat Khān, the author of the present work, was the eldest son of Hāfiẓ Raḥmat Khān, the celebrated Rohila chieftain of Kuthair (Bareilly). Maḥabbat was born in 1165 A. H. and when his father fell in battle against Shuja'-ud-Daulah in 1188 A. H./1774 A. D., he was brought over as a captive to Lucknow where he lived in retirement. He studied the art of poetry under Khawāja Mir Dard and also under Mirzā Ja'far 'Alī Ḥasrat and his pupil Jur'at. He died in 1223 A. H./1808 A. D. according to the following Qiṭ'ah of Muṣḥafī:

| | |
|------------------------|-------------------------------|
| چو مشاق کہن نواب جمہا | قضا را گشتہ ہر خون قضا حیف |
| ہجتم از خرد تاریخ سالش | ہمین گفتا «محبّت خان کجا حیف» |
| | سنہ ۱۲۲۳ ھ |

Maḥabbat Khān was a great scholar of Arabic and Persian and also knew Sanskrit. He composed this maṣnawī in 1197 A. H./1782 A. D. at the instance of Mr. Richard Johnson, the then British Resident who was awarded the title of Muntāz-ud-Daulah by the Lucknow Court. Maḥabbat, giving a long description of love in the early part of the maṣnawī, refers to Mr. Johnson on f. 145b in the following verses:

| | |
|--------------------------------|------------------------------|
| کہ فرمائش ھے یہ اک نکتہ دان کی | شفیق و قدردان و مہربان کی |
| وہ ایسا صاحب والا مناقب | کہیں والا مناقب جس کو صاحب |
| وہ مثل جان و عالم جملہ تن ھے | تہی نام اوس کا مہتر جانسن ھے |

and then after a few verses, he says:

| | |
|-----------------------------|------------------------------|
| قضا را یہ ہوا اک روز مذکور | کہ افسانہ ھے ایک دلچسپ مشہور |
| وہ قصہ سنی اور پنوں کا ہیگا | اگر منظوم ہو جائے تو اچھا |

The author, accordingly, composed this maṣnawī, which contains 610 verses. The actual story dealing with the romance of Sassi and Pannūn – the famous hero and heroine of Punjābī folklore – begins on f. 147. The author, omitting the unnecessary details of this romance, but incorporating interesting and touching events of the love, brings the story to a tragic end on f. 170, when both the lover and the beloved are dead. The title of this work in the colophon has been given as Qiṣṣah-e-Sassi-o-Pannūn, but it is well known under the more popular title of Maṣnawī-e-Asrār-e-Maḥabbat.

For life and works of Maḥabbat Khān, see Sprenger, pp. 251-252; Beale, p. 257; Garcin de Tassy (Litt. Hind.), vol. II, pp. 349-351; Rieu (B. M.), vol. II, p.

517b; Şiddīqī and Rizvī, pp. 209-213; 'Aqīl, pp. 113-117; Jain, pp. 380-382; Nārang, pp. 135-142; for an examination of the tale of Sassī and Pannūñ, its origin and the various versions, see Harnām Singh Shān, *The Romance of Sassī: a critical and comparative study* (Thesis approved for the Degree of Doctor of Philosophy in the Univ. of London . . . Oct., 1964).

For other Mss. of *Asrār-e-Maḥabbat*, see Sachau and Ethé (Bodl.), part II, no. 2332 (3); Sprenger, p. 620, no. 653; p. 642, no. 726; (As. Soc. of Bengal Ms. no. 101); Hāshimī (*Wazāḥatī Fihrist*), p. 691, no. 872; Şiddīqī and Rizvī, vol. I, pp. 209-213, no. 474; Blumhardt *Hindust. Mss. I. O. L.*, pp. 83-84, no. 161; Browne *Suppt.*, p. 10, no. 49 (h).

Edition: *Maṭḥba' Bait-ul-Sulṭanat*, Lucknow, 1845; *Majmū'ah of three maṣṇawīs*, ed. by Ḥasrat Mohānī, *Urdū-è-Mu'alla Press. 'Aligarh*, 1911.

51

Bibl. Sprenger 1702. Staatsbibliothek, Berlin

Dark-red leather binding - slightly damaged; hand-made paper; foll, 122; 18x29.5cm, 11x21cm; 15 lines, double-columned, written in bold Nasta'liq in black ink, rubrics in red; one blank f. at the beginning, foll 13b, 114a and 122b, unwritten; f. 13a contains some medical prescriptions; catchworded.

This is a composite Ms. comprising four maṣṇawīs. The first two maṣṇawīs, *Maḥshar Nāmāh* and *Dard Nāmāh*, were written by Shaikh Muḥammad Jīwan, who was familiarly called Maḥbūb-e-'Ālam. He lived in the 18th century at Jhajjar and was a disciple of Sayyed Mirān Bhīk Cishtī Şābrī (d. 1130 A. H.). The last two maṣṇawīs *Khwāb Nāmāh* and *Dahez Nāmāh* were composed by 'Abdul Ḥakīm. All these maṣṇawīs were transcribed by Bakhtāwar Lāl in 1251 A. H.

I.

Scribe: Bakhtāwar Lāl, 1251 A. H.

Author: SHAIKH MUḤAMMAD JĪWAN.

Maḥshar Nāmāh (Book of the Resurrection) (foll, 2b-12b)

مَحْشَرِ نَامَہ

B: رہا میرا ایک تون نائیں کوئی دوجا تجھ سا سائیں چھاڈ کر کس لاؤں پوجا

F: اکی دکھ سکھ بہت ہے ات خواب خیالا سنانا ہے لو بوجھ کر لے حال سبھالا

C: تمت تمام شد محشر نامہ تصنیف شاہ محبوب عالم جیو قدس اللہ سرہ

Mahshar Nāmah gives a detailed account of the Resurrection, i. e. the rising of the dead from their graves, the reward and punishment according to their deeds, the crossing of the pul-sirāt (پل صراط) – a bridge over which, according to the Islamic Faith, the righteous will pass into Paradise and the wicked fall into Hell on the Day of Judgment; and it also contains a description of Hell and Paradise, etc.

For life and works of Sh. Muhammad Jiwan, see Garcin de Tassy (Litt. Hind.), vol. II, pp. 105–106; Bailey, pp. 32–33; Jain, pp. 163–165.

For another version of Mahsar Nāmah, see Hāshmi (Wazāhatī Fihrist), pp. 68–69, no. 49; Sprenger, p. 617, no. 644.

II.

Scribe: Bakhtāwar Lāl, 1251 A. H.
Author: SHAIKH MUHAMMAD JIWAN.

Dard Nāmah (Book of Sorrow) (foll, 14–113b)

درد نامہ

B: جہوں میں پہل نام رحمان کا
پتو گیان میں دھیان سبحان کا

E: اسی بات اوپر کروں میں تمام
علیک الصلوٰۃ علیک السلام

C: تمت تمام شد نسخہ کتاب درد نامہ تصنیف محبوب عالم سا کن قصبہ جھجر بتاریخ
شہر ذی الحجہ ۱۲۵۱ سنہ ہجری بدستخط بد خط احقر بندہ بختاور لال پیاس خاطر
میان فیض بخش صاحب تحریر یافت

Dard Nāmah deals with the early history of Islām in verse and subsequently with the death of Prophet Muhammad. After relating the important events, i. e. the emigration of Prophet Muhammad to Medina, his Me‘rāj, the battles of Badar, Uhad, Khandaq and the conquest of Mecca, the author also presents towards the end some elegies on the death of the Prophet. The first two elegies (foll, 107–108) concern the lamentation of Fātimah and ‘Ā’ishah (the Prophet’s daughter and wife respectively) at the death of the Prophet, and another six elegies concerning his Companions (foll, 109–113), which differ in content as well as in form from the rest of the work. For further details see above, I.

III.

Scribe: Bakhtāwar Lāl, 1251 A. H.
Author: ‘ABDUL HAKIM.

Khawāb Nāmāh (Book of the Dream) (foll, 114b–119)

خواب نامہ

- B: شکر حق کہتا ہوں پہلی بات میں شرم میری را کہیو ہر بات میں
 E: پیار سے رہ اے بندے سب خلق سو پیار کرتا ہے خدا سب خلق کو
 C: تمت تمام شد نسخہ خواب نامہ پیغمبر صلی اللہ علیہ و سلم بخط بدخط بختاور
 لال بتاریخ بستم ماہ ذی الحجہ ۱۲۵۰ سنہ ہجری موافق چہارم اپریل سنہ ۱۸۳۶ عسوی
 صورت اتمام یافت

Khawāb Nāmāh deals with an incident in the life of Prophet Muḥammad, when he overslept one morning and the time for the morning-prayer had expired. God warned him through an angel about this negligence. The author, 'Abdul Ḥakīm, discloses on f. 118 that he has translated this story from Persian into 'Hindwī':

فارسی میں یہ کہانی تھی سہی ہندوی میں چاہتا اُسکے لئے
 ہندوی اوسکی کری عبدالحکیم کرم اپنا کر تو اُس پر اے کریم

For notices of *Khawāb Nāmāh*, see Sprenger, *Oudh Cat.*, p. 617, no. 644, where he wrongly attributes the authorship of this work to Shaikh Muḥammad Jīwan. It was actually composed by 'Abdul Ḥakīm. See also Bailey, p. 33 and Jain, pp. 163–165.

IV.

Scribe: Bakhtāwar Lāl, 1251 A. H.

Author: 'ABDUL ḤAKĪM.

Dahez Nāmāh of Bibī Fāṭimah (Book of the Dowry) (foll, 120–122a)

دہیز نامہ بی بی فاطمہ

- B: حمد خدا پہلے کہوں ہر بات میں بہتر کیا
 حضرت نبی اصحاب آل اوپر درود اظہر کیا
 E: عبدالحکیم اوپر فضل اپنا کیا رب نے سہی
 تابع محمد آل اور اصحاب اولیا اون کا کیا
 C: تمت تمام شد دہیز نامہ بی بی فاطمہ خاتون جنت بتاریخ مہماں کہ اول نوشتہ بود
 مہماں روز ابہم تمام گردیدہ ازیں باعث تاریخ نہ نوشتہ

This masnawī, composed by ‘Abdul Hakīm, is about the modest dowry of Bibī Fātimah, the only daughter of Prophet Muhammad. She had received just a few things from her father, for which some people mocked her. Due to her piety and noble character, God, however, enhanced her status by making her the ‘Lady of Paradise’ and since then she has been held in great esteem and honour by all Muslims.

For further details see above, III.

52

Ms. or. fol. 3014. Staatsbibliothek, Berlin

Acc. ms. 1900-215; dark-brown leather binding; cream-coloured paper; foll, 141; 14x24.5 cm, 10x15.5cm; 9 lines, double-columned, written in Naskh-like script in black ink with red rubrics in Persian; text colourfully illustrated.

Author: MAULĀNĀ DĀ’ŪD OF DĀLMAŪ’ (?) (14th century).

Masnawī Lorik-o-Candā

مشنوی لورک وچندا

B: در صفت سینہ چاندا

مانک ہیر بنوارین بہدا

بہو ون تھا رہین جن دہرا

E: لاج لال بہرے منہ ابھوی راؤ کہ آو کھا ندیں منج نہ با میوں دیتی نہد بختیاو

This poem which describes the love of Lorik and Candā in an Old Indian dialect (Awadhī?) might be derived from the Candāyan of Maulānā Dā’ūd who lived at Dālmaū’, a village in the district of Rā’e Bareilly (U. P.). Maulānā Dā’ūd composed his work in 779 A. H./1387 A. D. during the reign of Fīrūz Shāh Tughlaq and presented it to his Wazīr, Jahān Shāh, son of Khān Jahān Maqbūl. The text of the present poem was most probably written at a later date by some unknown poet and is not easy to read because of its antiquated dialect and complicated script. Nevertheless, the love story can be followed with the help of the amply colourful illustrations and detailed Persian rubrics. The Ms. is unfortunately defective at both ends and the thread of the story abruptly breaks off on f. 141. A note یک ورق رفت است (one f. is missing) has been repeated twice on f. 8b and again on f. 140b. The Ms., which was badly damaged, has been carefully restored and is now in a fairly good condition – the text as well as the illustrations.

For the original sources of Masnawī Lorik-o-Candā, see Mainā Satwantī of Ghawwāsī, ed. by Ghulām ‘Omar Khān, published in Qadīm Urdū, vol. I, 1965, pp. 1-222; Dept. of Urdū, Osmania Univ., Hyderābād (Deccan). Also Nārang, pp. 67-68 and 257-259.

For different versions of Lorik-o-Candā, see Hāshmi (Wazāhatī Fihrist), pp. 591-594, nos 745-749; Blumhardt Hindust. Mss. I. O. L., p. 40, no. 77-78; ‘Aligarh (Anjuman), no. 72/627; ‘Abdul Kādir-e-Sarfārāz, p. 117, no. 45.

53

Ms. or. oct. 145. Staatsbibliothek, Berlin

Marble paper cum red cloth binding; hand-made, thick paper, partly worm-eaten; foll, 75; 12.5x23 cm, 10x20 cm; 6-10 lines, double-columned, written in bold Nasta'liq in various hands in black and red ink; foll, 23 and 55b, unwritten; one blank f. at the beginning and two at the end; partly catchworded.

Scribe: various hands.

Author: different poets.

A Collection of *Marsiya*hs and *Salāms*

بیاض مرآت و سلام (؟)

B: شیر کے لاشہ نے جب خاک بہ جا بائی

جبریل کتین قسمت اوس لاشہ بہ جو لائی

E: وہ جو گھر میں پیٹی تھیں غم کے مارے ہائے ہائے

اوس کی چھاتی ساتھ لگ کر سب پکارے ہائے ہائے

Although no specific title of this work has been given in or outside the manuscript, this is apparently a Bayāz containing *Marsiya*hs and *Salāms*. These forms have been elaborated as a vehicle for mourning the tragic death of the maternal grandson of Prophet Muḥammad, Husain bin 'Alī (commonly called Imām Husain) at Karbalā, 'Irāq in 61 A. H./680 A. D. This Bayāz contains seven *Salāms* and eleven *Marsiya*hs composed by Afsurdah, Anwar, Farhād, Ja'far, Rāqim, Hazīn, Muḥtadī, Abū Talib, Ehsān, Miskīn and Gadā. The Bayāz opens from left to right in the European manner, but the foll are paginated in the Urdū manner from right to left. In order to describe the present work more properly, we have given a new pagination order beginning from left to right. According to this order, the Ms. proceeds on well from f. 1 to 70 and then the continuity breaks off on f. 71. The last five foll (71-75) in this Ms. are placed together disorderly and this discrepancy might have taken place at the time of renewing the binding of the manuscript. The Ms. has been restored throughout at the lower edge of each f., but due to this restoration work the text has been slightly damaged. The date of transcription and colophon are both wanting.

54

Bibl. Sprenger 1738. Staatsbibliothek, Berlin

Dark-red cloth cum leather binding; ordinary hand-made paper; foll, 172; 16x28 cm, 13x25 cm; 24 lines, double-columned, written in bold and fair Nasta'liq in black and red ink; margin carefully drawn in red ink; two blank foll at each end, foll, 133-135, unwritten; two medical recipes on f. 2; watermarked foll properly restored.

Date of transcription: 7th Muharram 1255 A. H.

Author: various.

B: محرم آیا ہے اے عزیزو اسے دکھاؤ بہار غم کی
 سحاب دل سے کہو کہ برسے جھڑی لگاؤے وہ چشم نم کی
 وہ آہ سوزاں اوٹھیں جگر سے جو برق سمجھے کہ برق چمکی
 فغاں ہو ایسی کہ رعد جانے کہیں اوٹھے ہے گھٹا الم کی
 بغیر دریائے اشک تم نے نہ دیکھا بھر کر نگاہ پانی
 امام پیاسے گئے جہاں سے بہاؤ چشموں کی راہ پانی

E: یہ بین کر کے روتے تھے با چشم خونچکاں
 اور گرد اوس کے پیٹنی پھرتی تھیں بیبیاں
 اے قیس اون کے رونے کا اب کیا کروں بیاں
 دل میرا جوش کھاتا ہے سینے کے در میان
 طاقت نہ اب بیاں کی نہ لکھنے کا ہوش ہے
 آہ و فغان نالہ کا اب دل پہ جوش ہے

The 36 Marṣiyahs in this Ms. (elegies on the death of Imām Ḥusain, the grandson of Prophet Muḥammad), varying in length and in metre, were written by fourteen different poets of Lucknow during the 18th and 19th centuries. This Bayāz contains 14 Marṣiyahs by Afsurdah, 5 by Nāzīm, 4 by Khaliq and 3 by Ḥaidarī. Also Taqī, Eḥsān, Gadā, ‘Ālam, Faṣīḥ and Qais have each contributed one Marṣiyah and the remaining 4 are by unknown authors. Most of these elegies contain 30 to 40 stanzas, each of six lines. The first two foll were very badly damaged and are restored with tissue paper. On f. 3a of this Bayāz, the date 7th Muḥarram 1255 A. H. can be read at the end of a *ḥijra*, which begins with

مجرائی چشم تر کرو سرور کا غم کرو قائم مقام حیدر صفر کا غم کرو

It is written in a different hand and seems to be a later addition, most probably by the owner of this Bayāz.

For life and works of Ḥaidarī, Gadā, Eḥsān, Afsurdah, Khaliq and Faṣīḥ, see Urdū Marṣiye kā Irṭiqā by Masīḥ-uz-Zamān, chap. II and III, pp. 131–298.

55

Bibl. Sprenger 1739. Staatsbibliothek, Berlin

Dark red cloth cum leather binding; hand-made paper; foll, 149; 12x21cm, 8x17cm; 16 lines, double-columned, written in bold and clear Nasta'liq in black ink; margin drawn throughout; two blank foll at the end.

Author: various.

Bayāz-e-Marāṣī-o-Salām (A Collection of Marṣiyahs and Salāms)

بیاض مرآت و سلام

B: دل سے تمہیں یا امام ہم نکہیں کیوں سلام

شاہ تم اور ہم غلام ہم نکہیں کیوں سلام

E: ہر بار زبان پر یہی لاتی تھی وہ نالان میدان کو کیوں جاتے ہو اے شاہ شہیدان

Another Bayāz of Marṣiyahs and Salāms as in Ms. no. 54. It contains 17 Marṣiyahs and 33 Salāms of 26 different poets, written in different hands. The Bayāz is in good condition except the last few foll (foll, 144-147), which have been written in a careless Nasta'liq and where the paper is soiled by water and dampness. Some medical recipes are also to be found at the end.

56

Bibl. Sprenger 1724. Staatsbibliothek, Berlin

Leather binding with floral design - worm-eaten and loose; hand-made, brownish paper; foll, 230; 10x17cm, 7x14cm; 15 lines, written in Shikistah Nasta'liq in black ink; catchworded.

Date of transcription: 4th Shawwāl 1223 A. H.

Author: AḤMAD 'ALĪ OF SHIVRĀJPŪR.

Story of King Jamjamah

قصہ جمجمہ بادشاہ

B: پر ہم الکنہ ناؤں چت لاؤں جہہ چت لائے جوت لکہہ پاؤں

E: کہا سن ہجری تھا گیارہ سے پچپن کہا قصہ ہوا خوشوقت تن من

C: تمت تمام شد قصہ جمجمہ بادشاہ بتاریخ چہارم شہر شوال ۱۲۲۳ سنہ ہجری

The story of King Jamjamah in verse was written in 1155 A. H. by Aḥmad 'Alī of Shivrājpur in which the miracles worked on King Jamjamah by Jesus Christ have been described. The Ms. is defective at the beginning (ناقص الاول) and the first four foll have been added at a later date.

The date of composition of this work is found in the last verse which comes to 1155 A. H. See End.

For a short notice of the author, see Garcin de Tassy (Litt. Hind.), vol. I, p. 159.

For other Mss. of Qissah-e-Jamjamah Bādshāh, see Blumhardt Hindust. Mss. B. M., p. 28, no. 56, IV; Madrās, The Govt. Oriental Mss. Library, Alphabetical Index, p. 2.

Edition: Cawnpore, 1852 (See Hindust. Books I. O. L., p. 160.); Litho. Lucknow, 1870 (?).

57

Bibl. Sprenger 1728. Staatsbibliothek, Berlin

Ordinary binding – badly damaged; hand-made, brownish paper; foll, 55; 16x24.5 cm, 11.5x21 cm; 16 lines, double-columned, written in careless Shikistah Nasta'liq; three blank foll at the end; catchworded.

Scribe and date of transcription: Jahān 'Alī, 9th Ramzān 1251 A. H.

Author: SHĀH MUJĪBULLAH MUJĪB.

Yūsuf Zulekhā in Urdū

یوسف زلیخا بزبان اردو

B: اے خداوند فاضی الحاجات
سب صفت سے ہے پاک تیری ذات
نچھ میں نقصان کا سخن کب ہے
جیسے پہلا تھا ویسا ہی اب ہے
E: جبکہ تاریخ کا خیال ہو
اوسکا لکھنا مجھے وبال ہو
اس میں ہاتف نے غیب سے آکر
کہا لکھ «آہ آہ داغ جگر»

C: تمت تمام شد نسخہ یوسف زلیخا بزبان اردو من تصنیف شاہ مجیب صاحب بمقام
لشکر بخت بندہ جہاں علی اختتام رسید بتاریخ نہم شہر رمضان المبارک ۱۲۵۱ سنہ
ہجری روز پنجشنبہ تحریر یافت

The masnawī of Yūsuf Zulekhā in Urdū was written by Shāh Mujībullah Mujīb, which is bound together with a Persian Ms., الوان نعمت, (a cook book) of Hājī Qanbar (Bibl. Sprenger 1917) dealing with recipes for domestic purposes. The calligraphy of the masnawī is careless and it becomes difficult to follow the text towards the end. The date of composition of this work is to be noticed in the last verse in a chronogram which comes to 1240 A. H. At the end of the Persian cook book on foll 98-99, one more masnawī in Urdū about a *نقال* can be found. It is incomplete and after 40 verses the thread of the story abruptly breaks off.

B : سنا ہے کہ تھا ایک بقال شوم
 بصورتِ خبیث و بسیرت جو بوم
 E : ملا میوہ مشک اور زعفران
 کہ خوش ہو سر کی ترے اتمان

For a short notice of Shāh Mujīb, see Sprenger, p. 626, no. 672; Garcin de Tassy (Litt. Hind.), vol. II, p. 372; Beale, p. 277.

For other Mss. of Yūsuf Zulekhā in Urdū, see Rehatsek, p. 171, no. 154.

58

Bibl. Sprenger 1630. Staatsbibliothek, Berlin

Paper and leather binding; hand-made, thick paper; foll, 168; 12x21 cm, 9x17 cm; 13-14 lines, double-columned, written in bold Nasta'liq in black ink; catchworded.

Scribe: Khalifah Mahmal (?).

Author: ZAIN-UL-'ĀBIDĪN.

Qissah-e-Rājā Citramukt-o-Candkiran Rānī قصہ راجا چترمکت و چندکرن رانی

B : دهن دهن وے انکھیاں رتنارے
 الله روپ کے درس بھکارے
 رام نام سین بہت چت لاؤ
 گیان دھیان سن مہر جس گاؤ

E : پریت ریت برن کہا کیا تو پوچھے ہو

پریم کہانی نانو دھر مرکھت کیتان توہ

C : تمت تمام شد کار من نظام شد قصہ چتر مکت و چند کرن رانی من تصنیف
 در وقت بادشاہ زین العابدین مرتب ساخته بود بروز یکشنبه متی سانوں سدی دویج
 تحریر فی التاريخ سلخ بیست و نہم شہر شعبان ۲۴ سنہ صورت اختتام یافت برائے پاس
 خاطر سعادت سرای لالہ حسپت رائے قوم کائستہ بھٹناگر ساکن بہار گڑھ ارقام
 نمودہ شد

This volume contains two different works: I) Qissah-e-Kām rūp-o-Kām Latā in Persian prose (foll, 1-144) and II) Qissah-e-Rājā Citramukt-o-Candkiran Rānī (foll, 145-168). The latter work in Hindī verse is a love story which was written by Zain-ul-'Ābidīn in the 24th accession year of Shāh 'Ālam Bādshāh. According to the colophon of the Persian work, both of these Mss. were transcribed by Khalifah Mahmal (?) for the use of Lāla Haspat Rā'e - a Kāyasth by caste and a resident of Bahārgarh.

For notices of Zain-ul-'Ābidīn, see Garcin de Tassy (Litt. Hind.), vol. III, p. 326; Bibl. Orient. Spreng., p. 89.

Leather binding – golden floral design on the covers; white, hand-made, thick paper; foll, 20; 15x19cm, 10x13cm; 9 lines, written in clear and bold Nasta'liq in black ink; seven blank foll at both ends.

Author: Unknown.

Kalkattah Nāmah-Hindī

کلکتہ نامہ ہندی

B: دھیان ایشور کا پہلے کرتا ہوں اُنکو پرنام من سے کرتا ہوں
مہینگے انگریز سب کو خوب مکان سب ولایت کی طرح کا سامان
E: کیا کلکتے میں یہ میں نے بیچار نام اس کا رکھا ہے کاشی سار
جو کہ اس کو پڑھے سونے گاوے پھل تو کاشی کے جانے کا پاوے

This poem on Calcutta city has been written both in Urdū Nasta'liq and Devanāgarī. Its anonymous author (Nūr Khān Qissah Khwān?) describes in the first fourteen foll the general condition of living in Calcutta under the British administration. Towards the end (foll, 14-20), he switches over to a brief account of Kāshī (Banaras), the religious centre of the Hindus.

For a short notice of the masnawī, see Garcin de Tassy (Litt. Hind.), vol. II, p. 483 (Masnawī Ahwāl Kalkatta or Kalkatta Nāmah of Nūr Khān Qissah Khwān?).

Dark-brown leather binding, design in gold on the cover; hand-made, white paper; foll, 75; 11.5x20cm, 8x15cm; 11-14 lines, written in clear and bold Nasta'liq in black and red ink; catchworded.

This Ms. contains two different works: I) Zād-ul-Musāfirīn in Persian, foll, 1-59 and II) a Poem in Hindustānī, foll, 60b-75b. The second work in Braj (?) bears no specific title and is also defective at the end.

B: نمونوشی راجھی سچت اند روپ جو جانے جگ سنپوت ناسی بہرم تم کوپ

B: است ناست ہے نا کچھو... جنوں ایک اور دوی

61 **Bibl. Sprenger 2010.** Staatsbibliothek, Berlin

Turquoise paper binding; hand-made, brownish paper; foll, 192; 15 x 21 cm, 11 x 17 cm; 13 lines, written in bad Nasta'liq in black ink, rubrics in red; catchworded.

Author: Unknown.

Commentary on Hindī Poetry (?)

This Ms. is defective at both ends – containing neither title nor colophon. It is probably a commentary on the origin, use and understanding of Hindī poetry. Written in Persian characters, the work explains Hindī verses under four headings, namely: 1) مول (original text), 2) ٹیکا (commentary), 3) النكار (figure of speech, 4) اوت بر بچھا (use and understanding)

62 **Bibl. Sprenger 1641.** Staatsbibliothek, Berlin

Ordinary binding – broken and loose; white paper, partly worm-eaten; foll, 398; 14 x 24 cm, 9 x 18 cm; 17 lines, written in Nasta'liq in black and red ink in different hands; catchworded.

Author: Various Urdū poets.

Collection of Essays in verse and prose

مخلوط نامہ ، مجموعہ خوبی

B: آیا ہے خط نمود میں اس خوش نگاہ کا شاید اثر پہا ہے مری سرد آہ کا

E: جس دن لون چمن میں . . . گیا ہے سرکے

اس دن سوں دل کلی کا ہر صبحدم کو دھڑکے

The major part of this volume consists of various works in Persian, except foll, 305–337, where we find an anthology of the following Rekhtah poets:

1) Mirzā Fughān, foll, 305b–310b; 2) Mirzā Rafī' Saudā, f. 311; 3) Fughān, foll, 311–312; 4) Ja'far 'Alī Khān Sādiq (masnawī), foll, 313b–316b; 5) Mirzā Mazhar, Hashmat and Saudā, foll, 316b–317; 6) Firāq, 'Uzlat, foll, 317–318b; 7) miscellaneous, foll, 319–336b.

The Ms. is in a very bad condition – foll are loose and partly worm-eaten and the binding is also not intact.

VII. MISCELLANEOUS

63 Cod. Or. mixt. 67. Bayerische Staatsbibliothek, München

Green leather binding with golden border on the covers; white paper; pp, 637; 13.5x22cm; 13 lines, written in clear Nasta'liq in black ink, rubrics in red; catchworded.

Author: MİR SHER 'ALĪ AFSOS (1736?-1809 A. D.).

Ārā'ish-e-Mahfil

آرائش محفل

B: حمد کرتا ہوں اس خالق کی جس نے ماہیات کو مرتبہ تقرر کے بعد خلعت وجود

کا بخشا

E: رقم زد سال تاریخش برائے یادگار اسلم بحمد اللہ بتکمیل آمدہ آرائش اول

Mir Sher 'Alī, poetically surnamed Afsos, was the son of Sayyed 'Alī Muzaffar Khān. Afsos was born at Delhi and received a traditional education there. At the age of eleven, he went with his father first to Awadh and then to Murshidābād where his father entered the service of the Nawāb Mīr Muhammad Ja'far. After the death of the latter, Sayyed Muzaffar returned to Lucknow (1766 A. D.) where he settled with his family.

Afsos at first entered the service of Nawāzish 'Alī Khān, the son of Sālār Jang and later on he was employed by Jahāndār Shāh, the heir-apparent of Shāh 'Ālam II. After the death of Jahāndār Shāh, Afsos went to Calcutta on the recommendation of the Resident, Col. Scott, where he was appointed Head Munshī in the Dept. of Hindustānī at Fort William College (1215 A. H./1800-1801 A. D.). When he had completed his Hindustānī translation of Sa'dī's Gulistān (Bāgh-e-Urdū) in 1216 A. H./1802 A. D. and revised Saudā's Kulliyāt, he was asked by Mr. J. H. Morington to translate into Urdū the Khulāsat-ul-Tawārikh of Munshī Sujān Rā'e - a history of India written in Persian (1107 A. H./1695-96 A. D.). He started translating this work in 1804 A. D. and completed the first part in 1805 A. D. He did not live to finish the translation of the second part and died at Calcutta in 1809 A. D.

This Ms. of *Ārā'ish-e-Mahfil* is a true copy of the first Calcutta edition which appeared in 1808 A. D. This is confirmed by a letter of Garcin de Tassy (26th ?

May, 1842 A. D.) which is to be found in this Ms. at the beginning. There are also occasional notes in the handwriting of Garcin de Tassy.

For life and works of Afsos, see Sprenger, p. 198; Garcin de Tassy (Litt. Hind.), vol. I, pp. 120-125; Beale, p. 35; Saksena, pp. 244-245; 'Askarī, pp. 8-9; Bailey, p. 81; Qādrī (Dāstān), pp. 98-103; Encycl. of Islām (New Edition), vol. I, pp. 241-242; Qādrī (Arbāb), pp. 82-100.

For other Mss. of Ārā'ish-e-Mahfil, see Blumhardt Hindust. Mss. I. O. L., pp. 18-19, no. 39; 'Abdul Kādir-e-Sarfarāz, pp. 212-214, no. 129.

Edition: Calcutta, 1808; 1848; Translated in Muntakhabāt-e-Hindī by N. L. Benmohel, Dublin, 1847; revised by W. Nassau Lees, Calcutta, 1863; lithographed at Lahore, 1867 and Lucknow, 1870; translated by Major H. Court, Allahābād, 1871; 2nd ed. Calcutta, 1882; Nawal Kishore, Lucknow, 1913 and Maṭṭba' Ismā'īliyah, Bombay, 1950 (See Idārah Maṭṭbū'āt I, p. 151, nos 89, 90); Majlis-e-Taraqqi-e-Adab, Lahore, 1963.

64

Bibl. Sprenger 1763. Staatsbibliothek, Berlin

Red leather binding with floral design – slightly worm-eaten; thin, white paper; foll, 138; 15.5x19.5cm, 10x15cm; 13 lines, written in Naskhāmez Nasta'liq in black ink and rubrics in red; two blank foll at each end; foll, 47b, 118 and 119, unwritten; catchworded.

This is a composite Ms. comprising four different works of different authors in the following order:

I.

Author: Unknown [KULḡŪM NANNEH (?)].

Risālah-e-Qawā'id-un-Nisā' or Kitāb-e-Qānūn-un-Nisā'

رسالہ قواعد النساء یا کتاب قانون النساء

B: یہ رسالہ ہے آداب اور اطوار کا کہ زندگیوں کو اس پر اعتقاد کلی ہے اور ان

کو واجبات سے جاننیاں ہیں

E: مردوں کو ایسا شبہ پڑتا ہے کہ آیا جو باتیں اس کتاب میں کلثوم نہ نہ نے

لکھی ہیں وہ ٹھیک ہیں یا نہیں اور جس نے اس کتاب کو دیکھا ہے ان کی بدعتوں

کو دیکھ کے ترک اختیار کیا ہے

This work deals with the etiquettes and manners of the women of India, their habits and superstitions in day to day life, as prescribed by their five great

women saints, 1) Kulsūm Nanneh, 2) Shāh Bānū Daddeh, 3) Bazam Ārā, 4) Sister Yāsman and 5) Aunt Kulbarī. It is divided into fifteen chapters. The contents of this Ms. are as follows: explanations of the religious ablutions; times at which prayers are not to be recited; fasting and marriage customs; what is to be done at weddings, births, at the taking of a bath, etc; conjugal behaviour; food preparation; advice about amulets for averting the evil eye; customs at the arrival and departure of a guest, along with a few other matters.

For other Mss., see Rehatsek, pp. 229–230, no. 42.

Edition: Ed. by Dr. Kh. A. Fārūqī in Urdū-e-Mu‘alla (Qadīm Urdū Number), pp. 1–43, Research Journal of the Dept. of Urdū, Univ. of Delhi, no date.

II.

Aḥwāl-e-Nazar-o-Nayāz (foll, 32b–47a)

احوال نذر و نیاز

B: یہ رسالہ ہے کہ اس میں ہندوستان کی عورتوں کی نذر و نیاز کا احوال لکھا ہے اس میں ایک خدائی رات ہے کہ اس کو رت جگہ بھی کہتے ہیں

E: جو کوئی اس چاند کو دیکھے وہ یہ کہانی کہے تو اوس پر کچھ رنج و غم اثر نہیں کرنے کا

واللہ اعلم بالصواب

ختم ہوئی یہ کتاب

This work is also of the same nature as the previous one and was written by the same author. It discusses the various religious ceremonies of the women of India – their gifts and religious offerings, the celebration of the Holy Night (خدائی رات), etc.

Edition: Ed. by Dr. Kh. A. Fārūqī in Urdū-e-Mu‘alla (Qadīm Urdū Number), pp. 44–64, Research Journal of the Dept. of Urdū, Univ. of Delhi, no date.

III.

Author: MĪR MUHAMMAD JA‘FAR ZATALĪ.

Zataliyāt-e-Ja‘far Zatalī (foll, 48–117)

زلیات جعفر زلی

B: الحمد لله رب العالمین و العاقبتہ للمتقین و الصلوة و السلام علی رسولہ محمد و آلہ و اصحابہ و اتباعہ و ازواجہ و زریاتہ و اہلبیت الطاہرین صلوات اللہ علیہم اجمعین بدانکہ تصنیف میر جعفر در عہد حضرت خلد مکان اورنگزیب بادشاہ نور اللہ مرقدہ

E: با در خاک خواہی شد اینحروح (?) دو لوح را چہ سرور

C: تمت تمام شد دیوان جعفر زلی در شب یکشنبہ ارقام نمودہ شد ۱۲۱۰ سنہ ہجری

Zaṭaliyāt-e-Ja‘far or Diwān-e-Ja‘far was composed by Mīr Ja‘far, ‘the Jester’, during and after the reign of Aurangzeb ‘Ālamgīr (1658–1707 A. D.). Mīr Ja‘far was born shortly before the accession of ‘Ālamgīr. He lost his father at an early age and was brought up by his uncle Mīr Sarwar. On leaving school, Ja‘far obtained service under Kām Bakḥsh, the youngest son of ‘Ālamgīr, but it was Begum Zeb-un-Nisā, the daughter of Aurangzeb, who gave Mīr Ja‘far the soubriquet of Zaṭali, the Jester.

Dīwān-e-Ja‘far contains both prose and verse compositions, written partly in Persian and partly in a style of Hindustānī peculiar to Zaṭali, sometimes hardly intelligible. He wrote letters, satires, eulogies, witticisms and humorous pieces, etc. In the present work are to be found letters (foll. 48–62), satires on Mirzā Zūlfiqār Beg, Kotwāl of Delhi (f. 67b), and on the latter’s daughter (f. 63), and an eulogy on Aurangzeb (f. 84).

For life and works of Zaṭali, see Garcin de Tassy (Litt. Hind.), vol. III, pp. 337–338; Beale, p. 189; Qādri (Dāstān), pp. 27–28.

For other Mss. of Zaṭaliyāt, see Blumhardt Hindust. Mss. B. M., p. 25, no. 52; Blumhardt Hindust. Mss. I. O. L., pp. 70–71, nos 133–136; Şiddiqī and Rizvī, nos 344, 408, 409; Katrak, p. 50, no. 204.

Edition: Kulliyāt-e-Zaṭali, litho. Bombay 1853, 1867; Delhi, 1873.

IV.

Author: AMĪR KHUSRAU of Delhi (1255–1325 A. D.).
A Collection of Enigmas in Hindī (foll. 120–136)

پہلی ہائے ہندی

B: پہلی در حمد الہی جل جلالہ و عز شانہ

سب سکھن کا پیا پیارا سب میں ھے اور سب سوں نیارا
وا کی آن مجھے یہ بہا جسا کے ھے بن دیکھے چما

E: پہلی دوشالہ

دو تریاں بل پرکھ کھائے اور پتا کب پشم بنائے

This work contains 150 enigmas of the famous poet Amīr Khusrāu in verses of two to four lines, the answer to each being written in red ink as the heading of the verse. Three additional enigmas are to be noticed on f. 120a, apparently in a different hand and most probably at a later date.

For life and works of Amīr Khusrau, see Āzād, pp. 71-77; Beale, p. 219; Saksena, pp. 10-11; Askarī, pp. 16-19; Bailey, pp. 8-9; Qādri (Dāstān), pp. 13-16.

For other Mss., see Sprenger, pp. 618-619, no. 650.

65

Bibl. Sprenger 1670. Staatsbibliothek, Berlin

Marble paper binding – badly damaged on one side; white, hand-made paper; foll, 78 (pp. 1-155); 17 x 26 cm, 10.5 x 19 cm; 12 lines, written in fair and bold Nasta'liq in black and red ink; two blank foll at each end; catchworded.

Date and place of transcription: 15th March 1836 A. D. at Jabalpūr.

Author: 'Ali Akbar of Allahābād.

Mustalahāt-e-Thaggi

مصطلحات ٹھگی

B: حمد و سپاس زیادہ اندازہ شرح و بیان ذی جان سے جناب خلاق ہجده ہزار عالم کو زیبا ہے کہ جس نے اپنی قدرت کاملہ و حکمت بالغہ سے انسان خاکی بنیان کو بطباع متضادہ پیدا کیا

E: مہنگڑا دکھنی ٹھگ بنیٹی یعنی بقال کو کہتے ہیں تمت بالخیر

C: واقع پانژدہم ماہ مارچ ۱۸۳۶ سنہ عیسوی مقام جبل پور کتاب مہذا

A vocabulary of the slang of the Thugs was written at the order of Col. Thomas Peterson Smatt, a British military officer. The author of this work, 'Ali Akbar of Allahābād, "was ordered to inquire into, and report on, the practices of Thugs, and the meaning of the peculiar words and phrases employed by them".

In a long introduction (pp. 1-11), the author describes the prevalence of thuggery throughout India and the measures adopted by the British Government for its suppression by means of officers specially appointed for that purpose in different provinces and districts. On p. 12 the result of the trials of Thugs at various places from 1826 to 1835 A. D. have been displayed in tabular form. The vocabulary is arranged in alphabetical order and altogether 740 examples of slang have been explained in the following manner (p. 13):

الف کا باب جس میں بیالیس (۲۲) لغت ہیں:

آلہ: ٹھگ کو کہتے ہیں عادت ٹھگوں کی یہ ہے کہ جب اثنائے راہ میں کسی کو دیکھ کر شبہ کرتے ہیں کہ یہ ٹھگ ہے یا غیر ٹھگ تو اوس سے کہتے ہیں آلہ بھائی سلام، پس اگر وہ ٹھگ ہے تو امانی یعنی اپنی زبان مصطلحہ میں جواب اور بات چیت کرتا ہے اور اگر بیچارہ مسافر ہوا تو سیدھی طرح جواب سلام دے کر رہ جاتا ہے اور یہ لوگ جان جاتے ہیں اور اپنے دام میں لاتے ہیں

For other Mss. of *Muṣṭalahāt-e-Ṭhaggī*, see Blumhardt *Hindust. Mss. I. O. L.*, p. 132, no. 250.

Edition: Calcutta, litho., 1839.

66 **Bibl. Sprenger 1671.** Staatsbibliothek, Berlin

Red, rough, cloth covers; thick, white paper; foll, 60; 11x18 cm, 7x13 cm; written in clear Nasta'liq in black and red ink; two blank foll at the end; catchworded.

Date of transcription: 18th September 1834 A. D. (?).

Author: 'ALĪ AKBAR of Allahābād.

Muṣṭalahāt-e-Ṭhaggī in Persian

مصطلحات ٹھگی

B: آله: ٹھگ را گویند

E: مہتار: نام قوم رابع است از اقوام سببع مشہورہ ٹھگان کہ شرحش در سات

ذات ثبت شد من شا فلیرجعا الیہ

Another copy of the slang of the Ṭhugs, which is explained in concise form in Persian. It is also arranged in alphabetical order as the previous work. (See Ms. no. 65). At the end of this Ms. (f. 60), we find two notes apparently in a different hand. The first note says that this book has been sent as a souvenir to Lālā Mahesh Dās on 18th Sept. 1834 A. D. Sender: 'Alī Akbar. The second note claims that this book belongs to General Smatt.

کتاب ہذا امروز کہ تاریخ مہجدہم ستمبر ۱۸۳۴ سنہ عیسوی است بنا بر جناب منشی صاحب شفیق حال نیازمندان منہل اخلاص فراوان لالہ مہیش داس صاحب سلمہ اللہ بطریق یادگار فرستادہ شد۔ الراسل الاحقر علی اکبر عنی عنہ این کتاب جنرل اسمٹ صاحب بہادر است۔

67 **Ms. or. fol. 253.** Staatsbibliothek, Berlin

Cat. acc. 332; ordinary paper binding; white paper; foll, 16; 23x37 cm, 20x32 cm; 27 lines, written in clear and bold Nasta'liq in black ink, rubrics in red; three blank foll at each end.

Author: Unknown.

A Code of Military Rules

نسخہ حکمنامہ فوج

اردو

B: فارسی

بیان

تفصیل اوّل

| در باب بلاغت الہی | بندگی خدا کا |
|--|--|
| شرط اول | شرط پہلا |
| عبادت و ذکر الہی شغل کردن مکانیکہ بر اجتماع رجعت یا توب یا کمپنی برائے عبادت الہی مقرر کردہ باشد ہمہ سرداران و سپاہان کہ باہا تعلق داشتہ باشند بشرط فرصت در آنجا عبادت و ذکر الہی شاغل خواهد بود | پوجنا اور یاد خدا کا کرنا جو ایک مکان میں جمع کرنے رجعت یا توب یا کمپنی کو واسطے بندگی خدا کے مقرر کیا ہے سردار اور سپاہ جس کسی میں نوکر ہوں اگر فرصت ہوئے تو اوس جگہ میں پوجنا اور یاد خدا کا کریں گے |

E: بعنوانیکہ در صدر ارقام یا فته عام عدالت لشکر مقرر خواهد کرد
جس طرح کہ بیج صدر کہ لکھا گیا ہے لشکر کا عام عدالت مقرر کریگا

This work which seems to be a Code of Military Rules, deals with the rules and regulations of the East India Company. Its medium is bilingual – Persian text on one side and an Urdū translation on the other. It has been divided into 15 تفصل or 15 and further subdivided into various شرط in the following manner:

- تفصیل اول در باب بلاغت الہی
- تفصیل دوم در باب تروی
- تفصیل سوم در باب تہار
- تفصیل چہارم در باب افراد تعلق
- تفصیل پنجم در باب کرر
- تفصیل ششم در باب مناقشہ و فرستادن نامہ یا پیام جنگ طرفین
- تفصیل ہفتم در باب چیز فروشی
- تفصیل ہشتم در باب گناہان کہ موافق قانون سزا می شود
- تفصیل نہم انصاف کردن ظلم
- تفصیل دہم در باب رخت سفر و اسباب جنگی و غیرہ
- تفصیل یازدہم در باب سپاہگری در سپاہ خانہ یا لشکر پناہ یا در صحرا
- تفصیل دوازدهم در باب ضابطہ انصاف
- تفصیل سزدهم در باب ترکہ
- تفصیل چہاردهم در باب توپخانہ
- تفصیل پانزدہم در باب شرایط مذکور کہ درین کتاب مندرج شدہ است

بیان پہلا بندگی خدا کا
بیان دوسرا سزا و تمردی
بیان تیسرا گنتی یا حاضری لینا
بیان چوتھا تحقیقات
بیان پانچھ بھاگنا
بیان چھ جھگڑہ اور بھیجنا کتابت یا پیغام لڑائی ایک دوسرے کا
بیان سات چیز بیچنا
بیان آٹھ گناہوں میں مافق قانون کہ سیاست ہوتا ہے
بیان نو ظلم کا انصاف کرنا
بیان دس اسباب سفر اور لڑائی کا
بیان ایگاہر سپاہگری کرنا چھاوئی یا شہر پناہ یا میدان بیچ
بیان بارہ ضابطہ انصاف
بیان تیرہ ترکہ
بیان چودھ توپخانہ
بیان پندرہ در باب شرطوں کہ صدر موں لکھا گیا ہے

68 Ms. or. fol. 180. Staatsbibliothek, Berlin

Red leather binding in good condition; white, hand-made, thick paper; foll, 292; 16x26 cm, 12x22 cm; 20-25 lines, written in Shikastah Nasta'liq; three blank foll at each end.

Jild Duwum Du Fard-e-Şuba-e-Bihār

جلد دوم دو فردی صوبہ بہار

(Accounts Register of the Province of Bihār, Vol. II)

The work deals with the annual accounts of the Faşlī years 1179-1180 of the Province of Bihār and are maintained in Shikastah hand-writing with Arabic numerals.

69 Ms. or. fol. 181. Staatsbibliothek, Berlin

Foll, 335; otherwise same particulars as in Ms. or. fol. 180.

Jild Siwun Du Fard-e-Minhāi Şuba-e-Bihār

جلد سیوم دو فردی منہای صوبہ بہار

(Accounts Register of the Province of Bihar, Vol. III.)

The accounts of Faşlī year 1179.

Acc. ms. or. 1924.33; brown leather binding; white paper; foll, 42; 13x21 cm, 7.5x14 cm; 7 lines, written in Nasta'liq in black ink, rubrics in red; one blank f. at each end; catchworded: on f. 1b, a sketch of Tāj Mahal at Agra.

Author: SAYYED MUHAMMAD HASAN ZAMĀN.

Mawāz'eh-e-Tāj Mahal

مراضعه تاج محل

B: احوال خلاصه بانو بیگم مخاطب بمنتاز محل عرف تاج بی بی اہلیہ شاہجہاں

بادشاہ غازی اور بیٹی نواب آصف خان

E: جب صاحب موصوف نہایت خوش ہوئے اور مجھکو نہایت سرفرازی بخشی

فقط تمام شد

An account of Tāj Mahal and its adjacent buildings was written by Sayyed Muhammad Hasan Zamān, the Superintendent of 'Rauzah-e-Tāj Ganj' in 1811 A. D. at the instance of a Col. Brown, the Commander of the Akbarābād Fort. It is written partly in Urdū and partly in Persian. The Ms. opens with an account of the death of Mumtāz Mahal alias Tāj Bibī, the beloved wife of Emperor Shāhjahān (1628–1658 A. D.). It is followed by a poem in the praise of Tāj Mahal, composed by the Emperor himself (foll, 7b–10b). The author further gives details of different stones used in the Tāj Mahal (foll, 10b–12a), a list of masons and draftsmen, who worked on it (foll, 12a–13a), inscriptions on the mausoleum of Emperor Akbar at Sikandarāh (foll, 17a–20a), a description of Agra Fort and its buildings (foll, 20a–27b), Akbar's pilgrimage to the tomb of Khwāja Mu'īn-ud-Dīn Cistī at Ajmer (foll, 27b–32a), a measurement of Tāj Mahal and its buildings (foll, 32b–34a), and subsequently an account of the labour and expenditure incurred at the construction of Tāj Mahal (foll, 34b–41b).

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VALUABLE MSS. FROM THE POINT OF VIEW
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| 1. Ms. or. quart 160 | 2 |
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| 4. Ms. Or. Sprenger 345 | 14 |
| 5. Ms. Bibl. Sprenger 347 | 16 |
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| 10. 1392. Portheim Stiftung | 50 |

**CONCORDANCE OF SERIAL NUMBERS, CALL-NUMBERS
AND ACCESSION NUMBERS AND LOCATION OF MSS.**

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ABBREVIATIONS

| | | |
|-----------|---|--|
| As. Soc. | = | Asiatic Society |
| A. S. B | = | Asiatic Society of Bengal |
| B: | — | Beginning |
| C: | = | Colophon |
| Cat: | = | Catalogue |
| Cod. | — | Codex |
| DMG | = | Deutsche Morgenländische Gesellschaft. See Musharraf-ul-Hukk |
| E: | = | End |
| f. | = | folio |
| fol | — | folios |
| Mss. | = | manuscripts |
| n. d. | = | not dated |
| R. A. S. | = | Royal Asiatic Society. See Codrington |
| s/o | = | son of |
| U. P. | = | Uttar Pradesh |
| Vol. | = | volume |
| ZDMG | = | Zeitschrift der Deutschen Morgenländischen Gesellschaft |

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