CHAPTER-III

HIS PERSIAN POETRY
Ghaus-e-Zamana was a Sufi poet of the most exalted rank. He appeared on the literary horizon in the beginning of the twentieth century A.D. and served in the field of literature for about half a century. He was a noted writer and poet of Urdu and Persian under the pen-name “Jamil”.\(^1\) Syed Maqbul Murshed says, “He was a good writer and poet too”. He composed verses in Persian and Urdu with equal eloquence.\(^2\) The writer of Swan of Life says:

There is no evidence available when Ghaus-e-Zamana started composing verses and who guided him in the art of versification. He was born and brought up in a literary environment. His father Huzoor Purnoor was himself a great scholar of Urdu, Persian and Arabic and also was Sahib-e-Divan poet.\(^4\) So naturally he

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1 Syedona Huzur Pak - - Dr. S.S.M.A. Khorasana, Dhaka, 1986-P-18, Swana Umri Sharif, - Syeda Khadamatul Moula MSS f- 5,
2 Syedona Hazrat Ghausul Azam and some Qadri Wali, Syed Maqbul Murshed first published in 1939 in Calcutta - p-117. Bangal Ka Urdu Adab, Javid Nihal - Calcutta - p- 558, Syedona Ala huzur,
inherited all the qualities of his revered father. The poetic talent of Ghaus-e-Zamana was inborn. Many great poets like Wahshat Kalkatwi, Arzu Lakhnavi, Qamar Siddiqi, Jamil Mazhari, etc. frequently used to visit his Khanka Sharif. They all were great admirer of Ghaus-e-Zamana. But there is no evidence that any body guided him in composing verses. Ghaus-e-Zamana composed a vast number of poetries, if those poems could be arranged properly it would have formed more than three Diwans. But unfortunately no attempt has been made during his life time or after his demise by his followers to publish the same. The writer of Swanay Umri says-

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Dr. S. M. S. Alquadri, Kolkata - p-17, Swanay Umri - f-5
Swaneh umri - f-5
Some of the poems have been published in some books and journals. His Poems which are collected by me can be divided under the following heads.

1. **Marasiya** (elegies) -- Composed on the martyrdom of Hazrat Ali, Hazrat Imam Hassan, Hazrat Imam Hussain and other martyrs of Karbala.

2. **Manaqeb** (eulogies) – In praises of Hazrat Ali (A.S), Hazrat Ghausul Azam (the fountain head of the Qadria order), Huzur Purnoor, (his revered father and spiritual guide).


The manuscripts containing his poems are undated; even he himself has not mentioned dates on his poems by which it can be

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5 Swaneh-f5 , Syedona Huzur pak p-21
ascertained that at what age a particular poem was composed. On the whole we can divide his poetry into two parts. The first part composed before the demise of his eldest son that is before 1931 A.D and the other which are composed after the demise of his beloved son that is 1931 to 1953.

Dr. Khorasani in his book Syedona Huzur Pak writes “In the entire range of devotional poetry in Arabic, Persian and Urdu his compositions are truly unique. At least in the Indian subcontinent.” His poetry proved his versatility and his rare accomplishment in the then Bengal.

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6 Syed shah Rashad Ali Alquaderi the Youngest son of Ghaus-e- Zamana said this.
7 Swaneh –f-5
8 Huzur Pak – p -18
1. HIS MARSIA (ELEGY)
Ghaus-e- Zamana, being a descendent of the Holy Prophet Hazrat Mohammad (S.A.) had naturally unbounded love for the household of the Holy Prophet (Ahley Bait). His love for them found expression in his vast poetic compositions which distinguished him as one of the great Sufi poet especially in elegies (marsiya). Dr. Khorasani says, “The loss of his beloved son brought a drastic change in his life, he used to remain sad but console his mind with the remembrance of the incident of Karbala where Hazrat Imam Hussain sacrificed his sons, nephews, and other family members in the path of Almighty. With the impressed devotion of two grand sons of the Holy Prophet (S.A.), he started writing marasiya on the martyrdom of Hazrat Imam Hassan and Hazrat Imam Hussain.” His Persian poetry which I have collected are more than 2644 couplets, his marasiya (elegies) are eagerly recited by the people in congregations. His elegies are so
remarkable and pathetic that the readers could not restrain their emotions. He wrote elegies in both Urdu and Persian languages. He always used simple and natural language which was easily understandable. His poetry is natural, forceful, fourth right, impressive and easily comprehensible. He wrote marsiya in every form of poetry such as Ghazal (Ode), Masnavi (Double rhyme), Qasida (Eulogy), Qata (Fragment) Rubaiye (Quatrain), Tarjeeh Bund (Return tie), Tarkeeb Bund (Compose tie), Musmat (Multiple poem), and Mustazad (Increment poem) etc. In form and matter it is perfect and represents all the essentials of elegiac poetry. It showed its mastery on Persian poetry. Here I am giving some examples of his marsiya which is written on each and every form of Persian poetry.

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9 Huzur Pak, Dr.Khorasani p-7
10 Syedona Huzur pak –p-18, History of the Qadria order in Bengal – p-118, Swaneh-p-5
11 Swaneh p-5
Masnavi (Double rhyme)

The following marsiya is written in form of masnavi.

Ghazal (Ode)

This composition is in form of Ghazal.

Qasida (Eulogy)

An example of Qasida form.

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13 Ibid- - f - 73
Rubayi (Quatrain)

A marvelous example of Rubayi...

Tarjeeh Bund (Return tie)

The following marsiya is an example of Tarjeeh Bund.

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14 Diwan -e- Jamil(Persian)-f-76
15 Ibid -f- 64.
Musmat (Multiple poem)

It is quite difficult form, but Ghaus-e Zamana composed mersiya even in this form. Here is an example of Musmat musallus or Three some verse.

16 Diwan -e Jamil (Persian) -f 116-117
Mustazad (Increment poem)

Ghause Zamana has written many marsiyas in this form. Some elegies in the form of Mustazad are very long such as,

17 Diwan -e Jamil (Persian) f- 97
18 Ibid -f 46-47
Again he says-

The author of Swaneh says that from the last week of the month of Zulhaj till the first week of Rabiul Awwal he remained secluded and engaged him self in mourning. During this period he always remained in his closet (Hujra) and wrote marsiya.²⁰ He described in his marsiya each and every event of Karbala from the beginning to the end in a very pathetic way. For example in some of his marsiyas he described about the appearance of the moon of the month of Muharram, he said that his wounded heart becomes restless when he saw the crescent of Maah -e-Moharram.

¹⁹ Diwan -e- Jamil (Persian) - f- 53, 54
Again he says -

ئازع شده زمین دون آسمان غم افسوس
ور غلاب سر کرده زهرا زادم افسوس
ق رنا و انس سل اب کنند و دخش را
پنال ختم کرده اتاروج سل افسوس

At the beginning of the month of Moharramul Haraam he wrote -

ای این سرما و دمای کن صقب ماجم آدم سیرا

He depicted the picture of departure of Ahley Baith from Madina to Karbala in such a touching manner that every reader becomes sorrowful. He says-

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20 Swane umri -f- 6 , The youngest son of Ghaus -e- Zamana told this.
21 Diwan -e- Jamil -(Persian) f -229
22 Ibid- f-24,25
23 Ibid -f-74,75
Again he says -

On the arrival of Ahley bait in the desert of Karbala he wrote-

Long before the martyrdom of Imam Hussain when Almighty Allah informed Prophet Mohammad (S.A.) about the tragedy of

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24 Diwan-e Jamil-(Persian)-f- 8
his beloved grandson. On hearing this he wept profusely, 28

Ghaus-e- Zamana mentioned in his poems about the incident.

25 Diwan-e- Jamil-(Persian) F- 93
26 Ibid-f-83.
27 Ibid -f- 37
28 According to Ahadith (tradition of Prophet S.A.) After the birth of Imam Hasan and Imam Hussain seven times Hazrat Jibrayil gave the news of Hazrat Imam Hasan and Hazrat Imam Hussain’s Martydom to Prophet Mohammad S.A.- Mishkaat ul Masabih , Bab-e- Manaqib -e- Ahley bait,
29 Diwan-e- - Jamil (Persian) f-73,74
30 Ibid -f- 8
31 Ibid -f- 231

The chief characteristic of his marsiya lies in the fact that it is highly pathetic, touches the heart of readers listeners and creates a
mystic feeling in them, especially description of the martyrdom of Hazrat Ali Asghar\(^{32}\) is very touching. For example --

\[
\text{کبیر اسفند که زندگی می خورد،}
\text{گرامی دوستان!}
\]

There are abundant couplets in his Diwan about Hazrat Ali Asghar, some of them are as follows—

\[
\text{آرام ابن اصغر خوش باه با}
\text{کبیر که قطیر موه دواوائی پیتا}
\]

\[
\text{امیر کلولی قیا خویدش اخیرا}
\text{درد دنیا کرده می کرد}
\]

\[^{33}\text{He was the youngest son of Hazrat Imam Hussain and at that time he was only six months old, but brutally killed by Harmala, a Yazid's soldier.}\]

\[^{34}\text{Ibid -f- 26}\]

\[^{35}\text{Ibid -f- 48}\]
See the face of his expression-

بیش از سه صفحه بیکانه، او این پیام را باعث شد که
برسر باقیه تازه افتاد.

پیام تیراندازی صدای درون را دریابد از دام
از تغییرات صخره لب تا کپ و میوه
شد حیفت شده، نوازندایی‌ها حسینا

36 Diwan-e-Jamil (Persian)-f-8
37 Ibid-f-41
38 Ibid-f-93
39 Ibid-f-54
He also gave the description of the burning heat of the desert and says-

40 Diwan-e- Jamil (Persian)-f-160
41 Ibid-f-37
42 Ibid-f-99
43 Ibid-f-74
44 Ibid-f-160
He always gives emphasis on the praise of Imam Hussain’s character, morality and behaviors. See the face of his Expression in the following Musaddas.

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45 Diwan-e Jamil-(Persian)f-8
46 Ibid-f-37
47 Ibid-f-29
48 Ibid-f-46-47
Further he says-

شفخ روز چا تشک کرب یاد
کل دش نوازی کرب یاد

49 Diwan -e- Jamil (Persian)-f151.
He addresses Imam Hussain always in very respectful manner.

"..."
He has given the pen picture of Hazrat Ali Akber’s martyrdom. These couplets have been written about Hazrat Ali Akber. In a very pathetic way, he says.

In some of his marsiya he addressed Hazrat Ali Akber as

" '&quot; that means he looks like Prophet (S.A.)"

In these couplets he laments both Hazrat Ali Akber’s and Hazrat Qasim’s martyrdom and says -

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53 Hazrat Ali Akber was the eldest son of Hazrat Imam Hussain, he was also killed by Yazid’s army in the Battle of Karbala.
54 Diwan-e-Jamil-(Persian) f - 229
55 Ibid -f - 74.
Again he says

About the second son of Hazrat Imam Hussain whose name was Ali Ausat commonly known as Zainul Abadin. He says -

He was the only survival male member of Holy family in the desert of Karbala. He also called “Sajjad”
Again he says

The following couplets are about the martyrdom of Hazrat Abbas.

60 Diwan-e- Jamil-(Persian)f- 48
61 Ibid -f- 321
62 Ibid -f- 53
Ghaus -e- Zamana has a sound grasp of character, his style is simple, clear, vigorous and moving. He wrote many marsia on the martyrdom of Hazrat Imam Hussain in very pathetic way, see the face of his expression.

63
64

63 Diwan-e-Jamil(Persian)-f-74
64 Ibid-F-320
Some more marsias on the same topic are as follows.

* Diwan-e-Jamil (Persian)-f-37
* Ibid-f-24
* Ibid-f-45
See how brutally Shimr ( ) killed Imam Hussain.

Ghaus-e-Zamana wrote many couplets on the same topic some of them are as follows.

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69 Diwan-e-Jami-(Persian)f- 318
70 Ibid-f- 97
71 Ibid-f- 116
He addressed Shmir as “shaqi” (شقا) means oppressor or cruel and says -

شیری پیران کرو دیچ افرق ایام روسر
عمر آمد و شر رای حجم تر نرسید

شیر لحیه نصیح ششیر کلیم کاریه
هدر میراک مور قریاد ریو کر

شیر، ششیر نصد ششیر وقیردورن
میلی فرقو شش مظلوم راٹام کیا

He addressed Shmir as “shaqi” (شقا) means oppressor or cruel and says -

کرو شنی فرقو مبارک جدا
کرو نبود شن سرنا

ایین شدی حضرت نحر وری
هر خاك آن تن تن مین سرفاور

شیر مظلوم را آتش کریم سوخت
کرو د یکرسن امل حرمس راشتی

72 Diwan-e Jamil(Persian)-f- 28
73 Ibid-f- 8
74 Ibid -f- 160
75 Ibid -f- 29
76 Ibid -f- 24
77 Ibid -f- 95
He says Yazid was main culprit for this sorrowful incident. In following couplets he says -

ظالم پیاده لعیان بر تو شده وطن
ای شرق انس وچنان آه حسین شمید
خاسته زند اما فغان آه حسین شمید
پیشین زنگ چنقا چه بجز جام شاد ست جهید

آه ز بجوت یوز آه دز غلام خلیفه
سپت کی بدار خشید سیبت کی به شش خشید

آویز بجوت یوز آه زنگال قدر
کنار شنام خسته حزال آور قن عشی

He lamented in the following couplets that 972 arrows penetrated in Hazrat Imam Hussain’s body.

لو صدو یزداندود و نصر تختیجی می‌سندود
پینیم یادت امام تخت لب در کربلا

فرو صدور یزداندود و نصر تختیجی می‌سندود
شیر چمنا می‌ممنو
سید کربلا و بیلا

نو گویر و کهاران چه عراد

78 Diwan-e Jamil (Persian)-f- 121
79 Ibid-f- 99
80 Ibid -f- 228
81 Ibid -f- 50
82 Ibid -f- 49
Another important character of his marsia is Hazrat Zainub, the eldest sister of Hazrat Imam Hussain. Ghaus-e-Zamana also wrote many marsia on her. The opening lines are as follows.

### Arabic Poetry

\[
\text{سُفَهَتَ} \quad \text{كُنُسْحَى} \quad \text{وُخَرَرَتُ} \quad \text{الوَرِيَّى} \\
\text{قلَّ} \quad \text{قِلَّ} \quad \text{رَبَّى} \\
\text{يَعْدَى} \quad \text{باَوْدِهُ} \quad \text{فَرَكَى} \\
\text{هَآَا} \quad \text{مَا} \\
\text{كَرَى} \\
\text{تَأَرَى}
\]

### Persian Poetry

Again he says -

\[
\text{دِيَدَ} \quad \text{شَمْرَى} \quad \text{زَلَّتُ} \quad \text{وَرَضْنَت} \\
\text{فَرَوْرُي} \quad \text{عَشْيُكَ} \quad \text{مَا} \\
\text{جَالِلَانَ} \quad \text{لَكَ} \quad \text{رُبْحَيْكَ} \quad \text{قَاً} \\
\text{وَخُرَرَيْكَ} \quad \text{فَرَؤُي}
\]

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83 Diwan-e-Jamil-(Persian)f-53  
84 Hazrat Zainab was the eldest daughter of Hazrat Ali. She was very brave, outspoken intellectual and witty minded lady.  
85 Diwan-e-Jamil-(Persian)f-117
Hazrat Zainub expressed her grief and pain to Prophet Mohammad (S.A.) and his revered father Hazrat Ali, Ghaus-e-Zamana depicted the lamentation of Hazrat Zainab in these words:

"يا سيد نبوي كرود فقهان نسبت مجنون
في جرح مخطئ شهد ابي حسنا
وادت ودم ذرع جلجلة علوا را
سيف قهره حكم امر فأصبح باي حسنا"
Again he says -

اگر قسمتی بیتت نبی
لر یکی قمر شر آنیا
تو حضرت سید مظلوم می‌بود
زیری دل لیفت دل غرده

آه لر زدرو یدی فور شو گفت
از قفیال و خضر مظلوم می‌پرین کسان

Further he noted the grief of Hazrat Fatma tuzahra and Hazrat Ali etc. The examples are as follows -

دیپاک چناب که سیر چر کر
خون فیتاال بود مظلومی شاهدی

لیستی پور کر در
توحی گفتم
سید کربا
باش خمید چنقا

90 Diwan-e Jamil-(Persian)f- 117
91 Ibid -f- 29
92 Ibid-f- 28
93 Ibid -f- 48
Some marsias of Ghaus-e-Zamana are quite descriptive, especially when he describes the whole incident. For example, the following marsia is written on the martyrdom of Hazrat Abbas.

94 Diwan-e Jarnil (Persian)-f-53
95 Ibid-f-117
پیچون لب دووا خلف شاه سیده نا کروزوریا روال مکت کیم
تاج ر عقیق ضریت شمیر زده کو دریا دعا عباس جد اکر عقا
ی پیچون عباس قداری علی شوم مسی
قرنیان دریاروی عججای علی شوم مسی
پیچون نمخت شمسه زنده درد اقتباؤ نزین داو تداسید و دلا
لیب سطح سید میختم رخت هولای ای ولی زبرها لیبر شش مقید
ی پیچون عباس قداری علی شوم مسی
قرنیان دریاروی عججای علی شوم مسی
آواز شفاف چی داشت د لا باه دفنان آنها مساعل دیما
چیه ولی دیربا یادین بیک پیکان قروتوف طنین کر انت یا
ی پیچون عباس قداری علی شوم مسی
قرنیان دریاروی عججای علی شوم مسی
بود انت چیست جهر افکدار علی مدار
کی مره شید خوان پیسر جیدار کریار
این دست دعاتم لیئراشی دربار
فرما کر م نعود لوئی و لیبر ناچار
After the martyrdom of Hazrat Imam Hussain his eldest sister Hazrat Zainub was deeply shocked she could not control her self and in emotion she expressed her grief and anguish.

Another example is -

\[\text{96 Diwan -e- Jamil (Persian)-f- 3} \]
\[\text{97 Ibid-f-116} \]
Further he noted the events of Aashurs (the tenth day of Moharramul Haram) and says-

98 Diwan-e- Jamil (Persian)-f-26
99 Ibid -f- 81
He depicted the pen picture of Karbala on the day of Ashura. See the face of his expression -

He praises the passions, soberness and strong determination of Imam Hussain and his family that they bore all the tyranny of Yazid and his army and at last they gave up their lives in the path.
of Allah.
After the martyrdom of Hazrat Imam Hussain the Yazid’s army set fire on the tents of Ahley Bait (the holy family), and captivated all the female and children of the holy family.

They snatched the vial from the head of the ladies (the ladies observed parda) so he expressed his grief.

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105 Diwan-e Jamil-(Persian)-f- 83
106 Ibid -f- 28
107 Ibid -f-8
In the following lines he referred the famous event of Hazrat Fatematuzzahra's parda and expressed his grief that how yazid's army insulted the daughters of Hazrat Fatema tuzzahra.¹¹⁰
The poet himself was very sad on the destruction of Holy family, that why they faced so much heard ship without any sin.

head was not covered properly.
111 Diwan -e- Jamil (Persian)-f- 29
112 Ibid -f- 47
His wounded heart profusely wept on this event. For example -

خون خدای از چش‌های كبیر
هیچ خسیب

واقع كریماسی خُلبی جمیل خون زرود جهش جوهر سپیدی شد شهید
He says on the tragic incident of Karbala not only people but earth, sky, heaven, Hur, Gilma, angles, east, west, all of them laments. It is a good example of personification.
Again he says –

See the face of expression

124 Diwan-e Jamil-(Persian)-f -8
125 Ibid -f 28
126 Ibid -f 231
Some more Marsiya (elegy) on the same topic are as follows-

Some more Marsiya (elegy) on the same topic are as follows-

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127 Diwan -e-Jamil (Persian)-f- 97
128 Ibid -f- 47
129 Ibid -f- 231
130 Ibid-f- 53
He says even creatures wept on this events -

Earth of Karbala also lamented.

He says where ever I went I saw the people were lamenting on the martyrdom of Hazrat Imam Hussain.
He expressed his grief and sorrow that Hazrat Imam Hussain accepted martyrdom only to save Islam, Muslims and the faith of the Muslims.

اثني معاصریان در رمز هواداران حسین خان سوکی رازیو در روز پنج را پرسره نزدیک به سوکی حسین خان شده‌اند.

ان ساقی کوثر در حضور اسمتش خوش شده، به شخصی که هرگاه کوثر فرد نماید جنگی شدید دیده، والد کمک‌کرده‌اند، تیمی تیمی که کوثر به دو تیر نیست، عاصیان حسین داده‌اند شهادت

در شکایت‌های کبیر و حضرت‌ها، حضرت‌ها برای جهاد و صلح تنیزه تیم‌های بزرگ و تیم‌های صد و حضرت‌ها از شجاعت و حضرت‌ها حضرت‌ها.

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135 Diwan-e Jamil (Persian)-f- 121.
136 Ibid-f- 320
137 Ibid-f- 81
It is a style of poets to blame the sky on their every distress so he also used the said style.

He conveys his regard in the form of salam to Imam Hussain and says -

اِی ہُنگامہ نہ ہاتھی سے ملا اس سے
سیاہ مرہ منہ سوگی تو صلاؤت و سلام
کسی رعیہ میں ایہ خر دیکھتے کہ
گری کہ تاس وجال فون جس ادا کے
درخواست میں فوری تیار فاتحہ نہ کر
کہ کسی نے کہنا ہے۔

دل شدید میں فون حال جگر دلزیں
ای جگہ براغ سول رگب وریاض نہ
راحت روہ رواں بادقفا بر تو چال
ترور کی رسل مر چارہ نہ
مرشد دین مشرادی دلبر سیت تی
پاہی مصطفی میں پر علاقم وسلام

لیکن دل مصطفی میں پر علاقم وسلام
ای خلف مر تکشی میں پر علاقم وسلاح

139 Diwan-e-Jamil-111
He believed that the morning of Imam Hussain (A.S) is the source of the reviving of his belief. He received the blessings of Allah through the love, devotion and morning of Imam Hussain.

He says the name of Imam Hussain is the key for him by which he can easily open the door of his luck and can overcome all the
Further he has noted about the Chahlum

Chahlam is called the forty days ceremony which is performed on the forty day of the death.

Again he says –
Beside the marsias of Imam Hussain, he wrote many marsias on Hazrat Imam Hasan’s martyrdom. Here is an example:

He wrote some marsia on both Imam Hasan and Hazrat Imam

146 Ibid-f- 241
Hussain for example.

He conveyed his salam to (salutation) both of them and says -

148  

Diwan-e Jamil-(Persian)f-35
In some of his marsiyas he mentioned about the martyrdom of Hazrat Ali (A.S.). The following marsiya is a marvelous example of that.

148 Diwan-e- Jamil -(Persian)-76
149 Ibid -f- 19

Again he composed the same -
He sent regards to Hazrat Ali also with great respect and says -

He expressed his affection with Ahle Bait in these words -

In Ghaus -e-Zamana’s Diwan we find many poems in prays (dwa)
form in which he seeks the blessing peace for his betterment from Hazrat Ali, Hazrat Imam Hasan, Hazrat Imam Hussain. Here I am giving some examples of Dwa -

1.3.3

153 Diwan-e-Jamil (Persian)-f- 149
Again he says -

154

\[\text{Again he says -} \]

\[\text{154 Diwan-e- Jamil (Persian)-f- 64}\]
He is asking mercy from Hazrat Ali in these words -

خاچو مکلی یارم علی
بکت سر خوش کر درام علی
زغم خشیار جواهر کر مار اسم جال
کنن هالم لک دادم علی
قین می به نشز است یک تو خلق شما
منهم چشم امیدوارم يعد مولای علی

155 Diwan-e Jamil-(Persian)f-65
156 Ibid -f- 93
2. HIS QASIDA AND MANQABAT
Ghaus-e-Zamana was also a great Qasida writer of his age. He was a poet of instance spiritual and mystical love. He had perfect command over Persian language and wrote in an inimitably lucid style. He composed many poems in Persian. His qasidas are a storehouse of transcendental thoughts beautifully ordered and force fully expressed. There is always a sense of pious serenity and joy in his verses which are teeming with divine love.

His extant Persian compositions abound in deep-religious outlook and ample prove that he was a highly learned poet. His verses from the literary point of view form a landmark in the Sufi poetry. He had natural inclination towards poetry and spiritualism. He was fortunate enough to have a great guide like Huzur Purnoor (his father) right from his childhood.

He was genius with a fine poetic test and wit of the various forms of poetry. His Qasidas and Manqabats are marked by their fluency, simplicity and charm. The form which were commonly
employed by him to supersede Qasida were Musaddas, Mokhammas, Ghazal, Qata and Rubayi. He wrote some Qasida in the form of Ghazal, sweetness of languages and heart to heart converse has an effect. The following poetry is a marvels example of Ghazal.

1 Diwan -e- Jamil (Persian)-f- 59
Another example –

In Mosaddas he wrote -

2 Diwan-e Jamil (Persian )-f- 48
باد شاہ دو جہان تعلیم غریبان قریاہ
ماک کوہ و مکان خرمنگیال قریاہ
دروسط خاطر مار میٹلال قریاہ
ایسی پہ ہیں ہمیں یہ خال قریاہ

غوثا عظمیہ پاسے تا سروالان مہدے

قلمب پیان مذہب نگاہ غریبان مہدے
غظر کی مہدے رستا رال مہدے
عارف کی مہدے داصل پیان مہدے
شواہ جیالان مہدے کالی دوپال مہدے

غوثا عظمیہ پاسے تا سروالان مہدے

قلمب پیان مذہب کچھ اکیال مہدے

مہدے ایک خطریہ ثبیت عالم
مہدے ایک طرف ورخت نسل کم
مہدے ایک طرف رشت ربت کم
مہدے ایک طرف ورخت نسل کم

غوثا عظمیہ پاسے تا سروالان مہدے

قلمب پیان مذہب کچھ اکیال مہدے

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3 Diwan-e Jamil (Persian) - f. 32
The following poetry is a beautiful example of Mokhhammas:

In the following Qata he used the shorter form -

4 Diwan-e Jamil (Persian) f-23-24
It is a beautiful Rubayi in praise of his spiritual guide -

5

5 Diwan-e Jamil (Persian) - f- 31
6 Ibid - f- 39
We find many remarkable Qasida in his Diwan. His continuity in Qasida with sundry sweet and natural methods of approach, have a peculiar charm which distinguishes him from his companions. His Qasida is always note worthy for its eloquence and impressiveness. Here is a beautiful spacemen of his Qasida.

The Sufis always use some word symbolically. For example they use the word Zulf, Rukhsar, Jaam, Saaqi, etc, in symbolic way leaving aside their literal meaning. Ghaus-e-Zamana also used these kind of symbolic words with purely mystical meaning.

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7 Diwan-e-Jamil (Persian) -f- 18
It is a beautiful example of a true lover (Sufi) who realized the manifestation of God in every thing and every where, Ghaus-e-Zamana also a Sufi, (a lover of God) says same thing in the following verses.

In the same way he says a lover should be like a tulip -

Another beautiful spacemen of his Ghazal is cited below, it is the best example of congruity ‘Tanasub’–

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8 Diwan-e Jamil (Persian) f-20, These symbols added new dimension and depth to Persian poetry. For example Hafiz Shirazi always used the word Rukh, Zulf, Jaam, May, symbolically for divine beauty glory and divine love.
9 Diwan-e Jamil (Persian) f-108
10 Ibid f-61
According to Ghaus-e- Zamana a true lover (of God) may be unaware of séance, wit and wisdom, but he should be aware of Shariat.

He says we the lover has not any attraction with the garden because my beloved himself is a flower.

11 Diwan-e Jamil-(Persian)-f- 16
12 Ibid -f-61
Ghaus -e- Zamana condemns the Mulas and Zahids and their pretension. It is a beautiful spacemen of his Ghazal.

He directly addresses to the Zahid and says don’t criticize upon me because my belief is beyond your imagination-

He says he has not desire of Paradise, because his heart is engaged in the love of beautiful beloved.

13 Diwan-e Jamil (Persian) -f- 108
14 Ibid -f- 61
15 Ibid -f-108
Ghaus -e- Zamana stands on a high pedestal in Persian versification. The distinguishing feature of his Qasida is that both the hemistiches in the line balance equally and the force of narration is not broken. The following Qasida is written in praise of Hazrat Ali -

He composed many Qasida in praise of Hazrat Ali. Some Qasidas are cited below -
Like all the Qadri Sufis he also composed verses in praise of Hazrat Ghausul Azam the founder of this Sufi order. He explained the condition of a Sufi who is in complete love with Ghausul Azam in the following verses -

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18 Diwan-e Jamil (Persian) -f- 142.
19 Ibid -f- 143
It is also a very fine Qasida in praise of Hazrat Ghausul Azam.

20 Diwan-e- Jamil (Persian)-f- 11-12
Again he says –

He composed several Qasidas in honour of Hazrat Ghausul Azam in which he expressed his love and devotion.

He says Hazrat Ghausul Azam was looked like the Holy Prophet (s.w.) and his character was like Hazrat Ali.

He says he searched through the heaven and earth, but he never found like Ghausul Azam.

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21 Diwan-e Jamil (Persian) - f- 12-13
22 Ibid - f- 30
23 Ibid - f- 14
About affirmation of his love he says -

The remembrance of Hazrat Ghaus-e Azam is the source of his heart content, so he says -

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24 Diwan-e Jamil (Persian) -f- 80
25 Ibid -f- 29
26 Ibid -f- 5
His adoration and respect for Hazrat Ghausul Azam was profound. He founds resemblance between Ghausul Azam and Prophet Mohammad (S.A.).

It is a beautiful example of comparison (Tashbih). He says, Yusuf was the beloved of Yaqub, but you are the beloved of God.

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27 Diwan-e Jamil-(Persian)-f- 5
28 Ibid -f- 29
29 Ibid - 15
One marvelous, Qasida written in prayer form.

30 Diwan-e Jamil (Persian)-f-28
Again he says -

His verses are totally free from artificiality. He seeks peace and tranquility which can only be obtained in the remembrance of Hazrat Ghausul Azam -

31 Diwan-e Jamil (Persian)-f- 19
He extended his thanks to Almighty Allah, that by the grace of Allah he was a servant of Ghaus-e-Azam.
Beside mysticism of high order, we find a remarkable combination of poetical fluency in his poetry. He is truly an artist of remarkable genius and achievement who has not been surpassed.

Again in the following verses he expressed his view that by the benevolence of Ghausul Azam each and every creature has been enlightened -

In the following Qasida he expresses his complete submission to Hazrat Ghausul Azam –

35 Diwan-e Jamil (Persian)-f- 29
36 Ibid -f- 29
37 Ibid -f- 180
It is the best example of his deep love and devotion to Hazrat Ghausul Azam that he appeals to Almighty Allah, that at the time of his death he wants to utter the name of Ghausul Azam. The couplets are as follows:

Some other extracts from his Qasida are cited below as specimen.

37 Diwan-e Jamil (Persian) -f-18
38 Ibid -15
It is in prayer form and it is much popular mainly in the close circle of his followers (murids) who recite it at his tomb and at his Khanqah.

39 Diwan-e Jamil (Persian) - f-32
There are several Qasidas in Ghaus-e-Zamana’s Diwan written on the occasion of the birth anniversary of Hazrat Ghausul Azam, which is celebrated on 1st Ramazan every year. He has also composed ‘Ramzani Qasida’ - The examples are as follows –

The following poetry is written on the style of Qudsi’s famous Naat.

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40 Diwan e- Jamil (Persian )-f- 1
41 Ibid -f- 27
He says that with the arrival of Ramzan his heart feels joy and happiness –

The month was more auspicious for him because Piran-e- Pir Hazrat Ghausul Azam and his spiritual guide Huzur Purnoor both were born in this month. See the face of his expression –

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42 Diwan-e Jamil (Persian) - f- 180
43 Ibid-f- 47
The following couplets are written on the occasion of his Spiritual guide’s (Murshed) birthday, in these couplets he has mentioned the name of the ancestors of his Murshed.

44 Diwan-e Jamil (Persian) - f- 5
At the end of the month of Ramaza he says —

Ghaus-e- Zaman’s Diwan mainly contains that kind of poetry which he has written on his spiritual guide (Murshid). His adoration and respect for his Murshed were profound. In the following couplet he says, in contemplation of Murshed (spiritual guide) he sees the manifestation of Almighty.

Again he says -
In some of his Qasida he has mentioned the name of his spiritual guide for example -

\[\text{Diwan-e Jamil (Persian)}\]
Again -

In the same way he declared, “in the assembly of Shamsul Qadri I became intoxicated”.

The following couplet is also on the same way.

He explained in the following verses, how a true master (spiritual...

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49 Diwan-e Jamil (Persian) -f- 181
50 Ibid-f-79
51 Ibid -f- 110
52 Ibid -f- 110
53 Ibid -f-39
guide) can show the path of God and how he can be instrumental in procuring the grace of Allah.

Destination of a Salek is union with Allah. Ghou-e-Zamana addresses his soul and informs about the right path to find the destination. According to him service (Khidmat) to his Murshed is the right way; because one can get the bounty and beneficence by serving the Hazrat; and this bounty of Khidmat will lead him to his destination i.e. Union with Allah.

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54 Diwan-e Jamil (Persian)-f- 107
Again he prays-

مرآیمر جهادی گفت سرسال از فضائل محقق خو چشم پی چهر کرام زراعهور کرم تعلیما

The following couplet is an example of 'Talmi' He advises -

هیور سیر و نافذ پرپایت سر ما فرمانر کر بخت خواهد ور عر دیواکلما

It is his strong believe that his spiritual guide is aware of all the difficulties of this path (The path of spiritualism).

یه سست نفس قاقدو سست داورن تاج پاودر

کر چر کهن باقی ز رااهور کرم تعلیما

The Sufi’s idea is that, the life is ephemeral, uncertain, every thing is perishable in this world - he explained in the following couplets that except the love and remembrance of Murshed (spiritual guide) he had no desire in this world.

55 Diwan-e Jamil (Persian) -f- 7 The couplets are shown the fondness of Ghaus-ef-Zamana with Hafiz Shirazi's poetry.
56 Ibid -f- 7
57 Ibid -f- 7
58 Ibid -f- 16
He declared his passionate love for his Murshed (Spiritual guide) in the following verses:

**Diwan-e Jamil (Persian) - f. 16**

**Ibid - f. 16**

**Ibid - f. 110**

**Ibid - f. 20**

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**Diwan-e Jamil (Persian) - f. 16**

**Ibid - f. 16**

**Ibid - f. 110**

**Ibid - f. 20**
The following Qasida is also a beautiful spacemen of Ghaus-e-Zamana’s poetry.

It is a marvelous Qasida in which he says, the remembrance of his Murshed (spiritual guide) is the source of comfort for him by which he reached his destination. It is the sign of “Fana fish Shaikh”.

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63 Diwan-e-Jamil (Persian)-f-33
64 Ibid-f-33
65 Ibid-f-44
About the affirmation of love he stressed that from the day of eternity he is in love of his Murshed (Spiritual guide).

66 Diwan-e Jamil (Persian) -f- 19
A specimen of his Ghazal is cited below which is written about the love of his Murshed. He says he is restless in love.

داود دور در پیامرد پرود می‌خندان یا دیگر
داود مراد شوری‌های می‌پرود سووفه دیگر

In praise of his Murshed he says –

کر کشی خداوند کاشتاد صورت ا.marشردرا
بسته شریک نشانوشته می‌پرود یا یاد

جیسن یاهوام، بنا می‌بهارند
بدل الامید، روز چیه، شما چرا یارم

He openly says, he is a servant of Murshed Ali so he is not worried about the day of judgment.

About the Khankah (where the Murshed lived) of his Murshed he
says of course it is the important center for the spiritually elevated persons.

It is a common characteristic feature of saints that they always blame himself as a sinner, Ghaus-e- Zamana was a sufi, so he also requested his Murshed (spiritual guide) to illuminate his heart by the light of his benevolence because his heart has been dark due to sin. There are some examples.

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72 Diwan-e Jamil (Persian) -f- 20
73 Ibid -f- 50
74 Ibid -f- 273
Further he stated the same.

He says he has lost his path -

75 Diwan-e Jamil (Persian) - f-107
76 Ibid - f-40
77 Ibid - f-59
78 Ibid - f-16
He is appealing for mercy and says -

In the following couplet he addressed his Murshed as Jesus Christ.

It is a fine example of ‘Talmih’.

He says by the grace of his Murshed (Spiritual guide) his heart became illuminate.

79 Diwan-e Jamil (Persian) - f- 9
80 Ibid - f-34
81 Ibid - f- 7
82 Ibid - f-59
83 Ibid-f-16
In the following couplets he stressed that he has hope of forgiveness from his spiritual guide.

On the demise of his spiritual guide he says –

84 Diwan-e Jamil (Persian) - f. 49
In the following couplets he has expressed the pain and sorrow inflicted by separation of his Murshed (spiritual guide).

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85

See the face of his expression -

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86

87

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85 Diwan-e Jamil (Persian)-f- 7-8
86 Ibid -f- 36
He experiences the pang of separation, when he remembers his Murshed. He says:-

88 It is a beautiful example of ‘Tanasub’

89 He says how long he would be perplexed like Narcissus. It is a beautiful example of comparison ‘Tashbih’-

90 He has separated from his spiritual guide and yearning for union.
There are several qasidas in Ghaus-e-Zamana’s Diwan in praise of his spiritual guide in which he expressed the desire to see him.

91 Diwan-e Jamil (Persian) -f- 40
Further he has noted the same...

On the occasion of his Murshed's Urs (death anniversary) he wrote several qasidas some of them are as follows.

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93 Diwan-e Jamil (Persian) -f- 273
93 Ibid -f- 110
94 Ibid -f- 33
Barzakh is used in Sufi terminology. It is a picture of the imagination in spiritual world. In the following Qasida he used the word, ‘Barzakh’ see the face of his expression –
Again he says -

His acquaintance with Persian literature was wide and deep.

Specially he was much influenced by Hafiz and Rumi. It is evident from his poetry. The following poems are written on the pattern of Hafiz’s poetry.\(^{100}\) It is called Tazmin and it is very popular both in Urdu and Persian.

\(^{98}\) Diwan-e Jamil (Persian) - 59
\(^{99}\) Ibid - 60
\(^{100}\) It is the first hemistich of Diwan-e Hafiz, Diwan-e Hafiz, p-1
The poem which is cited below is a beautiful spacemen of Rumi’s Masnavi.  

As mentioned above (in chapter II) Ghaus-e-Zamana in his youth read very minutely about the life and works of Sufi’s, naturally he was much influenced by the Sufi poetry and also imitated some of them. The following Qasida is written in the same meter as the Qasida of Hazrat Qutubuddin Bakhtyar Kaki.

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101 Diwan-e-Jamil (Persian) f-7
102 It is the first couplet of Moulana Rumi’s Masnavi -Masnavi -e- Moulana Rumi
103 Diwan -e- Jamil -(Persian ) f-21
104 Hazrat Bkhtayar Kaki was a well known Sufi of India ,and was a good poet too. His poetry was published in Manaqib-e- Tajdar -e- Aulia -pp -53-55
Following Qasida is a beautiful ‘Tazmin’ on Hazrat Niyaz Barailwi’s poetry.  

امیر دگر گوئت عظم قطب ربانی  
جبیب سید عالم زه چوب چنآی  
پناه فائی فضل ربانی سک دگوہ جیلیان شو  
کبری را شرف دار دگوہ جیلیان  

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105 Diwan-e Jamil (Persian )-f-80  
106 It is also published in Khatun –e Pakistan ,Ghaus–e- Azam No. Vol-1, Karachi ,Pakistan-1967 –p257  
107 Diwan-e Jamil (Persian )-f-7-8
The thoughts expressed are free from the taint of artificiality, pervaded as they are with natural and true emotions. The versification of subjects and themes is simple and lucid and noticeable. There are many Qasida which are written in same meters and same rhyme for example,

The thoughts expressed are free from the taint of artificiality, pervaded as they are with natural and true emotions. The versification of subjects and themes is simple and lucid and noticeable. There are many Qasida which are written in same meters and same rhyme for example,

On the same meter he again says –

On the same meter he again says –

108 Diwan-e Jamil (Persian)-f- 12
Again -

Same as above –

109 Diwan-e Jamil (Persian )-f- 13
110 Ibid -f- 27
We find in Ghaus-e-Zamana’s Diwan abundantly those kind of poetry which is written in prayer form. The examples are as follows -

We find in Ghaus-e-Zamana’s Diwan abundantly those kind of poetry which is written in prayer form. The examples are as follows -

Diwan-e Jamil (Persian) - 112
Ibid - f 28-29
The meters of his poetry are mostly long but he wrote some poetry in shorter meters also. The following poem is in prayer form –

*Diwan-e Jamil (Persian)*
توی تورکلک تومرور دل
توی ضحی طهران کلیما
توی رجیما تلوی مختیارا
توی فکل ویدل وکرم شا
توی معدن کرم و دما
توی نفر فیرش وعطا شا
توی شخ کدل اصیبا
توی راحت دول جنگ
توی توقل نگی وقا
توی شغیب حم و لنم
توی شغیب حم و عطا
توی نظر لسوه تلیل حمود

114 Diwan-e Jamil (Persian) -f- 19
POETRY ABOUT HIS SON
As mentioned above, after the demise of his beloved son Hazrat Syed Shah Istershad Ali Alquadri, Ghaus-e-Zamana’s poetic life became completely changed. It should be pointed out that almost all his poetic compositions from this time onwards were dedicated to the memory of his son Syed Mahbub Murshed.

Ghaus-e-Zamana’s eldest son Syed Shah Istarshad Ali Alquadri, was born on 1916 A.D. at Khanka Sharif Kolkata. He was very intelligent and wise from his childhood and had sharp memory. Ghaus-e-Zamana loved him very much and appointed a number of scholarly teachers for him. According to Swaneh umri,

He was not like a common child and engaged himself always in reading, writing and prayers. Under the guidance of his father he acquired education and spiritual training. He was a student of Madrasah Alya. He was a good poet and a great devotee of Ahley baith. He wrote many marshiya (elegy) and Munajat (prayer) in Urdu and Persian, he adopted his pen name or nom-de-plum as "Ajmal"; some of them are as follows—couplets from a Persian elegy:

After the demise of Istershad Ali, Ghaus-e-Zamana’s most of the time passed in prayer for the spiritual reward (Aesal-e-Swab) of his beloved son.
observed, “Our Huzur still fondly cherishes his beloved memory and in all the poetical compositions of Huzur there is always a mention of his name which runs like a refrain in every poem.”

We find his poetry of this period was basically in Elegy (in mourning of his son) and prayer form. In which his sad, gloomy, depressing and pathetic condition is reflected. The example is as follows-

116 He further says, This saintly boy showed such a brilliant promise and was possessed of such endearing and noble qualities that he enshrined himself in the hearts of those that have known him. To know him was to love him and to love him was more then what the poet has described as a “liberal education” – it was a spiritual upliftment. Gulistan-pp.73-74

117 Swaneh -f- 16, Huzur Pak-p.5, Gulistan-pp.73-74

118 Taziyat-e- Pisar -f-13
He wrote a Diwan in memory of his son, the title of his Diwan is "عُمری روشن می‌کردم و رنگی را سپریم". The writer of Swaneh umri observed:

After the demise of his son he became shocked and can not restrain his emotions and expresses what ever he felts. It is the best example of comparison.

He says that his life became so pathetic that, it was impossible to come spring i.e. happiness in his life again.
The following poetry shows the feelings of a depressed father who had lost his son.

مرزع امید شریاری: پیدار خزان
این کیا مگون در این آفت و گرگ یاد نکن
غرق رود اسحاب مروده زمرد
پر از اسحاب این قدرتان ملتوای همان
عبره کر کن تا بیاید از در چپرداز

121

Again he says –

122

123

121. Taziyat-e Pisar - f-7
122. Ibid-f-34
123. Ibid -f-23
It is also very touching. A reader can feel the sorrow and pain of Ghaus-e-Zamana -

Ghaus-e-Zamana has written two or four couplets in memory of his son in the end of more or less each and every poem (in Maqta) which is the best example of deep love of a father for his son. The following ‘Maqta’ has been taken from different Naat, Manqabat,

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124 Taziyat-e Pisar - f. 38
125 Ibid - f. 54
He prays to Allah, The Holy Prophet (S.A), Hazrat Ali (A.S.), Hazrat Imam Hassan, Hazrat Imam Hussain, the Greatest saint of Islam Hazrat Ghausul Azam, and his Murshed Huzur purnoor for the peace of his beloved son’s soul with tearful eyes. The examples are as follows –

131

Again he says –

132

Further he stated the same –

133

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130 Taziyat-e Pisar -f-181
131 Ibid-f-22
132 Ibid -f- 25
133 Ibid-f-24
He is requesting for mercy from Hazrat Ghausul Azam in these words –

See the face of his expression -

Again –

134 Diwan-e Jamil (Persian)-f-29
135 Taziyat-e Pisar -f- 184
136 Ibid -f- 11
Here I am giving some more examples.

137 Taziyat-e Pisar -f- 23-25
138 Diwan-e Jamil-(Persian) -f- 10
139 ibid -f- 5
He seeks mercy for his son from Hazrat Imam Hassan and Hazrat Imam Hussain, the examples are given below -

143

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146
Simplicity is an important characteristic of his poetry. He seldom uses bombastic words and complex expressions. When he addressed his spiritual guide he says:

Again he says -

146 Taziyat-e Pisar -f- 36
147 Ibid.-f- 54
Again in same way he says-

He was so restless by the separation that he can’t suppress his emotion, his words are free from any artificial arrangements.
He says that the remedy of his pain and sorrow is only the benevolence of Almighty Allah, Hazrat Ghausul Azam and his spiritual guide upon his beloved son—
He directly addresses to Hazrat Imam Hassan and Hussain and says—

He says his son was the medicine for his wounded heart.

References:

155 Diwan-e Jamil (Persian)-f-22
156 Taziyat-e-Pisar-f-4
157 Ibid-f-25
158 Diwan-e Jamil (Persian)-f-3
159 Ibid-f-227
He has given his son under the care of his spiritual guide, and became free from all kind of anxiety.

It is his firm believe that his son will remain under the benevolence of Almighty, and says-

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160 Taziyat-e Pisar -f-17
161 Ibid-f-18
162 Diwan-e Jamil (Persian )-f-110
In some of his verses he mentioned that his son was a devotee of Hazrat Mohammad (S.A), Hazrat Ali (A.S.), Hazrat Imam Hussain, Hazrat Ghausul Azam and Huzur Purnoor, so he says -

In some of his verses he mentioned that his son was a devotee of Hazrat Mohammad (S.A), Hazrat Ali (A.S.), Hazrat Imam Hussain, Hazrat Ghausul Azam and Huzur Purnoor, so he says -

164

Ibid-f-3

165

Ibid-f-12

166

Ibid-f-318

167

Ibid-f-118

163 Diwan-e Jamil (Persian )-f-20
He stated even in the grave his son remembers all of them -

168 Diwan-e Jamil (Persian)-f- 97
169 Ibid -f- 37
170 Ibid -f- 19
171 Taziyat-e Pisar-f-29
172 Ibid-f-91
173 Diwan-e Jamil (Persian )-f-160
Ghaus-e-Zamana prays, may Almighty Allah give peace to his son’s soul in Heaven, he uses various names of Heaven in different places.

Again he uses the name of “Jannat ul Mawa” and says -
Again "Janna tul Firdaus -

And he uses the word "Khuld" in his poetry.

Glory to the Lord who does not slumber.

Again he uses the word "Khuld" in his poetry.

178 Taziyat-e Pisar -f- 65
179 Diwan-e Jamil (Persian) -f- 93
180 Taziyat-e Pisar -f- 227
181 Ibid -f- 4
182 Ibid -f- 12-13
183 Diwan-e Jamil (Persian) -f- 228
184 Ibid -f- 25
And in some places he refers “Bagh-e-Jina” -

\[
\text{سیر محض عزا این جمل، زار را گم محض بهمگان، غصرت مسیحی که}
\]

Simplicity is the key note of his poetic language, he likes to use simple and easy words, his selection of words are magnificent, in the following couplets he uses different names of graveyard just like Heaven. The examples are as follows-

\[
\text{این بابس ائلوا رسمت اخوان بااد، که گروز و ملی یخ تماد تورانی}
\]

\[
\text{مشتر قهر استر شادگو، سین مر شمر و مشادگو،}
\]

\[
\text{درماگه کبری انتخاب، برهم الیما، باران، رسمت باخدا بهر اسرار کن}
\]

185 Diwan-e Jamil (Persian)-f- 65
186 Ibid-f- 15
187 Taziyat-e Pisar-f- 22
188 Ibid-f- 17
Again he uses the word “Lahed” and says -

When he uses the word “Mazar” he says -
Again he uses the word “Turbat” and says -

198

باد زوال رحمت موتی باد رضی

199

چال داوا و حضرت میں ترگش

200

\[195 \text{Taziyat-e Pisar-f-39} \]
\[196 \text{Diwan-e Jamil-f-49} \]
\[197 \text{Ibid-f-44} \]
\[198 \text{Taziyat-e Pisar-f-23} \]
\[199 \text{Ibid -f- 24} \]
He uses the word “Marqad” in this way -

Following examples is the best proof that he was a poet of high rank. He informs his son about the condition of his wounded heart in these words.

---

200 Diwan-e Jamil (Persian)-f-14  
201 Ibid-f-44  
202 Taziyat –e Pisar-f-230  
203 Ibid-f-30  
204 Diwan-e Jamil (Persian)-20
The couplets mentioned below, reflects the restlessness of his soul for his son.

205

206

207

208

209
He expresses his desire to see his son in very touching way. He says-

He compared his son with Yusuf (A.S) the son of Yaqub (A.S.) and says like Yusuf his son has also misplaced and he wants to see him

---

210 He expresses his desire to see his son in very touching way. He

211 He compared his son with Yusuf (A.S) the son of Yaqub (A.S.) and

212 Says like Yusuf his son has also misplaced and he wants to see him

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209 Diwan-e Jamil (Persian)-f-25
210 Ibid -f-44
211 Taziyat-e Pisar-f-181
212 Ibid -f- 24
213 Ibid-f-25
214 Ibid-f-34
It is an excellent example of passionate love of Ghaus-e Zamana for Hazrat Ghausul Azam.

The couplets given below express his complete devotion and submission to Hazarat Ghausul Azam, he says when Ghausul Azam is with him then why he is worried about himself:

215

216

213 Taziyat-e Pisar-f-23
216 Ibid-f-14
In the same manner following couplet is about his Spiritual guide.

After the demise of Syed Shah Istershad Ali Al-Quaderi, Ghaus-e-Zamana remained so grieved for the rest of his life that even during any festival he does not feel joy and happiness. On the occasion of Idd he expresses his feelings in the following words -

He depicted very beautifully the father's grief for his son, simultaneously he expressed his love and devotion for his Pir (Spiritual guide).

---

217 Diwan-e Jamil (Persian)-f- 49
218 Taziyat-e Pisar-f- 34
He declares that if his Spiritual guide will not grant comfort and peace to his wounded heart then he will not move from his threshold –

219

220

221

219 Taziyat –e Pisar -f- 21
220 Ibid-f-22
221 Diwan-e Jamil (Persian)-f-110
He wants to be free from all his anxieties and sorrow. See the face of his expression.

Ghaus-e- Zamana was an erudite scholar. His scholarship is evident for composing chronogram on the death of his son. The following quatrains are on his beloved son’s demise.

222 Taziyat-e Pisar-f-84

The Arabic alphabets are 28 in number, each alphabet has a certain numerical value. Those are arranged as abjad, hawwaz, Hutti, Kaleman and so on. By the help of these alphabets certain words are arranged in such a way that by making total of the value a particular date comes out. This is a tough job. Ghous i Zamana composed quatrains where he ascertained the year of demise of certain persons extempore and spontaneously. This kind of poetry are found in his Diwan.
۲۳۶

مصیب تجسم کر کلا کلا جمل تا جمل
روتاد اسلام از کرک دنیا دانست
بود چون کسی می‌گفت به دلخواه خدا
سال وقائتش شده غیاب شد
۲۲۴

۲۲۵

که در میان کشت خشک کشت دیگر نکنی
پیاده‌های خشک کری خشک کری کشم
که لفت لفت جنگل جنگل
۲۲۶

سال که سید می‌پذیرد خوان گزین
گفت استرداد مرحم کمته
۲۲۷

۲۲۴ Taziyat-e Pisar -f-۱۰
۲۲۵ Ibid -f-۱۰
۲۲۶ Ibid-f-۱۰
He gives salutation to his son with these words -

سلام، ای فرّ، جميع جمیل
سلام، ای داریحا، جمیل
سلام، ای تور، جمیل
ہیچ جواب گزر
 السلام، ای مورح بیل وعطا
 السلام، ای رونق علہ مدینہ
 السلام، ای عابدی تاریخ
 السلام، ای تور، جمیل خسرو خان

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227 Taziyat-e Pisar-f-10
228 Ibid-f-26
THE BOOKS WRITTEN
UNDER HIS SUPERVISION
Sufis use books and monographs as means of propagation of spiritual ideas. They spread the essence of spiritual aspect of Islam through their writings, and this type of writings immerged as Sufi Literature. This literature occupies an important place in Persian literature. Being a Sufi Ghaus-e-Zamana also organized a large number of writings, compilations, editing and publications of literary and religious books and monographs for the benefit of the Sufi’s and other intellectuals. But he never mentioned his name in any book which was written under his supervision. The writer of Swaneh umri has clearly mentioned in the following passage that books were written under his supervision:

Swaneh umri-f-5-6

229
Qazi Nawaz Khuda Mangalkoti in his preface indorsed the same, that one day Ghause Zamana told him to write a biography of his Murshed (Huzur Purnoor). Complying his order he wrote Sawaneh Umri-e- Pir-o- Murshedum. A portion of his preface is given below.

Preface of Swaneh umri Pir-e- Murshedum.
The younger son of Ghaus-e Zamana Syed Shah Rashad Ali Alquadri also stated the same.

Though the list of these books are very long but here I have mentioned only the name of some Persian books which were written under his supervision.

1. *Silsila tuz Zahab min Sulalatil Atyab*:

It was written by Shansul Ulama Maulana Syed Hedayat Hussain. It is one of the most authentic and reliable work containing the biographies of Qadria Saints of Bengal who came from Baghdad in the year 1180 A.H. Its Urdu translation has been done, but the original Persian work has not yet seen the light of the day, MSS copies of the work are preserved in the personal library in Khanka Sharif, Kolkata.
2. Mozakera -e- Murshed -e- Alam :

It is also written by Shamsul Ulama Maulana Syed Hedayat Hussain. It is a biography of Hazrat Syed Murshed Ali Alquadri (Hazur Purnoor). The book is very important from literary point of view. It published in 1358 A.H. from Kolkata.

3. Swaneh Umri of Ghausul Azam :

It is also written by Shamsul Ulama Maulana Syed Hedayat Hussain. It is a biography of Hazrat Ghausul Azam (The greatest Saint of Islam). It is very authentic and reliable book, where in he has mentioned some miracles of Hazrat Ghausul Azam. The book is in MSS form and preserved in personal library, at Khanka Sharif, Kolkata.

4. Mata -e- Giranmaya :

It is written by Qazi Nawaz Khuda Mangalkoti. It is actually a
biography of Hazrat Ghausul Azam but the last portion of this book contains the history of the Qadria order in Bengal with especial reference of Ghaus-e-Zamana's fore father's. It is written in very simple Persian and had literary value. It is in MSS and preserved in personal library, Khanka Sharif, Kolkata.

5. Tazkera tul Moula:

It is a Persian translation of the Urdu book containing the same title by Moulana Abdur Rahman Abu Tahir Qadri. According to Ghaus-e-Zamana's instruction Shamsul Ulama Moulana Syed Hedayat Hussain translated it from Urdu to Persian. It is a biography of Hazrat Syed Shah Murshed Ali Alquadri commonly known as Huzur Purnoor, who was a great Sufi of his time and was revered father and spiritual guide of Ghaus-e-Zamana. It is also in MSS and preserved in personal library at Khanka Sharif, Kolkata.
It was written by Janab Maulana Qazi Nawaz Khuda, Mangalkoti. It is a complete biography of Huzur purnoor. The author was a good poet too and adopted his pen name as ‘Froghi’ so we find some poetries in between the prose. The last poetry which is given at the end of this book is in prayer form in which he asked for mercy from Almighty Allah. It was written in 1359A.H. It is in MSS form.