

Durayd spoke of the verb as Yemenite and cited the word *maşhafa* meaning "spade". Nöldeke therefore concluded that the Arabs had borrowed these words from the Himyarites or (as above) from the Ethiopians. Similarly, Schwally regarded the sing. of *şuhuf*, sc. *şahifa*, as an Arabic coining derived from the above Ethiopic or South Arabian root. Both scholars cite sources suggesting that the borrowing pre-dates Islam, although, since the form here discussed, *muşhaf*, does not occur in the Qurʾān, its use to refer to the Qurʾān text is equally an Islamic neologism.

Probably by extension of widespread references to the variant readings attributed to certain prominent Companions, there developed references to "the *muşhaf*" of ʿAbd Allāh b. Masʿūd, of Ubayy b. Kaʿb, of ʿĀʾiṣha, etc., in which the readings were conceived to have been recorded. All of these Companion codices, are next thought to have been suppressed when ʿUthmān provided a single text of the revelations to serve all the Muslims and ordered all other existing documents, whether fragments or complete codices, to be destroyed. That, however, did not prevent continued citation of these readings in the exegetical works of the 2nd/8th century, to which they furnished glosses, synonyms and brief extensions of the texts of the *muşhaf* useful for the clarification of the syntax or the elucidation of the meanings of rare words. Similar appeal was made to the Companions in legal discussions where, however, the readings attributed to the codices exhibit either differences in vowelings or additions relative to the text in general use in the ritual prayer and universally regarded as the *muşhaf* or *imām* provided by ʿUthmān. As both these latter types of reading are critical to issues debated among the scholars, they are probably best viewed in association with the relevant *ḥadīth* reports adduced to the same end and from the same individuals in the same discussions and like which, indeed, they share an occasional dual, or even multiple attribution. For example, one encounters expressions such as "in one of the two *muşhafs*—that of ʿAbd Allāh or that of Ubayy".

Of a qualitatively different kind are differences listed by 2nd-3rd/8th-9th century writers of works on the *maşāḥif* as instances of disagreement between the *muşhafs* of the ʿIrākīs and those of the Ḥijāzī-Syrian tradition or those of the Kūfan and the Baṣran communities. Such lists are brief and concern only very minor matters, such as the occasional presence or absence of a conjunctive *wāw* or preference for the conjunctive *faʾ* as opposed to the conjunctive *wāw* and the like. These insubstantial differences visibly stem merely from ancient differences in the resolution of primitive written versions of one and the same text, and study of the lists confirms the underlying presence of a single Qurʾān text universally shared by the Muslims of all regions since a remote date and symbolised in the common belief that copies of the Qurʾān text had been disseminated throughout the newly-conquered territories from a single centre.

*Bibliography:* Farrāʾ, *Maʿānī al-Qurʾān*, Beirut 1955-80; Abū Bakr Ibn Abī Dāwūd, *K. al-Maşāḥif*, ed. A. Jeffery, Cairo 1355/1936; Abū ʿUbayd al-Kāsim b. Sallām, *Faḍāʾil al-Qurʾān*, ms. Tübingen Ma. VI 96; Ibn Ḥaǧǧar, *Fath al-Bārī*, Cairo 1378/1959; Ibn Manzūr, *LA*, s.v. *ṣ - h - f*; Suyūṭī, *Itkān*, Cairo 1354/1935; Nöldeke-Schwally, *Geschichte des Qorāns*, Leipzig 1909-19; G. Bergsträsser and O. Pretzl, *Die Geschichte des Korantexts*, Leipzig 1938; J. Burton, *The collection of the Qurʾān*, Cambridge 1977.

(J. BURTON)

**MUŞHAFİ, SHAYKH GHULĀM HAMDĀNĪ** (1164-1240/1750-1824), a leading Urdu poet, was born at Amrōha ca. 60 miles east of Dihlī, the son of a highly respected man of modest means.

He grew up proud, independent and honest, and quickly acquired a fluent command of Urdu and Persian, both poetry and prose. His ambition to become an Urdu poet took him to Dihlī in order to complete his studies: but he failed to find a patron and was driven by poverty, it is said, to eke out a living in commerce. After trying his fortunes elsewhere, he returned to Dihlī (1190/1776), remaining there for about twelve years. His expertise was soon recognised; poets flocked to the *muşhaʿaras* [*q.v.*] (poetical assemblies) which he held in his house, and he became a much sought-after teacher. Like most Dihlī poets at the time, he concentrated on the *ghazal*; but he was prolific, and attempted other forms, such as the *kaşīda* (*madīḥ*), *mathnawī* and quatrains. He became highly esteemed for technical mastery, but not for originality, and could not compete with Sawdāʾ and Mīr Taḳī Mir [*q.vv.*], especially in the *ghazal*. His move to Lucknow (Lakhnaw), however (1202/1787), was probably due less to personal disappointment than to the general state of instability in Dihlī, and he was merely part of the general exodus of poets which had already included Mīr Ḥasan [*q.v.*], Sawdā and Mīr.

In Lucknow, he found a suitable patron in Mirzā Sulaymān Shīkōh, a son of the Emperor Shāh ʿĀlam. With a regular salary, Muşhafī's career seemed to enter a happier phase, and his copious output included *kaşīdas* in praise of Shīkōh and the Nawwāb Āṣaf al-Dawla. Unfortunately one of his pupils Inṣhāʾ [*q.v.* and see *MADĪḤ*. 4. In Urdu], who had followed him from Dihlī, became his rival, and supplanted him in Shīkōh's favour, Muşhafī's salary being drastically reduced. A war of words ensued, the two poets vying in the virulence of their satires of each other. Each had his supporters, and the two parties almost came to blows. In the end, Inṣhāʾ overreached himself, and Āṣaf al-Dawla expelled him from Lucknow. But the affair left its mark on Muşhafī, and helped—together with an unhappy third marriage and poverty—to cloud his later years. Poverty, it is said, led him to sell poems to others which they might pass off as their own. At the time of his death, he was still regarded only as a great teacher and technician and as lacking in originality.

This less than enthusiastic assessment of his stature as a poet is clear from the *tadhkīra* writers, and is echoed by modern literary critics, beginning with Azād (*op. cit.* in *Bibl.*, 309-38). Among the reasons adduced for his failure to achieve a personal note is his vast output, which includes, in Urdu, eight *dīwāns* containing thousands of *ghazals*, ten *mathnawīs* and three volumes containing 84 *kaşīdas*. In Persian, he wrote four *dīwāns* of poetry and three prose *tadhkīras*, one of Persian and two of Urdu poets. But prolificness is not, of itself, a guarantee of mediocrity, and few of his detractors can have read much of his output. Only selections had been published until 1968, when the first volume of a projected complete edition appeared in Dihlī (*Kulliyāt Muşhafī*, ed. Nithār Aḥmad Fārūḳī). In the *ghazal*, he did not fit into the Dihlī "subjective" or the Lucknow "objective" schools, we are told, lacking the passion of the former and the brilliance of the latter. When he left Dihlī, unlike Mīr, he had not established himself in the first rank of *ghazal-gū*; then, on reaching Lucknow, he tried to rival the younger poets there, and ended by being a "fish out of water". This facile assessment has plausibility. His anxiety to

# PERSIAN LITERATURE

A BIO-BIBLIOGRAPHICAL SURVEY

BY  
C. A. STOREY

VOLUME I

QUR'ANIC LITERATURE; HISTORY AND BIOGRAPHY

PART 2  
BIOGRAPHY  
ADDITIONS AND CORRECTIONS  
INDEXES

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*Mushafi*

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(d. 1176/1762-3) became his patron. He was already over sixty years of age when he wrote his autobiography. According to the *Tajallī i nūr* he died in 1200/1786 and was the author of a Persian *diwān* and other works including treatises on *raml*, *jafr*, prosody and *mu'ammā*.

*Sūrat i hāl*, an autobiography in *mathnawī* verse: Rieu ii 715a (18th cent.).

[*Makhzan al-gharā'ib* no. 2196; *Tajallī i nūr* II pp. 20-21.]

1173. For the *Ḥadiqat al-aqālīm*, which was written mainly in 1192/1778-1196/1782 by Murtaḍā Ḥusain Bilgrāmī and which contains biographies of poets and other celebrities, see pp. 142-3 *supra*.

1174. **Mōhan La'l "Anīs"** Kāyat'h<sup>1</sup> was the son of Rāy Tūlā (?) Rām, *Qānūngō* of the *parganah* of Gōpāmau in Oudh. In the art of poetry he was a pupil of Mirzā M. Fākhir "Makīn" Dihlawī.<sup>2</sup> He had been resident at Lucknow for more than fifty years when he wrote the first edition of his *Anīs al-aḥibbā'* [in 1197/1783], and for more than ninety years when he completed the second edition [in 1235/1819-20]. The work was undertaken at the request of Mahārājah Tikēt Rāy,<sup>3</sup> who had been delighted with the *Tadhkirah* of "Ḥazīn" (for which see p. 848 *supra*) and had asked "Anīs" to write a counterpart to it on Indian poets. For his *diwān* (MS. at Rāmpūr) see *OCM*, VI/4 (Aug. 1930) p. 75.

*Anīs al-aḥibbā'*, notices of "Makīn" and the poets of his school completed in 1197/1783 and divided into an *Istūḥ* (on "Makīn's" teacher, Mirzā 'Azīmū-yi "Iksīr" i Iṣfahānī),<sup>4</sup> a *Faḥ al-bāb* (on "Makīn"), a *Faṣl* (on 31 Muslim pupils of

<sup>1</sup> I.e. Kāyast'h, the name of the Hindū caste of clerks and accountants.

<sup>2</sup> Born at Delhi, migrated to Lucknow in 1173/1759-60, lived for some time at Faizābād and at Ilāhābād, where the Emperor Shāh-'Ālam became his pupil in the art of poetry, died at Lucknow in 1221/1806-7. See Rieu i 376a *Bānkīpūr* iii pp. 258-9, Sprenger p. 481, *Sukuf i Ibrāhīm* (penultimate biography under *Mīm*), *Khulāṣat al-afkār* no. 475, *Makhzan al-gharā'ib* no. 2699, *Tadhkirah i dīl-gushā* (Berlin p. 672 no. 112).

<sup>3</sup> *Dīwān* to Sarfarāz al-Daulah Mirzā Hasan Ridā Khān, who was *Nā'ib* of Āsaf al-Daulah, the Nawwāb-Wazīr of Oudh. Tikēt Rāy died in 1215/1800-1.

<sup>4</sup> Went to Delhi [presumably from Persia] in Muḥammad Shāh's reign, and was afterwards invited by Nawwāb Mahābat-Jang (for whom see p. 717 *supra*) to Murshidābād, where he died in the time of Sirāj al-Daulah (A.H. 1169-70).

"Makīn"), a *Fāṣilah* (on six Hindū pupils), an *Ikhtūtām* (on five Muslim pupils of "Makīn's" pupils) and a *Husn i khātimah* (on six Hindū pupils of his pupils): Sprenger no. 33, Rieu i 376a (18th cent., apparently written or revised by the author), 377a (an enlarged recension begun in 1209/1794-5, completed in 1235/1819-20 and containing 50 notices in the *Faṣl*, 12 in the *Fāṣilah*, 11 in the *Ikhtūtām* and 18 in the *Husn i khātimah*. A.H. 1237/1822), Berlin 662 (A.H. 1218/1803-4), *Bānkīpūr* viii 703 (19th cent.).

List of the poets in the 1st edition: Sprenger pp. 162-3. [Autobiography in *Anīs al-aḥibbā'* at end of *Fāṣilah*.]

1175. **Ghulām-Hamadānī "Mushafi"** b. Walī-Muḥammad belonged to a family connected with Amrōhah (20 miles N. of Moradabad), but, if not born at Lucknow,<sup>1</sup> he lived there in early, or comparatively early, life. In, or about, 1190/1776<sup>2</sup> he went to Delhi where he spent twelve years cultivating *Rēkhtah* (i.e. Urdu) poetry, which he found to be in vogue there, though his early predilection had been for Persian poetry. Eminent poets of the time used to forgather at his house. On returning to Lucknow he found a patron in Prince Sulaimān-Shukōh,<sup>3</sup> the second son of Shāh-'Ālam II and brother of Akbar-Shāh. He died in, or about, 1240/1824-5 at an advanced age. He was a facile writer of verse, and composed several *diwāns*. In the *Tadhkirah i Hindī* he mentions three<sup>4</sup> in Persian and, apparently, four in Urdu. According to Sprenger, who cites the *Gulshan i bī-khār*, he subsequently wrote three more in Urdu. A volume of selections from four of his Urdu *diwāns* was published

<sup>1</sup> According to Rieu "he was born in Lucknow". Garcin de Tassy, citing the *Tadhkirah i Hindī* and paraphrasing doubtless the same words as Rieu, says "Mushafi habita d'abord Lucknow". According to Sakseña he was born at Akbarpūr. There is one place of that name near Fyzabad and another near Cawnpore. Shēftah (cited by Garcin ii p. 286) says that he was born at Delhi: Grahame Bailey that he "belonged to Amrōhā, but went as a young man to Delhi, which he considered his native place".

<sup>2</sup> See Garcin de Tassy iii pp. 171-3, Beale *Oriental biographical dictionary* p. 390.

<sup>3</sup> Four according to Sprenger, who speaks of "a rough copy of a Persian *Dīwān* in the style of Jalāl Asyr, and one in the style of Nācīr 'alīy", whereas 'Abd al-Muqtadir regards these two as a single *diwān* "in the style of Jalāl Asīr and Nācīr 'Alī".



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۱۲۸۸ هجری قمری واقع شده و در مقبره هدایت واقع در خیابان اسلامبول طهران مدفونست .

کتاب بسیار گرانقدر و نفیس : اصول الفصول فی حصول الوصول در تاریخ تصوف و ذکر مشایخ بزرگ از آثار اوست که ذکرش در ریاض العارفین و مجمع الفصحانیا آمده، ونسخه اصل آن در کتابخانه مجلس شورای اسلامی محفوظ است .

## ریاض الفصحا

تألیف غلام همدانی متخلص به مصحفی در ۱۲۲۱-۱۲۳۶ ه ق

در شرح احوال و ذکر آثار سیصد و بیست و یک شاعر ریخته و فارسی است که جز یکی از ایشان (= باباطاهر عریان) بقیه همزمان مؤلف بوده اند ؛ و این جلد دوم از تذکره هندی گویان است که در ۱۲۰۱-۱۲۰۹ تألیف کرده است ، و آن نیز بعد از تذکره فارسی گویان موسوم به عقد ثریا (= ۱۱۹۹) تألیف شده است . مؤلف آنچه را در دو تذکره قبلی از قلم انداخته بوده درین مجلد مذکور داشته است، چنانکه خود در دیباچه آن گوید : «آنانکه در تذکره هندی و فارسی من نیستند، آن هر دو فریق را در جلد ثانی در آوردم تا جامع جمیع اسما باشد» (ص ۳) .

تاریخ شروع بتألیف این تذکره را لاله چنی لال متخلص به حریف که این تألیف هم بتکلیف وی صورت گرفته است ، چنین گفته :

صد شکر که این ذخیره اهل سخن

شد انجمن سپهر را رشک افزا

از خاسمه فکر خود بر آورده حریف

سال تاریخ او «ریاض الفصحا» = ۱۲۲۱

(ص ۳)

این تحقیق از تقی الدین اوجدی مؤلف تذکره عرفات العاشقین است که مینویسد: «گویند مولد و منشاء وی ششتر و اصل از جرجان است، لهذا به استرآبادی مشهور گردیده ، و بنده شش هزار رباعی از وی دیده ام ... قبل از رفتن قایل به نجف به مدت چهار سال وی بروضه بقا رفته بود ، وقایل در هزار و پنچ بدولت زیارت آن حرم شریف موفق گشت» .

و با اینکه تاریخ وفات سجابی (= ۱۰۰۱) در عرفات مذکوره بوده ، مرحوم هدایت ثبت نکرده است .

منابع وی که بعضی از آنها را نام نبرده عبارت بوده است از : تذکره الاولیاء، مجالس النفاوس، نفحات الانس، تذکره دولتشاه، مجالس المؤمنین، عرفات العاشقین، هفت اقلیم ، ریاض الشعراء ، و آتشکده .

ریاض العارفین بسال ۱۳۰۵ هجری قمری بامقدمه بی بقلم مهد یقلی بن علی قلی بن رضا قلیخان هدایت (مرحوم حاج مخیر السلطنه) در طهران بطبع سنگی خیلی زیبا رسیده است در ۳۶۷ صفحه بقطع وزیری و خط نستعلیق حاجی محمد رضای سلطان - کتاب متخلص به صفا ، و از روی همین چاپ در طهران چاپ سربی بسیار مغلوطی ب سرمایه کتابفروشی مهدیه در ۶۵۴ صفحه بقطع وزیری در سال ۱۳۱۶ شمسی شده است که قابل استفاده نیست .

### ترجمه مؤلف :

مرحوم رضا قلیخان هدایت مرد پرکاری بوده و آثار زیادی از نظم و نثر دارد که در ریاض العارفین (ص ۳۵۲-۳۶۵) و مجمع الفصحا (ج ۲ ص ۵۸۱-۶۷۷) با ترجمه حالش مسطورست . ولادتش در طهران بسال ۱۲۱۵ ق ، و وفاتش هم در آنجا بسال

۱- از غلطکاریهای کاتب نیز این کتاب مصون نمانده است ، چنانکه رفیعای یزدی (ص ۸۱) را «رفیقای یزدی» نوشته و غالباً سنواتی را که بعدد صفر ختم میشده بدون صفر آورده است، مانند تاریخ وفات ابوسعید سنه (ص ۲۹) و سعدالدین حموی (ص ۸۳) که بجای ۶۴۰ و ۶۵۰ دو رقم ۴۴ و ۶۵ گذاشته است .

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FOUNDED ON MATERIALS COLLECTED

BY THE LATE

THOMAS WILLIAM BEALE,

AUTHOR OF THE MIFTAH-UL-TAWARIKH.

A NEW EDITION REVISED AND ENLARGED

BY

HENRY GEORGE KEENE, C.I.E., M.A., Oxon,

FELLOW OF THE UNIVERSITY OF CALCUTTA;  
AUTHOR OF *The Fall of the Moghul Empire*, ETC.

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Mahmūd of Ghazni; his mother being that monarch's sister. He had forcibly taken possession of a Hindū temple in Bahrāich, upon which the Hindūs surrounded him on all sides; a battle ensued, in which Masa'ūd Ghāzi was slain, and several of his adherents cut to pieces. This circumstance took place on the 15th June, A.D. 1033, 14th Rajab, A.H. 424, at which time he was only 19 years old. To commemorate his martyrdom a festival takes place every year at Bahrāich on the first Sunday in the month of Jaith, which falls exactly on the 29th day after our Easter Sunday, and very seldom on any other day. The festival terminates with the flying of kites.

**Masa'ud Hisari, Maulana (مسعود حساري مولانا)**, a poet who was living at the commencement of Akbar's reign, and wrote the chronogram of the emperor Humāyūn's death, which took place in A.D. 1556, A.H. 963.

**Masa'ud, Khwaja (مسعود خواجه)**, of Bak, a place near Bukhāra. It is said that he was for some time a king in Māwarun-nahr, but a dervish at heart. He is the author of several works on Sūfism, one of which is the *Umm al-Nasūch*. He has also composed a Diwān, which he called *Nūr ul-Ain*, the "light of the eye," containing more than 3000 verses.

**Masa'ud, Khwaja (مسعود خواجه)**.  
*Vide* Khwaja Masa'ud.

**Masa'ud Sa'd Salman (مسعود ساد سلمان)**, a poet and native of Jurjān. He flourished in the time of Manūchehr, ruler of that country, about the year A.D. 1060, A.H. 452. He is the author of a Diwān in Arabic and Persian.

**Masa'udi (مسعودي)**, the famous historian who visited India, Ceylon and the coast of China in the year A.D. 915. He is the author of the work entitled *Ma'dan ul-Jawāhir*, Mines of Gems, of which the first part has been well translated by Dr. A. Sprenger. The first of his compositions is *Akhbār ul-Zaman*, an enormous work of at least twenty volumes; the second is the *Qitāb ul-Ausath*, being the complement to the *Akhbār*; and the third *Mines of Gems*, or as some call it the *Meadows of Gold*, forming at the same time the extract and the supplement of the two others. He died A.D. 956, A.H. 345. In describing the early discoveries of his countrymen inside the Great Pyramid in Egypt, he says that some of them found in the lower part of the Pyramid a vase containing a quantity of fluid of an unknown quality. They also discovered in a large hall a quantity of golden coins put up in columns, every

piece of which was of the weight of 1000 dinars. In another place they found the image of an old man, made of green stone, sitting upon a sofa, and wrapped up in a garment. Before him were statues of little boys. Having proceeded further they met with the image of a cock made of precious stones and placed upon a green column. Continuing their researches they came to a female idol of white stone and lions of stone on each side. This he says, occurred in the time of Yarid bin-'Abdullah, supposed, says Colonel Howard Vyse, to have been a king of Egypt.

**Mas-hafi (مصحفي)**, an Urdū poet of Lucknow, whose proper name is Ghulam Hamdāni. His native country was Amroha in the district of Murādābād. He died about the year A.D. 1824, A.H. 1240. He is the author of several Diwāns in Persian and Urdū, and also produced (1795) a *Tazkira*, or biography, of Urdū poets. He also wrote another *Tazkira* for Persian poets, and a historical work, in verse, which he called *Shāhnamā*.

**Ma'shuq 'Ali, Maulana Muhammad (معشوق علي مولانا محمد)**, of Jaunpūr, a learned Musalmān and author of several works in prose and poetry. He died in the year A.D. 1852, A.H. 1268.

**Masha-ullah (مasha الله)**, the surname of an author who is also styled Al-Misri, or the Egyptian. It is also the name of a Jew, who was a great astronomer, and lived in the time of the Khalīfs Al-Mansūr and Al-Māmūn.

**Masih (مسيح)**, the poetical name of Hakīm Ruknā Kāshī, which see.

**Masih (مسيح)**, whose proper name was Hātim, is the author of the poem called *Qissa-i Manūchehr*, containing the story of Manūchehr, which he composed in A.D. 1660, A.H. 1070, and dedicated it to Shāh Jahān the emperor of Delhi.

**Masiha (مسيحا)**, poetical title of Hakīm Muhammad 'Ali Khān, who is the author of an Urdū Diwān.

**Masihai, Akhund (مسيحائي اخوند)**, of Kāshān, whose poetical name was Sāhib, a man who possessed every ornament of learning and accomplishment, had been a pupil and son-in-law of Aqā Husain of Khwānsār, and gained the admiration of all mankind by his good qualities and agreeable society. He composed much in verse, and has left elegant compositions in prose. He died at Isfahān in the beginning of the 18th century.

MASI

247

MATI

**Masihi (مسيحي)**, a Turkish poet of great repute at Constantinople, who flourished in the reign of the emperor Sulaimān II. styled the Lawgiver. His works are preserved in the archives of the Royal Society. Masihi died in A.D. 1512, A.H. 918.

**Masihi (مسيحي)**. *Vide* Rukn-uddīn Masa'ud Masihi.

**Masihi, Mulla (مسيحي مولا)**, also called Masihāi, was the poetical name of Sa'd-ullah, an adopted son of Muqarrab Khān. He was a native of Pānīpat, and flourished in the time of the emperor Jahāngīr. He translated the *Ramāyan*, which contains the battle of Rām Chand with Rāwau the ten-headed monster, from Hindi into Persian verse.

**Masir (مسير)**, poetical name of prince Mirzā Hamāyūn Kadr, the son of Mirzā Khurshaid Kadr. *Vide* Tazkhir.

**Masjidi (مسجدي)**, poetical title of a poet of Persia.

**Masjid Moth (مسجد موث)**, name of a mosque built by Miān Bhūya at Delhi. [*Vide* Bhūya.]

**Maslah-uddin (مصالح الدين)**, proper name of the celebrated Shaikh Sa'di of Shirāz. [*Vide* Sa'di.]

**Maslah-uddin al-Lari (مصالح الدين لاري)**, a native of Lār in Persia, and author of the work called *Mirat ul-Adwār*, the Mirror of the World.

**Masruf (مصروف)**, poetical title of Nawāb Khān Bahādur Khān, the son of Jabāl-uddīn or Zulfīqār Khān, the son of Hāfiz Rahmat Khān of Bārchi. He is the author of a Diwān. He rebelled against the British in 1857, and consequently was obliged to leave his native country and go to Mecca.

**Masrur (مسرور)**, the poetical title of Wali Muhammad Khān; who was governor of Lār under Shāh Tahmasp II. of Persia.

**Mast (مست)**, the poetical appellation of Zulfīqār 'Ali, which see.

**Ma'sum 'Ali Shah, Mir (معصوم علي شاد مير)**, a celebrated Sūfi teacher, who was a disciple of Sayyad 'Ali Razā, a native of the Deccan. During the reign of

Karīm Khān he went from India to Shirāz, where his followers soon amounted to more than thirty thousand. The orthodox priests took alarm, and prevailed on the mild Karīm Khān to banish the saint from his capital, but his reputation was increased by the act of power which proclaimed him dangerous. After Karīm Khān's death Mir Ma'sūm, who resided in a small village near Isfahān, deputed his first disciple, Fayāz 'Ali, to teach in that city. That holy person soon died, and was succeeded in his office by his son Nūr 'Ali Shāh: who, though young in years, was (to us the phrase of his historian), "old in piety." The number and rank of Mir Ma'sūm's followers excited alarm in the priests of Isfahān, who transmitted so exaggerated an account of the vile heresies of the Sūfis to 'Alī Murād Khān the king, and recommended him so strongly to support the faith, by punishing those whose opinions were alike hostile to true religion and good government, that the monarch, the moment he received their representation, sent orders to cut off the noses and ears of some among the most zealous of the obnoxious sect; and as a further disgrace, to shave the beards of all who had adopted their opinions. The ignorant soldiers intrusted with the execution of this mandate, were not very capable of discriminating between true believers and infidels; and we are assured by a contemporary writer, that many orthodox Muhammadans had their noses and ears cut off and their beards shaved on this memorable occasion.

Mir Ma'sūm 'Ali and Nūr 'Ali Shāh, after wandering from one place to another, revisited Kirmān, where Mushatāq 'Ali, the most pious of his disciples, was put to death. At Kirmānshāh Nūr 'Ali Shāh was placed in confinement; and Mir Ma'sūm was murdered when at prayers in the midst of his followers. This sect, however, notwithstanding the efforts of their enemies, continued to increase in numbers; and Nūr 'Ali Shāh, with all who adhered to him, were banished the kingdom. His avowed disciples were at this period about sixty thousand, but many more were supposed to be secretly devoted to him. He is said to have been poisoned at Mausul. It is related that two inhabitants of Kirmānshāh, who were distinguished by an extraordinary appearance of zeal, dressed his dinner on the day that he was suddenly attacked by violent spasms, which in a few hours terminated his existence. Their flight led all to suspect them of having poisoned him. Nūr 'Ali died at 9 o'clock on the morning of the 3rd June, A.D. 1800, 10th Muharram, A.H. 1215. He expired close to the grave of the prophet Jonas, within a league of Mausul.

**Matin (مستين)**, the poetical name of Shaikh 'Abdul Raza bin-'Abdullah Matin. He was a native of Isfahān, but of Arabic origin. He came to India in the reign of the emperor Muhammad Shāh, and subsequently went to Lucknow, where he assumed the garb of a dervish and received a pension from Burhān ul-Mulk Sa'ādāt Khān. Having

# CATALOGUE

OF

## THE PERSIAN MANUSCRIPTS

IN  
THE BRITISH MUSEUM.

BY

CHARLES RIEU, PH. D.

KEEPER OF THE ORIENTAL MSS.

VOLUME I.

Türkiye Diyanet Vakfı İslâm Ansiklopedisi Müşafesi	
Kayıt No. :	11286-1
Tasnif No. :	017.3942 R1E.C

PUBLISHED BY THE TRUSTEES  
OF THE BRITISH MUSEUM

OXFORD 1966

The contents have been noticed by Dr. Sprenger, Oude Catalogue, p. 161.

This copy appears to have been written, or at least revised, by the author. Several poetical quotations, which have been struck out in it, are omitted in the later recension which follows. The seal of Mahārājah Tiket Rāi, with the date 1203, is found on its first page, as well as an 'Arz-didah, dated A.H. 1206. A notice of its contents has been prefixed by Major Yule.

### Or. 227.

Foll. 122; 9½ in. by 6; 15 lines, 3½ in. long; written in Nestalik; dated Lucknow, Jumāda II., A.H. 1237 (A.D. 1822).

[GEO. WM. HAMILTON.]

An enlarged recension of the same work. The preface, division, and the main part of the contents are the same as in the preceding MS. But there are a few differences in the arrangement, some additional passages and a considerable number of new notices. Among these is one on the author's son, Rām Sahāi Jalīs, who died, A.H. 1228, in his 34th year. The Faṣl contains fifty notices, the Faṣilah twelve, the Ikhtitām eleven, and the Ḥusn i Khātimah eighteen.

The author must have reached an extremely old age when he completed this second edition; for he states, fol. 91 a, that he had then resided upwards of ninety years in Lucknow. It was commenced, according to a versified chronogram at the end, A.H. 1209. For the date of completion no less than three chronograms are given, in which it is expressed by the following words: باغ جاوید بہار = 1235, باغ موہن لعل = 1234, and انیس الاحبا = 1235. بود عشرت افزا

A full table of contents, in the same handwriting as the text, is prefixed.

### Add. 16.727.

Foll. 105; 9 in. by 5¼; 15 lines, 3¼ in.

long; written in cursive Nestalik, about the close of the 18th century. [WILLIAM YULE.]

### عقد ثریا

Notices on some Persian poets who flourished, chiefly in India, from the time of Muḥammad Shāh to the reign of Shāh 'Alam.

Author: Ghulām i Hamadānī, poetically surnamed Mushāfi, غلام ہمدانی متخلص بہ مصحفی

Beg. اول کہ زبان سلسلہ جنبانی کرد

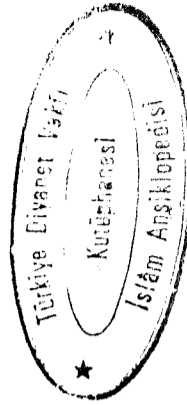
Ghulām i Hamadānī, son of Valī Muḥammad, was a distinguished Urdū poet. From an account of his life, which he gives in the next-following work, fol. 135, we learn that he came of a family which had risen to rank and wealth in the service of the court of Dehli, but had been involved in its ruin. He was born in Lucknow, and displayed an early taste for Persian poetry. He left, A.H. 1190, his native city for Dehli, where, during a stay of twelve years, he applied himself to the cultivation of Rekhtah poetry, which he found more in vogue, and where his house was the resort of the first poets of the capital. He then returned (A.H. 1201) to Lucknow, where he found a patron in Prince Sulaimān Shikūh, son of Shāh 'Alam, and spent the rest of his life. He died, according to the Gulshan i Bikhār, about A.H. 1243, leaving, besides the present work and his Hindi Tazkirah, several Divans, both Persian and Hindustani, and a Shāhnāmāh treating of Shāh 'Alam, which remained incomplete. See Garcin de Tassy, Littérature Hindouī, vol. i. p. 373, and Sprenger, Oude Catalogue, p. 182.

It appears from the preface of the present Tazkirah that it was written in Dehli, at the suggestion of the well-known poet and Munshi, Mirzā Kātil, A.H. 1199. This date, first given in numbers, is afterwards fixed by the following chronogram:

این روضہ شد چو ساخته چون روضہ بہشت  
تاریخ یافت خامہ زہی باغ [add] با صفا  
3 c

# A HISTORY OF URDU LITERATURE

by  
MUHAMMAD SADIQ, M.A., Ph.D.  
Formerly Chairman, Department of Urdu  
Chairman and Professor, Department of English  
Government College, Lahore  
and  
Principal, Dyal Singh College, Lahore



SECOND EDITION  
Revised and Enlarged

Mus-haf

S. 171-17

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1984

21 MART 1994

ably an exception with Asar is a rule with several Lucknow poets. Sensuality, as such, is not what distinguishes one school from the other. It is more or less a common feature. The real difference, as far as I can see, is this: the poetry of the one is pathetic because it is born of disappointment; that of the other, witty, sarcastic, light, because the poet is too sophisticated and cultured to believe in feelings. Love in Lucknow has come to be considered as a pastime, or one of the accomplishments of the courtier.

The profusion of prostitutes and the active part they played in the daily life of the city, also showed itself in another way. It became fashionable to describe the physical charm, dress, and ornaments of women. The poet has entered my lady's boudoir, and describes what he sees there. The Delhi poet chiefly gives expression to the emotions aroused by the personal appearance of the beloved; the latter, for the most part, leaves out emotions. Hence much of Lucknow poetry lacks the lyric fire born of the effect of beauty on the percipient soul. Here, again, it should be noted that the difference between the two schools is one of degree only.

The increased knowledge of women, especially of the lower order, made possible by the abundance of prostitutes, led to the invention of a new type of poetry by Rangin, call *rekhti*. So far Urdu poetry, if we ignore homosexual love, had dealt with the way of a man with a maid. *Rekhti* is an unconscious return to the Hindī tradition, in that in it a woman is made to relate to a confidante her own side of the story. The segregation of the sexes in force in Muslim circles in India has considerably differentiated the spoken language of women from that of men. The former is more euphemistic, much less literary, and therefore more racy and sparkling than the speech of men. *Rekhti* has therefore a flavour of its own. It tickled the palate of the dandies and roués, and its choicest morsels was treated as a species of literary aphrodisiac.

A characteristic feature of Lucknow is the cultivation of delicacy and refinement at the expense of strength—another sign of a period of excessive sophistication and exhaustion. The music loses its manly strength, and the *dhurpad* and *khayāl* retreat before the rising popularity of the plaintive *thumrī*. Its architecture lacks the massiveness and austerity of the older buildings, and is, at best, pretty. The heavy dress of the Mughals in use in Delhi is replaced by a dress light, spruce, and smart. This love of refinement is also noticeable in the cultivation of the language. The Lucknow poet is intent on polishing it to the last degree of refinement. He is interested in language for its own sake, and wishes that

it should reflect the finished taste and urbanity of its sophisticated inhabitants. This is good as far as it goes. Whatever else Lucknow poetry may lack, its language has point, finish, and smoothness. It is seldom unmusical, heavy, or sprawling. Much of the poetry of Sauda, Mīr, and Dard is rough-hewn. The Lucknow poet is never remiss in the use of language. His poetry moves trippingly on the tongue, and one reads it with relish. It is only on second thoughts that one realizes that it is void of deep emotions and is merely pretty.

Lucknow is not content with being just the continuator of the traditions of Delhi in life and civilization. It wishes to evolve a civilization of its own. All this can be inferred from the remarks made above with regard to music, architecture, and dress. In language, too, there is a conscious desire to mould a new idiom, and to mark it off from that of Delhi. It has become the arbiter of taste in most things, so why not also in language? Hence the process of the purification of language that had begun in Delhi receives a new impetus in Lucknow. Language is subjected to a searching examination, and all that sounds uncouth, unmusical, and quaint is sedulously weeded out. The rules of grammar are formulated and the learned element in the language is increased.

Last though not least, Lucknow poets are more intent on mere virtuosity or skill in the use of the Urdu language than the poets of Delhi. Their favourite is Sauda, not Mīr. This is seen in their fondness for word-play and wit, in the composition of long *ghazals*, or a larger number of *ghazals* either with the same *qāfiya* and *radīf*, or with the same *radīf*. They are also excessively fond of using difficult *radīfs* and *qāfiyas* to show off their technical skill. In some of their *ghazals* as much as half the hemistich constitutes the *radīf*. In still others, the poet would use such words for *qāfiya* as do not readily lend themselves to association with one another. Lucknow poetry is full of such difficult feats. For that very reason it is deficient in emotion. So intent is the poet on subjugating language that he either does not think of emotions or cannot think of them. We feel that poetry is increasingly becoming more of an artifice than an art.

Shāikh Ghulām Hamadānī Mus-hafī (1750–1824) belonged originally to Amroha and was educated in Delhi. Later he migrated to Lucknow, where he was admitted to the patronage of Mirza Sulaimān Shakoh.

Mīr remained uninfluenced by the new fashions of poetry in vogue in Lucknow. He had already made his mark. Mus-hafī who enjoyed no

Mustafi

جو حقوق منوط

# آب حیات

یعنی اردو کے سوانح عمری  
مشاہیر شاعر اردو کے سوانح عمری  
اور زبان مذکور کی عہد جمہور کی ترقیوں اور صلاحوں کا بیان

از  
شمس العلماء مولوی محمد حسین صاحب آزاد  
سابق پروفیسر عربی گورنمنٹ کالج لاہور

حسب فرمایش  
خلیفہ سید محمد سالم مینجر آزاد بک ڈپو لاہور

۱۹۰۶ء  
نو کوشی پرنٹنگ ورکس لاہور میں چھپا

تجارتی نمبر ۱۹۰۶

طبع ہضم (۲۰۰۰)

'آب حیات' مطبوعہ ۱۹۰۶ء کے سرورق کا عکس

Kitabo Sangeetam  
in terne bhar

Downloaded by jayalshah

S. 295-314

Muhammed Husayin Azad, Ab-Hayat: Jani  
reeshahit-sura-yi urdu ke sevanih... Lahor 1907

S. 295-314

فکراس عفا پر ہے کہ خطا آشنا کو پہنچے تو لکھا ہے اس نے انشا یہ تراہی نام انشا	۲۹۵	مصنفی
پر تو سے پاندنی کے ہے سخن باغ ٹھنڈا شعقت سے ماتھ تو دھرتکے لپیہ سے تاپا سے کی صراہی ایسی لافرت میں لگا کر تجنیس جس رفتی کی پہنچوش چشم یارو	چولوں کی سچ پر اگر دسے چراغ ٹھنڈا یہ آگ سا دکھنا سینہ کا داغ ٹھنڈا جس کے دھوئیس ہے ہر دسے ساتی داغ ٹھنڈا ہم نے مدام پایا اس کا او جاغ ٹھنڈا	
ہیں ایک شخص لائے ض کی شراب انشا دھو دھا گلاب سے تو کر رکھا باغ ٹھنڈا		
<p>شیخ غلام ہمدانی - مصنفی</p> <p>مصنفی تخلص - غلام ہمدانی نام - باپ کا نام ولی محمد - امر وہم کے رہنے والے تھے - آغاز جوانی تھا - جو دہلی میں اگر طالب علمی کی - طبیعت میں موزونیت خدا داد تھی اس میں قوت بہم پہنچائی - اپنے راستے عزت اور سکینہ اور ادب کی پابندی طبیعت میں تھی - سائنس کے خوش خلقی اور خوش مزاجی تھی جس نے بزرگان دہلی کی صحبتوں تک رسائی دہی تھی - مشاعرہ بھی کیا کرتے تھے - انہی سامانوں کا سبب تھا کہ سب شاعر اور معزز اشخاص اس میں شامل ہوتے تھے - دلی کا اس وقت یہ عالم تھا کہ خود وناں کے گھر نے گھر چھوڑ کر نکلے جاتے تھے - اس لئے انہیں بھی شہر چھوڑنا پڑا - وطن یہاں نہ تھا مگر دلی میں خدا جانے کیا بیٹھا ہے کہ خود کہتے ہیں -</p>		
دلی گئیں ہیں جس کو زمانہ میں - مصنفی اسی طرح اپنے کلام میں اکثر جگہ دلی کے رہنے کا ذکر کیا کرتے ہیں - عرض اصف الدولہ کا زمانہ تھا کہ لکھنؤ پہنچے - اور مرزا سلیمان شکوہ کی سرکار میں راجدلی والوں کا معمولی شکرانا تھا، لازم ہوئے چنانچہ اکثر غزلوں میں بھی اس کے اشارے ہیں ایک شعر ان میں سے ہے	میں رہنے والا ہوں اسی باڑے دیار کا	