

Though, on account of his independent nature, he did not wish again to take up service, he did so at the insistence of the two brothers. He was made *Mir Munshi* and entrusted with the duty of writing the records of the reign. After Farrukh-siyar was deposed, he obtained a *mansab* of 7,000. In the time of Muhammad Shah he also filled the same office. He was a tactful man and one who knew the Court. He never wore anything but white clothes. They say, that even when he was of low rank the highest officers honoured him. He composed a history of the events of the reign of Muhammad Farrukh-siyar and called it the *Badshahnama*. He died at his appointed time.

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Ikhlas Khan, Shaikh Ilahdiya

Shaikh Ilahdiya, entered in Mughal administration in the reign of Jahangir, was made governor of Kalinjar.

Shaikh Ilahdiya Ikhlas Khan was the son of Kishwar Khan Shaikh Ibrahim, son of Qutb-ud-Din Khan Shaikh Khuban, of whom an account is given separately. Shaikh Ibrahim obtained, in the first year of Jahangir, the rank of 1,000 with 300 horses and the title of Kishwar Khan. In the 3rd year, he was made governor of Rohtas. In the 4th year, he came to the Court and obtained the rank of 2,000 with 2,000 horses, and was

made the *faujdar* of Ujjain. In the 7th year, he bravely yielded up his life in the service of his master in the battle which Shuja'at Khan fought with 'Uthman Afghan, who was raising the standard of arrogance in Orissa.

Shaikh Ilahdiya obtained a suitable office, and, in the 8th year of Shah Jahan, was appointed to accompany Prince Aurangzeb on the expedition against Jujhar Singh Bundela. In the 17th year, he was raised to the rank of 1,500 with 1,000 horses and made governor of Kalinjar. In the 19th year, he accompanied Prince Murad Bakhsh in the expedition to Balkh and Badakhshan, and obtained the rank of 2,000 with 1,000 horses and the title of Ikhlas Khan.

In the 20th year, he was, at the instance of Jumlat-ul-Mulk Sa'ad Ullah Khan—who hastened off after the return of Prince Murad Bakhsh to arrange the affairs of Balkh favoured with an increase of 500 horses. In the 21st year, he returned, and by the royal order was separated from prince Aurangzeb and attached to the King.

Afterwards, he was given a flag. In the 22nd year, he was raised to the rank of 2,500 with 2,000 horses and sent off to Qandahar with Prince Aurangzeb. In the 23rd year, he had an increase of 500 and in the 29th year was granted drums, and accompanied for the second time the above-mentioned Prince. In the 26th year, he went with Prince Dara Shikoh to the same region and received a robe of honour and a horse with a saddle and silver mountings.

From Qanahar he went with Rustam Khan to take Bust, and, in the 28th year, he went with Jumlat-ul-Mulk (Sa'ad Ullah) to demolish Chittor. In the 30th year, he was among the auxiliaries of the Deccan with Mu'azzam Khan and went to join Prince Aurangzeb, the Viceroy. In the war with 'Adil-Khanis, he behaved bravely and was wounded in the leg by a spear. Afterwards, in the 31st year, he was raised to the rank of 3,000 with 1,000 horses. Nothing more is mentioned about him.

Ilahwardi Khan Alamgirshahi (17th Century)

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✓ Ilahi Bakhsh (19th Century)

Ilahi Bakhsh was the best artillery officer ever produced by the Lahore army.

Ilahi Bakhsh, an officer in Maharaja Ranjit Singh's army who commanded the special artillery wing of Fauj-i-Khas and a portion of the artillery corps named Derah-i-Ilahi Bakhsh. He joined the Lahore service in 1802. In 1814, when a separate corps of artillery was raised and placed under Mian Gausa, Lahi Bakhsh was appointed to command it.

General Ilahi Bakhsh's *topkhana* took part in most of the military campaigns of the Maharaja. It was employed to great effect during the conquest of Multan in 1818, and, two years later, in the pacification of Hazara and Dera Ghazi Khan. The Maharaja often called upon General Ilahi Bakhsh to display, on ceremonial occasions, the skill and effectiveness of his batteries. He acquitted himself creditably and it was on account of his spirited continuous bombardment for 80 hours that breaches could be effected in the fort walls and the fort was finally captured. He also took part in the battle of Naushehru in March 1823.

At the time of the Ropar meeting in October 1831 between the Maharaja and Lord William Bentinck, Governor-General of India, Ilahi

Bakhsh arranged a demonstration of his artillery as well as of his own firing skill in the course of evening entertainments and the review of troops. Sir Lepel Griffin described him as "the best artillery officer in the Sikh army."

In the beginning of January 1844, General Ilahi Bakhsh was removed from the command in the artillery on suspicion of corresponding with Sardar Jawahar Singh and Sardar Sachet Singh but was restored to his command a few days later. During the First Anglo-Sikh war of 1845-46, he fought the British with great zeal and spirit. During the Second Anglo-Sikh War, three days after the battle at Chillianwala, he defeated the British taking with him, his two sons and one of the Sikh cavalry commanders, Amir Khan. He was a capable general and after Mian Gausa, the best artillery officer produced by the Lahore army.

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Ilahwardi Khan Alamgirshahi (17th Century)

Ilahwardi Khan, entered in Mughal administration in the reign of Shah Jahan, was made *Qarawal Beg*.

Ilahwardi Khan was known as Ilahwardi Khan Alamgirshahi and was the eldest son of

○ **ILĀHĪ BAKHSH "MA'RŪF"**, Urdu poet, born c. 1156/1743, was the youngest son of Mirzā 'Arif Dījān, the younger brother of Sharaf al-Dawla Kāsim Dījān, a grandee of the empire during the vizierate of Dhu 'l-Faḳār al-Dawla Nadīf Khān (a street in old Delhi, Gali Kāsim Dījān, is still named after Sharaf al-Dawla; in it once resided many famous men, such as the Urdu-Persian poet Ghālib [q.v.], Shaykh Fakhr al-Dīn, the spiritual guide of the last Mughal emperor Bahādur Shāh "Zafar" [q.v.], and the physician Ra'īs al-Aṭibbā' Muḥammad Sharif Khān, great-grandfather of Shifā' al-Mulk Ḥakim Adīmal Khān, d. 1927). He claimed descent from Ahmād Yasawī [q.v.]. His grandfather, Khwādja 'Abd al-Rahmān al-Yasawī, had migrated to Balkh from Bukhāra. Finding Balkh too small a place for their adventures, his sons came to India during the reign of the Mughal emperor Muḥammad Shāh [q.v.] to try their fortunes. They took service with Mir Munnū, the governor of the Panjāb, and on his death moved to the royal court at Delhi, where they soon made their mark. As a reward for their military services, rendered first to Shāh 'Ālam II [q.v.] against the unruly Sikhs and later to the British Governor-General Lord Lake, the family received Firūzpur-Djirka (near Delhi) as *djāgīr* [q.v.], a part of which later came to be known as the Lohārū State, headed by Ilāhī Bakhsh's elder brother Nawwāb Ahmād Bakhsh Khān. A soldier by profession, but well-educated and cultured, Ilāhī Bakhsh Khān developed a taste for poetry early in life and had Shāh Naṣīr, the teacher in poetry of Dhawḳ [q.v.], and also Sayyid 'Alī "Ghamgīn" (for whom see *Gulshan-i Bikhār*, s.v.) as his guides. Though his senior by many years he was honest enough to show his compositions also to Dhawḳ, asking him to revise them. This statement, made by Muḥammad Husayn Āzād [q.v.] in his *Āb-i hayāt* (loc. cit.) and supported by fairly good arguments, has been contested by the descendants of Ilāhī Bakhsh on the ground that in those days Dhawḳ was too young a poet to earn this honour (cf. *Dīwān-i Ma'rūf*, 221-40 and *Gul-i ra'nā*, 285). However, since Dhawḳ was born in 1204/1789 and Ilāhī Bakhsh died in 1242/1826, at the time of the latter's death Dhawḳ was 38 years of age, so that Ma'rūf might well have consulted him after 1224/1809, when Dhawḳ was 20 years of age and already a mature poet (cf. *Umda-i Muntakhaba*, s.v. Dhawḳ). He visited Lucknow between 1205-9/1790-4, when Muṣṣafī [q.v.] was at the height of his fame there and stayed for two months. There is, however, no indication that he benefited directly or indirectly from any of the great figures of Urdu poetry who then adorned the court of Prince Sulaymān Shukūh, a son of Shāh 'Ālam II and then resident in Lucknow. Although leading a life of affluence, Ma'rūf was disenchanted with the lures of this world and, being influenced by dervishes who frequented him, took to a life of renunciation and solitude in his old age. Ultimately he became a *khalīfa* of Khwādja Dīyā' al-Dīn Čishtī Fakhri of Dījaypur [q.v.], which place he frequently visited. A handsome man in his youth, highly cultured and possessing an imposing personality, he was popularly known as "the prince with a rosy complexion". He took as examples to follow many master poets such as Djur'at, Sawdā and Mir Takī Mir [q.v.] but in the end adopted the style of Dard [q.v.]. His *dīwān* was published in 1935 (it contains a chronogrammatic poem by Dhawḳ, another proof of the latter's having close friendly relations with Ilāhī Bakhsh). His compositions are neither stylish nor marked by any originality or depth of thought.

He is the author of a longer poem entitled *Tasbīḥ-i zumurrud*, of 111 verses, each containing the word "green", its derivatives, idiomatic or metaphoric uses. He died in 1242/1826 at a fairly advanced age (cf. *Gul-i ra'nā*, loc. cit.), although Kudrat Allāh Kāsim writing in 1221/1806 describes him as "a good-natured young man" (cf. *Madīmu'a-i naghz*, ii, 202).

He had a son named 'Alī Bakhsh "Randjūr", whose descendants were still living in Hyderabad State just before the partition of the subcontinent in 1947, and two daughters: (1) Bunyādī Bēgum, married to Ghulām Husayn Khān "Masrūr", was the mother of Nawwāb Zayn al-'Ābidīn Khān "'Arif", on whose untimely death Ghālib composed his well-known elegiac poem, and (2) Umrā'ō Bēgum (b. 1214/1799), was the wife of Mirzā Ghālib, whom she jokingly described as "the old fool" whenever the poet refused to humour the children of her relatives with gifts or pocket money. She outlived her husband by two years and died childless in 1287/1870 (for her see *Aḫwāl-i Ghālib*, art. Umrā'ō Bēgum).

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○ **ILĀHIYYĀT** [see MA'RŪF].

× **ILĀT**. The term *ilāt* (pl. of *il*), first used in Persian in Ilkhānid times, denotes nomadic or semi-nomadic tribes. 'Ashā'ir, *kabā'il* and *qawā'if*

- Mahalli 379
- Ibn al-Mibrad 380
- Bayuni 380
- Ibn al-Deyba 380
- Ibn Hacer - el-Heytemi 381
- Ali el-Kari 381
- Abdurrahman Abdi Pasa 381
- Muhibbi Muh. Emin 382
- Qamgade Ahmed Taib 382
- Trabzoni 383
- Cemal 383
- Kilahi Bahç (Türk) 384
- Ahmed Muhitar Pasa Ferik 386
- Eyüp Sabri Pasa 386
- Ibn al-Nahvi 387
- Süheverdi Mahmut 387
- Halik b. Kalavun 387
- Urqani Osman Ef. (Türk) 389
- Busiri Muh. Said 390
- Ebu Hanyan el-Endilisi 391
- Ibn Nubate el-Hisri 391
- Firuzabadi 391

- Allan 392 : - Kasidat el- Borda (Ka'b)
- Ka'b b. Zuhayr
- Busiri 376
- Niftavegh 376
- Ibn Durajal 376
- Ibn al-Zubari Ebu Bekr 377
- Ibn Malevegh 377
- Ebu Ali el-Merguli 377
- Tebrigi Halib 377
- Umevi (377) TRK
- Zubari Kamaluddin 377

- Abdullatif el-Bajladi 377
- Kasani Abdurragzak 377-378
- Ibn Fashun Bedreddin 378
- Ibn Hicam 378
- Abdulkadir el-Bajladi 378
- Bacur: 378
- Mukrekar 378
- Carcani Seyyid Surt 379
- Firuzabadi 379
- Ibn Hicac 379
- Devletabadi 379

بانث سعاد

وتسمى البردة قصيدة كعب بن زهير بن أبي سلمى في مدح النبي (صلى الله عليه وآله وسلم)
 طبعت بليدن سنة ١٧٤٨ هـ ، وداهلي سنة ١٨٢٣ هـ ، وباريس سنة ١٩٠٤ هـ ، ومصر سنة ١٣٤٧ هـ
 وطبعات أخرى .

محمد بن حبيب البصري المتوفى سنة ٢٤٥ هـ (كذا في فهرس الأزهرية ٥ : ١٤٧) .	شرح بانث سعاد
أوله : الحمد لله الذي خلق الإنسان علمه البيان والهمة الهدى والتبيان الخ خ أزهرية سنة ١٢٧١ هـ برقم (١٢٦٧) .	أبو عبد الله إبراهيم بن محمد نقطويه المتوفى سنة ٣٢٣ هـ (أبناء الرواة ١ : ١٧٦ ، بغية الوعاة : ١٨٧ ، شذرات الذهب ٢ : ٢٩٨) .
أبو القاسم عبد الله بن عبد العزيز البغدادي المتوفى سنة ٢٥٥ هـ .	شرح بانث سعاد
طبع بتحقيق هلال ناجي بالكويت مكتبة العلا سنة ١٤٠١ هـ في ١٧٦ صفحة (صالحية ١ : ١٩٧) .	محمد بن حسن بن دريد المتوفى سنة ٣٢١ هـ (معجم الأدباء لياقوت ١٨ : ١٢٧ ، الوافي بالوفيات ٢ : ٣٣٩ ، بغية الوعاة : ٣٠) .
محمد بن حسن الأحوال المتوفى نحو سنة	شرح بانث سعاد

عبدالله محمد الحبشي، جامع الشروح والحواشي، (معجم الشامل لأسماء الكتب المشروخة في التراث
 الإسلامي و بيان شروحه)، الجزء الأول، 1425/2004 أبو ظبي، ص 376-377 ISAM 130564.

بانث	٢٨٥	بانث
شرح قصيدة بانث سعاد	(١١٢٠)	لطف علي بن أحمد بن لطف علي التبريزي المتوفى سنة ١٢٦٢ هـ (الذريعة ١٤ : ٥) .
أحمد الأسكنداري . . . (الفهرس الشامل : ٤٦) .	شرح بانث سعاد	أوله : الحمد لله المحمود بكل لسان على توالي نعمه العظام الخ فرغ من تأليفه سنة ١٢٤٥ هـ خ برلين ٧٥٠١ وأخرى بنفس المكتبة برقم ٧٥٠٠ وثالثة بنفس أيضاً برقم ٧٥٠٢ . طبع مع السامي في الأسماء بطهران سنة ١٢٩٤ هـ (سركيس : ٦٢٨) .
شرح بانث سعاد	محمد بن صالح بن أبي السعد المتوفى سنة ١٢٦٨ هـ (محمد بن صالح السباعي الحفناوي بروكلمان ١ : ٢١٨) (كحالة ١٠ : ٨٣) .	بلوغ المراد على بانث سعاد
خ لاله لي (استانبول) ٣١٦ (٣٦٥٧) .	شرح بانث سعاد	خ دار الكتب المصرية ١٤٧٣ وأخرى برنستون (الفهرس الشامل : ٣٧) .
أوحد الدين بن علي أحمد العثماني البلكرامي (نزهة الخواطر ٧ : ٩٠ ، عوارف المعارف : ٥٦) .	شرح بانث سعاد	حسن بن إبراهيم بن حسين بن محمد بن عامر المالكي مفتي مكة المتوفى ١٢٩٢ هـ (نشر النور والزهر : ١٨٠) .
شرح بانث سعاد	شرح بانث سعاد	محمد بن علي السوسى المتوفى ١٢٩٦ هـ (معجم المطبوعات المغربية : ١٨٠) .
شكر بن أبي الحسن المفرج . . . (الفهرس الشامل : ٤٦٥) .	شرح بانث سعاد	نجف علي بن عظيم الدين الحنفي الجهجهرى المتوفى سنة ١٢٩٩ هـ (نزهة الخواطر ٧ : ٥١٠ ، معارف العوارف : ٥٦) .
خ أوقاف الموصل (مجموع : ٥٥) .	شرح بانث سعاد	خ الحرم المكي ٤٢ ، وباريس ٥٣٨٢ .
موسى الحياكي (القرن الثالث عشر) (سزكين ٢ : ٢١٨) .	شرح بانث سعاد	عبد الله بن الحاج أحمد حمى الله . . . (الفهرس الشامل : ٤٦٢) .
شرح بانث سعاد خ البصرة العباسية ح ١٧٢	شرح بانث سعاد	خ الحرم المكي ٤٢ ، وباريس ٥٣٨٢ .
محمد دحمان القيرواني (القرن الثالث عشر) (سزكين ٢ : ٢١٨) .	شرح بانث سعاد	عبد الله بن الحاج أحمد حمى الله . . . (الفهرس الشامل : ٤٦١) .
شرح بانث سعاد ح الرباط كتاني ٠٦/٩٣٠	شرح بانث سعاد	شرح بانث سعاد خ موريتانيا .
عبد العزيز بن محمد خليل الخطيب . . . (الفهرس الشامل : ٤٦٢) .	شرح بانث سعاد	
شرح بانث سعاد	شرح بانث سعاد	
عبد الله بن الحاج أحمد حمى الله . . . (الفهرس الشامل : ٤٦١) .	شرح بانث سعاد	
شرح بانث سعاد خ موريتانيا .	شرح بانث سعاد	

بانث	٢٨٤	بانث
مسعود بن حسن القنناوي الشافعي المتوفى نحو سنة ١٢٠٥ هـ (كحالة ١٢ : ٢٢٥) .	الإسعاد	الإسعاد
الإرشاد لحل أفاض بانث سعاد	أوله : الحمد لله الذي فتح بصائر أوليائه لمشاهدة عجائب الاعتبار والعبير الخ دار الكتب المصرية سنة ١٢٧٠ هـ برقم ٥٠٩١ ، والأزهرية برقم ٣٨٣٢٧ ، وجامعة محمد بن سعود خ سنة ١٢٧٤ بالرياض برقم (١١٠٠) .	أوله : الحمد لله رب العالمين على السراء والضراء الخ (ذيل كشف الظنون ١ : ١٢٩) خ سنة ١٣٠٤ هـ بالظاهرية ١١٤ ومكتبة إسحاق موسى الحسيني بالقدس م ٨ / ٧٥
محمد بن أحمد الطرابزوني المعروف بالفائز المتوفى سنة ١٢٠٨ هـ (هدية العارفين ١ : ٣٥٠) (ويحقق مع سميّه السابق محمد بن محمود الطرابزوني) .	شرح بانث سعاد	محمد غوث بن ناصر الدين المدراسي المتوفى سنة ١٢٣٨ هـ (نزهة الخواطر ٧ : ٤٧٠ ، معارف العوارف : ٥٦) .
شرح قصيدة بانث سعاد	شرح بانث سعاد	شرح بانث سعاد
محمد التاودي بن محمد التاودي المتوفى سنة ١٢٠٩ هـ (الأعلام ٦ : ٦٢) .	شرح بانث سعاد	الهي بخش بن محمد بخش الكاندهلوي المتوفى ١٢٤٥ هـ (معجم المطبوعات العربية بالهند : ٤١) .
شرح بانث سعاد	شرح بانث سعاد	شرح بانث سعاد
خ الخزانة العامة بالرباط ٢٠٠٨ .	شرح بانث سعاد	شرح بانث سعاد
أبو المحامد أحمد بن عبد الله بن حسين بن مرعي السويدي العباسي البغدادي المتوفى سنة ١٢١٠ هـ (المسك الأذفر : ٦٨ ، هدية العارفين ١ : ١٢٢ ، كحالة ١ : ٢٨٨) .	شرح بانث سعاد	أحمد بن محمد الأنصاري الشرواني المتوفى سنة ١٢٥٣ هـ (نيل الوطر ١ : ٢١٢ ، نزهة الخواطر ٧ : ٣٤ ، مصادر الفكر الإسلامي في اليمن : ٣٩٥) .
شرح بانث سعاد	شرح بانث سعاد	شرح بانث سعاد
أبو النصر محمد بن عبد الله الطرابلسي الحنفي المتوفى سنة ١٢١٨ هـ (هدية العارفين ٢ : ٣٥٤) .	شرح بانث سعاد	شرح بانث سعاد
شرح قصيدة بانث سعاد	شرح بانث سعاد	شرح بانث سعاد
بدر الدين محمد بن محمود بن أحمد البديري	شرح بانث سعاد	شرح بانث سعاد

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