Poetry is the most popular art form and class of literature in all languages, chiefly because it pleases and gives delight to the mind. Moreover it makes a very good impression on the mind and has a powerful influence upon it. Above all, it can be memorized easily as compared to other forms of literature. Poetry has been popular all over the world.

The Mughals were highly literary people and have left a brilliant record in the field of literature. Their literary talent was remarkable. They wrote good prose and have composed graceful verses in Persian, Turkish and Urdu. Babar, the founder of Mughal dynasty in India, is famous for his excellent “Memoirs” and his beautiful Persian and Turkish poems. His sons also inherited the same literary talent and caliber from their father. He had four sons, Humayun, Kamran, Askari and Hindal. Although they were all poets, however, Kamran was the best among them as it shall become evident in the pages to follow.

Persian poetry is very sweet, full of delicate ideas and charming thoughts. Mirza Kamran has composed both in Persian and Turkish language. My study is limited to Kamran’s Persian poetry and hence I shall deal with that alone.

As a matter of fact, there is very little information available relating to Kamran and his poetry. Babar Nama does not throw much light on this aspect. According to Ishwari Prasad (Life and Times of Humayun) Babar had especially written his famous “Mathnawi Mubin” for Kamran, which was chiefly either by seeing his interest in religion or to give him thorough Knowledge. In spite of the fact that very scanty information is
available in respect of Kamran, Babar’s special interest in Kamran becomes obvious from the fact that in 935 Hijri Babar sent him his “Risala-e-Waladiya” and the poems composed by him in India. He had also sent his specimen of his calligraphy to Kamran. It is also mentioned in records that Babar presented Kamran a copy of his “Tuzuk-e-Babari” and good number of books that he had collected from the library of the ruler of Milwat (Maloot) after his victory over him.116

Jauhar and Bayazid have only mentioned the events of that time in their treatises and did not throw any light on the poetical activities. The Humayun Nama and the Akbar Nama are also silent about Kamran’s poetry. Abul Fazl treated Kamran as an enemy of Humayun’s kingdom and as such he never wrote a word in praise of Kamran or his children, nor did he mention anything about his poetry. He only condemned him to prove his loyalty to Akbar and Humayun.

Badaoni was the only writer who was unbiased and unattached to any of them and had the moral courage to speak about the attributes of Kamran. According to him, Mirza Kamran could never live in peace. He was always surrounded by problems and difficulties. Under such circumstances, it was astonishing that he could find time to compose poetry. However, his temperament was such that in spite of all these difficulties and unfavourable circumstances, he could find himself capable of composing poetry. This talent inherited from Babar was his greatest asset and he was fully capable of composing extempore verses, a quality which is rare in the majority of poets. On various occasions he composed extempore verses and odes praising Humayun.

It is not known at what age Kamran began to compose poetry. According to the information available, it can be said that at the age of 22 years he began to compose good literary verses. The lyric which Kamran
sent to Humayun to show his own gratitude to him exemplifies his caliber and maturity as a poet. It would be therefore, not out of context to quote this lyric here under to substantiate my above statement:

Your beauty may enhance every moment
And the fate may be auspicious and joyful

Any dust that rises from thy path
May become collyrium for my grieved eyes.

The dust that rises from the path of Laila,
May its abode be the eyes of Majnoon.

There may be a hundred bonded men of you
Like Dara and Fareedun as I am.

Everyone who does not circumambulate around you like a compass, may get out of this circle.

Kamran! As long as this world remains intact,
Humayun may remain the king of it

A study of Kamran’s compositions reveals that he had composed various forms of poetry, such as lyrics, mathnavi, Saqinama, Qata’at (distich) and Rubaiyat (quatrain). However, his special field was lyrics, which are twenty-six in number. If we go through his verses, we shall find that most of his verses are in praise of a beloved’s size and stature of his body, his ringlets, cheeks, eyes, face, moles and the dawn on the cheeks. Apart from this, there is a mention of joy of meeting and curse of separation from him, warmth of beauty, agony and ecstasy of love. He had also written about wine and wine shop (tavern). There are verses on instability of the world, mysticism and the praise of Almighty God.

All these contents were not new for him and have been repeatedly dealt with and discussed in the verses of other classical poets. But the style adopted by Kamran is quite charming and ecstatic. We come across a number of verses in which the style is very lucid and salient appeals to the heart and soul, especially the verses in which love is the subject matter. For example:

As thou art coming displaying thy beauty and adornment, it will cause the ruin of the asceticism and an enhancement of love.

As thou make up thy face and enlighten thy cheek, thou thyself say:

How can the principle of patience be preserved.
Whether I am in meditation or looking at the beauties, thou art hidden in my heart and visible in my sight.

I remembered a hundred points by viewing thy face. Woe from that day when thou adorn thy cheeks.

Thou said I know you, if you call me or drive you out, I am obedient. I shall carry out the orders of whatever nature.

Whether he makes me a hermit or a religion follower, I have no option but to surrender to his wishes.

This unsettled head of mine has a love for a person, this gadabout heart has again inclination for love.

This lyric is also related to the subject matter of love such as:

I have been looking for you on the path that you trot for some days. Now it is high time that you take some steps towards me.
He who never sends any messages to me, what will happen if he pleases me with some abuses.

So that no one can trace out, my inclination to thy face, I wish to have the fortune of thy union and some beloved ones.”

Your black spot (mole) shall suffice to hunt my heart, why then you spread nets of your beautiful hair on my head.

I am a drunkard and a tavern visitor, please avoid my company. It will be a matter of regret should you give company to some bad elements.

Another lyric is as under:

The comfort of the heart-broken is dependant on his cruelty. The pleasure of the grief-stricken is dependant on his affliction.

I am rejoicing the distress given by him. What a happy prisoner is one who is the grief-stricken of his love.
From this letter another strong desire for him has taken place in me as, it seems this is the writing of his musk-scented pen.

That (Almighty) in whose authority are all the matters of the world, has written that you will kill me with your sword.

Wherever he goes, I follow him like a shadow. Wherever he takes steps, my head bows down under his feet.

In the above verses he has portrayed the beauty and love in such a manner that it seems that he had passed through all the stages of love.

Likewise in the verses in which the parts of beloved’s body have been described, we come across some rare and charming similes which impress our sense of beauty and ecstasy, such as:

The righteous men are captivated by thy charming stature. The glimpse of thy graceful gait of your cypress like stature is not without the wealth of charm and beauty.

Another example:
Hyacinth and lovely rose have spread the glow simultaneously on thy beautiful cheeks. Nobody has ever seen such a charming spring in the garden of the world.

As thou removed the veil from thy face, the bazaar of the moon-faced Beauties had become dull, for when the moon rises the stars disappear.

Your lips are that water of life (immortal) which are in line with Hazrat Khizr, which boast of the manner of the miracle of Christ.

Thy stature is like date palm of hope, It is therefore not a matter of surprise that the date palm of my desire may bear fruit from thy stature.

Thy cheeks are such a collection of meanings that thy beauty manifests every moment in a different shape for the viewer.

How can I give up his ringlets while I have tied my heart with that musk-scented chain of ringlets.

In some verses he has described the instability and mortality of this world and its breach of promises in such a way that he appears to have
experienced in his own life-time, as is evident from his life-sketch given in the earlier pages, such as:

What is the world? A foundation-less house. What is celestial orbit?
A weak-natured circuit.

No one has achieved his goal from it until his heart had to suffer from two hundred wounds at its hand.

Hundred Knots have been tied in my work (goal), Not even one (of them) was untied in accordance with the wishes of my heart.

Don’t submit thy heart to its love (do not rely upon its love) for it is deceitful. As it has been bride of a hundred bridegrooms.

This is the same old woman who snatched from Farhad his sweet soul by a trick.

This is the same (old woman) who prevented Khusro from fulfilling his desire, in front of his beloved.
Sabah-uddin Abdur Rehman the author of Bazm-e-Taimuria, writes about Kamran’s poetry, and says that the characteristics of a lyric are prevalent in it, such as:

ویرتیان قلبم دوچرخی از بیانم لبروا
پارس آسان کیسی ایین مالت در برونوا

I saw my beloved in the company of the rivals gossiping with them. O Lord! Please make it easy for me to bear such a harsh situation.

شیر و شیرین انس یارایی حسرت و قرر ای
آنکی تختی ام یه سر و قمری رنج ررا

Oh! Who is he, who gives patience to the impatients (lovers), that one who is like a cypress (beloved) with a graceful gait (manner of walking) bestows the patience.

در سلام حل یاریگادی دری ارمک
پون گذ دری نشنه شنم کهرب یار را

While speaking, his red lips are such that pour the pearls as I keep watching with pearls-showering (tears) eyes that keep weeping.

شیر پان در چاهان بیستی پدیدار گر
بر که یه دارد ز نشین این پدیدار را

Everyone who removes this curtain from his imagination, cannot imagine of any thing but beloved, in the world.

کامران جاد می روا کت دست بیستی در نظر
۶ کت کام حیات دیه شد دیوان را

Kamran! Since I had the fortune of seeing my beloved inclined in my favour, nothing except my beloved comes in my view.
There are no less mystical thoughts in Kamran’s poetry. His Diwan begins, with a lyric which is full of mystical thoughts from top to bottom, as such:

I / *[^\^]*/ 

To achieve my goals there was none to guide me, Therefore there was no option but to bow down my head on the threshold of my Peer-e-Moghan (Tavern owner).

Since my goals could not be achieved from the closed doors of Zahid (ascetic person), it is for this reason that it drew me to the wine shop (Tavern).

There are idle pack-horse and dark night and robbers in the ambush. it would be a matter of regret and hopelessness if your favour does not guide me.

I have been accustomed to the sorrow and pain of thy love, so please keep on sending this sorrow to my grief-loving heart every moment.

Oh! My heart is beating and I am distressed because of my love, perhaps the good tidings of union are coming from my beloved.
Kamran! I am being burnt by the fire of separation of a person, to whose street the dust of my ashes do not reach.

Somewhat similar contents are found in this rubaee (Quatrain).

In this Qita he has given some sermon:

Don’t give your heart to the world. That will increase the burden of your sorrows on your heart. Prepare yourself for the hereafter; otherwise the worldly affairs are of no use for you.

Or in praise of Almighty God, he writes as under:
O’ that the world came into existence by thy virtue and thou is free from the world, the reason and wisdom is incapable to reach to thy perception.

I want to embark on the strong rope of thy favour, on the Day of judgement when I shall raise my head from the soil.

The flame of candle of my inside grief and pain shall set the world on fire, should I utter fiery sighs from my inside heart.

There are three mathnawis and a Saqinama also among his creations. In the first mathnawi which consists of only six verses, Kamran has dealt with agony and sorrow of Zulaikha when she was separated from Hazrat Yousuf.

It is as under:

The story-teller of this sweet tale, narrated the story from the elders of the past:

Since Zulekha was separated from Joseph, she suffered from the hardships of the distance.
She tuned the instrument of helplessness, and started the melody of ecstasy.

She uttered sighs and groans from within the soul and heart, and tormenting moans from the chest:

She used to spread priceless jewels from her eyelashes, and spoke with moaning, groaning and crying.

Oh’ Woe’! the pain of thy distance from me. Alas! The suffering of your separation from me.

In the second mathnawi, which consists of five verses, he has described the sufferings he had endured as a result of continuous fighting and defeat and in the end being deprived of his eyesight. The verses of this second mathnawi are being mentioned hereunder:

Whatever the worthless world is going to do, it’s unaware of the cunningness of the ancient sky.
The work has gone out of my hands and my hands are out of work.

There is nothing for me to do except wailing.

Neither the union with my beloved is available to me, nor is there any repose due to separation from his face.

My tree of hope is not bringing any fruit. The seeds of happiness and pleasure are also void for me.

My heart does not enjoy the gardens and spring. There is none for me among all the sweethearts.

However in his third mathnavi he has again dealt with the beauty and praise of his beloved, which is as under:

The new moon is bent to look like your eyebrows. The red tulip has a blood-stained liver because it wants to look like thy face.

The flowers at your hands have torn their collars. They dropped themselves on the ground on thy separation.
The buds are drowned in blood slit by plait because of you; I have brought out the fire of my heart from inside.

You chanced to look at the greenery. The greenery then shifted to your route.

The nightingale out of longing for you has been groaning in the garden. Every moment it has been wailing in the garden.

I, who has bereavement of your love, have become free from all the worldly affairs.

The thoughts expressed by him in his Saqi Nama indicate the depression and despair in his mind following the continued battles and defeats. Each verse speaks of his being fed up with his worldly affairs and his tilt towards hereafter.

O, cupbearer! Bring that wine which maintains life and that which is worthy and suitable for my grieved soul.
Give me, as the time is in my ambush, it is in pursuit of my grieved soul.

بی ساقی آن ی کک خال دهد
ز رنگ و بین غلامی رنگ

In this verse, he has requested the tavern-keeper (God) to bring that wine which can get him freedom from the upheavals and pollutions of this world. And as a matter of fact he breathed his last in Mecca in the days of Hajj pilgrimage, which is what he had prayed for.

There is a great deal of lucidity in his verses. The style he has adopted is a charming and appreciable one. Below are the views expressed by some historians and Tazkira writers about Kamran’s poetry. Badaoni appreciated Kamran’s poetry in these words:

"Mirza Kamran was a brave king, of high aspirations, generous, good tempered, religious and having pious faith and had always been in the company of learned holy men and scholars. His verses are famous".

Ameen Ahmad Razi writes:

"He was adorned with good qualities and merits. He was unique in valour and generosity. His rank in the quality of purity and chastity was so great that Babar used to write him in his orders as the son of Sheikh Mohammad”.

The author of Haft Iqlim says:
Mirza Kamran rode two horses in the field of poetry.

Nawab Husain Quli Khan Ishqi, the author of Tazkira-e-Nashtar-e-Ishq writes:\(^{120}\)

"He (Kamran) had a delicate disposition and far reaching sense. Daudi has mentioned as under:\(^{121}\)

"In the composition and appreciation of verses, Mirza Kamran had a suitable temperament and natural disposition".

The author of Makhzanul Gharib writes as under:

"His (Kamran’s) disposition was rhythmical and the verses were hidden inside him. The author of Subh-e-Gulshan has written as under:

"Had a brilliant and sparkling temperament and literary delicacies and elegance backed him. The author of “Mujmooa-un-Nafaes” has especially appreciated the following verses composed by Mirza Kamran.

That cypress (beloved) has again raised his skirt upside, perhaps some one has touched his skirt earnestly.
To what extent you will describe my faults, listen to the story of San’an who was robbed of by a Christian girl with only a glimpse of her.

Since there is none to become my guide to the destination solicited, I have no option but to bow my head at the threshold of Peer-e-Moghlan (God).

In order to illustrate the subtlety and lucidity of Kamran’s poetry, I have tried to find out some verses from the poetries of some highly regarded and renowned poets, where a similar thought has been composed by Mirza Kamran in his verses and am quoting them here-under to allow for comparison, and hence a fuller appreciation of his talent.

Sometimes in his verses he has used arable clauses like Hafiz Shirazi “Baba-e-Ghazal”, which indicates that he was well acquainted with this language as well. For example I quote as under:

In some verses he seems to have matched the style of Niziri Neshapuri, such as:
Another example where I compare Kamran with Mirza Ghalib, is as under:

In the same context Kamran is compared with Hafiz Shirazi (Bab-e-Ghazal) as follows:

It should be observed here that the verses of Kamran’s Mathnawi closely correspond with the Yusuf Zulaikha of Jami. For instance the first verse of Jami have same similarity as may be seen here under:
Here under, I mention those verses of Mirza Kamran which have similar Radeef and Qafia (Order and Rhythm) as those composed by Babar and Humayun:

Apart from that I am quoting here under the literary ornamentation and novelties in few of the verses of Mirza Kamran to give a glimpse of his capabilities in composition of his poetry. This was despite the fact that he had a great ability in the composition of extempore verses too, an art rarely found in poets.

Indirect mention of a thing

 здесь 72
In this verse to show his love and regard for Humayun, he has mentioned him as Laila, the dust of whose path should get its abode in the eyes of Majnoon i.e. Kamran himself. (This is known as “San’ate Talmih”)


In the second verse, just to praise the lips of the beloved, he has mentioned to have the quality of being immortal and accordingly mentioned about Hazrat Khizr (A.S) who is still alive and Jesus Christ (Hazrat Isa A.S) who could revive the dead person, as Talmih

Metaphor, Simile-

Now in the above mentioned verses he calls the lips as ruby and the words that come out of them as pearls and the same simile of pearls has been used for the tears that flow out of his eyes. This indicates that he had mastery over the use of metaphors and similes in his verses.

Accordingly the second verse, “Rings of the scattered charming ringlets of the beloved are not without any substance or object. And the winking of fascinating Narcissus flower is also not without any object.” Here the object has been used to indicate the heart of lover (poet) and the flower of Narcissus has been used to denote the eyes of
beloved. A highly delicate example of metaphor and similes and San’at-e-Mara’atun Nazeer (صیعت مراطع نظر).

(Drawing two meanings from one word for humorous purpose.)

“The flower of hyacinth and rose together puffed on the spring of your cheeks and nobody has ever witnessed this spring in the garden of world”.

The mention of Hyacinth and rose in the consideration of “spring” of cheeks of beloved and mention of this spring in the garden of world, is an example of “San’ate Tajnees” (صیعت تاجینس) used by him in this verse to highlight the charm and beauty of the cheeks of beloved.

Exaggeration.

“Because of my weeping I am drowned in the Ocean of tears and in this river I do not care about the bank of river”.

In this verse Kamran has used “San’ate Ghuloo” exaggeration which has made the verse valuable.
“O silver-chinned, stone-hearted and tulip cheeks (beloved), your heart has not been softened despite my silvery tears”.

In this verse Kamran has used similes - silvery for chin, stone for heart, tulip for cheeks and silvery for his own tears.

This is the same old woman who snatched from Farhad his sweet (Shirin) soul by a trick. (Here it may be noted that ‘Shirin’ has been used as an ambiguous word which is an ornamentation in this verse.

There are lot of other examples of similes and other ornamental techniques e.g. Tashbeeh (تشبه), Talmeeh (تالمه), Isteyara (استعارة), Mara’atun Nazeer (مارة عالي القدر), Eiham (إيحام) and Tajness (طينيس) etc. found all over his verses in his Diwan. However, I have quoted only a few examples to provide but a glimpse of his talent.

The topic of my thesis is “A critical edition of Diwan-e-Mirza Kamran”. Naturally I had to find out where to locate his Diwan or the manuscript of his Diwan, and to apprise myself about his life and events, so that I could have an idea about his personality, capabilities, status and the important events of his life.

While looking for the same, I learnt that the only copy of the above mentioned Diwan is available in the form of the original manuscript in Khuda Bakhsh Oriental Public Library, located at Bankipur, Patna (Bihar). So I obtained it from there and while going through it, I came to know that this Diwan was written during the lifetime of Mirza Kamran. Having known this fact, it occurred to me that Mirza Kamran might have
composed some more poetry after the compilation of his Diwan. This thought made me quite inquisitive about the poetry not included in this Diwan. I, therefore, tried hard to locate if anything existed which could not be included in this Diwan.

My efforts ultimately bore fruit and I discovered another copy of a manuscript of Diwan-e-Kamran preserved at Raza Public Library, Rampur. I have discussed it in detail on page no.88 or 89. In addition to Rampur Diwan, I have also discovered his compositions not included in both these Diwans from the mentioned sources mentioned below, while sieving through all the records that I could lay my hands on:

Tazkira-e-Makhzanul Gharaib, Tazkira-e-Haft Aqleem
Reyazush Sho’ara
Bayazul Asha’ar
Muntakhab-ul-Tawarikh, Safnai-khushgo, Subah-e-Gulshan,
Salateen-e-Chughta, Tarikh-e-Farishta, and Majmaun-Nafais.

According to “Makhzanul-Gharaib” Kamran composed a lyric for Humayun and the opening verse (Matla) of that lyric reads as under:

Only three verses of the above lyric have been included in both his Diwans, whereas the other three verses which have been mentioned in Makhzal-ul-Gharaib and Haft Aqleem also belong to this very lyric and are being noted down. The first one is found in Reyazush-Sho’ara also. (Not included in either of his Diwan).122
Similarly a quatrain has also been found in Makhzan-ul-Gharai resulting in both of his Diwans.\textsuperscript{123}

Haft Aqleem contains this verse and could not be found in either of his Diwans.\textsuperscript{126}

In Tazkira-e-Riyaz-ush-Shoara\textsuperscript{125} and Beyaz-ul-Ashaar, the following quatrain (rubae) has been mentioned:

Haft Aqleem contains this verse and could not be found in either of his Diwans.\textsuperscript{126}
My search for the composition of Mirza Kamran which could not be included in both of his Diwans, has after all, brought some success. Further, an article by Padam Shri Prof. Nazeer Ahmad of having international repute, has also been discovered by me. This article was published in the magazine “Fikr-o-Nazar” of A.M.U. Aligarh in 1963.

In this article, the great scholar writes: “the above-mentioned Patna Diwan does not cover Mirza Kamran’s entire poetry. He mentions that a Bayaz that he came across, includes eight lyrics, eight quatrains and seven scattered verses, out of these lyrics, six are already included in the said Patna Diwan and one of them is in Turkish language.”

1. The first lyric, which was written by Mirza Kamran for Humayun, which is not included in the said, Patna Diwan, and is being mentioned here under.
This lyric is also not available in either of the Diwans (Bankipur or Rampur). However, its opening verse has been mentioned in “Arafat-ul-Aasheqain” (boroughs of the poets) and Beyaz-ul-Asha’ar (as well and reads as under):

This is a beautiful expression of love and devotion.
It has also been reported relating to this opening verse in the Bayaz:

“While Mirza Kamran (in India) was going on foot with a lot of anxiety, a Hindu lad came in front of him, whose beauty was matchless and Kamran having seen him, lost his poise despite his anxiety, and desired that being in India was highly comforting, and he composed this (opening) verse.”

However, Prof Nazeer Ahmad does not subscribe to this. He argues that the statement claiming that the opening verse was composed by Mirza Kamran extempore does not seem to be true, as the entire lyric is available in “Bayaz-ul-Ashaar”, under the circumstances, the claim of extempore composition of the opening verse becomes extremely doubtful, and cannot be relied upon.

There is another lyric noted in the name of Mirza Kamran, which belongs to some other poet whose pen name is “Nutqi”, and his pen-name is also available in the closing verse of the lyric. After this opening verse, the entire lyric has been noted there under: Apparently the writer has made a mistake and instead of “Nutqi” he has mentioned the name of Mirza Kamran, thereby relating it to his composition. This lyric is as under:

مرم دژم ک دئند چ بادم وصال تر
شیر نخوابن سب افحل تر
Apart from the above, I have traced out two more lyrics of Mirza Kamran in “Bayaz-ul-Ashaar” although which are written after collection under this title do not exist in either of the Diwans of Mirza Kamran. It appears from the contents of this lyric that it was addressed to Humayun. Here is the lyric: 

مئین شر ک دمیم رخ زیبا کر تا
کی بید یار ک دمیم تو غصای را
ای خوش گزر ک دیپ یا تو دیپ یوناک
چگر بیدم زم حاک کف پای ترا
که ازمن رو ک دیمیم مفریم گر
خاش چیه گل و گلاب رها ترا
ماکی، تکم فزاحی بیاکه بیا
نپچ رای است دری در غر گر را
بید رفیق تو کرم پچ چوئان شب و روز
گرم بیدم می کسن منقل و ماوان ترا
Similarly, I am quoting another lyric of Kamran, which is also not available in the said Diwan, but also located in “Bayaz-ul-Ashaar.”

Yet another lyric which probably also belongs to Mirza Kamran and does not exist in both of his Diwans, has been located by me. Owing to its being worm-eaten (termite), only ‘Mirza’ could be deciphered in the Bayaz and ‘Kamran’ has probably disappeared. It is quoted here:

Now I am scribing a few quatrains of Mirza Kamran hereunder,
which can not be found in either of his Diwans, and have been mentioned in the article of Prof. Nazeer Ahmad Saheb. A few are also mentioned in Reyaz-ush-Sho’ara.

In this quatrain, two hemistiches-second and fourth are not readable in the Bayaz.

And this quatrain only quoted in the Ba’ash-Sha’ar (بَاّشُ الشَّأْر) was written for Ubaidullah Uzbek as per Prof. Nazir Ahmad.

Prof. Nazir Ahmad has mentioned that Ubaidullah Uzbek was the ruler of Mawara’unnahar (مُوّارَة النَّهْر) and was a poet with a pen-name of “Ubaidi” and his compositions are included in the Bayaz-ul-Ashaar. In reply to the above mentioned quatrain, Ubaidi wrote this quatrain and sent to Mirza Kamran, as under:
The quatrains, which are not found either in both of his Diwans, include or in any Bayaz or Tazkiras traced out by me are the following ones:

First and third hemistiches are also termite eaten.
Similarly second and fourth hemistiches are missing of this quatrain as well due to the same reason.  

ثَرَبُ صَبْحَنَمْ (Termite eaten)
This manuscript of Diwan-e-Mirza Kamran preserved in Raza Public Library, Rampur (U.P.) was probably very little known prior this. This Diwan does not seem to be complete in itself, chiefly because it does not contain Colophon at the end, and the name of the writer (Katib) is also not mentioned. It is also not confirmed whether any more folio or folios existed in it prior to its reaching the Raza Public Library. There is a note on the covering folio of this Diwan, written by the ex-Director Late Mr. Imtiaz Ali Arsh in Persian as under:

As the lyrics of Abdul Aziz Khan ‘Azizi’ are written on the borders of a few pages of the Diwan, one may conjecture that Azizi might have been the Katib of the Diwan. One reason to assume him to be the Katib is that he lived during the reign of Kamran since Azizi expired in 956 A.H.

But it is not possible for me to establish the name of actual Katib, because on the first page of the said Diwan, there is a quatrain written by (Faqeer) Fazlullah Musharraf in 1130 A.H., and it’s possible that he may have been be the Katib of the Diwan.

I have been unable to collect any more information about him as yet. The quatrain is as under:

The quatrain is as under:
The next folio which is the opening folio of this Diwan has been beautifully adorned with blue and golden colours. The opening verse of the first lyric on this page is written as under:

تیر کے نیک کا نگر
بعد از زی ناگ ک دی سیر ستان و سر

At present there are 31 folios in this Diwan. On the last folio there are about five seals and three signatures, which are illegible.

As for the contents of this Diwan, I have found that one verse of a lyric is more as compared to the Patna Diwan. Moreover some difference has been noted in words used in this Diwan as compared to the Patna Diwan. And two mathanawis which exist in the Patna Diwan are absent from the Rampur Diwan.

Let me mention here that since the Rampur Diwan does not seem to be as complete as Patna Diwan, I have made the Patna Diwan as the “basis” of my comparison with that of Rampur Diwan, which I shall refer to hereafter as the “substitute” Diwan.

1. “basis” - Patna Diwan.
Bankipur Manuscript of Diwan-e-Mirza Kamran

The manuscript of Diwan-e-Kamran preserved at the Khuda Bakhsh Oriental Public Library, Patna (Bihar) is the splendid handiwork of celebrated calligrapher Mahmood bin-Ishaq-ash-Shihabi of Herat, who wrote it during the life time of the author (Kamran). Persian poetry consists of 34 folios, 14 lines, folio size: 9 3/4 x 6, 7 1/2 x 4 1/2 with a decorated “Unwan” and adorned with gold ruled borders and ornamental corners in a clear ‘nastaliq’ apparently in the sixteenth century C.E. Its orthographic peculiarities are generally three dots under ع, one dot for س, no difference between گ and گ, no difference between ب and ب، eg. گرگ سیف that means and گرگ سیف that means گرگ سیف.

Another peculiarity of this Diwan is the seals and signatures. Seals and signatures have a very important significance. Seals have been regarded as a reliable and important source of confirming and discerning the authenticity of the legal documents, the authorship and ownership of the books and manuscripts. Whenever a new book or manuscript was introduced in a library or was transferred from the custody of one person to another, as a result of inheritance or otherwise, the librarian or the owner of the library used to write a note on the front page or on some pages inside, to mention the date of receiving etc. prior to putting on his seal. These formalities were given special importance in the libraries of kings and emirs recorded on the manuscripts, which have reached us, despite the larceny of times, from such libraries. Naturally, it is evident that the stamping of seals was a regular activity after the change of ownership of the libraries.
At Patna I came to know that Prof. M. Mahfoozul Haq of Calcutta has also published Diwan-e-Mirza Kamran and its copy was available at the Khuda Baksh Oriental Public Library, Patna. However, he has simply published the copy of manuscript of Diwan-e-Mirza Kamran without making a critical edition of the same.

Diwan-e-Mirza Kamran is one such manuscript, whereon the first folio of this Diwan and on the last two folios, there are in all about twenty-two (22) seals and around five or signatures.

First I will discuss about seals. In about 22 seals, some of these are round shaped, some are oval shaped, some are square shaped and some are drop shaped.

Among these seals on the Diwan, some belong to the Emperor Jahangir, some to Shahjahan, some to Emperor Aurangzeb and some seals and signatures belong to the distinguished nobles and officers of Mughal period. Having seen all this, it becomes evident that this manuscript was in the custody of not only Jahangir, Shahjahan and Aurangzeb but it had also reached in the custody of Sheikh Faizi, Mohammad Hafiz, Munim Khan Khanan, Arshad Khan, Mohammad Saleh, Noor Mohammad, Abdullah Chalpi, Khwaja Suhail, Mohammad Ali, Maymanat Khan and Nurun Nisa Begam, wife of Emperor Jahangir. This Nurun Nisa Begam was the daughter of Gulrukh Begam and the granddaughter of Mirza Kamran from her maternal side.
On the first folio of this manuscript, nine seals have been stamped thereon. Out of these two of them are drop-shaped, four of them are round-shaped and three of them are square-shaped.

With the help of my supervisor, Prof. Maria Bilquis and the esteemed teacher Prof. Tariq Hasan, I could read out few of them and the rest were illegible.

The legible seals are as under:

There are two seals stamped under the autograph of Emperor Jahangir in drop-shape. Such seals are seen seldom, and are rarely seen on any manuscript.

Prof Desai has established about the inscriptions on the seals as this one belongs to Shah Jahan.

"सातख़ितान जी शहीद शहीद शहीद नाजिवार नाजिवार"

Another reads as under:

"सातख़ितान जी शहीद शहीद नाजिवार"

And on another round-shaped seal, the inscription reads as under:

"उर राजा जान वह तीन नाजिवार"

Professor Nazeer Ahmad Saheb has also corroborated this about the above seal.

One more round shaped seal on this folio has the inscription as under:

"मशहूर चित्रित नाजिवार"

A square shaped seal has an inscription, which reads as under:

"मशहूर चित्रित नाजिवार"

Another round-shaped seal on this folio has an inscription, which also relates to him and reads as under:
On the last two folios of this Diwan, there are thirteen seals. Of these, six seals are on the second-last folio, the details of which are as under: four of them are round-shaped, one of them is oval-shaped and one is square-shaped.

Three round seals were legible and the first one of them is inscribed as under:

ارشدنا ان نا شر بیا وا ل âm إن روش وا زیک

The inscription on the second one reads as below:

ا شنیک میکی مرویبا روش وا گالیک

The last one of the round shaped seals on this folio is inscribed as under:

وبا شیوا شو غیور

One square-shaped seal has also been inscribed as under:

پیت اردن دا

On the last folio of this Diwan there are in all seven seals. Four of these are round-shaped, two are square-shaped and one is oval-shaped.

One of the round-shaped seals bears an inscription as under:

مروحی خد روش وا چریا

Another round seal has this inscription:

مروحی خد کنی

One square shaped seal, though not very clear, has been reads as under:


The rest of the seals were illegible; they could not be read.

Now I take up the details of autographs and signatures of Jahangir, Shahjahan, Aurangzeb and various distinguished nobles and officers of the Mughal Court and others affixed on the Patna Diwan of Mirza Kamran, which are as under:

On the folio 1st the autograph of Emperor Jahangir runs as follows:

```
الله أكر
د' ويران مرز اکار ان کغم پر چند روز وارضت بندیگماو آن
شب خلی حضرت فردین محب جہاگیار شاه اکبر سن بی 430 جولائی مو اف 5
30 اخگر یک
```

On the right hand side of this is the following note by the emperor Shahjahan in his own hand writing:

```
مو
د' وراند الاعل ان میں فرما کہ حضرت فرمان
ایہ جہاگیار شاه اکبر سن 430 مہ ازدی کس سے احتیاط
دیہا مشر
```

The following note of Nur-un-Nisa Begam, the wife of Jahangir and grand daughter of Mirza Kamran, on the same folio exists:

```
تیم اموات تو اپ نوران نا دیگم

کم گر
```

One more autograph as of Munim Khan-e-Khanan can be seen as under:

```
الله اکبر
دو وران مرز اکار ان کا واندیگماو آئی ایہ جہاگیار ضم
شام خانان 30 فرمان تیم

کم گر
```

92
One more autographs runs as follows:

""""

Another autograph as under:

""""

This autograph runs as:

""""

Another one autographs reads as under:

""""

One more autograph as under:

""""

On the last folio of this Diwan, some more autographs read as under:

""""

On the same folio one more autograph as:

""""

This signature runs as

""""

One more autograph:

""""
One more as:

"يا ز رضم رحب عرضي عبد وسع".

On the last but second folio one quatrain of Mir Amaani reads as under:

"ای ناک چلت نام خوشرید کنن
آرامش شر تقرر تظاهت خذ سرین
ب میند اقبال دریان تقرر مروار
صد مال چه دولت و سعادت بخیمن"

The Diwan ends with a short prose epilogue in Turkish intermixed with verses:

The colophon (تبریک) reads as:

"تبریک دیوان حضرت الامام حسن عسکری فارسی
و بصورت علمی اعجوبه کنن این اثر را
آخرال الزمان خاک الامتیات لای
تم تم تم".
The lyric, quatrains, single verses, fragments, masnawis and saqinama etc. have been presented in the alphabetical order according to the last letter of radeef.

Persian Ghazals : Thirty one
Persian Quatrains (Rubaee) : Fourteen
Persian Fragments (Qitat) : Four
Persian Single Verses (Fard or Abyat) : Thirty Seven
Persian Mathnawis (in Patna Diwan) : Three
Persian Mathnawi (in Rampur Diwan) : Only One
Persian Saqi Nama (in both the Diwans) : One

The list of the material that I have collected on my own, which does not exist in either of the manuscripts of Diwan-e-Mirza Kamran is being mentioned below:

Persian Ghazals : Six
Persian Quatrains : Ten
Persian Single Verses : Eleven

Here is a list in alphabetical order of the Persian gazals.

**Persian Ghazals**

Under the alphabet : Six Ghazals
Under the letter : One Ghazal
Under the letter : Four Ghazals
<table>
<thead>
<tr>
<th>Under the alphabet</th>
<th>:</th>
<th>Six Gazals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Under the alphabet</td>
<td>:</td>
<td>One Ghazal</td>
</tr>
<tr>
<td>Under the letter</td>
<td>:</td>
<td>One Ghazal</td>
</tr>
<tr>
<td>Under the alphabet</td>
<td>:</td>
<td>Two Ghazals</td>
</tr>
<tr>
<td>Under the letter</td>
<td>:</td>
<td>Three Ghazals</td>
</tr>
<tr>
<td>Under the letter</td>
<td>:</td>
<td>Three Ghazals</td>
</tr>
<tr>
<td>Under the alphabet</td>
<td>:</td>
<td>Three Ghazals</td>
</tr>
</tbody>
</table>