THIRD CHAPTER

A CRITICAL EVALUATION OF THE WORKS OF YÚSUFĪ

This chapter comprises a critical evaluation of the works of Yūsufī. From this discussion one may be able to assess his accomplishment in various fields, like poetry, medicine, epistolary and mysticism.

The discussion has been made in the order that firstly books on medicine have been chronologically dealt, secondly the book in epistolography, thirdly the Diwan of Qasāid and the scattered poems and lastly the treatise on mysticism.

MEDICAL WORKS

RISĀLA-I-MAKUL-WA-MASHRUB:

This short versified treatise is found in several Indian and foreign libraries.

Yūsufī had composed this treatise in 906 A.H./1500 A.D., which is revealed through a chronogram, found in the second hemistich of the fifth verse. The year could be obtained by the word 'Khush' the numerical value of which happens to contd....Page 89/
be 906. Wladimir Ivanow and Dr. Ethe being mislead by some insertions made in the treatise in the praise of Tipū Sultan, thought it to be a composition of some 'Abdul Qādir Ṣanā Khan, who is actually the scribe who completed it in early 13th Century Hījrah. But the date of composition as evident from the chronogram and the pen-name of the author which appears in the second hemistich of the second verse clearly show that it is a genuine work of Yusufī. Prof. Farīd has also discussed the matter in detail and has reached the same result. The Risāla under review had been lithographed in India by Nawal Kishore Press in 1914 A.D. and published along with other, treatises of Yusufī under the title of 'Tibb-i-Yusufī'. Under the same title, the works of Yusufī had been published also by Mustafāī Press including 'Mākul-wa-Mashrub'.

This treatise comprises 112 verses (in the copies under my study) and is divided into four sections or sub headings.

1. Introduction 7 verses
2. Regarding food 53 verses
3. Regarding the drinks 45 verses
4. Conclusion 7 verses

This versified treatise deals with the discipline and hygienic rules with respect to food and drink.

In the introductory section, Yusufī says that he unveiled the moon-like face of this poem and got the year of composition through 'Khush' and this tray of edibles with all decorations was alighted as desired. In the opening verse of the next section he says that as much quantity of food should be taken which could be properly digested and assimilated in order to give strength instead of that quantity which could give rise to dyspepsia. Under such indigestive states there is developed a pseudo-appetite which should never be responded lest it should give rise to more weakness. On the other hand if you feel real appetite, you should take food immediately, otherwise, the empty stomach secretes bilious humours which are harmful. Then he warns that too much fatty diet is harmful for stomach. Then he refers to climatic variations and says that in hot season hot food and in cold season, cold food should not be taken, so that illness could be avoided. The edibles of choice should not be given up and always the tasteful food should be taken. But tasty food should not be taken in large quantity, for most of the people develop illness on account of that.

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After these basic principles of food, Yusufi warns against eating foods of certain tastes. For example, too much sour things would bring old age soon and develop weakness. Excess of salt gives rise to anaemia, asthenia, and weakness of sight. Similarly excessive in-take of sweet dishes produces too much heat in the body and weakens the heart.

Then he mentions those things which should not be taken together. For example, he forbids to take rice with vinegar lest it should develop colic. Similarly, flesh of birds or cured with reddish, melon with honey, fig with milk, egg with cheese, pomegranate with ' Harisat' or Myrobalan, pigeon with onion, menthol leaves with onion and milk with fish, should never be taken together.

In the third section rules of drinks have been discussed. Regarding the water he says, "don't drink water on empty stomach, just after meals and during the meals except that your stomach is of hot temperament. Similarly water should not be drunk just after intercourse, during or after bath, after taking fruits, after purgatives and during the night." He forbids hot water to drink, otherwise, in his opinion tuberculosis might be developed. He does not recommend

1. An Arabian dish cooked with milk wheat and meat, mixed together.
spring water or water obtained from wells and that water which is saltish or impure. He is highly in favour of river water for drinking purposes and gives in support of it eight reasons which make this source agreeable and beneficial. For example it flows on gravel up downwards, is of low specific gravity, is available in large quantities, and is sweet in taste.

Following this, Yusufī speaks about wine and prohibits its use on the basis of religious restrictions as well as on moral grounds. If it is consumed for a long time, it gives rise to convulsions and subsequently tremors.

Following this, in the concluding section, Yusufī seeks how to express gratitude to God whose grace and blessings enabled him to compose such a verse.

The present treatise and its subject is not a new one. The science of preservation of health dates back to Greek school of medicine. The fundamentals of health and hygiene also include the rules of food and drinks. There is little chance of adding anything original and novel to these fundamentals. Almost all the Arab and Persian physicians have traced the footprints of their predecessors. It is only a matter of one point less or two points more in the light of
personal observation or clinical experience.

Yūsufī says nothing more than what Avicenna says in his Qānūn. Avicenna has dealt with foods and drinks in the section of 'Kullīāt' under the chapter 'Preservation of health'. Sometimes Yūsufī has exactly put the same words in his verses with a slight change in narrative. For example, Avicenna says:

Yūsufī says:

Yūsufī has not blindly put the words everywhere. For example Avicenna says:

Yūsufī very correctly interprets the kind of humor which is secreted in the cavity of stomach in case of unnecessary delay in taking food:

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Under such circumstances, usually a sense of burning and bilious nausea develops and Yusufi like Avicenna, though unaware of the physiology of acid secretions in the stomach, specifies the bile to be the secreting humour which is a bitter alkali and very similar to acid atleast in colour and taste.

Yusufi, though does not seem to be directly inspired by Zakhira-i-Khwarzm Shahi of Ismail Jurjani, perhaps an involuntry co-incidence is found in few verses - regarding sour foods and quantity of food. Ismail has also given a list of 'Don't take together' but differs very much with that of Sheikh Bu'Ali Sinâ. Consequently Yusufi's prohibition list coincides with only two of Zakhira - that is pigeon with onion and melon with honey. The author of Zakhira recommends wine frequently and enumerates scores of benefits of alcoholic drinks as well as its injurious effect. Yusufi has not dealt with the benefits of wine and has passed on with a few words with respect to religious prohibitions.

Yusufi says that too much saltish food should not be consumed, because it weakens the sight. Perhaps here he follows Zakaria Razi and Abul Mansur in their famous works 'al-Hawi' and 'Ghina Muna' respectively.

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Almost all the Arab and Persian physicians have forbidden the use of certain foods with certain others, and so Avicenna has done but he does not seem to shoulder the responsibility:

However, this sort of prohibition in taking certain foods together is debatable. In few cases these might be true but in most of the combinations it is hard to agree with Yusufi. For example Onion and menthol leaves, pigeon and onion, grapes and goat-skull, melon and honey could be eaten together without any untoward effect.

As a whole this treatise though devoid of any originality gives an impression of treating the subject with confidence. Also the credit goes to Yusufi that he has versified the crude hygienic problems.

Though Yusufi has composed more than hundred verses in this treatise, he has tried to use least number of unnecessary words or phrases exclusively for poetical purpose.
He has used few Arabic vocabularies. On the other hand simple Persian has been used throughout the treatise. And thus the subject which is dry in prose, has become attractive and pleasant in the versified form.

**FAWA'ID-UL-AKHYAR :**

Another composition of Yusufi is entitled as 'Fawa'id-ul-Akhyar' or Benefits of Virtuous.

The manuscript copies of this versified treatise are found in various foreign and Indian Libraries.

It had been published along with other treatises of Yusufi under the title of 'Tibb-i-Yusufi' by Nawal Kishore Press in 1914 and by Mustafai Press under the same title in 1851.

*Fawa'id-ul-Akhyar* was composed by Yusuf bin Muhammad in 913 A.H./1507 A.D. which is revealed through the chronogram given in the end of the treatise.

This is a lengthy versified treatise dealing with medical subjects comprising the hygiene, cosmetics and general therapeutics. The number of verses is not identical in the various manuscript copies of this treatise. However, in

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the printed copy there are 403 verses, bound in 177 Qitās.

The opening Qitā comprises five verses and is in the form of prayer. In the first two verses he introduces this composition to the reader that these Qitās are on the art of healing and its title being 'Fawā'id' and each work of it is a precious pearl obtained from the sea of wisdom.

In the beginning, he mentions the fundamentals upon which medicine is based and the purpose it serves, viz. the treatment of disease by antipathy and preservation of health by alike methods.

Fawā'id-ul-Akhya'r is divided into 159 sub-headings, mainly denoting the treatment for various disorders, therapeutical values and properties of certain medicaments and hygienic principles.

In printed copies, frequently one long qita dealing with a single subject and with its allied aspects, has been split into two or three stanzas and thus un-necessarily the number of Qitās is increased. Keeping this in view I have counted the verses dealing with the same subject in one Qitā and that is why the number of sub-headings is less.

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The contents of this treatise are not systematic with respect to the mention of the diseases, symptoms, and treatment. Right from the fundamentals of Unānī medicine and hygienic measures, down to the properties of certain drugs and herbs interwoven with scattered prescriptions of certain disorders, Yusufī covers Kulliāt, therapeutics, materia medica and treatment. His Chief purpose, perhaps was to bring forth the therapeutic value of some important and tried medicines derived from the plant as well as animal kingdom.

The work under review is of the nature which does not need direct inspiration from other works. On the contrary, it is a matter of personal clinical observations and experimentations of a physician. Yusufī himself does not refer to any book or physician prior or contemporary to him. Except the fundamental principles of medicine and broad hygienic rules which must be common to all physicians, Fawāid-ul-Akhyār mostly, comprises therapeutics which ought to be based on Yusufī's tried and specific prescriptions. No doubt there are many drugs and herbs, the actions of which are universally accepted and which are recommended by almost all the physicians. But there are some favourite compositions and individual lines of treatment too. Yusufī displays his professional skill in many such prescriptions!
The disease which has received much attention of Yusufi is of male reproductive organ, particularly weak potency and premature ejaculation. Keeping in view the rich nutritious and harmonious diet which was available to the people of even lower middle class of that era, it is hard to believe that medical profession had to pay so much attention to this particular disorder. Inspite of this, it is a common observation that not only Yusufi but all the other writers have contributed enough to this chapter. Without any fear of contradiction it could be concluded that it was not actually the sexual weakness rather it was the need to meet the desire provoked by easy well-fed, society and multiple marriages which was but a tradition. Moreover it was an age of Nawabs, Jagirdars and Rajas, whose abnormal indulgence was undoubtedly aided with the specific compounds especially prepared by the physicians. It is our social setup that now that the people are content with this aspect of life physically but restless mentally. The cost which comes on one tonic made for potency, is more or less equal to the earning of most of the people in thirty days, in India of our time.

Yusufi's approach to the treatment of certain diseases is quite unusual and perhaps worthy of note. On the other hand, there are certain recommendations which do not hold contd......Page.100/
any practical importance.

I have spoken earlier that medical facts and methods of treatment are basically affected by the climate, regional peculiarities, living traditions, foods and drinks. Yusufî says that old people, children, those suffering from diarrhoea, coryza and hypertension should not take cold water. At least it is not applicable to the inhabitants of tropica Is. However, the sufferers of diarrhoea, coryza or indigestion should avoid cold bath in whatever the region of the globe they are. Yusufî had probably composed this treatise in Herât and had recommended accordingly.

In one Qitâ, Yusufî suggests to hang the pure gold from the neck of the infants in order to make them safe from the terrors and epileptic fits. This is open to question, because medicine is a science and no explanation comes to my mind for the anti-epileptic action of gold by simply hanging it around the neck. However, it might be something of metallic effects governed by some planet, but its medicinal value is not acceptable. Further Yusufî recommends cypress leaves with vinegar to be applied to the hair. This, according to him, turns the grey hair black promptly and promotes healthy growth. As far strengthening and growth of hair, this application is however useful, but it does not

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blacken the grey hair. For the treatment of weak potency, Yusufi’s prescriptions are simple, cheap, and highly yielding. He says that powdered ‘Bahman’ (which according to some authorities is wild carrot and is found in the hilly regions of Khurasan) equal to one drachm with apple-syrup, if taken daily in the break-fast, is highly beneficial. The remedy suggested by Yusufi is bit un-usual but perhaps is one of the tried prescriptions. There are several medicaments which gained equal favour in Persia and India on account of their specific action in certain ailments. Pulmonary tuberculosis is a tedious disease and widely accepted therapy prevalent in India is ‘Crab’ which is given either burnt in the form of ash or in the form of soup. This gives high nourishment besides its obscure medicinal action. Yusufi also prescribes the crab for cough, ulcer of the lung and for the bite of scorpion.

It has already been remarked that Yusufi has composed this treatise without the usual order and takes the problems abruptly. Speaking of local applications for acne and black facial spots, he switches over to the abortive measures and says that if a pregnant woman puts ‘Barzad’ with ammonium chloride in her vagina, she will get abortion. Perhaps this simple application will not do that.
Cow and its derivatives have been the favourites of Hindus in India and Vedic books have widely recommended milk, ghee and urine of the cow. Here we see that Yusufi is also impressed with the benefits of Cow's ghee. According to him it is an antidote to poisons, might it be venom, and relieves cough and intense pains of intestine. Further, in one of the Qifas, Yusufi's observation is worthy of appreciation. He says that if malarial fevers not properly treated would give rise to ascitis. Actually dropsy is not the direct outcome of malaria as Yusufi observes, on the other hand, it affects the liver and one of the complications of which is ascitis.

Yusufi ascribes varied therapeutic actions to 'Jadwär' and says, that if it is taken on empty stomach in the morning dissolved in rose water equal to five grams, it gives strength to heart, glow to cheeks, tones up the stomach and kidney, relieves colic pain, acts as diuritic and menogogue, and neutralises the poisons of scorpion and snake. Probably it is too much to say of 'Jadwär'. Primarily it is useful for nerves and in turn it also tones up different organs.

Yusufi has raised another problem for debate. He recommends thymol for asthma, tape worms and for the bite of insect 'Ratīla'. Shaikh Bu Ali Sīnā says in 'Qānūn':

"والبراؤ لعلاج سم النمل سم في الإنسان"

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Yūsufī differs with Shaikh and says:

Thymol is not a routine therapy in asthmatic conditions and might be Yūsufī's own experience. It is specific for hookworms. Shaikh prescribes it for round worms, for which its action is highly doubtful. Yūsufī is nearer to the correct therapeutic action of thymol.

Yūsufī has frequently made use of animal derivatives. In one of the Qītās, he very confidently prescribes the gall-bladder of tortoise for the cough. This is of course an unusual therapy but the challenging tone of Yusufī is not negligible and it requires clinical observation.

Passing over a few more Qītās, Yūsufī suggests some thing fine regarding food and drink. He says that if someone wants to become healthy, he should always take fresh meat, stale bread of two days and water of three days. It is very appealing recommendation, because experience shows that fresh bread is not as digestible as stale one. As for water, if kept for two or three days develops taste and all the impurities settle down to the bottom.

Here only those Qītās have been particularly examined which bear some unique therapeutical value. Otherwise,
there are several prescriptions and recommendations which need experimentation and clinical tests. There are many Qiśas which furnish the old and told properties of certain drugs whether of plant or of animal kingdom. However, composition of medical doctrines in about four hundred verses, keeping the rhyme and poetical tone in order, is not an easy job and shows Yusufi's capabilities well.

Most of the vocabulary used is simple Persian interwoven with Arabic terms. The names of drugs are mostly Persian, while most common and easily understandable, names were available in Arabic. For example, 'Crab' is commonly spoken as 'الجَذْر' which is Arabic, but Yusufi adopted its Persian equivalent 'داشتی'. Similarly 'جَلْد' is a common name of the drug, but Yusufi chose its uncommon Persian name 'دلکنی'. Lime is commonly known in medical books as 'اللَّيْم' which is Arabic, but Yusufi uses the Persian 'لَیْم'.

Concluding the discussion it could be said that Fawāid-ul-Akhyar could be used as a handy prescription book-let in general practice and might prove beneficial.

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Jāmai'ul - Fawā'id:

Jāmai'ul Fawā'id which literally means 'Collection of benefits' is the most accomplished work, composed by Yusuf bin Mohammad bin Yusuf. Regarding the title of the book and its composition, it will be no better than to refer to the preface of the book given by Yusufi. After saying few prayers, he speaks of his earlier treatise 'Ilāj-ul-Amrāz' and says:

'With the divine grace, when Risāla Ilāj-ul-Amrāz which comprises every disease and its treatment, got completed and was read by some famous scholars who had a favour for my humble self suggested that I should write commentary on the difficult portions and give the methods of preparations of the compounds which are mentioned in that Risāla, so that, public of every grade may draw benefit. I, therefore, set on writing this, which is entitled as 'Jāmi-ul-Fawāid' and I am hopeful that God would bless it with stability and shine'.

Thus we come to know that Yusufi had composed a treatise entitled 'Ilāj-ul-Amrāz' dealing with the diseases and their treatment. Later he supplemented it with a commentary and the book was given the title 'Jāmai'ul - Fawāid'. Probably Risāla Ilāj-ul-Amrāz after its completion was not widely circulated and its publicity was confined to his
scholarly friends or patrons. Soon after, on the suggestion, he wrote the commentary and then the compilation was given publicity under the title of 'Jâmâi-ul-FAwâid'. Thus, there is no separate identity of 'Ilâj-ul-AMrâz'. 'Ilâj-ul-AMrâz is in the form of quatrains and Jâmâi-ul Fawâid comprises both that is rubaiyat and the commentary in prose preceding each rubâi. Jâmâi-ul Fawâid which is also known as Tibb-i-Yûsufi had been widely recognised as a text book of medicine. This work was composed by Yusuf bin Muhammed in A.H.917/1511 A.D. We do not know the date of composition of 'Ilâj-ul-AMrâz which was a collection of Rubâi’yat without any explanatory notes. Perhaps it took no time to add commentary to his original work 'Ilâj-ul-AMrâz and gave it the title of 'Jâmâi-ul Fawâid' in its elaborate form. Thus we may assume that 'Ilâj-ul-AMrâz too might have been composed during the same year. The date of composition of Jâmâi-ul Fawâid is being furnished by the writer himself in the end of the book, which is 917 A.H.

No wonder this was a popular work and manuscripts of it are plentiful and available in various Indian and foreign libraries. Jâmâi-ul Fawâid had been lithographed along with other smaller treatises of Yusufi under the title contd....Page. 107/
of Tibb-i-Yusufi by Nawal Kishore Press in 1914 and by Mustafai Press in 1268 A.H.

At present under my study is one manuscript copy transcribed in 1280 A.H. and the aforementioned printed copies. The manuscript consists of 120 pages, Nawal Kishore printed copy consists of 67 pages and Mustafai Press copy comprises 108 pages. This variation is owing to difference in the size of the 'Mistar', size of print and the lines per page. Otherwise, the contents are identical.

There is no definite chapterization, instead there are sub headings denoting the name of the disease, following which there is a quatrain providing the treatment for that disease.

It is doubtful, whether the author had adopted 'Bāb' and 'Fasl' or the scribes had made the provision. However, there are main headings just to introduce a certain system of the body, which is chapter. Subsequently there are sections, in which the diseases of that particular system are being dealt.

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Following the preface of the treatise, the treatise opens with the diseases of 'Head'. The following is the order of the chapters:

Chapter I :- Diseases of the Head.
" II :- " Eye.
" III :- " Ear.
" IV :- " Nose.
" V to VIII:- " Face(skin) lips, Mouth & Tongue
" IX to XII:- " Throat, Chest, Heart, & Breast.
" XIII to XVII:- " Stomach, Liver, Spleen, intestines and Rectum.
" XVIII :- " Kidney and Bladder
" XIX :- " peculiar to men.
" XX :- " women.
" XXI :- Diseases of the Back, Hip, and Extremities.
" XXII :- Fevers.
" XXIII :- Diseases of the Skin.
" XXIV :- Treatment of animal-bites.
" XXV :- Treatment of poisoning.

Thus we observe that Jāmi'ul Fawāid is a complete text book of medicine.

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Mostly the quatrains furnish the treatment and diet for a certain disorder and preceding each quatrain, he gives the cause and symptoms of that disease in a precise form. The weight for medicine given by Yusufi are very unusual and variedly found in manuscripts and printed copies. Sometimes, the weight of a certain drug to be taken equal to one handful and in others it is in dirahms.

The causative division of diseases is the same as found in other major works that is, due to four humours or temperaments. He mentions head-ache caused by blood and recommends the venesection of the cranial vessel and a syrup prepared with rose, lemon juice and sugar. Most of the elderly people develop head-ache due to hypertension and congestion of the brain. In order to relief the state, the shortest remedy which is no doubt effective is to let-out the blood. On the other hand if a young person develops head-ache on account of dietic error, climatic effect or sun stroke, that is also due to vasodilatation and congestion of cranial vessels. For such patients, Yusufi takes the safer side and suggests afore-said syrup which definitely gives relief, by bringing exhilaration.

In the eighth section of this chapter, there is mentioned migraine or hemiocrania. The disease though tedious
and chronic in nature should have been discussed in detail while Yusufi has confined it to one quatrain prescribing a local application consisting of Gum Arabia, Saffaron and opium.

The thirteenth section deals with stupidity and haughtiness. Arab and Persian physicians have included this among the diseases while modern medicine takes it as innate. Yusufi prescribes compound of 'Baladar' which however is beneficial in impotency, perhaps due to its stimulating effects on the glands. Stupidity is mostly associated with sexual incapabilities and may this compound do some thing for the mental improvements of stupids.

The twenty-fifth section deals with the paralysis and is comparatively longer. Mentioning the causes of hemiplegia Yusufi speaks of hypertension or excessive blood. Except Rhazes, the others have not clearly included this cause, which is very frequent and important. The disease is of old age and is mostly the result of hypertensive states.

Yusufi has contributed four quatrains to paralysis and has discussed all the stages of treatment and the usual management necessary for such patients. The oils he prescribes for massage at the last stage of treatment are of

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value and not commonly recommended in text-books. It consists the oils of 'Qust', 'Farfiyun' and 'Shauniz'.

In the second chapter, Yusufi deals with the diseases of eye. The practice of dealing the disorders of eye in the books of general medicine is quite contrary to the modern trend. The separate treatises and books on ophthalmology are abundently available in Greco-Arab medicine. This chapter consists of twenty disorders. For lachrymal abscess or sinus the therapy prescribed is very unusual that is vetch-pulse well chewed and to be applied locally after chewing it with teeth.

Yusufi prescribes a local application for leucocma which contains the extract of red poppy and honey and is very confident of its effectiveness. In the seventeenth section, is mentioned cataract the pathology of which is nicely described. He says that the seat of light i.e. lens becomes dull and in its initial stage, it would be cured by medicines otherwise it would require operation. Moreover if the lens turns black, red, green, or yellow, it will not yield to either medicinal or operative treatment. Under the diseases of nose there is mentioned the ejection of foul smell from the nose. Yusufi contd.....112/
prescribes the powdered jatamansi (Sumbul) to be snuffed after washing the nasal passage with alcohol or wine. Sumbul emits pungent and fragrant smell and is antiseptic. Moreover alcohol or wine would do the same if washed with. Under the diseases of mouth Yusufī mentions the worm of the tooth. None of the famous physicians has mentioned the worm of tooth. It is quite interesting to note that Yusufī not only mentions the caries of the tooth but also prescribes a very simple treatment. He says that the smoke produced by burning the fat of the goat and the seeds of 'Gandna' should be taken into the mouth. For the elongation and dropping of uvula Yusufī has directly copied the therapy from al-ważنون. For the enlargement of tonsils Yusufī recommends a gargle prepared with rose leaves and Gall-apple. Shaikh prescribes the rose leaves with vinegar. Yusufī is more reasonable and the Gargle prescribed by him is no doubt effective.

The tenth chapter deals exclusively with the diseases of lungs and pleura. In the section of pleurisy, he suggests the venesection. This might be true in his own country, but nowadays no patient of pleurisy could manage to let his blood out instead of feeling its shortage. For sluggish liver he strongly recommends pomegranate and forbids the orange. This
does not seem reasonable because orange contains enough ascorbic acid and is in no way harmful to the liver. Yusufī has not touched the diseases of gall bladder except jaundice which might occur due to causes other than developed in gall-bladder. For intestinal colic, he wisely prescribes only a decoction for enema and avoids any medication by mouth, unless the obstruction is removed and then recommends the compound of Cashia Fishtula (Amaltās).

For round worms he prescribes a prescription which according to him is the routine therapy of his predecessors. After that he provides us with the method of preparation of the compound adding one drug i.e. 'Turbud' to the said prescription. He says that this he had adapted in persuasion to his teacher and found it always an effective drug. Unfortunately Yusufī does not mention the name of his teacher and furnishes no more detail.

The next chapter provides the treatment of the diseases of anus. Piles both bleeding and blind are dealt in detail and several prescriptions are given including that of pills of 'Gugul' which is widely recommended by Indian physicians too.

The eighteenth chapter opens with the kidney calculus for which he recommends the ash of the branches of...
grape-plant with the infusion of 'GOKHRU'. Shaikh has prescribed several types of ashes except this and it seems to be based on personal experience of Yusufi.

For making urine during the sleep he very unusually recommends 'Barshtashā' which contains opium and which is analgesic as well norcotic. Any other important author does not prescribe any drug which is analgesic or norcotic. On the other hand sometimes the preparation containing strychnine or saffaron is recommended with the aim to tone up the nerves. Yusufi has adapted a new line of action which in my opinion is more reasonable.

For diabetes, Yusufi prescribes a diet consisting of gourd and grape-extract. Usually diabetics are not given sugar or sugar containing foods. The grape extract is a potent source of glucose and how it could cure diabetes, is open to question.

The next chapter deals with the sexual disorders and diseases of the genito-uninary organs. This chapter also includes hernia which should not have been mentioned here. For the prolapse of uterus, he has prescribed local tampon consisting of fragrant drugs, though it could not be cured without the operation. For hysteria, he avoids the medicinal treatment and very truly has advised sexual indulgence, which is contd......Page. 115/
practically the most useful measure.

Yūsufī has missed few important disorders such as leucorrhoea and sterility. Moreover, contrary to Shaikh he has not dealt with the management of labour and disorders of pregnancy except that if a woman takes the magnetic stone in her right hand, the difficult labour will become easy. If it is true it must be due to the physical laws.

For the treatment of tuberculosis he seems more particular towards the nourishment than the medicines. As we know, tuberculosis is a disease of ill-nourishment. Practically we observe that medicines are required only to gag the process of the disease in order to raise the resistance of the patient with high nourishments and good diet.

The next i.e. twenty-third chapter which is the longest one comprising forty five sections or diseases, deals with external diseases that is the skin disorders. In this chapter Yūsufī has took pains to compose quatrains on all the important diseases of skin and glands. Here he includes few surgical diseases as whitlow or Raynaud's disease and diseases like plague, smallpox and measles.

In section nineteenth, Yūsufī mentions 'Farangia' or 'Ablai-farang' which is no doubt syphilis and contributes
four quatrains to this only disease. Moreover, this section is the lengthiest in this chapter and the account of remedies is long and varied. The word 'Farangia' means 'pertaining to English men', because probably the disease was introduced to Persians by French or English men. The other term which Yusufi himself has given is 'Abla-i-Farang' or the English-pox, is purely a Persian term and was widely used by later writers in India. Another word 'ناشر' for syphilis is prevalent, probably coined by Bahaul-Doula in early sixteenth Century. Bahā-ul-Doula, perhaps was the first to recognise the disease in its true nature and had treated the cases with mercury.

The symptoms Yusufi has mentioned in the cases of syphilis are found in the second stage of the disease. Most probably he had not a clear conception of the first stage of syphilis. In the first quatrain he recommends emetics, moderate intercourse and timely meals. In the second quatrain his advise falls in favour of venesection every two or three months followed by purgatives, the prescription of which is provided. In the third quatrain he prescribes mercury both internally and externally. Further he gives two prescriptions of two ointments containing mercury and other ingredients. Very wisely Yusufi wants against the injurious vapours of mercury and mentions the precautions. For the patient of small-pox he recommends a diet consisting of lentil and vetch pulses and

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prescribes the syrup of jujube fruit with rose-water. Moreover, in order to save the cornea from the pustule, he recommends the drops for eye containing camphor antimony well ground with the extract of coriander. He also described the variations in the treatment of pox-patients in different regions or countries. Most of the writers have not kept this factor in mind and have recommended according to the environments and climates of their own countries.

For obesity, Yusufi considers nothing of therapeutic value except to come out of luxurious living and to stop taking wine.

Under the chapter of animal bites he describes the signs and symptom of mad-dog in detail which all coincide with the signs recognised by veterinary experts now a days.

The last chapter, i.e. the twenty fifth, deals with the cases of poisoning and in the beginning he has described the kinds of poisons giving the examples of each. After that, for all types of poisons, he prescribes only one herb named 'Mukhlisa', for which he claims that equal to 4½ masha of it is quite sufficient to counter-act the poisonous effects of all kinds. He himself describes 'Mukhlisa' as being a contd.... Page 118/
seed similar to coriander. Botanists say that it is an interesting plant of various shapes and is found more or less of seven kinds. It is an antidote to poisons, particularly to that of snakes.

Here comes the end of the book with the mention of the day, month, date and year of finishing. Jāmi'ul Fawāid is the only work produced by Yusufī which is in the form of a text book. Following Avicenna, Yusufī had probably planned to compile a set of treatises on Medicine, Kullīāt (Fundamental of Unānī Medicine) Comprising Physiology, Pathology, Hygiene and Materia Medica, with a difference that he did so in the form of Poetry. As observed, Yusufī does not seem to be inspired directly by other Masters except Avicenna. The therapeutics and treatment provides ample scope and opportunity to the author to put forward his own clinical observations. The section on syphilis is important because he after the usual recommendations of venesection and purgatives, prescribes Mercury, which no doubt until recently had been the favourite remedy in allopathic medicine. More interesting is the fact that he seems to be fully conscious of the harmful poisonous effects of mercury and recommends the precautions. Sometimes he prescribes a simple remedy for the complaints which are even contd.....119/
today a headache for a medical practitioner. For example, insomnia is the most disturbing symptom which the modern civilization has brought on us. Scores of analgesics and narcotics are being introduced in the market and each of it has more or less harmful side effects on nerves, heart and digestive organs. Yusufî has solved the problem by prescribing only an external application and has avoided internal medication altogether. He suggests an oil to massaged into the scalp at the bed time. This consists of almond oil, voilet oil and opium. This composition induces sleep on account of its analgesic effect and gives strength to the brain also. Moreover, the chances of becoming habitual to it are meagre, because it is not assimilated in the system.

The conception of allergic manifestations like Asthma and skin disorders, are widely recognised in modern medicine. Few of its sources are smells, smoke, and dust. It is a common observation that the patients of Asthma and Eusinophilia suffer badly if exposed to above mentioned sources, or if they happen to drink cold water and take full meals especially at night. The following quatrain may be quoted in order to show the insight of Yusufî in this regard.

تنگی نفس آگر بکر گرد د یار دسعت بوده ی دویبد ودود وغبار
ربوی بد ودود وغباره بدتراست آب خنگ و تعلو ونی نمی‌سار

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This is based on the physician’s minute observation otherwise the conception of allergy was quite unknown in his time. Not only Yusufī recommends medicines he also equally emphasises the proper selection of diet. Very often he recommends Vetch-pulse and pomegranate.

One more aspect which strikes the reader is the sense of easy and smooth understanding. He escapes the confusion of interwoven etiology and pathology, usually found in all the classical works of medicine. Yusufī gives the pathology in short and directly comes on the prescription which consists of the least number of drugs.

Jāmi‘ul Fawāid was translated (only the prose portions) in Uzbek by Mulla Muḥammad Amin of Khwārzm in 1299 A.H./1882 A.D. Another translation of this work under the title of Tarjuma-i-Shahi done by Muḥammad Shāh had been lithographed in Tashkent in 1316/1898. In this version the names of medicaments and diseases are translated into Uzbek. A commentary on Jāmi‘ul Fawāid with additional therapeutic notes was written by Abūdul ʿAlīm Nasrullāh Khān of Khurja and published by Nawal Kishore Press in 1930. A part of Jāmi‘ul Fawāid had been translated into English by Dr. Lichtward of

American Medical Mission in Meshhad.

For the dry scientific material Yusufi had chosen the form of poetry and has succeeded in exhibiting his talents. He has not simply put the material into rhyme but has also applied poetical skill. Most often he uses the similies from the medical sphere and adds charm to a dull subject. For example insanity or meloncholia is described in the following quatrain:

Viliile dealing with the diseases of heart, he has treated the palpitation as a disease instead of symptom and has divided it into organic and functional. For the latter type, he is fully conscious of mental strains and psychological disorders:

Yusufi has generally used Persian vocabulary and most often he prefers the Persian medical term against the Arabic one.

Jami’ul Fawaid in conjunction with Fawaid-ul-Akhyar, discussed previously, furnishes enough therapeutic material of which several are of immense utility. The

1. Annals of Medical History, series II. Vol. VI. PP. 280-84 (1934)
prescriptions could be used in medical practice, with little amount of effort and expenditure.

*Jāmi'ul Fawāid* is widely recognised work of Yusufī and its printed copies are easily available in this country and even in these days, physicians are heard referring to this book.
QASIDA DAR HIFZ-I-SEHAT:

It is a short rhymed treatise on the broad rules and disciplines of the preservation of health and was composed by Yusufi probably in India.

As the introductory verses reveal, this Qasida had been dedicated to Bābur. Several manuscript as well as printed copies of this Qasida are available in various libraries of India and abroad. This Qasida along with other treatises had been published by Nāmi Press, Kanpūr in 1914 and by Muṣṭafāi Press in 1268 A.H.

There are 47 verses in this Qasida, five of which are in praise of Bābur. The opening sentence is in praise of God and Prophet and following this, he says, that this Qasida on preservation of health is adorned with the name of the King Bābur who possesses the magnificence of Sikandar, dignity of Sulaimān is bestower of honour, world-adorner, enemy-capturer, fort-conquerer, embroider of the robe of empire etc.

The order of the headings is as under:

I. Management of foods.
II. Management of drinks.
III. Management of exercise.

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IV. Management of mental engagement and rest.

V. Management of sleep.

VI. Management of wakefulness.

VII. Management of constipation.

VIII. Management of purgation.

First two verses deal with the management of sexual intercourse then follow two verses providing the drugs for the preparation of a compound claimed to be a tonic for Kidneys. After that there is a recipe for heart and comprises two verses. The next verse recommends an opium preparation for premature ejaculation and the last verse provides the rules of venesection. The ninth heading is of 'Management of seasons'. The tenth is on the 'Management of epidemics' and consists of two verses. Next to that there are verses on the problems of varied nature.

The first verse of the eleven verses deals with the regions for the purpose of dwelling. The subsequent verses provide the methods for inducing abortion, rooting out the hair follicles and the prescriptions for weak stomach and sexual power. The last three verses are in invocation for Bābur.
In the section on food, Yusufi recommends Babur to take less milk and says: "You have become habitual of taking plenty of milk, should give up the habit otherwise your Majesty may not suffer from lucoderma. Yusufi was personal physician to Babur and might be knowing his dietic routines and that is why he so boldly prohibits him. In diet India milk is still a favourite among non-mohammedans and Babur might have probably adopted the practice in India. Otherwise people of Iran and Central Asia have always been much inclined towards curd, flesh and fruits. As for the development of leucoderma, it seems doubtful that only excessive milk intake could do that harm.

In the second verse he terribly warns that one who takes flesh with grapes, most often, may die an unexpected sudden death at any moment, might be this sort of combination common in those days, but probably ill-effects should not be produced after casual intake. What sort of organic disorders are developed which lead to sudden death are wanting in the verses of Yusufi.

In the next verse he warns against excessive consumption of sour foods which make the nerves sluggish.
Following this, Yusufi forbids the excessive intake of lentil-pulse and says that if you happen to do that, it would make you pale, exhausted and emaciated like bean. In the last verse he warns Babur against excessive consumption of 'bitter lettuce,' 'garlic,' and 'Gandna' otherwise might develop night-blindness. This quite a matter of personal observation. As for the pathology of night blindness, the modern conception lies in the deficiency of vitamin 'A' and deranged liver. Quite probable, the above mentioned vegetables might upset the liver and hinder the absorption of Vitamin 'A' if eaten in large quantities for a considerable period.

The following section deals with the rules of drinks. There are only three verses and in the opening verse, Yusufi addresses to his patron recommending him honey provided he was developing coldness in his temperament. In the next verse he prevents from taking plenty of orange juice. In the last verse, Yusufi touches the most tender point of Babur and very boldly speaks against the use of wine. Keeping in view the position of the addressee he is a bit lenient and says that if wine is taken in abundance, it takes away modesty. On the other hand if you take it a little, you remain in the
best of your senses.

Regarding the rest, Yusufi addressed Babur in a faithful tone and says that 'YOU! Whose good deeds are being obligingly acknowledge by the subjects should not enjoy so much rest, otherwise there would be accumulated refused in the body. Following this he says "If thinking goes beyond the limits, no wonder you may develop melancholia. On the otherhand lack of thinking may lead you to stupidity". This seems to be quite in accordance with everyday observations.

In the section dealing with climatic variations he,very correctly, forbids the use of purgatives during hot season, and venesection during cold season. Similarly one should refrain during autumn from foods which are dry and cold and during the spring season from hot and moist. Next to it he contributes two verses for the steps to be taken during epidemics and recommends that gum-mastic, Aloe-wood and Amber should be burnt for smoke. This leads to accept that the conception of microbic atmosphere was clear to him. Then Yusufi says about the orientation of the city and recommends the dwellers to leave that place which has a mountain in the north and river in the south. Such details are not mentioned in the books of modern hygiene and public health.

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In the last there are two verses providing the methods of preservation of the health of eye and recommendation of copper sulphate for local use. Here ends the actual text and now three verses in invocation are mentioned. In the first, comes the pen-name 'Yūsufī' and in the second he mentions 'Bābur' who is the protector of the laws and traditions of Muḥammad the Prophet. In the last verse of invocation he prays to God that all enemies of Bābur may develop such pains and ailments which might not yield to any medication.

There is no chronogram in the end and thus we do not know its year of composition. Yūsufī has not observed the order and we find the verses irrelevantly mentioned. Stress on sexual tonics is being laid which was rather an integral part of the luxurious way of life, well adorned with wine and woman.

This is the first composition of Yūsufī after his arrival in India and that is why we do not find the Indian words. Though it is solely on the medicine, the poetic nerve is still alive throughout the Qasīda and the drugs as well as medical terms do not appear to be the hindrance in the fluency. Further Yūsufī has kept the tradition of Qasīda...
by speaking in-exaggerative language.

During epidemic, he is so serious regarding isolation and reservation of energy that he forbids the cohabitations even with pretty maidens. The Qasida under review is the only composition, Yusufi had dedicated to his first patron Babur. Hygiene was a well developed branch of medicine in Greece, Persia and India and almost all the writers have contributed a section to it. The Qasida just discussed is really important more owing to its dedication to the first Moghal Emperor of India.
RISĀLA-I-SITTA-I-ZARŪRIYA :

This short treatise is in prose and was composed by Yūsuf bin Muḥammad-Yūsufi during the reign of Humāyūn in 944 A.H./1537 A.D. as evident from the quatrain given at the end of the treatise. Yūsufi has not clearly mentioned about the dedication of this composition, instead, there are verses in the praise of Humāyūn in the beginning of the treatise. In the beginning the author says that this was compiled during the period of Humāyūn, the dust of whose threshold is greater than the skies and who is the sun of the faith. By good fortune, from the moment, Yūsufi had become his slave, he speaks nothing except invocations.

Now, we see that the author has not said that he had dedicated this composition as he had clearly indicated in his Qasīda dedicated to Bābur. Inspite, we may conclude that the treatise which begins with the praise of the author's patron is in other words dedicated to him also.

Several manuscripts and printed books of this treatise are available in various libraries. In India it had been published in 1914 along with Yūsufi's other treatises.

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There is no definite chapterization except the headings, the order being as under:-

- Opening phrases in praise of God.
- Nine verses of Maqam with the praise of Humayun
- Preface to the treatise.
- First essential being 'Air'
- Second " " 'Food and drink'
- Third " " 'Rest and exercise'
- Fourth " " 'Mental rest and engagement'
- Fifth " " 'Sleep and wakefulness'
- Sixth " " 'Retention and evacuation'

Qita giving the date of composition.

In the preface Yusufī mentions the purpose of medical art that is preservation of health and eradication of disease. Then he expresses his views to show the importance and utility of Hygiene and the difficulties in the course of dealing with those who have developed diseases. In a very reasonable style, Yusufī says that preservation of health is easier and important than the eradication of disease. Because, for the eradication, an experienced physician is required who is most often not available. Suppose such physician is available, the disease is of bad prognosis. Further,
he says that inspite of all favourable and treatable conditions, another possibility may arise that the patient betrays to the instructions of the physician. If the patient is obedient, might have the resistance of the patient become less and response to the treatment might not be encouraging. Then he refers to the saying of Holy Prophet that the restrictions and abstaining is better than medicine and therefore it is obligatory on the part of all to observe the rules of preservation of health.

Following the preface the author mentions the six conditions, the consideration of which in order to maintain the state of health is essential. These are called as 'Sittai Zarfuriya' or 'Six essentials'. Next he takes up the first essential and says that it is 'air', which envelopes the atmosphere and which is indispensable for a human being for the purpose of respiration. Then he speaks of the purity of air and the causes of its pollution and enumerates the different forms of its departure from the normal state.

Here he also describes the various seasonal characteristics, seasonal plant products and temperamental variations. And there occur changes in the air which are contd... Page. 133/
unfavourable to human temperament and are developed on account of heavenly bodies. For example assembly of sun with some big, highly illuminated planets like Jupiter, Venus and Dog-star etc. This get together, the author says, adds temperature to air.

Under the second essential he says that preservation of health could be done with the foods and drinks such that the meals should consist of fermented breed of wheat, rice, gram and flesh of young goats, kinds, birds, and half-baked eggs. From the fruits, fresh sweet water melon, well riped, grapes, fragrant delicious apples, pomegranate and figs should be taken. Then he forbids to take medicinal diets such as poppy-seeds and lettuce except otherwise for strongly needed. Regarding the number of meals and its timings, Yusufi refers to the opinion of Shaikh and also quotes the other without naming the authorities. In this section much of his other treatise 'Makul wa Mashrub' is repeated.

Under the third essential he recommends exercises for five senses such as pleasing songs for the auditory sense and reading of microprints as well as to focus on distant objects. Very interesting exercise he recommends for the brain. He says that moderate lamentation does good to brain
by eviction of unwanted humours. Now he enumerates different exercises and its effects on the whole body and the individual parts.

After mentioning the sixth 'essential' he gives a Qiṣā which provides the date of composition as well as the wish of being the treatise beneficial to people of all status.

As for the 'Six essentials' the question of originality are personal contribution by later writers does not arise. Yusufī has obviously followed the pattern of Shaikh and very precisely, has isolated the facts so that the treatise has become compact and complete in itself.

It is every day observation that whenever some body falls sick, there is a history of some abnormal conditions and departure from daily routines with respect to the work and rest, food, drink, and sleep etc. Therefore in order to maintain the healthy state of the body it is inevitable to observe certain essential factors which play an important role. In Greco-Arab medicine these have been recognised as six in number which have been described by Yusufī and evaluated earlier. Frequently the contents of this treatise have become common with that of other treatises viz. Rhymed works 'Risala Makul wa Masrub' and Ḍāgīdā on preservation contd....Page 135/
of health dedicated to Babur.

In the treatise under review, frequently Arabic vocabularies and even phrases have been used. The construction of sentences and the style of presentation is charming and impressive in classical Persian.
DALAI'L-UL-NABZ:

This short treatise entitled 'Dalai'l-ul-Nabz' that is 'Arguments on pulse' is also ascribed to Yusuf bin Muhammad Yusufi.

It is in Persian prose and was composed in India during the period of Humayun. The year of composition is 942 A.H./1535 A.D., which is known through a chronogram given at the end of the treatise.

Several manuscripts as well as printed copies are available in Indian and Foreign libraries. It had been published by Namî Press in 1914.

There is no definite chapterization except the sub-headings indicating the types of pulses. The order is as follows:

I. The title and few introductory sentences including two verses.

II. 'Ajnas' or kinds of pulses which are ten in number.

III. The section dealing with the size, volume, and frequency of the pulse.

IV. Varieties of pulse which are ten.

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V. Chronogram which provides the year of composition.

In the introduction, Yusufi says that this composition is for the medical students and is hereby entitled as 'Dalāil-ul-Nabz'. Here follow two verses in which the author prays for the utility and prosperity of the treatise. Just after Yusufi very precisely defines the motion involved in the pulse and composite action of systole and diastole.

Then 'Ajnās' (Kinds of pulse) are discussed. The first is related to the degree of dilatation and constriction of the vessel and nine compound variations are being described. The second 'Jins' describes the state of impulse felt to the examining finger and is being divided into three varieties. The third 'Jins' is related to the duration of motion and is divided into rapid, slow and moderate, each being described in short. The fourth 'Jins' describes the duration of the pause and is divided into continuous, distinct and in-between. The fifth 'Jins' deals with the consistency of the vessel and is being divided into tough, soft and moderate. The sixth implicates the temperature of pulse on touch and may be divided into hot, cold and moderate. This factor involves hardly any practical significance because the temperature on pulse cannot be different from that of the rest of the body.
The seventh 'Jins' describes the enfilling of the vessel and this is divided into full, empty, and in-between. This in fact, involves the volume of the pulse and implicates the quantity of blood and its pressure within the vessel.

The eighth 'Jins' describes the uniformity and discrepancy of pulse. The irregularity and disorder in pulse-record is always a bad sign and suggestive of cardiac distress or damage. The ninth 'Jins' deals with the regular or irregular discrepancy. The tenth and the last 'Jins' denotes the comparative study of the pulse of men of different ages.

Now he abruptly comes to the physiology of the volume and frequency of the pulse and describes in detail the different states during the health and illness which govern the inflow of blood into the arteries and determine the frequency of pulse.

In the end he gives the varieties of compound pulses, which are: Volumous, Small, Saw-like, Wave-like, Worm-like, Ant-like, Like the tail of the mouse, Hammer-pulse, Pulse with un-usual interval, and Pulse striking during the pause.

Here ends the description of pulses and there is a quatrain which provides the year of composition. He says that
if ten is subtracted from hundred and added to the numerical value of 'Nabz', it will give the year of compilation which is 942.

Almost all the famous writers have contributed to the chapter of pulse but we could find hardly any remarkable basic difference. The scope of any addition to the teachings of Arab and Persian masters is almost nil. Yusufi has done nothing except this that he has summarized the section of pulse of Qanun and has made it more understandable. Yusufi has also given a graphical chart under the description of first 'Jins', which deals with the 'Miqdar' of the pulse. This sort of provision is absent in Qanun or any other work. Yusufi has also given the physiological as well as pathological causes of the pulse variations. Under the section which deals the kinds of compound pulses, Yusufi had not approved all the description of Shaikh. Yusufi mentions only ten such pulses while Shaikh has given fourteen. Small and voluminous types of pulses are not included by Shaikh while Yusufi has added these two.

The pulse and its application in diagnosis has had always been a speciality and distinctive feature in the

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Greco-Arabian system of medicine. The tales ascribed to this method of diagnosis have been exaggerated and seem to bear no rational value. No doubt pulse indicates the conditions of the heart directly but not so in the case of the ailments of the other systems of the body. It is practically very difficult to recognise the varied pulses described and to draw conclusion accordingly. There are pulses in certain ailments which after a considerable experience, could be appreciated with certainty. For example, in tuberculosis, the pulse always becomes thin, hard, and rapid. However, in this age of highly developed mechanical devices and the methods of investigations like sphygmography and cardiography, the palpatory method of pulse has its own limitations.

The treatise under review is more arabicised than the previously discussed treatises. We come across the phrases exclusively charged with arabic vocabularies. The credit of-course is due to Yusufi that he has so competently precised the lengthy, confused descriptions of pulse into compact and comprehensive statements.
DALAI'IL-UL-BOLE:

Dalai'l-ul-Bole or 'The arguments on Urine' is another medical treatise in prose ascribed to Yusufi. This was composed in India during the period of Humayun. The year of composition is 942 A.H./1535 A.D. which we come to know through a chronogram found at the end of the treatise.

Manuscripts of this treatise are found in various Indian and foreign libraries. It had been lithographed in India by Nami Press in 1914. Dalai'il-ul-Bole is a short treatise and there is no definite chapterization except the sub-headings. The following is the order:

I. Introduction.
II. Physiology of Urinary secretion.
III. 'Ajnas' or factors which are essential for making diagnosis on the basis of Urine.
IV. Quatrain which is a chronogram giving the year of composition.

After the praise of God, and Prophet, Yusufi states that on the completion of 'Dalai'il-ul-Nabz', some of his patrons and relations expressed that he should write something...
about the Urine also. He, then composed Dalāī'ul-ul-Bole. Following this he briefly discusses the physiology of urine formation. He says that water in the stomach mixed with food, passes on the liver through the mesentric vessels. From the liver, most of it passes on towards the Kidneys and then to the bladder. The remaining part of the water flows with the blood stream and reaches Ultimately to the Urinary bladder. Next to that there are described those seven factors which are taken into consideration while examining the urine in order to determine a diagnosis. These have been called 'Ajnās' and include the colour, consistency, turbidity and clearness, odour, froth, sediments, and quantity of urine. While describing the Pistachio-coloured urine, he quotes the famous commentator of Qānūn-Allāmā Alāuddīn Qarshi and says that, in his opinion which he expresses in 'Shareh-i-Kulliāt' the Pistachio-coloured urine indicates the burning of bile.

In the end there is a quatrain which provides the year of composition. In order to reveal the year of composition says Rūsufī, take the numerical value of Qārūra and add four hundred and thirty to it. Thus it comes out as 942 A.H., the year of composition of Dalāī'ul-ul-Nabz.
As we have already observed in the works of Yusufi, dealt previously, the Chief writer who directly inspires our author, is Abu Ali Sina, the compiler of al-Qanun. Avicenna has dealt with the fundamentals of tib in the section on 'Kulliat' of his Qanun including the decries on pulse, Urine and stool. Yusufi has chosen the first two only. Though the outlines are the same, Yusufi has not copied every thing exactly. For example Yusufi opens with the Physiological fate of water or fluids consumed and its excretion as Urine. On the other hand, Avicenna opens the chapter with the twelve essential condition to be observed before examining, any urine specimen. The seven factors called 'Ajnas' which are to be determined in order to ascertain the diagnosis on the basis of urine have been described by Yusufi with modifications.

The only writer quoted by Yusufi is al-Qarshi, who is better known as Ibn-i-Nafis and who flourished during the early 13th Century A.D. Qarshi had compiled a commentary known as 'Shareh-i-Qarshi'. There are other commentaries also, but Yusufi seems to be deeply inspired by the comments of Qarshi.
Yūsufī has precisely mentioned four definite causes or condition on account of which the urine becomes blackish and indicates certain physical states. He also includes the edibles which could give the black colour to urine. This has not been mentioned by Shaikh, while ʿAllāmā Āmli has included this factor in his Shāreḥ-ī-Qānūn. Thus we may conclude that Yūsufī had also studied the commentary of Āmli. Moreover, Yūsufī has absolutely omitted the description of compound colours of urine, which are four in number and mentioned by Avicēnā in detail.

The practice of naked eye examination of Urine has become unpopular since the introduction of chemical and microscopical examinations. In medieval and ancient ages, it was a matter of visual experience and keen observation. The five senses of a physician are almost paralysed in this age of instrumental investigations and diagnosis. Even today thousands of medical practitioners in rural areas of India having no other means than to train themselves for naked eye examination of the Urine. No doubt certain anatomical and physiological conceptions maintained even by later Arab or Persian physicians could not keep pace with the recent findings.
For example, Yusufi, following his predecessors, holds that water reaches the liver through the vessels and most of it then proceeds on **the** to the kidneys and from kidneys to urinary bladder. This is against the physiology and is not acceptable. There is no passage direct between the liver and kidneys. Instead, the blood which also contains the water, reaches the kidneys and the urine is secreted there. This brief treatise on urine by Yusufi is rather a compendium of major works on this subject. Also Yusufi's wide study of famous medical works is revealed through this treatise. Yusufi seems to possess fine optical knowledge when he speaks on colouration, transparency and opacity.

Though Yusufi was a product of declining Arab culture and language, his mental trend towards Arabic language and his love and acquaintance with classical medical terminology is quite obvious in all of his medical works, more particularly those in prose.
RIĀZ-UL-ADVIA:

Rīāz-ul-Advīa or the 'Garden of medicines' is another compilation ascribed to Yusufi. It is a treatise on the properties of simple and compound drugs. This work was undertaken by Yusufi in India during the period of Humāyūn.

Rīāz-ul-Advīa was composed in 946 A.H./1539 AD and was dedicated to Humāyūn as mentioned in the preface of the book by the author. Manuscripts as well as printed copies of Rīāz-ul-Advīa are available in several Indian and foreign libraries.

The book opens with the praise of God and Prophet and then follows the introduction depicting that this treatise entitled as 'Rīāz-ul-Advīa' was compiled by the broken tongue (Yusufi) and was divided into preface, two chapters, and conclusion. Following the preface, there is a quatrain which speaks that this treatise had been finished in 946 under the kind patronage of the just King Humāyūn whose banner is rival to Sikandar and Dārā and who is the mine of wisdom and superiority and the source of dignity. The Shāhenshāh is the sky of favours and the sun of wealth and faith.

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and Saturn is the slave of his gate. In the morning when he intends to take wine, the sun furnishes him the golden cup. Yusufi prays for his majesty by heart and no wonder Gabriel might second it by saying 'Āmin'. Following this, very briefly, Yusufi has discussed the determination of the degrees of the temperaments of the drugs and their reactions on the human systems. Moreover he has also defined and differentiated the poisonous drug and poison. Besides there is also a brief description of drugs and edibles having nutrition and medicinal properties both. Chapter I is on the description of simple drugs, mentioned in alphabetical order. Each drug is first introduced mostly in its Arabic or less frequently in its Greek name and then follow its names in Persian, Turkish, and Hindi. The pattern is the same as in other recognized works on materia medica.

CHAPTER II deals with the compound medicaments described in alphabetical order. Each compound is introduced with its therapeutic action and then its ingredients are mentioned along with the proportional weights method of preparation and the dosage.

The conclusion deals with the tests in order to determine the genuineness of 'Tiryyaq-i-Fārūq', 'Hajrat-ul-Tīs',

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Hajr-ul-Haiya, and Balsam oil,

Yūsufī has mentioned 678 simple and 236 compound medicaments, in total 914. Though Yūsufī had the opportunity of being in India, one would be hesitant to say that the Yūsufī had drawn the benefit from Indian books on the subject. As for the mention of equivalent names in Hindi, even those who had never been in India have done it consciously, such as Shāikh and 'Alī bin Rabban-al-Tabarī. Avicenna has described 719 simple medicaments in the second part of his Qānūn. The difference is not great with that of Yūsufī's number, some times the resemblance is so striking as if Yūsufī has directly copied from the 'Qānūn'.

Yūsufī's work is to be viewed from another aspect also. We know that almost all the valuable literature in medicine, whether translated from Greek or compiled originally, was produced in Arabic language. Historically the first pharmacological monograph written in Persian is 'Kitāb-ul-Abniya-an-Haqāiq-il-Advia' of Abū Maṣūr Muwaffaq of Herāt (975 A.D.). In this book 585 drugs are described, the data of which being collected from Greek, and Arabic sources. The
book was dedicated to Samanid Sultan Mansur bin Nuh.

In India, so far our sources furnish the information, the first work on Materia Medica available in Persian language after the establishment of Moghal rule is Hiaza-ul-Advia.

A number of books on Materia Medica were produced subsequently, most of them have survived and furnish the proof that the tradition of writing on this subject was prevalent in late Moghal period.

The concluding chapter of Hiaza-ul-Advia deals with the method of recognition of drugs - how to figure the adulteration if any and to ascertain its purity. The chapter is however very short and only a few medicaments have been mentioned. The first is 'Tiryaq-i-Farq', for which Yusufi has given only one method to recognize its genuineness. The author of Ganj-i-Iadawurd has also given the priority to this method,

1. The oldest and unique Manuscript of this work is preserved in Vienna, copied by the poet Asadi in A.D.1055. The information quoted above has been furnished by Dr. Cyril Elgood in his 'A Medical History of Persia', P.363.


The last mentioned could aptly be called an encyclopaedic Pharmacopelia of medieval India. Khun Zamun had ample sources and facilities in comparison to those who flourished at the onset of Moghal rule and has referred to the authors and books, more than 100, which also includes Hiaza-ul-Advia.
supplimenting it with other methods also which do not seem safer to adopt.

Thus Riaz-ul-Advia though not being an exhaustive work on the science of Materia Medica and Pharmacology, still holds a position on account of its period of composition and the language in which it was produced. Yusufī has not dedicated any chapter to the pharmacological practices held by the contemporary or earlier vaids of India. However, he has mentioned the names of drugs in Hindi also. Unfortunately, he has not referred to any of the physicians or books and thus not only it lacks datum, but also does not furnish any medical events of historical importance. This was more expected from a physician like Yusufī who had been in service of Babur and Humayūn as a court physician. Keeping in view that he might have treated the members of the royal family or other nobles with his own tried prescriptions, he ought to have given the references of such cases. This sort of attitude on the part of Yusufī is found in all of his works.
In addition to a series of medical treatises, so far discussed, a non medical work entitled as Badāi-ūl-Insḥā is also ascribed to Ḫūṣūfī.

Doubts have been raised by Charles Rieu and others regarding the identity of the author of this work with Ḫūṣūfī the physician who is the author of several medical treatises.

Historical evidences obviously furnish us the facts that Ḫūṣūfī bin Muḥammad-Ḫūṣūfī had served Humayūn as a Physician. Keeping in view the multifarious trend of learning of those days, it is nothing beyond acceptance that Ḫūṣūfī combined in himself the art of medicine, poetry and epistolary. It could easily be established that the author of Badāi-ūl-Insḥā and Physician to Humayūn is the same person and he is Ḫūṣūfī. First of all, we come to know through the preface of the 'Badāi' that the author had composed this for his son Rafīuddin Ḥusain. From the Divān of Ḫūṣūfī we learn that Ḫūṣūfī had a son of this name. This confirms the identification of the author of the Badāi with the poet.
This poet who composed verses in praise of Mughal rulers was identical with Yusufī, the physician as evidenced by Khwāndmīr. Thus in a nutshell the author of Badāi-‘ul-Insā, the Physician and the poet is one and the same person.

Secondly, we see that there is no other person mentioned by the biographers named as Yusufī who served Humāyūn as Secretary and composed any book on epistolography. Thus the conditions permit us to hold that Yusuf bin Muḥammad more famous by his pen-name Yusufī is the author of Badāi-‘ul-Insā.

Yusufī had compiled Badāi in 940 A.H./1533 A.D. in India during the reign of Humāyūn. The year of compilation is known through a rubāi, which is found in the introduction.

Plenty of manuscripts of Badāi-‘ul-Insā are available in Indian and foreign libraries. Badāi had been lithographed at Delhi in 1843 under the title of 'Insā-i-Yusufī'.

There is no definite chapterization. The treatise opens with the praise of God, who is the creator of pen, the praise of whom is the source of decoration for the title of all the books and an ornament to the preface of all the writings and who is the source of knowledge to mankind and is the scribe of mature wisdom, who granted his Apostle the luminous diploma of eloquence and fluency with the honour of bright 'Tughra' which is matchless.
Following the above praise, the author says that the humble and ignoble person - Yusufi whose register of deeds is black, begs the forgiveness of God for his sins. Here the praise concludes and begins the introduction that this book is entitled as Badai-ul-Insha which comprises 'Muḥāvirāt-i-Khiṭābī' and 'Jawābī' for the benefit of his son Rafiuddin Husain who is the brightness of the eye - may his life be prolonged and also for the scholars of this art in general. Then follows a Rubāi, which is a chronogram. Following this, the author has expressed his desire and hope with the blessings of God that the scholars of this art would draw benefit from the study of this treatise. Following this the 'Muqaddima' is given.

**Muqaddima:** The author here described the branches of epistolary as the 'Tauqiat', which consists of the orders of kings and officials and the 'Muḥāvirāt' which consist of the 'Makātibāt' and 'Mufāwazāt' (letter writing and conversations), 'Muḥāvirāt' is further subdivided into three classes according to the social status of the correspondent. For example, if the addressee is of higher rank, the epistle is called 'Marāfaāt' and if he is inferior, it is spoken as..Page. 154/*
'Ruqā'īt' and provided both are equal in status, it is called 'Murāsalāt'. Further, each of it is divided into 'Khiṭābī' and 'Jawābī'. After that, there are sub-headings depicting the ranks of the correspondents and the forms of correspondence for all possible emergencies and occasions, comprising the social, political and personal affairs. The letters seem to be fictitious because the names of senders are not mentioned and neither there are references to particular events nor any specific messages.

Epistolography is that branch of Persian literature which manages to furnish us the social relations maintained in a certain society in a certain age. Prior to the foundation of Moghal rule in India, Hindi and Sanskrit had set their foot on Muslim chancellary and Persian was losing its supremacy. Bābur came with a stock of varied intellect and scholars from various parts of Persia and Asia-Minor. Yūsufī was one of those who displayed their talents during the reign of first two Emperors of India.

It was the feudalism and gradation of society of the medieval India which gave a definite classical shape to the epistolary of Moghal period. Badāi-ṣul-Inshā is one contd....Page 155/
of the specimens of such literature, which is highly ornate, rhetorical and pompous. The common practice among the munshīs was to compile or collect specimens of epistles of their own or of others, bearing real or fictitious events and contents. Yusufī wrote Badāi-ul-Insha which consists of model letters purely for the literary purpose. The great variety of epistles which have been classified in Badāi-ul-Insha are in accordance to the relationship maintained between the addressor and the addressee with respect to his social as well as political status.

Apart from the general gradation of society during the Mughal regime which consisted of royal family, nobility, religious class and general masses, Humāyūn, who was the Chief patron of Yusufī and during whose reign Badāi-ul-Insha was composed, had classified the official into:

a) State Officials like Ministers, nobles, & Chiefs.
b) Scholars, religious doctors, Sayyids, Judges and Physicians.
c) Service-men, and employees of lower class.

Yusufī has faithfully adopted the above classification and has covered all possible occasions and emergencies in his model letters, addressed to the people of all
walks of life, both in the forms of Khitabī and Jawabī.

**LANGUAGE AND STYLE:**

As we have already observed in previous chapters, Scholars of Abbāsid era and of later Tīmūri period were intensively inclined towards the prose highly charged with Arabic vocabularies. We seldom find any scholarly work composed in pure persian even in late Moghal period. Yusufī being well versed in Arabic, as evident from his works, has profusely displayed this capability in Badā'ī-ul-Inshā. His command over the arabic language and the rules of syntax is immense and could be supported by hundreds of examples available in Badā'ī-ul-Inshā. Other contemporaries of Yusufī like Shaikh Zainuddīn of 'Khwāf' and Shah Ţahir al-Ḥusānī were also highly erudite and figurative in their Inshās. Khwandmīr being also a compatriot and contemporary to Yusufī, has more or less adhered to the smooth and less figurative prose in his 'Nāma-i-Nāmī'. The mode of writing Badā'ī-ul-Inshā, though in no way agreeable to the doctors of current literature was one of the fine and ornate piece of Inshā during the Moghal period.

contd......Page 157/
PECULIARITIES OF BADĀI-UL-INŠHA:

Firstly, we have to examine the features of the language:

a) VOCABULARY:

There is found lavish use of Arabic vocabulary in almost all classical works of Inšha. It has been done on account of the exclusive qualities of Arabic language. Yusufi has surpassed the others in the use of Arabic vocabularies. Although current persian equivalents were available, he prefers to adorn his spistles with Arabic words. For example, against the two very common Persian Words 'روشن' or 'روشنی', the author has chosen the following:

باهرو، شاری، کشش، انوار، بنی، زاهرو، اشعه، دم الحیا، نیا، فورغ، بینا

For another common persian word 'خشیو', the following Arabic vocabularies are used:

نفحات، نسایم، نوحات، شعمی

b) Use of Arabic adjectives in agreement with noun:

This practice is also traceable in all the classical works of Insha except this that Yusufi is very generous in such uses. For example a few are given as under:

دژت باهره، سلطنت باهره، خلافت علیا، مشهد هدسر رنگی...
c) **Long adjectival compounds and synonyms:**

The assemblage of adjectives and lavish use of synonyms is another characteristic of Badai-ul-Insha. The following few examples may be cited:

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مُحَاثَآ أُفْتَآمُهُم سَلَطَهُم مَّلَآ أَكْرَمُ خَوْقَيْنُ
كُوْبُ خَلَافُ وَابْتُ اذْاقَ ابْيَتُ وَجَالَاتُ سَاطِعُ وَلَا بَعْدُ
مُحَتَّرُ مُنْسِمُ اْعْطَافُ وَحِبْبُهُ بِخَرِّبٍ الوَاطُفُ
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d) **Arabic infinitives and unfamiliar words:**

Overwhelming use of Arabic infinitives has been made. The following few examples will suffice:

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أَزْدَيْدُ - اسْتِدْعَأْ - أَجْبَتْ - أَتْدَمْ - أَرْقَامُ - أَجْلَلُ - أَرْسَالُ - أَعْصَامٌ - أَعْتَصَامٌ
اِسْتِشْفَاعُ - تَنَّا حَسْمٌ - تَكَاسِلُ
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Yūsufī has also made use of unfamiliar words, such as:

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الْمُحَابَةُ - احْتَيْيَةُ - مَسْكُ - نَمْوَى - اَنْهَاءُ
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e) **Another remarkable feature is the frequent use of quotations from Qurān.** These are so evenly set in between the phrases, that not a bit of interruption is sensed by the reader:

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عَلَى فُرَانٍ لَّا زِمَّ الْأَذْعَانِ كَهُ اَزْدَيْدِيَ خَانَهُ دُوِّيَتَ حَكْمٍ تَعْمَالُ تَمْرَّمُ تَشَاءُ نَامُزِدُ اِمْ بِنْدُهُ عَيْنُ
نَمْسِمُ رَضُوَّهُ دَارُ الْإِسْلَامِ وَشَيْمَ طَرُهُ حَرَى خَصْوَةٌ فِي الْخِيَامِ
يُكَيِّي اِزْدَيْدُ حَنَّانٌ وَيِرَانَ الْذَّي بِيْسَٰرُ فِي صِدْرِ الْنَّاسِ
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contd...Page 159/
STYLE OF BADAI-UL-INSHA :

a) The entire Badai-ul-Insha is rhymed and could be claimed as fine specimen of *Nerimaj*. Examples are as under:

- "عالم لنؤر قديس ونسائم حنين قدرودي"  
- "حاج اثناء هارب لهوى قاري ابوب عواطف مكونة"  
- "لا طوف مشكل طور محاط مشكل نوار"

b) Very often we are irritated with the prolix composition and wide gap between the subjects and predicate. Moreover, although, the author is fully aware of the rules of syntax and follows them faithfully, there are instances, where orderly relation of 'Mubtada' and 'Khabur' is disrupted. There are frequent examples which need not be quoted.

c) Sometimes for the sake of brevity and also to make his narration forceful and effective, he altogether omits the predicate:

- "دليل ماطات شكيبائي وتحيل نيسات وجان را در حلم ابن سله مشكل"  
- "مجمال تفكير وتامل ني"  

 d) Prose of Badai is rhymed with few peculiarities, which frequently appear in parenthetical clauses particularly ending or hemistich:

- "حسرت سلطانيه 000000 بنا ثار الظا ظبيت وانواع اعطاف قتته صرع"  
- "سيد وخادم دبرنه را مشتر مسخت"

contd...Page 160/
In another letter:

e) The prose of Badā‘ul-Insha‘ is highly metaphorical and numerous such examples are found which need not be quoted.

f) Yusufī has kept in view the position and the class to which the addressee belongs. This is why he uses the terms of the particular science in which that person was well versed. For example a Shaikh writes to another and Yusufī makes them write like this:

Some times he uses the terms of logic.

While writing to an astrologer, the following technical terms are used:

contd....Page. 161/
FIGURATIVE LANGUAGE:

Yūsufī has used all kinds of figures but, the most frequently used are 'Tajnīs', 'Iṣhtiqāq' and 'Mīrā'at-un-Nāzīr'.

There are fine examples where 'Tajnīs' is used in rhymed sentences, such as:

"مشهوران وار دوست قاهره مظهر آثار مبارکه"  

The letter from which this is quoted is addressed to a Judge. The beauty lies in the fact that 'عـبدالغـه' is one of the rivers of Taif and also the surname of the famous Imam and Qāzi-Abū Ḥanīfa.

Excessive use of derivatives is another notable feature.

The few examples are as under:

"منطق آن مثل همایین ناطق - ناهی مناهی " نخست به " علی مالک " ناسک مناسک دین قوم سالم مالک صرعت مستقبیم "  

'Mīrā'at-un-Nāzīr', has been used, in almost all the letters. A few examples are cited here:

"ماه جبان افزور سلطنت باهرو نوبایرام شهواری عرّ عالیه کامگاری "  

اهمیت افتخار و امکان اجلال شارق پاد و کوک خلافت و ابالت ازاق ابهرت  

وجلالت ساطع ولا مع باد "  

contd....Page 162/
There are scores of works on epistolary and ornate prose compiled in India even much before the advent of Moghals. Before the discussion on works, produced in India is opened, it is quite proper to speak about the Ruqa'āt of Jāmī, who lived in the same period to which Yūsufī belongs. The style of Jāmī is however not much deviated from that of later Timuri period, still it should be kept under 'Daqīq Salīs' Yūsufī, though had the ample opportunity of benifitting himself with the literary genius and style of Jāmī, he seems to have drawn little inspiration except this that there is a bit of resemblance in the vocabulary and syntax.

In late 9th Century A.H., two works on ornate prose were produced in India entitled as 'Manāzir-ul-Inshā' and 'Riāz-ul-Inshā'. The compiler was Māhmūd bin Shaikh Muḥammad Gilānī, better known as Māhmūd Gāvān. Manāzir-ul-Inshā deals with art of literary composition, elegant prose writing, figures of speech, sample titles and rules of epistolary. The prose is rhymed very often and full of other figures too. On the other hand Riāz-ul-Inshā consists of the real letters and thus it adheres historical importance too.

contd....Page. 163/
In Riaż-ul-Inshā the Arabic vocabulary is dominant and the style is erudite like that of Badāi-ul-Inshā. The letters are not arranged according to any obvious plan in Riaż-ul-Inshā. As for its influence on Yusufī, he does not seem to have been directly inspired.

Another eminent scholar of Babur and Humāyūn's period and also a compatriot of Yusufī was famous Ghayāṣuddīn bin Humāmuddīn, better known as Khwandmīr. Besides being a good historian, Khwandmīr has also displayed his talents of prose writing in his Nāmai Naamī composed in 920 A.H. Though compiled during the same period Badāi-ul-Inshā, was composed about twelve years after the composition of Nāmai Naamī. Khwandmīr furnishes the division of classes among the society which corresponds to that of Yusufī's.

Though it was not quite un-expected that Yusufī would have been inspired by the scholar contemporary to him, the close examination of both the works reveals the mimicry more than desired. Apart from the concrete examples which shall be quoted later, the general pattern of both the works is the same except this that Badāi-ul-Inshā is based on fictitious model letters, while Nāma-i-Naamī consists of real letters, adding great historical value to the compilation.

contd...Page. 164/
The mode of ending the paratheutical clause into a verse or hemistic is frequently met like that of Badāī-ul-Inshā. In contrast to Badāī-ul-Inshā, the titles in the letters of Nāma-i-Nāmī are not verbose and lengthy and though the Arabic vocabulary is dominant, it is not very unfamiliar.

The subjects of letters like congratulations on the occasions of births, Ramazān, 'Īd, Nauroz, and recovery from illness etc. are commonly found in both the works. The prose of Nāma-i-Nāmī is also rhymed and there is frequent use of derivatives like that of Badāī. The letters are very lengthy in Nāma-i-Nāmī in contrast to Badāī-ul-Inshā. The mode of quoting the phrases from Qurān is common to both the authors, perhaps Khwāndmīr supercedes in this regard.

Sometimes there are examples of striking resemblance and recalling the fact that Nāma-i-Nāmī had been compiled prior to Badāī-ul-Inshā, the dependance of Yusufī on Khwāndmīr could not be denied.

For comparative study the following is given:

Nāma-i-Nāmī : 

Badāī-ul-Inshā : 

--do--

contd...Page 165/
Another scholar who also hailed from Herat and served Akbar and Jahangir, was Abul Qasim Khan Namakin. He compiled his 'Munsjai' in 1006 A.H./1598 A.D. Namakin has directly followed Nama-i-Nami and has utilised it extensively. As for the letters of congratulations and condolence, Namakin boldly copies from Badai-ul-Inshâ and 'Ruqâ'at' are mainly based on Badai, sometimes in the same words. The following comparison will be enough to support the statement:

Badai:

Nama-i-Nami: 

"برموق عالمان محدود ومسوتو" 

Badai ul-Insha 

"برموق ساکنان مسکن مسوتو ورمعود باد" 

Nama-Nami 

"رامع رواب عدالت" 

Badai ul-Insha 

"رامع اعضا عدالت" 

contd...Page 166/
Yusufi however holds an important position in the history of Insha. Though there is needless display of synonyms and repetition of identical thoughts which has given rise to verbosity, Yusufi must be given due concession, keeping in view the traditions and trends of the period during which he produced the work. It all alters with the time and the values of literary taste and criteria of criticism undergo modifications. Yesterday, Yusufi and Abul Fazl had made the history and were the masters in the art of ornate letter writing while today we speak of the letters of Ghalib with high appreciation.

1. Manuscript is preserved in the Maulana Azad Library, Aligarh Muslim University, Aligarh.
A unique copy of Qasaid-i-Yusufi exists in Government Oriental Manuscript Library, Madras, which I happened to study during my visit to the library. Perhaps it is the only copy in the world because neither any other Indian Catalogue nor the European has referred or mentioned the Qasaid of Yusufi. The manuscript of Qasaid-i-Yusufi preserved in Madras is badly injured and has been mended with French silk-cloth. There are plenty of holes due to worm-eating which play the unnecessary role of 'Nuqta'. The manuscript is written in fair small nastaliq with black ink. Many verses could not be read on account of the paper injury.

The beginning and the end is missing and thus there is no preface or 'Khätima' available in order to know the year of transcription and other introductory details. We come to know of the authorship through the frequent mention of pen-name—Yusufi. Apparently the manuscript opens with a Qasida in praise of Hazrat Ali. Though precisely it cannot be said how many folios are missing, it may be presumed that only one or two folios comprising poem or poems in praise...
of God and the Prophet are missing.

The manuscript consists of 51 folios and there are 15 lines per page. The Dīwān consists of 69 Qasāīd, 3 Ghazals, 12 Qītas and 23 Rubā’īyāt including three chronograms. Except those which are in praise of Bābur, Humāyūn and other princes, the rest of Qasāīd are not titled.

The following is the brief description of Qasāīd:

Qasīda 1: (incomplete) it is in praise of Ḥaẓrat Ṭālī and consists of 24 verses, the specimen verses are as under:

قَدْ بَعِثَ الْمَلَِّلُ الْجَرَّاحُ تَغْرَيْبَةٍ رَأْسَ
فَبَلَّئَرَفَحَ لَكَ مُكَبَّرُ ٓأَرْضَ

Qasīda 2: There is an introduction in prose that it is in praise of Bābur who is a great King, sun of sky of authority, enjoys the divine blessings and spreads peace, justice and generosity. Then follows Qasīda comprising 14 verses. First few verses of 'Tashbīb' depict the agony of separation from the sweet-heart and two verses are in 'Gurez' and the rest of the verses, are in praise of Bābur referring to his
Majesty's generosity, bravery, sense of welfare, of the public, Knowledge of astronomy, theology and prosody etc.

The following are the last verses:

Qasida 3: It is in praise of Babur and consists of 15 verses:

Qasida 4: It is in praise of Babur and consists of 22 verses:

Qasida 5: It is in praise of Babur and consists of 19 verses:

Qasida 6: It is also in praise of Babur and consists of 20 verses:

Qasida 7: It is also in praise of Babur and consists of 20 verses:

contd...Page. 170/
This Qasīda also consists of two verses furnishing the year of the death of Bābur and enthronement of Humāyūn:

بابر شه دادی که دادار بکرست، و آن همه همایون که رو ظلم بپیست

Following this, there is a piece of Prose of the following content:

In praise of His Majesty the king of Jamshīd-grandeur, of solar countenance, chief of all nations, cream of the kings of 'Arab and 'Ajam, light of the garden of kingdom and Khilāfat..... the sovereign of Alexander-glory - Muḥammad Humāyūn Bādshāh - may God bless him with prosperity and longivity of his banner of authority and highness.

Following the above invocation and praise of Humāyūn, opens:

Qasīda 8: Which is an eulogy of Humāyūn and consists of 15 verses.

The rest of verses are in respect to His Majesty's bravery, mysticism, and profound knowledge of all the sciences.

contd....Page. 171/
Qasīdā 9: It is in praise of Humāyūn and consists of 17 verses and open as under:

In between there are eight verses, in praise of Humāyūn in respect to his varied capabilities and attributes:

Qasīdā 10: It is also in praise of Humāyūn and consists of 17 verses.

Qasīdā 11: It is also in praise of Humāyūn, consisting of 16 verses and opens thus:

and concludes with:

Qasīdā 12: It is in praise of Humāyūn and consists of 16 verses:

Qasīdā 13: It was presented to Humāyūn on the occasion of 'Īd-ul-Azhā and opens thus:

Qasīdā 14: It is in praise of Humāyūn, and consists of 17 verses.

contd...Page. 172/
Qasida 14: It is in praise of Humayun and consists of 15 verses.

Qasida 16: It was presented to Humayun, on the occasion of 'Id-ul-Fitr and consists of 16 verses:

Qasida 17: It is in praise of Humayun and consists of 17 verses.

Qasida 18: It is also in praise of Humayun, and consists of 15 verses.

Qasida 19: It is in praise of Humayun, and consists of 17 verses.

Qasida 20: It is also in praise of Humayun, consists of 24 verses and opens with 'Tashbibi' in praise of Agra city:

Qasida 21: It is on the occasion of weighing Humayun in Gold, and opens thus:

contd....Page.173/
Qasida 22: It is in praise of Humayun consisting 18 verses and opens with the Tashbibi verses in praise of Banaras city:

Qasida 23: It is in praise of Humayun on the occasion of Id and consists of 15 verses. Yusufi compares the auspicious days of his Majesty's reign with that of 'Id.

Qasida 24: It is on the occasion of Humayun's arrival at Agra. The ode also consists of verses in praise of king, his good character and genius etc.

Qasida 25: It is also in praise of Humayun and consists of 15 verses.

Qasida 26: It was presented on the occasion of 'Nauroz' and includes the verses in praise of Humayun. There are verses which refer to the expedition of Gujarat and its victory:

Qasida 22:

Qasida 23:

Qasida 24:

Qasida 25:

Qasida 26:

contd....Page. 174/
Qasīda 27: It is on the occasion of ‘Īdd-ul-Azha and consists of 15 verses. Yūsufī says that on the occasion of ‘Īd-ul-Azha, people should not slaughter except the enemies of the King. Further he says that the Emperor has turned the barbed India into a rose-garden and Agra under his patronage had superceded Samargand and Bukhārā:

شديدنااهلدلاند؛رامييخطهآروبائعنلتوبهندراسورندوخرسانشد

Qasīda 28: It is in praise of Humāyūn on the occasion of the capture of the Fort of Chanār. The ode consists of 24 verses and opens thus:

ساتيكفرفتقنملاجمنقلمسهباناربابجنارگنردشيلالهدينسيار

Qasīda 29: It is in praise of Humāyūn's valour, vigour and bravery and was composed on the occasion of expedition to Gwaliār and consists of 20 verses:

Qasīda 30: It is also in praise of Humāyūn and consists of 21 verses.

In the few verses various similies for the shape of the moon are found such as the alphabet 'ل' or the beloved of sky has made her eye-brows.

contd....Page. 175/
Also in this qasīda the poet refers to the famous poet Anwārī.

Qasīda 31: It is also in praise of Humāyūn and consists of 17 verses.

Qasīda 32: It is also in praise of Humāyūn, consists of 16 verses.

Qasīda 33: It is in praise of Humāyūn and consists of 16 verses.

Qasīda 34: It is in praise of Humāyūn and consists of 19 verses. In 'Tashbib', the poet refers to the beauty of Jaunpūr and opens thus:

In between there are alike verses and then he refers to certain Syed Razā who ought to be the Qāzi of that city.

Qasīda 35: It is in praise of Humāyūn, perhaps on the occasion of his accession to throne and consists of 15 verses. 'Maṭīḥ' is as under:

contd...Page. 176/
Qasīda 36: It opens with the praise of Āgra city – its climate, beauty of men and women, scholars and good deeds of people and then the praise of Humāyūn. In all there are 29 verses.

Qasīda 37: It is in praise of Humāyūn and consists of 16 verses.

Qasīda 38: It opens with the verses in praise of Herāt, its physical beauty, scholarship of its inhabitants and then the poet deviates to the praise of Humāyūn and concludes the ode with the invocations in which he prays that spiritual help to Humāyūn may reach on behalf of the soul of Sūltān of Khurāsān.

Qasīda 39: It is in praise of Humāyūn with reference to his 'Chār ṯāq' – a tent-like boat. It consists of 16 verses and opens thus:

Qasīda 40: It opens with the depiction of the river 'Gangā' The poet says, that 'Kāfir' (Hindus) of India pays homage to this river like kāva and is ready to sacrifice all for it.
Qasida 41: It consists of 34 verses and its 'tashbih' refers
to one of the camels the poet owned and whose qualities
he describes with a touch of pain because, suddenly
it had died and the poet had become short of his
source of conveyance.

Qasida 42: It is in praise of Humayun, consists of 23 verses.

Qasida 43: It consists of 18 verses and is in the praise of
Humayun and opens thus:

Though the Qasida does not contain any further sig-
nificant detail, the opening verse points towards
the birth of a son to Humayun.

Qasida 41: It consists of 17 verses and is in praise of Humayun
who is greater than Sanjar & Tughral and who is more
generous than Hatim.

The ode concludes with the following giving the date
of its composition:

Page No. (177/
Qasīda 45: It consists of 17 verses and is also in praise of Humāyūn.

Qasīda 46: It consists of 17 verses and is in usual praise of Humāyūn.

Qasīda 47: It consists of 17 verses and was presented on the occasion of 'Ramāzān'.

The ode concludes with invocation that Ramāzān may bless the majority of Muslims.

Qasīda 48: It consists of 16 verses and had been presented at the time of Humāyūn’s birth anniversary:

Qasīda 49: It consists of 18 verses and was presented on the occasion of 'Nauroz'.

Qasīda 50: It consists of 15 verses and was presented to Humāyūn in the month of Muḥarrum.

Qasīda 51: It consists of 15 verses and in praise of Humāyūn.

Qasīda 52: It consists of 18 verses and is in usual praise.

contd...Page 179/
Qasīda 53: It is also in praise of Humayūn and consists of 15 verses.

Qasīda 54: It consists of 19 verses and had been presented at the time of the new year:

Mārkbrad bār sal NRdawordwān mih pī ṡ≡wah ḥamāt-i ṫam iḥsān
Muḥammad ḥibrī ḥend ṡeḥnātāt ḥamībin fī ṫuṣḥān ḥaḥān ʿarḥān šdē ṣdē ṣrīmān

Qasīda 55: It consists of 16 verses and after the usual opening with 'tashbibi verses', there are 8 verses in praise of Humayūn.

Qasīda 56: It consists of 22 verses and opens with the descriptions of the wealth, human beauty, and climate of India. The rest of the verses are in praise of the king. The beginning is as follows:

 Ibn jinnī kī ʿarḥād ṣafīn bāshd zu ṣrī ṣwāt kī ṭawānd ṣardodgī ṣht az sī ṣwāt
 Sezr shīpīn ānd ḥor ṣi ṣrī ṣwāt naẓīnī kī ṣdū ṣdī ṣwāt bīnī ṣmī uṣrī ṣwāt
 Ḥarʿā ṣdū bīb ṭawānd ṣard dū ṣdū kī ṭawānd ṣard ṣwāt

Qasīda 57: It consists of 18 verses and is in the praise of Humayūn. The concluding verses reveal that Yusufī used to present two odes per month to the king.

Shāhī ṣhmī ṣwī ṣmī ṭawānd ṭawānd ṣard ṭawānd ṭawānd ṭawānd
Ṭawānd ṭawānd ṭawānd ṭawānd ṭawānd ʿarḥān ʿarḥān ʿarḥān ʿarḥān

contd...Page 180/
Qasīda 58: It consists of 15 verses and had been composed at the time of 'Idd-ul-Azāḥa.

Qasīda 59: It had been composed at the time of victory over Bengal and consists of 15 verses. The ode open as under:

زکسافرته، ساتي بطرخشا، جهان لاله کہ دارا، جہان راجد مسرفنا پنگاله

Qasīda 60: It consists of 15 verses and had been composed on the occasion of encroachment of Humāyūn, as the following opening verse indicates:

پسره، زمہ جہان تاہم شاهی راسرافراز، جہان راعید دیگر شدیاتبال شہ عالی

Following this Qasīda, there is a passage in rhymed prose. The poet says that, it is in praise of the prince, whose throne is like that of Jamshīd, who possesses grandeur of Sulaimān, and high statesmanship. He is the selected one among the royal descendants, a pearl of the casket of kingship, plannet of the auspicious Zodiac, propagator of the banner of religion and wealth, illuminator of the cheek of the

contd... Page 181/
dominion - Mohd. Kamran Sultan - may God prosper his glory and grandeur". Following this, there is a qasida in his praise, which is described below.

Qasida 61: It consists of 20 verses and is in praise of Kamran:

There are several verses depicting his generosity.

Qasida 62: It consists of 17 verses in praise of Kamran. The verses are in praise of his face, temperament, generosity, soberness, justice and mercy.

Qasida 65: Consists of 17 verses and is also in praise of Prince Kamran.

Then follows another heading introducing the praise of Hazrat Shahzada, who is the exhibitor of the light of justice, the cream of the royal descendents, Chief of the princes, sun of the sky of felicity, moon of the sky of grandeur, protector of the boundaries of the earth, helper to the religious doctors, moon of the sky of kingship, centre of the circle of the grand kingdom. - Mohd. Askari Mirza - may God bless him."
Qasida 64: It is in praise of Mohd. Askari Mirza and consists of 16 verses and opens thus:

In between there are usual verses in his praise with reference to his high thinking, good nature and artistic taste.

Qasida 65: It consists of 18 verses and open thus:

Further he says that may God be his preserver, as he has learnt whole Qur'an by heart.

At the end of the Qasida, though Yusufi expresses his disappointment, he warmly prays for his prosperity.

Qasida 66: It is also in praise of Mohd. Askari and consists of 16 verses. Then follows an introductory passage in prose regarding the person of Mohd. Hindal Mirza and consists of almost the same conferrings as in the case of other aforementioned princes.
Qāṣīda 67: It consists of 5 verses and is in praise of Moḥd. Hindāl Mirzā. The opening verse is as under:

Qāṣīda 68: It consists of 15 verses and is in praise of Hindāl. It opens with the following verse:

Qāṣīda 69: It is also in the praise of Hindāl and consists of 15 verses.

This is the last Qāṣīda and next to it follow Ghazals. Preceding to first Ghazal, there is a heading in red:

Then the Ghazal opens with the following 'Maṭla' and consists of 8 verses:

The Ghazal is dedicated to Humayūn as evident from the following verse:

Ghazal 2: It is also dedicated to Humayūn and consists of seven verses 'Maṭla' is as under:

contd...Page. 184/
Ghazal 3: It consists of nine verses and is not free from the reference of the king. Here the so-called Ghazals conclude and a fresh heading of 'عَضَمَات' appears.

Qitâ 1: It speaks that Humayun Shah with his favours had added to my dignity. May God bless him with a long life.

Qitâ 2: It also depicts invocations for prosperity.

Qitâ 3: It depicts the following:

Qitâ 4: It depicts that all others shared wealth except me. However, may God bless the king with wealth and prosperity, whether I get something or not.

Qitâ 5: It consists of four hemistichs and is as under:

Qitâ 6: Here Yusufi gives his date of birth which is 672.

dmtd....Page. 185/
Perhaps there is a copying mistake because he undoubtedly lived until 940 A.H. and thus he lived for 268 years which is practically impossible. This matter has been dealt with in another chapter.

Qiṭā 7: It refers to 'Chitora' which had been rewarded as a recompense for his poems but which had been confiscated by some others. The poet seeks help in that regard.

Qiṭā 8: In this Qiṭā the poet submits that he has become old and is unable to serve the king any more and seeks retirement.

Qiṭā 9: It is a chronogram and gives the year of the death of Yusufi's son Mirak Ahmad.

Qiṭā 10: It depicts the grandeur and justice of the Shah.

Qiṭā 11: The poet says that on account of justice, people of all status pray for the longivity of the royal glory and wealth.

Qiṭā 12: It is also in praise of Humayūn.

contd....Page. 186/
Next to Qitas there are mentioned the 'Rubāiyāt'. From the first Rubāi to fifth Rubāi, there is nothing significant except the praise of Humāyūn and the usual invocation for his prosperity and long life.

In the next nine Rubāiyāt, several names are mentioned, for whom the poet speaks in a praise-worthy tone. These are 'Muayyid Beg, Khālid Beg, Mirzā Barlās, Mīr Jahāngīr Quli and Hairam Beg. The fifteenth and sixteenth Rubāiyāt are chronograms and furnish the year of death of Yusufī's wife and the year of birth of his son Rafiuddīn Husain, respectively. Rubāi seventeen refers to some group of persons and bears some historical value. It is re-produced as under:

آن قوں کہ شیوہ ستم میں طلبند آئین ونا ومرکم میں طلبند دربرگہ هرچہ گشت حامل پردند مہرانا ونوسبہ میں طلبند

Rubāi 18: This also refers to some particular event relating to Gwāliār:

ابن خانہ نسیکار چھنی نہ ہوہ ایم میں نی مدار چھنی نہ ہو سر نگریلہ چھنی نہ ہوہ

Rubāi 19: This quatrain also indicates some event:

آن سب سیم رواز قہ خرچناد ہرگنہ آئی بھی رگرے پاد کشت اورا چنال مظلون سربم ازدست درائی سرخو داد پاد

Rubāi 20: This quatrain refers to one of the battles fought in Bengal:

دنیا بنگلام دیکی جنگی افتاد سرہای جہان جہان رخت بیاً

contd...Page.187/
Rubā‘ī 21: In this quatrain the genius, learning and kind nature of some Mir Tahir is mentioned.

Rubā‘ī 22: The person mentioned in this quatrain is Mir ‘Alī Beg who perhaps is Mir ‘Alī Shernāwāl of Herāt, of whom Yusufī says that he could not find any better man than him.

Rubā‘ī 23: Which is the last one mentions some Ḥasan Qhiyāṣuddīn ‘Abdullāh who is a person of good taste and kind natured.

The Dīwān or collection of qasāid of Yusufī concludes with the last mentioned quatrain. There is no mention of scribe nor any date of transcription.

Yusufī was a prolific Persian writer and Poet. He composed several works in prose about which I have spoken earlier. Regarding his compositions in verse, it is sufficient to say that he was a Sāhib-i-Dīwān poet and according to internal evidence, a Dīwān was compiled during the poets’ own lifetime and presented to Humāyūn. But we are not aware of the contents of the Dīwān. However this much is certain that the present volume entitled as ‘qasāid-i-Yusufī’ may not be

1. Qīṭā III

contd... Page 158/
identical with the one prepared earlier at least in respect of quantity for as the poet himself points out he used to compose two Qasāïd per month in praise of Hūmāyūn. This leads us to conclude that the earlier Diwan must have been voluminous.

As for the genuineness of collection of Qasāïd-i-Yūsufī, besides the internal evidence the contents of the Qanun-i-Humāyūnī furnish ample proof to the effect that these were Yūsufī's own composition. The year of the composition of one of the Qasāïd which is in praise of Humāyūn is known through the last verses of Qasïda 44, and that is 940 A.H. which is also the year of composition of Yūsufī's epistolary work - Badāi-ul-Inshā.

Yūsufī was no doubt a gifted poet but his multifarious duties at the court must have stood in his way of exclusive concentration on poetry; for he was a court physician and perhaps a secretary also as asserted by many writers. This may be one of the reasons why he cannot favourably compared with other well known masters of the poetic art.

Without going into any other detail it is proper to examine the salient features of his Qasïda writings:

1. Qasïda 57

contd....Page. 189/
1. Though it cannot be claimed with certainty that Yusufi imitated any one of the recognized masters in the art of Qasida writing, for his poetry reflects no such trait, yet he speaks, though it may be traditional, about Anwari and Zahir in a praise-worthy note. It may be added that he had a mood to imitate Anwari and perhaps it is on this account that he inserts three lines from Anwari's Qasida in one of his poems by way of Tagmin. It is interesting to note that these lines are from two different Qasidas in the same metre and rhyme.

It is however, certain that Yusufi's poems lack the fervour of Anwari's and the erudition of Khāqānī's. He is no doubt fond of Persian vocabulary in preference to Arabic and in this respect too his poetry does not resemble that of Khāqānī. It is also significant that how could Yusufi who had in prose writings shown a tendency of using frequent Arabic vocabulary, resists this temptation in his verses.

2. As was the practice followed by other masters, Yusufi too made attempts to follow the models of the earlier masters. But as stated above his imitation is limited to the adoption of the rhymes and metres. The significant poets whose
Dīwān he tried to copy are Anwārī, Khāqānī, Zāhir and Salmān. This could be fully borne out by the specimens of the qāṣīdas already quoted.

3. 

a) Simple and natural similies of the type of Arabic and Persian poets of the early period are found. A few lines from the 'Tashbīḥ' of a qāṣīda in the rhyme of Anwārī's are quoted:

\[
\text{شَب مَاه عَدَٰدُ بُرْجُخَ بَرْجُخَ بَرْجُخَ بَرْجُخَ بَرْجُخَ بَرْجُخَ بَرْجُخَ بَرْجُخَ بَرْجُخَ بَرْجُخَ بَرْجُخَ}
\]

In another verse he compares the moon of 'Īd with the alphabet 'ن' or as if the beloved of sky had made her eye-brow.

On another occasion, the poet says:

\[
\text{نَمُودُ نُورُ الْأَزْرَقُ هَماَيْنَ شَهِيداً کَمَ مَوْسِفَ شَهِيدَ اَزْمِرُاوْجَنِينَ شَهِيداً}
\]

b) In one of the odes, Yusufī describes the day breaking and the morning engagements in a very simple and natural style:

\[
\text{سَحْرُ جِينَ مِهِرَ فَلْکَ اَراَنْقَ نَمُودُ جَمَال
بَسْوَی غَبْرُ رُوَانَ بَرْسَبِل اسْتِصِبَال
حَبْيَانَ هَمِهِ اَرْخَوَابَ سِبْرَآوْرَ دَنْد}
\]

contd...Page, 191/
4. Most of the odes are 'Tamaḥdī' and laid down rules have been observed with respect to its components. But there are examples of qasida-i-Khitābī also, in which the poet opens the poem without any depiction of love affair, wine, or season, and comes on straight to the praise of his patron. The following may be quoted in support of it.

5. FIGURES OF SPEECH:

a) Ḥusn-i-Talīl: Yusufī is often very poetic and prefers to use the beautiful pathetic fallacy. The following verses may be quoted:

b) Luff-o-Nashr:

This verse reminds us of Ghalīb's verse, the second hemistich contd...Page 192/
c) **Tazād**: The following verse shows Tazād and Tanāsūb both:

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دوستانه، راشرب خوشمدلی بادان مدام نکویه، اوشناد خسیم همشه بعد اندیش اودائم اندوه که ایست
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d) **Tajnīs**:

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همیشه سوی موربود ره: زائر ماد تا از دشمنان اثر بدده جهت نقل ودانش به پیشنهال کرده زند دم
```

e) **Ghulū**:

Besides the traditional 'Mubāligha' which is common to all poets of classical era and also which is to some extent essential to give the effect of grandeur and pomp to ḍaṣīda, Yusufī has gone to objectionable limits. For example the following are quoted:

```
یوسفی قاصیدی فرود گردن به خاک بای آمده نستمن
محمد اسمت نشان و هوا گرگیمه، محمد مبهبد عبوب مدار
حرم را حماسد آمده طوفن. که نشیب به خاکی به گنبنده نشانه نظم
6. Yusufī's Qasā'id furnish useful historical information. It seems that after capturing India, Bābur had an intention to invade Khurāsān.

In several Qasāid 'Yusufī refers to Ágra, Banāras and Jaunpūr of Humāyūn's period and speaks of their inhabitants in a very pleasant tone with reference to their beauty and scholarship.
```
He also refers to high elevated and firm buildings of Jaunpūr.

In one of the Qaṣāiḍ, the poet mentions of Humāyūn's expedition of Gujrāt. In another Qaṣāda, the verses of Tashbīb refer to the capture of the fort of Chunār by Humāyūn. Yusufī had perhaps crossed the river Ganges because he has described the Hindu worshipers of Ganges and their devotion to it. In another Qaṣāda the Tashbībī verses open with reference to some letter, which the poet is despatching to Sher Khān through the morning breeze.

Through the 'Maṭla' of one Qaṣāda, we come to know that the poem was composed at the time of conquest of Bengal, in which there occurred great slaughter of enemies by the hands of Humayun.

The Ghazals are no more different from the Qaṣāiḍ except this that number of verses is lesser. All the three Ghazals, which are mentioned just after the Qaṣāiḍ in the Diwān, also serve the purpose of Qaṣāda as there is praise of the king and invocations for his Majesty in the same exalted tone.

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1. Qaṣāda 34, IV verse.
2. " 26, XI "
3. " 28 I "
4. " 40
5. " 52
6. " 59

contd.....Page. 194/
8. Although, traditional grandeur and prolixity in Yusufi's ḡasāid is wanting, and he has selected mostly easy Persian vocabularies, there is considerable rythmical fluency in some odes. The following may be cited for example:

دوهم آمد درنظر نگاره نیما منظم/ ساده روز ماه سیما نگاری دلبری

or in another ḡasīda:

زکف ساغرفه ساقی بطری برخی در ناه
که دارای جهان را شد مسرفت بنگاه

There are verses which are not only figurative but also sound so lyrical that inspite of being of ḡasīda could be sung on instruments.

9. Ḳiṭās and Rubāiyāt:

His quatrains have special signifigence as they contain personal references which have been referred earlier in the chapter dealing with his life.

Besides this, these quatrains also introduce some of the persons who had been quite well known during their lifetime but history has not taken any notice of them. Such persons are Moʿāiyed Beg who is told to be very close to Humāyūn, Khūlid Beg, contd...Page. 195/
to whom, the poet has contributed three quatrains and who seems to have held an important position at the court, Mirza Barlas, who is very noble and good natured, Mir Jahangir Quli, who is trustworthy and kind, Mir Tahir, who is wise and kind, Mir Ali Beg, who is loyal to king and Ghayasuddin Abdullah, who is the most jocular and humorous courtier.

Yusufi has also referred to Bairam Beg who seems to be identical with Bairam Khan. In case this speculation is correct we have nothing to say. But if Bairam Beg is not the same Bairam Khan, he is to be listed with the persons whom history has neglected to record.

Besides these references, there are few historical events mentioned in few quatrains. For example, in one quatrain he refers to some people who are disloyal and violent and in spite of this that they had obtained in Pargana whatever they could they demand.

In another quatrain, there is an obscure reference to Gwalior:

1. Perhaps it is the same Pargana, which is in Bengal.
In another quatrain he refers to the fierce battle fought in Bengal and says that incompareable massacre had happened in that battle. Apart from this historical significance the quatrains do not possess any special poetic qualities which need consideration.

Yūsufī was however a court poet and this only fact is enough to add weight and importance to his person as a poet. His Dīwān, which has just been under review, though small in volume, covers almost all the current form of poetry except Maṣnawī. If we cannot put him in the line of noted masters, who actually did not come to Indian courts, we could say that Yūsufī is comparable to other poets of Indian School.

On the whole we find that neither Yūsufī is too tedious like Khāqānī nor too simple like Qāānī.
In addition to the Diwān of Qasāid just discussed the following poems are also traceable which are ascribed to Yusufī:


These poems have not been noticed by several cataloguers. All these poems are found included in the bound volumes comprising Yusufī's other treatises.

The cultural and linguistic integration which took place with the advent of Muslim rule in India, had reached its climax by the time of Moghals. From the literary and scientific point of view the pioneer work was done by physicians. They had made the provision of the Hindi equivalents of Arabic and Persian medical and non-medical vocabularies and terms in their compilations. Such was the atmosphere which might have given rise to the composition of such verses. Here we have to examine these compositions in the order noted above.

contd....Page. 198/
This poem is on the names of various medicaments. The date of composition is not mentioned anywhere. The pen-name Yusufi appears in the concluding verses. None of the catalogues have enlisted this Qasida except that of Uzbek Oriental Institute, U.S.S.R. In Aligarh Azad Library, it is included in a bound volume comprising the works of Yusufi, and consists of 47 verses only. This Qasida had been published by Mustafai Mohammad Husain Press in 1268 A.H. along with other works of Yusufi.

In the beginning five verses are in praise of God and also of introductory character. He says, "I have solved the difficulties by providing the names of different medicaments belonging to plant, mineral and animal kingdom. And I beg assistance from God who has created the Universe and who is the end and all!" Following this, the drugs are mentioned the first being 'Saqig', the Hindi equivalent of which is given as 'Patraj'. There is no definite pattern followed by the author in the selection of drugs and the language from which these are translated. Except two or three, for which the Hindi equivalents are given, all the terms against the Arabic words are given in Persian.
The last three verses are 'qiṭā-band' and speak that Yusufi has composed this qasida for you, so that, you may draw benefit. And he is hopeful of absolution, inspite of the fact that his life-record is almost black on account of sins. Here ends the Qasida-i-Asma-i-Ajnās-e-Advia.

In this qasida few very common drugs or medical terms have been dealt and no definite pattern has been observed in the provision of equivalents. However most of the Arabic names of the drugs and of the organs are being furnished with their Persian equivalents. Not only the composer has translated the so-called difficult words, but also mentions the medical properties of certain drugs. For example 'چند بید سئر' is used for the ailments of infants, the betel removes the foul odour of the mouth, the testicles of the ox give strength to the kidneys, cinamomni relieves palpitation, sugar-cane is refreshing, Scammoni is purgative, and wine harms the senses. Opium has been dealt with special references, and is told to be effective in cough, cattarh and haemoptysis. It also relieves body pains, but it should be consumed constantly. After that Yusufi mentions the medicinal dose of opium. The addition of properties seems to be on account of poetic need in order to compose the counter-hemistich.
There are verses which are quite irrelevant with the title of the Qaṣīda. For example he mentions in one of the verses, the Arabic words for lion, fox, fish and cancer and gives the Persian equivalents of each.

For un-riped grape, he very confidently says that it is fine for over-whelming of blood:

By the word ' طفیان ' he might have meant hypertension, Polycythæmia-vera or any blood borne infection as Scarlatina or small-pox. However, the therapy is interesting and requires experimental verification.

On the whole this Qaṣīda is no doubt a non-serious work of Yusufi.
QASIDA DAR LUGHAT-I-HINDI:

Qasida-i-Lughat-i-Hindi is also ascribed to Yusuf bin Mohammad - Yusufi. Definitely it had been composed in India, but the year of composition is not mentioned anywhere. It is a short qasida, comprising only 44 verses. It was probably the need of the time of which the emigrated scholar of that period was conscious.

It is enlisted in Russian and Bankipur catalogue. Besides there are manuscripts in Aligarh Azad Library too.

Not only this qasida provides the Hindi medical terms but also it furnishes the current Hindi or Hindustani words against the Persian or Arabic words of other common articles, edibles or animals.

In the first verse Yusufi invites the attention of the reader to his qasida in which he has mentioned the Hindi equivalent of every thing, particularly of medicaments. In the second verse, he mentions a Punjabi word- 'Gal' which means talk or utterance and gives its Persian equivalent as 'Sukhan' or 'Takallum'.

contd...Page. 202
The following table will show the crude Hindi words furnished by Yusufi in this qasida:-

<table>
<thead>
<tr>
<th>Arabic/Persian</th>
<th>Hindi</th>
<th>Arabic/Persian</th>
<th>Hindi</th>
</tr>
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<tbody>
<tr>
<td>بسیار</td>
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contd...Page. 203/
Few words have been wrongly understood by Yusufi. For example, he says that 'Kehruba' is 'Kapur'; which is against the fact. These are two entirely different things. Similarly, he translates 'Kandha' as 'Gardan' and 'Kulha' as 'Ran', while these are definite terms meant for shoulder, neck, hip, and thigh respectively.

However, these words may be utilized in the linguistic study of early Hindustani. The list indicates that a number of words have retained their original pronunciation till today while some have undergone a change. We also observe that some Hindi sounds have been softened.
This poem, as the title indicates, is on the evils of misery and is ascribed to Yusufi, as evident from the pen-name which appears in the last verse. The year of composition is not mentioned anywhere.

None of the cataloguers has mentioned this poem. However, this is included in two bound volumes of Yusufi's works available in the manuscript section of Maulana Azad Library of Aligarh University.

This Masnavi consists of 32 verses and opens with the verses which depict the condemnation of the miser. Few such verses are reproduced below:

Following these verses in the next ten, Yusufi curses and reproaches the misers and advises them to give up this evil practice and emphasises the importance of generosity. In this reference, the following verses may be examined:

...contd...Page 205/
Following the above advise of his own, Yusufi refers to the saving of Hazrat Muhammad who is the friend of God:

گفته‌ سعد رسول حبيب خدائ که سخی رابهشت باشد حمای

and then he describes the benefits of generosity as well as the respect in general, the generous person enjoys:

Next to it the poet has tried to substantiate the claims he has made. In order to do this he has made use of pathetic fallacies:

کل جنان سیح روانان باشد که به گیسن درم فشان باشد
بسته نانم در کرده زر و سهم زان کند شی به نیز و نیهم

The Mašnawi concludes with the following verses:

پیسفی که زرسم اهل نظم و اغتی ازنه ماردک نر
هر که دریاگ ده هر آورد زرد روی کدید جوگل زرد

On the whole, from the artistic point of view, it is not a fine specimen of Mašnawi. The standard of this form of poetry is considerably high in Persian literature.

However, the poet has made use of rhetoric successfully. The most frequently used figure is 'Husn-i-Talil'. For example the following may be quoted.

مآه نوا را ازآن فلکه شد جا که تیه کسه آمد ربخا
میه که باشد برخت ارزائی آن جنان از هنی است نورای

contd.... Page. 206/
MUNAJAT DAR TALAB-I-ISHQ-I-ILAHI:

This poem, as the title indicates, is in divine love and is ascribed to Yusufi as evident from the pen-name which appears in the last but two verses. The year of its composition is not known. This Munajat is enlisted in the catalogue of the Persian manuscripts of Asiatic society of Bengal compiled by Mirzā Ashraf 'Ali and also in the catalogue of Uzbek Oriental Institute, U.S.S.R. This poem is also available in two bound volumes of Yusufi's other works in Azad Library of Aligarh University.

This Munajat consists of 30 verses and opens with the following:

Following this there are verses which depict the frustration, deprivation and sufferings for the sake of divine love. He, therefore prays:

contd...
Then there are verses in the same tone and alike content, until the poem concludes with the following:

The entire poem is full of burning desire and longing for divine love and devotion. Besides, there is a lot of fluency and symbolic diction in this Maṣnawī. The following verses may be reproduced below for the appreciation of its allegorical choice of words and thought:

It is agreed among the critics of literature that the person and mental trend of the artist reflects irresistibly in his art. Yusufī, as evident from his literary works, is however a religious minded person. The Munajāt under review is a spontaneous expression of his faithful love for God and also it signifies his mystic taste.
In the manuscript section of Āzād Library of Aligarh Muslim University, a small treatise entitled as 'Anwār-e-Hikmat' is preserved under the collection on mysticism. There are three copies of it, two being separate and one being bound with the prosaic as well versified works of Yusufī. The bound copy is ascribed to 'Mohammad Gazāli' in the catalogue and other two are ascribed to Yusufī, the physician. All the three are identical word by word except this that in the bound copy transcribed by some Muhammad Shafi Naṣarpūri in 1280 A.H., the quatrain at the end of the treatise which bears the pen-name Yusufī and the year of the composition, is absent, perhaps the copying omission.

Anwār-i-Hikmat deals with mystic and religious concepts and is in Persian language. The aforementioned catalogue is the only source which brings forth the authorship of Yusufī with respect to Anwār-i-Hikmat. No other catalogue or source has mentioned this mystic treatise under the works of Yusufī. Thus the matter raises an interesting query.

contd....Page 209/
Rieu mentions Anwār-i-Hikmat under the manuscripts on mysticism on page 830 b of Vol. II of British Museum Catalogue. The description reveals that there are eight folios on moral and religious concepts by Imām Muḥammad Ḥazālī and the treatise opens as:

الحمد لله الذي نور مصابيح القلب بانواز حكمة

In the catalogue of Bodleian Library Anwār-i-Hikmat is described as under:

'A short treatise on sufism by the great Divine Muḥammad b. Muḥammad al-Ḥazālī of Tūs who was born in 450 A.H. (A.D. 1508) and died in 505 A.H. (A.D. 1111 or 1112) manuscript is dated 919 A.H. and comprises ff. 15'.

Bankipur catalogue has also ascribed this work to Muḥammad b. Muḥammad al-Ḥazālī of Tūs. None of these catalogers has even dragged the name of Yusūfi in this connection except in the catalogue of East Russian academy of Uzbek, USSR, Vol. VI, in which A.A. Cemehoba mentions this treatise ascribing it to same Ḥazālī of Tūs. The beginning given is the same as in others and the Manuscript ends in the quatrain, which is identical with that present in the two manuscripts preserved contd...Page. 210/
in the Aligarh Āzād Library. In the light of the content of the quatrain, there is an interesting note which is as under:

"It gives the possibility to conclude that the copyist from the original of the work in question was Yusufī, who copied it in 919/1513. It is highly probable that he was the famous great physician Yusufī al-Harawi."

Thus the question of author-ship of Anwar-i-Hikmat has been made a problem. As we see, there is no variation regarding the beginning, end and the contents of the manuscripts described in the different catalogues. It is still not clear how it has been ascribed to Ghazālī of Tūs. Because neither there is any mention of this name nor any reference in the treatise itself. Inspite of this the treatise is so boldly ascribed to Ghazālī. On the other hand, there is a quatrain in the end of the treatise which is not only present in Aligarh manuscript but also in the Russian manuscript. This quatrain, however, mentions the name of Yusufī as well as the year of its completion i.e. 919 A.H. The conclusion drawn in the Russian catalogue, that Yusufī al-Harawi was probably the copyist, does not conform with the position of Yusufī, the physician. It is subject to no question that Yusufī was a

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ارفض حكم ابن نقع حديد
کہ آماداشان کم بوسفی بن طلابیہ
بلہ شکه نہ ارسر بپا
دروصد و تزیدہ باپسام پسند

cpmt.. Pa e. 211/
attached to the court of Bābur and Humāyūn as a physician and
as a poet. His skill, talent and calibre in the above men­tioned branches of learning had well been displayed through
his several works, examined earlier. A man of independant
scholarship of such a standard should not be expected of doing
the work of mere copying a small treatise of another writer,
which comprises nothing un-usual and tedious except the funda­
mentals of sufism, every-day moral and few religious concepts
applicable to better living. Further, while copying he will
sweep off the name of the actual author and add a quatrain of
his own at the end showing its completion by himself is beyond
expectation.

Further more, so far I have been able to trace
I could not find any work in Persian language entitled as Anwa­r­
i-Hikmat under the authorship of Muḥammad b. Muḥammad al-Ghazālī
of Tus. In Encyclopaedia of Islam there is a long biographical
note on Muḥammad b. Muḥammad al-Ghazālī and his works are enumere­
ted in detail. But this does not include Anwār-i-Hikmat. His
most popular and introduced work in Persian language is 'Kimyā­
i-Safādāt'. There are few more in Persian, but the chief bulk
of Ghazālī’s compositions is in Arabic language.

1. E-J(1), Page 146.
Now the review of the facts reveals that the oldest source which ascribes the authorship of Anwār-i-Hikmat to al-Ghazālī is British Museum catalogue. The others have followed it without going into the facts. Definite that there is no internal evidence in favour of the authorship of al-Ghazālī. On the other hand, the quatrain at the end of the treatise clearly indicated that Yusufī was the author. Rieu and Bankipore cataloguer do not mention the end of the treatise and therefore do not copy the quatrain. Also, it is possible the quatrain might not be present in the manuscripts present there. But it is clearly found in the manuscript of Aligarh, Bodliien and Uzbek libraries. Russian catalogue has mentioned the quatrain but assumes the date furnished by it as the date of transcription, and Yusufī as the scribe while there is found another name Nazar b. Qurban who is claimed to be the subsequent scribe and Yusufī as the first copyist of the original work. This is absolutely wrong. There are other thirteen copies of Anwār-i-Hikmat preserved in the library of Uzbek-Russia for which different scribes and dates of transcription are mentioned. Now it could be acceptable that a treatise compiled by Ghazālī who lived in 5th Century A.H. was copied by Yusufī in 10th Century A.H. and this only copy became so popular and

contd...Page. 213/
inevitable source that all the subsequent scribes depended on it, copying also the quatrain which bore the name Yusufi who was the so-called first scribe of the original work.

In Bankipore library there is a bound collection of four treatises of mixed contents, including Anwar-i-Hikmat. The scribe of all the treatises is not mentioned, but the compiler of the catalogue gives information that on the title page the work is wrongly endorsed as 'Anwar-i-Hikmat Yusufi'. How he could declare it wrong and what was his source of ascribing the work to Ghazali of Tus, is open to question. Actually the endorsement to Yusufi was correct on the said manuscript. Where lies the root of mistake is not easy to answer. At present we have to examine the content of the quatrain and the last phrase. Following the last 'kalma', the author says:

"نظام ترتيب ابن حروف، ك متن من سخنان قراء وحكایاء است"

A scribe should have not used the word "ترتيب" on the other hand the author could do it. Just following this there is a quatrain which speaks as under:

"with the favour and blessings of God, this fresh impression has come into existance as it was desired"
This clearly determines the authorship of Yusufi. Early tenth century Hijri was a period when Yusufi was probably in Herat and had composed several works on medicine, versified as well as in prose.

Kimya-i-Sa'adat was compiled in 5th century Hijri and vividly reflects the style and simplicity of the period and the language of Anwar-i-Hikmat does not conform with that of Kimya-i-Sa'adat. The language and style of Anwar-i-Hikmat is certainly of later period and could not be a compilation of 5th century Hijri. A comparative study of passages will do:

Kimya-i-Sa'adat:

Anwar-i-Hikmat:

* رهاییدن مرحومه که محبت و فرامرزی است و تائیدیه که بازسازه

* متأسفت صفویست مسیرگرد فلیکه با نبایه صلى الله عليه وسلم

contd... Page. 215/
The above quoted phrases clearly show the different styles of diction. Particularly the opening phrases of Anwār-i-Ḥikmat which are rather in prayer, very closely reflect the Yusufi's prose style:

النبي بنعُمَتْ آنها كَمّ رَحُشْ هَمَّهُ وَرَسَاهُ مُدَانِ نَبَتَتْ نَاحْيَةً اَنَّ وَتَقَدَّمَ
حَيْثُ رَحُشَتْ اسْبَابُ تَسْبِيرٍ وَاذْكَارُوا وَمَلْعَوُتْ مِلْعَةً دُرَايَتْ وَاَنَّ بِجَسَدٍ
نْيَا أَبْوَابُ بِحُجَّتٍ بِرَجُلٍ كَشَابِينَ وَاَنَّ بِمَلَكَةٍ فَتْرَةٍ وَاَنَّ بِجَسَدٍ
"نَبَابَكَ مُسَمَّى حَنَ مَارَى مَنْ سَأَلَ بَلْ هِيَ عَلَيْهِ فَتْرَةٌ التَّعْرِيَّةُ هَمْيَشَرَىََ

Keeping in view the facts mentioned above, I would like to express that Anwār-i-Ḥikmat is genuine compilation of Yusuf b. Muḥammad - better known as Yusufi Ḥarawī. There are ten folios in Aligarh manuscript comprising 165 maxims. There are no chapters and the manuscript opens with 'Munājahāt' without any preface. Following this, there is first 'Kalma' (maxima). Actually this small treatise comprises the maxims on ethical and moral values and few religious concepts. The first three 'Kalma' or maxims speak of the mercy and blessings of God and that the man should not give up the hope of divine favours although he might have lived a life full of sins. But however, he should endeavour for better living and adherence to the duties due on his part towards God.

Contd....Page. 216/
Following this, the author defines 'Sālik' (the devotee) and the conditions which determine his true position. The tenth 'Kalma' defines 'Fana' as the extreme devotion towards God and 'Baqā' just the commencement of that devotion.

In the next two 'Kalmat' the 'Pīr-i-Kāmil' and 'Murīd-i-Sādiq' is defined and essential conditions are laid down for them. In 'Kalmat' next to it, the author explains the genuine 'Zuhad' (Abstinence), asceticism, commemoration of Divine attributes, and Derveshī.

In the next maxim, 'Taswīw' (mysticism) is defined in a comprehensive short sentence, that what is in the head, is taught to others and what is in hands, is distributed among others.

Next to it, there are definitions, and interpretations of 'Incerity', 'liberality', 'isolation', manliness, felicity and Unity of God. Sūfī is defined as a ground, on which each good or bad person puts his foot and as a cloud which gives shadow to all things and as a rain, which gives water to every one.

contd...Page. 17
Similarly in the following maxims, other Sufistic terms like 'Arif', 'Qur'b' (Nearness), ecstasy, and 'Halawat' are defined. In 'Kalma' 41, there is a fine advise. The author says that if you are given a choice of option between a mosque and a paradise to go in, you should go towards the mosque instead of paradise. Because the paradise is meant to be your house and the mosque is the house of God.

The next seven maxims comprise the division of men according to their spiritual and material education and the moral standards.

The rest of the maxims are on the general rules to be observed in social behaviour and ethical values. There are admonitory counsels with respect to both the phases of life i.e. this world and its material concerns and also the world to come after death and its spiritual values. A few 'Kalma' also furnish the advise regarding the eating and drinking. For example in Kalma 145 and 147, the author says that you should take food as if you eat it not it eats you, because if you eat it, you obtain refulgence, on the contrary, it gives total darkness.
In the next Kalma, the author says that the body gets relief with little food, the heart with least desire of revenge, and spirit with least of griefs.

Following the last maxim which is 165 in number, the author says that the compilation of these words which comprise the sayings of the saints and philosophers and which are free from the ills of formality, comes to an end by all means, I have to be thankful to God.

As the author himself expresses, the maxims are the selections from the famous sayings of sufis, saints and philosophers based on the religious and moral principles. Himself, Yusufī was however not a sufi or muresh on the other hand he remained attached to courts throughout his life. And thus we cannot establish any practical link between this small work and his person, as we find in the case of Rumi, Sa'adī, and Jāmī.

The most distinguished persons who lived in 7th century A.H. in Persia was Sharfuddīn Sa'adī. His most popular work 'Gulistan' seems to be the chief source of Yusufī. Not only the construction of phrases and mode of depiction is similar, Yusufī has also copied several maxims precisely or with a slight
change of words. The following comparative study will show the resemblance.

Yūsufī: "پاژمان مشورت مکن دین مفسدان سخاوت مشورت نمایید که سخاوت مفسدان گناه است و مشورت پاژمان نباید".

Saʿādī: "مشورت پاژمان نباید است و سخاوت مفسدان گناه".

Yūsufī: "دنک دشمن ملک و دین اند باد شاهی پی حلم و زاهد پی علم".

Saʿādī: "دنک دشمن ملک و دین اند باد شاهی پی حلم و زاهد پی علم".

Yūsufī: "سخن درمان دودشمن جناب کنی که اگر ویرانند شرمسار نگری".

Saʿādī: "سخن درمان دودشمن جناب کنی که اگر ویرانند شرمسار نگری".

Yūsufī: "دنمن جون از هر حیطه درمان سلسله دوستی بینباندان و درصوت دوستی کارهای که هیچ دشمن نتواند".

Saʿādī: "دنمن جواز هم حیطه درمان سلسله دوستی بینباندان انجام بدوستی کارهای که هیچ نتواند کرد".

Another work of similar nature entitled as 'Mīshbah-ul-Ḥadāya wa Miftāḥ-ul-Kifāya' was compiled by Izzuddīn Muḥammad b. Aḥmad Kāshānī in 8th century A.H. This is in Persian language and is actually an abridged adaptation of the famous Arabic work, 'Awārif-ul Maṣarif'. On examining the chapters of Mīshbah-ul-Ḥadāya', it becomes obvious that most of the topics...
and terms explained are identical with that of Anwār-i-Ḥikmat. For example, ethical and sūfistic terms and regulations of food. But in Misbah-ul-Hadaya the chapters are long and every doctrine is described in detail instead of short maxims.¹

Another distinguished literary figure who lived in 9th Century A.H. was ʿAbdul Reḥmān Jāmī. This was also the period of Yusufī and he seems to have drawn inspiration from his sūfistic trends with special reference to his small collection of maxims 'Lawā'īh Jāmī'. Lawā'īh was composed during the period of Jāmānghān which corresponds to the later half of 9th Century A.H., while Yusufī had composed Anwār-i-Ḥikmat in early 10th Century A.H. The most striking similarity is the plan of short maxims depicting the mystic and spiritual doctrines. There are several common subjects dealt with in Lawā'īh and Anwār-i-Ḥikmat and the pattern is more or less the same.

The following comparative study will show the similarity:

Jāmī:

"فمعبارت از آن است که با استفاده از تأثیر مثبت حکم برای گرایش دوستی می‌باشد" نوشته ماند

Yusufī:

"فمعبارت از آن‌ها از سرآورکنای آله و از کنای از بودایت

سیری در آله -

¹ Manuscript, Maulānā Āzād Library, Aligarh.
The introductory phrases are in rhymed prose in both the treatises. For example Jāmī says:

\[ \text{"Her boqeshe ziaiye ra} \text{ ghe emkhan zian kashai \edm{\text{7}} \text{amzadi vohre aamteshe ra} \text{ ghe ra} \text{ pahraayi sikhin \edm{\text{7}} \text{arzai \text{7}}\edm{.} } \]

Yūsufī says:

\[ \text{"Ne bojed dena abolvahyeh \edm{\text{7}} \text{brdel kasband \edm{\text{7}} \text{meha ezechheh karandeh \edm{\text{7}} \text{ma metna thend \edm{.}} \edm{\text{7}}\edm{.} } \]

Jāmī is however tedious in his vocabulary as well as in syntax while Yūsufī is much simple in his diction. Moreover Jāmī has confined his teachings to extreme devotion while Yūsufī has dealt with spiritual doctrines as well as few material aspects of life also.

Thus it is obvious that Yūsufī had drawn inspiration from various such works as he himself says at the end of the treatise. In contrast to Badai-ul-Insha, Yūsufī is much simple and comprehensive in Anwar-i-Uikmat. The vocabulary used is almost pure Persian with digestible Arabic terms. The expressions are smart and easily graspable, depicting a lot in a short phrase.
Anwar-i-Hikmat is one of the early works of Yusufī and reflects the style different from that which was enthusiastically propagated in India during the Moghal period.

This was Yusufī's divergent taste and capability in learning that he, besides the epistolary, medicine and poetry, also took up a work on ethics and ūfīsm.