CHAPTER VI

DETIAL STUDY OF LIFE AND WORKS OF HINDU POETS OF
THE EIGHTEENTH CENTURY INDIA

Persian poetry of this period:

The reign of the later Mughals was the history of the downfall of the mighty Mughal empire. There followed a period of violence, court intrigues and political assassination. There was frantic struggle prevailed for the coveted throne of Hindusthan which led the total bankruptcy in all fronts of the Mughal supremacy. The empire which in terms of size could be juxtaposed with the British rule in India, was reduced so much till the time of Shah 'Alam II, that the suburbs of Delhi could hardly be included in it but it is fractuous in respect of Persian poetry. Persian literature played an important and vital role in the Indian minds after the advent of Sultan Mahmood of Ghazni in A.H.1591/A.D.1591 and what is with the poetical traditions of the masters like Khusraw, Urfi or Naziri, the Indian minds too, were affected so much so that in course of time, the impact has left quite a mark on the Indo-Persian literature. As Persian was the language of the rulers, during the whole Muslim period, it affected the entire population during the whole Mughal rule in India.
The imperial courts in India and Iran played the most important role in patronising Persian poetry and most of the Persian poets were attached to one court or another. They found their poetical works duly recognised and rewarded by the imperial courts more so because poetry in the form of Ghazals, Rubai', Mathnavis etc were the life-blood to the comfort seeking monarchs of the Muslim periods.

It is generally said that with the coronation of Aurangzeb in the royal throne, there began the declination of Persian poetry. He is said to have abolished the post of Poet-laureate and withheld court patronage for poets. He was not against poetry or anything of that sort, but on account of constant warfare, he spared little time to devote to the purely aesthetic activities such as poetry, music or painting etc.

The political upheaval is bound to effect the social and political condition of the country. With the Aurangzeb's departure from the Indian political scene, India witnessed the tussle among the royal personnels to gain the access into the darbar. The frequent changes of the rulers, the rising in revolt of the subordinate kingdoms accounted for a near total social and political chaos in the whole of India. Although these developments affected the people, yet the poets were the one who were affected more. The patronage of the poetry by the great Mughal Emperors became a matter of the past. The
generosity and patronage of Emperors like Akbar, Jahangir, and Shahjahan were still fresh in the minds of the people, while their successors could not follow them, the poets were bound to be dissatisfied. As the author of Kalimat-ush-Shu'ara writes:

During the reign of those rulers, the foreign poets were attracted to India and were rewarded extravagantly but in the period of later Mughals, their inflow relatively came down and even the Indian poets were not duly patronised. The post of Poet-laureate remained vacant and the nobles also, owing to their bad economic condition, could not duly encouraged them. Considering the repugnant condition, the poets must have changed their profession but fascination towards admiration has always been a weakness among poets. They could live half fed but not without full admiration. Moreover, the public quest and zeal for poetry and prose were not declined, and their numbers remained static.

The striking characteristics of the poetry of this period was its sophisticated approach to life. The ideas are generally

shrouded in a mysterious philosophic expression which renders the dictum obscure and dry. Though Ghazals were the dominant form of poetry, yet its romantic flee and mirth gave way to pessimistic inactiveness. Similie and ambiguity were used and abused as the greatest vehicles for versification. In this purely mental approach to poetry, mysticism turned to be a good means of reliance and its terms and particular words were used freely to embellish Ghazal. It is difficult to analyse minutely the chief mystic trends in poetry of this age.

In spite of the orthodox Islamic revival, the Indian and Hindu aspects were not overlooked in the literature produced during the period. Several eminent scholars and poets were quite at home in Hindi and Sanskrit literature. It was the period of Hindu poets' total exhibitioning of their calibre in versifications. Several works, exclusively based on Indian theme were composed and versified. Poets like Begham, Amanat Rai Amanat, Shafiq, Bindaban Das Khusgu, Shiv Ram Haya, Ram Narayan Mauzoon, Sarab Sukh Diwana to name a few, composed verses which were no less inferior to the verses composed by their Muslim counterparts. They were also credited to have produced some very finest satirical and obscure writings during this period. Poetry in the Maṣnawi form, Qasida and Rabai' found its expression from the pen of some of the Hindu poets who will always remain as the finest contributors towards the Indo-Persian poetry. The great poet Bedil was the finest
exponent in fulfilling the desires of Hindu poets and his
guidance worked wonder among them in achieving their goal,
the recognition as a poet. The basic concept of Qasidas changed
in this period due to the fact that Qasida being the form of
elaborating laudably the praises of the patrons lost its form
in this period as the courts were not in a position to employ
them. This forced the poets to be more attentive to *hazals
and if they composed Qasidas, they were without religious
encomiumus. As Bedil has very well said: ²

Although the method of composition of the poetical works more
or less influenced by the prevailing standard and form, yet
they have sought aspiration from or copied the Persian forms
hitherto practised and thus they seriously contributed to
Persian poetry which can be compared with any rich period of
the literary of Persian both in terms of quantity and quality.

Thus, the Persian poetry produced in India carry the
truer picture of the social and cultural contact of both the
Hindus and Muslims.

Life of Poets and their Works:

Amanat, Lala Amanat Rai (d. A.H.1145/A.D.1732)

He was poetically called Amanat. He was a Khatri by
3 caste and a native of Lalpur. He was a Munshi of Nawab

² Iqbal, S.: *Indo-Persian Literature (A.H.1161-1221/A.D.1748-
1806)*, Thesis, Delhi University, 1979, p. 45

³ Sambhal, N.H.: *Tazkirah-i-Hussaini*, p. 48; India Office,
MS No. 1696
Amjad Khan, the foster-father of Muhammad Shah. After the death of Nawab Amjad Khan, his sister Rahim-un-Nisha Begum gave him a monthly allowance. He had the privilege of being the disciple of Mirza Bedil and claims to have received some guidance from Shams-ud-Din Faqir also. Besides a voluminous Diwan, Amanar made a versified translation of Bhagwat Puran, the Masnawi-Naika; Jalwa-i-Zat, the poetic translation of Ramayana and Ved etc. Most of his works are either religious or Sufistic. This versified version of Bhagwat is entitled Bhagat Mala and begins with:

اصل، اکرم گیه عمغی است بیفی خلفت گیه عمغی است

Mir Husaain Dost Sambhal has quoted a Rubai from the version of Bhagwat Gita, which describes the restlessness of the Gopis in the separation of Lord Krishna.

اور علی مہربان ایسی اور ازما ملائی نا ہو پر
لیے دوڑاں دراں ایسی ایسی، اسہادی صہی تودے پر

The poem is often interspersed with Ghazals and Rubais. Amanat has given an account of his life in the preface of the work. This Manuscript copy is not a complete one and breaks abruptly on fol. 205.

Anis, Lala Baijnath

A few Tazkirah writers have taken the trouble of

4. Hindi : p. 21
5. Anis, M. : Anis-ul-Ahibba, fol. 37a
7. Abdullah, p. 174; Hindi, p. 21
writing something about Lala Baijnath Anis. We learn from the author of the Safina-i-Hindi that Anis was the cousin of Lala Shitab Rai Zar. He was born in Lucknow. He received his primary education in Persian from Bhagwan Das. Bhagwan Das describes that whatever Anis wrote he showed it to him and he left no stone unturned to beautify his compositions. Anis was a goodnatured and man of high character. For sometime he had been serving to the Nizamat-i-Chakla, Azamgarh. Bhagwan Das has incorporated the following verses of Anis in his book, Safina-i-Hindi:

ان دعا لوران میاد کرام
در تفحص سیرادپر اکرام
دو لب شد سلام اکرم

Anis, Mohanlal:

Among the Hindu scholars of Persian, Mohanlal Anis deserves special attention. He was the son of Kunwar Sen, a Qanangu of Pargana Gopaman (Khairabad). His forefathers came from Khairabad to Lucknow and had settled there and Anis was born and brought up there. He received his education in Persian from Raunaq and started composing verses. Formerly he adopted his Takhallus as Khasta. Later on he changed it to Betab and finally he adopted the Takhallus Anis. He was the pupil of Fakhir Makin for whom he had great respect and love.

10. Hindi : p. 22
11. Ibid
12. Ibid, p. 16
14. Mashafi, S.H.: Tarikh-i-Iqd-i-Shurayya, p. 18
The fame of Mohanlal Anis chiefly rests on his monumental work, Anis-ul-Ahibba. It is a collection of biographical notices on Mirza Muhammad Fakhir Makin, his pupils and poets of his school. It was written at the request of Maharajah Tiket Rai, Diwan of Sarfaraz-ud-Daulah Mirza Hassan Riza Khan, the Naib of Asaf-ud-Daulah after the model and style of the famous Tazkirah of Ali Hazin and as a counterpart to it on Indian poets. The Tazkirah was completed in A.H.1197/A.D.1782 for which he gives the following chronogram:

Anis-ul-Ahibba is an abridged biographical work of 187 small pages containing short biographical notices of fifty poets and the life of Makin forming the main theme of the work. The notices are not arranged chronologically. The work is divided into two parts; the first containing thirty three biographies of Muslim poets beginning with Mirza 'Azima Aksir Isfahani and ending with Noor Ali Wasali. The second chapter contains six biographies of Hindu poets beginning with Sarup Singh Diwana and ending with Mohanlal Anis, the author.

Beside this Tazkirah, Anis also had a Persian Diwan

15. The MS is preserved in Bankipur Library, Vol.VIII, No.703; Rieu, Vol.I, p.376; Sprenger, p.162
17. It is written 91. See, Rieu, Vol.I, p.377
to his credit. The following few lines of one of his Ghazal will speak for itself the style and language of his poetry:

خدا وردان نارسیداً دولت وصلش ین مسلس
فرمی دامشند خود آتشن زاده سوهرا را

Aram, Munshi Iswari Das

He was in the service of Amirul-'Umara Nawwab Ghazanfar Jang, a noble of Farukhabad. He wrote with perfect mastery both in Persian prose and poetry. Some of his biographical and historical works were written in admirable style. The following verses are said to be written in praise of Nizam- ul-Mulk Æasaf Jah on the occasion of his successful suppression of the rebellion of Suraj Mal Jat.

Among the Hindu scholars of Persian of the Eighteenth century India, whose names have been forgotten by the contemporary or near contemporary historians and Tazkirah

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18. Shrivastava : p. 104
19. Islamic Culture : Vol.XIII, 1939, p. 409
writers, special mention may be made of Maharajah Kalyan Singh 'Ashiq. Those interested in the history of the later Mughals, specially Bengal and Bihar in the later half of the Eighteenth century, will not be entirely unknown and unacquinted with this celebrated Maharajah. His services to Persian, Arabic and Urdu are praiseworthy. He has to his credit a number of scholarly books in Persian and Urdu. The credit of diggingout this forgotten pillar of Persian goes to Dr. M.M. Alam of Gauhati University who got his doctorate degree on the life and works of Maharajah Kalyan Singh 'Ashiq.

Kalyan Singh 'Ashiq came off a respectable family of Saxena Kayastha of Delhi whose members occupied a high place in the history of India. Kalyan Singh was the son of the celebrated Maharajah Shitab Rai who played a role of a horse of the chess board of the politics of India. His grand father Raja Himmat Singh Bahadur, son of Raja Tarachand, son of Govind Das Bahadur, son of Kunwar Kishor Bahadur, son of Rao Pratap Bahadur was the trusted and faithful Diwan of Nawwab Shamsam-ud-Daula Khan-e-Dauran. In his work the Ajaibul-Wardat, Kalyan Singh has written elaborately about his father Shitab Rai and informs us that in A.H. 1155/A.D. 1742, Shitab Rai was appointed the Diwan of Kashmir province.

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22. Nizami, B.: Qamusul Mashahir, p. 155
where he stayed for two years and having rendered a valuable service there, he returned to the capital Shahjahanabad and remained there on different posts till he was made the Governor of Bengal in A.H.1187/A.D.1773.

Almost all historians and Tazkirah writers have assigned Delhi (Shahjahanabad) as the birth place of Kalyan Singh except Fasihuddin Balkhi according to whom it was Azimabad (Patna). It is irrational on Balkhi's part to breed such a wrong notion because, Kalyan Singh himself has written that he was born at Shahjahanabad in Delhi. Regarding the date of his birth, there are difference of opinions. Fasihuddin has mentioned A.H.1165/A.D.1751-52 and so did Prof. Hasan Askari and Akhtar Urervi. They might have taken the cue from the Maharaja's Persian work the 'Tarikh-i-Zeba' which consists of 8000 couplets and was written for his third son Kunwar Hashmat Singh alias Raja Dholan during his blindness when he was staying at Calcutta. At the end of the

24. Abdullah: p. 204
25. Balkhi,A.: Tazkirah-i-Hindu Shu'ara-i-Bihar, p. 20
26. Singh,K. : op.cit., fol.49a
27. Balkhi,F.: op.cit.,p. 20
28. The Nadeem(monthly),1940, p. 62
29. Bihar men Urdu zuban-o-Adab ka Irtaga, p. 48
30. The Nadeem : op.cit.,p. 62
This book was completed on the 25th Zil Haj A.H. 1231/A.D. 1815 at Chitpur, Calcutta and even the numistic decoding of the Tarikh-i-Zeba confirms this date. Calculation on this basis would lead to 1231-66 = A.H. 1165/A.D. 1751 as the date of his birth. However, according to Dr. M.M. Alam, the work of Kalyan Singh 'Ajaib-ul-Wardat' which is an autobiography of Maharajah himself, asserts that he was born on Tuesday, the 15th Rajjab-ul-Murajjab in A.H. 1162/A.D. 1748-49.

The 'Ajaib-ul-Buldan is a valuable work on Geography. Its manuscript seems to be original and a xerox copy of which has been procured by Dr. Alam from Berlin. It contains 54 folios (19X13) having 11 lines to each page. It was written at the instances of Sir Thomas John Morell and completed it on 5th Jamadi-ul-Akhir, A.H. 1211/6th December A.D. 1796 at Calcutta during the days when Kalyan Singh was experiencing the vicissitude of his life. The work is intermixed profusely with Persian verses composed by the author. It deals in brevity with political and physical Geography of the 'Haft Iqlim' (the seven climes) in which the world was divided then. The whole work consists of seven chapters and each chapter is sub-divided into several parts to classify the topic of

32. Singh, K. : 'Ajaib-ul-Wardat, MS, fol. 49a
34. Singh, K. : 'Ajaib-ul-Buldan, MS, fol. 54a colophon
discussion in conformity with the usual practice of writing. Although written in ornate and highly florid style, its passages are easy to understand. Its sentences are neither long nor completed like other ornate works of Persian language. It only shows the poetic genius of Kalyan Singh. In respect of appropriate usages of words, he did not lag behind the contemporary writers. Besides geographical informations, the book is a fine specimen of both classical and Indo-Persian prose produced in the later half of the eighteenth century.

The following verse is quoted to show his Persian versification:

His other works:

I. The Khulasat-ut-Tawarikh

This is one of the most important works of Maharajah Kalyan Singh, written at the behest of one Mr. A. Willand when Maharajah's son Maharajah Kunwar Daulat Singh approached him to write a detail history of the activities of Mir Muhammad Qasim, the Nazim of Bengal. Kalyan Singh took up the compilation of the work in spite of his blindness and it took

35. Balkhi, F. : Tazkirah-i-Hindu Shu'ara-i-Bihar, p. 21
36. Singh, K. : Khulasat-ut-Tawarikh, MS No. 594, fol. 7
him one complete year to finish it on the 24th Rabi'l,A.H. 1227/A.D.1812.

The work is divided into two parts. The first part consists of the history of the Mughals and the second part is a detailed account of the events of Bengal from the time of 'Alivardi Khan till the time of the author's deposition from the deputy Governorship of Bihar in A.H.1198/A.D.1783.

II. 'Ajaib-ul-Wardat

It contains 206 written pages and is divided into two parts, the first half gives correct reading while the second one is written in "Neem Shikastan". As regard the date and composition of the work, Kalyan Singh himself said that it was written within a month, completed at Calcutta on the month of Jamadiul Awal A.H.1205/6th January A.D.1791.

The work is divided into four chapters comprising, (1) the genealogy of Shitab Roy, (2) the work of Shitab Roy, (3) the administration of Kalyan Singh and (4) the accounts of Kalyan Singh. The chapters are followed by an introduction.

III. Jadid-us-Seyar

This is a work on early Islamic history from the birth of Holy Prophet till the end of assassination of the third Caliph Usman and the elevation of the fourth orthodox Caliph Hazarat 'Ali.

38. Ibid : fol. 206
IV. Masnavi

This is an Urdu Masnavi of the author. The original Manuscripts contain 79 pages with 15 verses each. It was completed in A.H.1232/A.D.1816 at Chitpur, Calcutta.

V. Majmu'a-i-Qasaid

It is a collection of poetical works of Kalyan Singh in Persian. It was written in praise of the Holy Prophet and fourteen spiritual leaders of the Shias called "the Innocent Imams" in the alphabetical order, containing in total 388 folios, each folio with 15 verses. "The total number of the verses are 10926 including the incomplete ones and neither the dates of its completion nor the name of its scribe is found anywhere in the book."

VI. Hilayatul Fetemi

The work is full of rhetorical feat of the Maharajah which deal with the veracity of miracles of the Holy Prophet and the great virtues of his Holy family.

VII. Tafseer

Kalyan Singh had versified the 'Tafseer' of some of the Quranic verses which shows his depth of knowledge in the Arabic language.

'Ashiq, Pandit Shiv Kashan

He was the brother of Dewan Har Kishan Rabbu. He was the contemporary of Nasim Lakhnawi and the disciple of Nasikh Lakhnawi. He was born in A.H. 1181/A.D. 1767 and died at the advance age of 90 in the year A.H. 1305/A.D. 1887 at Allahabad. The following verses are quoted to show his versification.

\[
\begin{align*}
\text{ماً لم نورد به نحاب لقى رفعت} \\
\text{عاشق تو ن الوز في روز بر دين سوا حفظ} \\
\text{شريعت} \\
\end{align*}
\]

'Ashiq, Rai Baijnath

Information regarding the life and literary achievements of Rai Baijnath 'Ashiq is meagre. We know this much that his father's name was Raja Jagannath and he was the pupil of Surbh Sukh Diwana. Dr. N.B. Shrivastava has incorporated a verse of Rai Baijnath in his book which runs thus:

\[
\begin{align*}
\text{مراهه أت بيت بر حس سيد وان} \\
\text{چینا كي ميدي برم وابي ميدن} \\
\end{align*}
\]

'Ashiq, Shiv Ram

Like other unfortunate Persian poets of the period under review, whose life and activities have not been recorded in detail by the contemporary and near contemporary Tazkirah writers, the name of Shiv Ram 'Ashiq also includes the list.

40. Shrivastava : p. 140
42. Tazkirah-i-Ruz-i-Raushan, p. 462
43. Shrivastava : op.cit.
of such poets. Whatever little information about him is at our disposal, it is from the Bahr-i-Gulzar-i-Kashmir and the Gul-i-'Rana.

We come to know from these books that he was the disciple of Wasikh Lukhnawi. He served the districts of Banda United Province as a Deputy Collector. Further, it is said that he was born in A.H.1181/A.D.1767 and died in A.H.1305/A.D.1857 at Allahabad at the age of ninety. The author of Gul-i-'Rana has quoted the following lines of 'Ashiq.

'Ashiq, Thakur Das

Informations regarding the life and literary activities of Thakur Das 'Ashiq is meagre. But we learn from his Guliyat-i-Farsi that he was the native of Lucknow. His Guliyat-i-Farsi which consists of 348 pages, is a fine specimen of poetry and the art of epistolography. This book was completed in A.H.1172/A.D.1758.

'Ashiq had mastery over the art of versification and epistolography. His excellence in prose and poetry was acknowledged. He was equally an extempore writer of prose and poetry. His Guliyat begins with a small introduction and Monajat. There are seven Monajat in this book. Besides, his Guliyat contains beautiful Ghazala and Qasidas.

44. Gul-i-'Rana: p. 116
45. Guliyat-i-Farsi: MS, is in Raza Library, Rampur.
46. Ibid
Munshi Rai Tuta Ram, whose takhallus was 'Asi, hailed from Bilgram in the district of Hardawi. Originally, he belonged to the family of Royal Chief Munshis of Delhi. He settled in Lucknow and in course of time he could well establish his position as a poet among the contemporary poets. But it is unfortunate that the contemporary Tazkirah writers did not pay much attention to this poet.

'Asi used to show his verses to Munshi Madan Lal Zar. He is said to have left a Diwan. The following verses are quoted from his Diwan.

We learn from his verses that he was a Sufi and was much interested in composing Natia verses. His Ghazals are replete with Sufistic ideas. He was well versed in using Qafia in his verses. Also, 'Asi had a mastery over Persian Lexicography.

'Aziz, Shahab Rai

He was the son of Mohanlal Sahukar who held high esteem by his contemporary poets. He was born in Lucknow. From the very start of his primary life, he was inclined to the art of versification like other unfortunate poets of this period,

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47. Diwan-i-'Asi Qalmi : p. 87
48. Shrivastava : p. 179
and nothing much has come down to us regarding the information of the life of this poet. The author of the 'Adbyat-i-Farsi main Hinduwon ka hissa' has mentioned his name as 'Shitab Rai,' while the author of the 'Safina-i-Hindi' has written his name as 'Shahab Rai'. The latter name seems to be more correct because Shitab Rai was the native of Azimabad while Shahab Rai held from Lucknow. Shitab Rai, the father of the great poet Kalyan Singh 'Ashiq was not a poet.

Shahab Rai was the disciple of Mirza Fakhir Makin.

Bhagwan Das Hindi, the author of the Safina-i-Hindi has quoted some verses of the poet in his book. These verses run thus:

Qabu Balmukand

Babu Balmukand was not only a prose writer of high standard, but he had also developed a refined taste for poetry. As we donot have much of his verses at our disposal, it is very difficult to comment on his poetic style and genius. But the following verse will prove his calibre in the art of versification:

Maulab ud deen khuda qad air ghazi
Messing Zendan azaizan
Yad amin khanem yae chand
Mera din bina kalam razi

49. Abdullah : p. 180
50. Hindi : p. 133
51. Ibid
52. For detail of his Prose work, see p. 268
53. Shrivastava : p. 108
Maharajah Beni Bahadur was the father of the famous Persian poet Jaswant Singh Parwana. During the reign of Alamgir II and Shah Alam II, he was one of the trusts of the Rajas, and Nazims of Bihar. For sometime he was in the service of Nawab Sujaud-Daula also. Like his son, Parwana, he was also a poet. He wrote equally both in Urdu and Persian. It is strange to know that why did he escape the attention of the contemporary as well as the later Tazkirah writers. However, the author of the 'Tazkirah-i-Hindi-Shu'ara-i-Bihar' has mentioned an Urdu verse of this poet.

54

Bahar-i-'Ajam, Lala Tekchand

Informations regarding the life and activities of Lala Tekchandi-'Ajam is regarded as one of the gems of Persian literature and which stand unique among the Persian Lexicons produced by Indian scholars, are meagre and unsatisfactory. Surprisingly enough, nothing much is heard neither from his own writings nor from the contemporary or later biographers. From the preface of his book, the Bahar-i-'Ajam, we know that he was a Khatri of Delhi. From his childhood to his 53 years of age which he had reached at the time of (p. 19)

writing the Bahar-i-'Ajam, he had devoted himself to the study of Persian poets, idioms and phrases used by them and their poetry. He was indebted for much of his knowledge to two accomplished scholars, viz, Maulan Shaikh Abul Khairullah whom he refers in his work as Khairal-Mudaqqiqin and Sirajuddin 'Ali Khan Arzu, whom he quotes under the title Siraj-ul-Muhaqqiqin. According to the author of the Tazkirah-i-Gulzar-i-Ibrahim, Bahar visited Iran also. He received the title of Raja or Rai from the court of Delhi. This learned scholar and philosopher most probably died in A.H.1180/A.D.1766. He was prolific writer. But of his numerous works, this meagre list of books has come down to us as:

I. Bahar-i-'Ajam
II. Juhar-ul-Haruf
III. Nawadir-al-Masadar
IV. Abtal Zarurat
V. Jawahar-ul-Tarkib

The date of completion of his monumental work, Bahar-i-'Ajam expressed by the chronogram i.e., \(1152+10 = 1162/1748\). This work Bahar-i-'Ajam (Dictionary of words and idioms) is widely used by Persian poets both ancient and modern with copious example. Arzu had expressed his appreciation of the work in the following lines:

56. Sprênger : p. 211
It is one of the most learned Lexicons ever compiled by a single individual. He brought out several editions of the work between A.H. 1152/A.D. 1739 and A.H. 1182/A.D. 1768. His approach to the work is scientific and the main object of it is to explain the uses of words and phrases by modern scholars and in support of which most of the illustrations have been taken from the works of the later poets. The work is known throughout the world and both the eastern and the western writers of Persian have appreciated it as the best Lexicon ever produced in India.

Bahar, Munshi Jugal Kishore

He was the son of Munshi Kunwai Ram Nazakat Allahabadi and a pupil of Qutubuddin Musibat. His father was a Munshi in the Government of Nauwab Khan 'Alam Baqullah Khan Bahadur. He himself was a Munshi in the factory of Nauwab Madarud-Daula in Lucknow.

Bahar was a master over both Persian prose and poetry. He was wellversed in the art of rhetoric and prosody. Besides this nothing has come down to us because he has escaped the attention of his contemporary writers. The author of the book

57. Musmir-i-Arzu : MS, PUL, fol.134
Bahar, Udai Bhan Dehlawi

Bahar was a less important poet of his time. His original name was Udai Bhan. He was a native of Delhi and was associated with Kishan Chand Ikhlas. The author of 'Ruz-i-Rauhhan' has mentioned his following verse:

بہار ہجرہ آن لے کر پھر میرے جنگل نے نہ بھر پر بڑا سودا دیکھنے کا کب

Bedar, Munshi Basaund Lal

Munshi Basaund Lal Bedar was a bilingual poet of the eighteenth century. He was the pupil of the great Sufi poet Mirza Mazhar-i-Jan-i-Janani. His original home is not known but according to the contemporary Tazkirah writers he had settled at Azimabad and resided there till his death. We find passing references about him in the Tazkirah of Sorish Azimabadi and 'Ishqi Azimabadi. In spite of the efforts of this humble researcher, his Persian verses could not be found. His following two Urdu verses have been copied by the author of 'Tazkirah-i-Hindu Shu'ara-i-Bihar' and they run thus:

بہار، اچک سوہار حیران کر دیکھنے کی بات، میرے جنگل ہیں نہ بھر کر بڑا سودا

59. Tazkirah-i-Ruz-i-Raushan : p. 104
60. Abdullah : p. 171
61. Balkhi : p. 24
Biedar, Rai Sanath Singh

His name was Rai Sanath Singh and Bedar was his takhallus. His father's name was Rai Bahuk Chand who was a Bania (grocer) by caste. Although Bedar was born in Gorakhpur but Shahjahanabad (Delhi) was his native land. Bhagwan Das, the author of 'Safina-i-Hindi' had close relation with him. Although Bedar was a good poet his fame chiefly rests on the art of historiography. When Shuja-ud-Daula was born, Bedar composed the following verse commemorating the occasion.\(^2\)

Having pleased with the verse, Nawab Safdar Jang Bahadur awarded him five thousand rupees which he refused to take.

Begham, Swami Bhupat Rai Bhagum

He was a Khatri Hindu of Punjab whose forefathers served as Qanun-gu in the northern hilly state of Nahan.\(^3\) The poet himself entered the ancestral profession but accidently fell in love with a boy named Narayan Chand which drove him to infatuation and finally he left his service and set out in search of peace for his burning soul. At long last he came in contact with Shaikh Muhammad Sadiq and Narayan

\(^2\) Shrivastava : p. 112
\(^3\) Khushgu : p. 101; Gul-i-'Rana : fol. 559
\(^4\) Hamsah Bahar : fol. 18
\(^5\) Khushgu : op. cit., p. 101
Bairagi. Under their influence he assumed the bearings of a 'Bairagi' and led a wandering life till he died in A.H. 1142/A.D. 1719.

Begham was a mystic poet. Sarkhush who guided him in poetic versification, had spoken much of his style. Though the poet composed a number of Masnavis, versified 'Probodh Chandra Natak' and compiled a Diwan yet, only one of his Masnavis is extant to us. He was a prolific writer. His Diwan is said to contain six thousand verses while his Buliyat contained fifteen thousand verses.

The extant Masnavi of Begham which is generally called *Jiyâ* contains moral anecdotes of the Hindu and Muslim saints and represents beautifully the Islamic mysticism and the Indian 'Bhakti'. It was probably the result of Begham's simultaneous contact with Shaikh Muhammad Sadiq and Narayan Bairagi. The school of thought initiated by Dara Shikuh and his spiritual guide Mulla Shah Badakhswi was still in the air and Begham seemed to have been inspired by it. The resemblance of certain verses of Begham with those of Mulla Shah also supports the point and shows that he followed his style closely.

67. Ibid
68. Sarkhush, M.A. : Kalimat-ush-Shu'ara, p. 19
69. Khushgu : op. cit.
70. Ansari, N.H. : Indo-Persian Literature during the later Half of the Seventeenth Century (Thesis), No. 602, Delhi University, p. 219
The Masnavi of Begham is simple and charming. It runs in simple and fluid style which shows his mastery in the art of versification. An example of his poetry is given below:

Behjat, Munshi Makhanlal

Munshi Makhanlal belonged to the Kayastha family. He was born in Bilgram. He was among the successful pupils of Ewaj-Rai Musarrat and wrote under the pen-name of Behjat. He was a good poet and a kind hearted man. His verses are full of sorrows and remorse. He died in the early part of A.H. 1200/A.D. 1785. Nashafi, the great Tazkirah writer of Urdu writes about him:

Some of the verses of Behjat are given as a specimen:


72. *Tazkirah-i-Netai-ul Afkar*; p. 91

73. Ghulam Hamdani Masafi: *Tazkirah-i-Tajd-i-Surayaa*, p. 85
Bekhud, Pandit Somnath Maba’i

Very little is known about the life and works of Pandit Somnath Maba’i whose Takhallus was Bekhud. We find passing references about him in some of the contemporary Tazkirahs of Persian. He was the son of Pandit Sangamal Maba’i. He was an erudite scholar of Persian and had also mastery over Arabic. He was regarded as one of the best scholars of the Firangi Mahal. He served the district of Audh as Tahsildar for a long time. He died in Lucknow.

Bekhud was a noted poet of his time. His writings were distinguished by skilful diction and rich imagery. Sweetness, charm, flight of imagination and thought, usages of beautiful words, smiles and metaphors are the chief characteristics of his poetry. His famous Qasida composed on the metre of a penegeric of Urfi, the great Qasida writer, is always remembered. Urfi writes:

\[ \text{And Bekhud writes:} \]

Betakhalluf, Lala Sadanand

He hailed from Lucknow and was in the service of Prince Muhammad ’Azam. Sadanand was fluent in the Persian poetry.

The author of ‘Safina-i-Khushgu’ has quoted the following verses

74. Shrivastava : p. 110
He occupies an important place in the history of Bengali literature and his works are full of many valuable incidental references regarding the social, economical and political condition of Bengal during the mid Eighteenth century. Bharatcandra was born about the year A.H.1124/A.D. 1712 in a village called Puedo-Vasantapur in the Hughli district and died in A.H.1174/A.D.1760. He was well read in Sanskrit and Persian and was for several years the court poet of Maharajah Krishnacandra of Nadia on a monthly allowance of Rs.40. Thus, being connected with court circles, he had a knowledge of many contemporary political events. Nothing much is known about Bharatcandra.

His name was Medilal and Bimar was his Takhallus. He belonged to the famous Rastaugi family of Lucknow. He was

75. Khushgu: pp. 91-92; Abdullah: p. 171
76. Dutta, K.K.: Alivardi and his Times, p. 276
77. Hindi: p. 30
very handsome, good natured and a kind hearted person. He used to spend most of his time in the company of Sufis and Saints. He was in the habit of teaching Risalas of Sufism and specially the Masnavi-i-Rum. The author of Tazkirah-i-Hindi is reported to have said that he saw Bimar twice. According to his statement, Bimar used to shed tears from his eyes in course of reciting the verses of the Masnavis in sad tones. In A.H.1182/A.D.1768, he completely resigned from the worldly pursuits, went to Ajmer and settled there for a couple of years. We also learn from the statement of Bhagwan Das that Bimar intended to perform pilgrimage of Mecca. But it is not confirmed. However, he was a typical type of man. During the last part of his life as mentioned above, he began to compose verses full of religious thoughts and tinctured with Sufistic ideas. In composition, Surbh Singh Diwana was his guide.

A Quatrain will speak of his genius as a poet. 78

Bismil, Bhagwan Das

Das

Bhagwan/Bismil came off a Shrivastava Kayastha family. His ancestors originally belonged to Kalpi. His father came to Lucknow during the Wazamat of Burhan-ul-Mulk of Audh and

78. Hindi : p. 30
continued to held high offices in his court till the time of Nawwab Asaf-ud-Daula.

Bhagwan Das was born in the house of his maternal grand father Lalak Ram Ghulam Qanun-gu in A.H.1164/A.D.1750 for which he gives the chronogram جمعه میان خیبت. He received his early education from Maulavi Sayed Yousuf Saharanpuri. When he became matured, he studied the books of his times and got mastery over Grammar and language. He studied the Diwans of the great poets of Persian and being influenced by their style and composition, he started composing verses of his own. He at first adopted the takhallus 'Bismil' and received his training in poetry from Mirza Fakhir Makin, but during the latter part of his life he used 'Hindi' as his nom-de-plume. In pursuit of his verse making, he was ably guided by Surbh Sukh Diwana who was also a pupil of Fakhir Makin.

During his youth, Bhagwan Das held the post of Mir Bahar but lateron, in the time of Asaf-ud-Daula, he became the Dewan of Raja Nidhi Singh Bahadur. After the Raja's death, he entered the services of Raja Putar Chand Bahadur and then that of Maharajah Takeit Rai Salabat Jang.

Bhagwan Das Bismil was a poet of repute. He had the

79. Saba : Tazkirah-i-Ruz-i-Raushan, p. 96
80. Shrivastava : p. 106
capacity of versifying one theme into different styles. His verses are adorned with metaphors and similes. He was a versatile writer and had a number of Masnavis and Diwans to his credits. He wrote the following prose and poetical works:

<table>
<thead>
<tr>
<th><strong>I. Silsila-ul-Muhabbat</strong></th>
<th>It is a Masnavi written in imitation of Jami’s Silsila-ul-Zahab.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>II. Mazhar-ul-Anwar</strong></td>
<td>A Masnavi in the style of Nizami’s Makhzan-ul-Asrar.</td>
</tr>
<tr>
<td><strong>III. Mahr-i-Ziya</strong></td>
<td>A Masnavi in the style of Jami’s Yusuf wa Zulaikha.</td>
</tr>
<tr>
<td><strong>IV. Diwan</strong></td>
<td>Two Diwans, i.e., Shauqiah and Zauqiah consisting of Qasidas, Tarji Bands and Misc. verses.</td>
</tr>
<tr>
<td><strong>V. Tazkirah-i-Hadiqah-i-Hindi</strong></td>
<td>A Persian anthology containing accounts of ancient and modern poets who flourished in India from the beginning of Islam in this country to A.H. 1200/A.D. 1785.</td>
</tr>
<tr>
<td><strong>VI. Sawanih-un-Nabuwat</strong></td>
<td>A treatise giving an account of the Prophet and the twelve Imams.</td>
</tr>
</tbody>
</table>
It is a Tazkirah containing biographical notices of poets who flourished in India during the author's time, commencing from the accession of Shah Alam in A.H.1173/A.D.1759 to A.H.1219/A.D.1804, the year in which the work was completed.

The following Ghazal is cited below which shows the penmanship of Bhagwan Das.\(^{81}\)

Dalpat, Bhai Dalpat Rai (B. A.H.1183/A.D.1769)

Bhai Dalpat Rai Dalpat was a native of Sehwan. He was a Sufi Darvish. For sometime he served as a Kardar under the Talpur Government and abruptly left his service to spend the rest of his life in search of spiritual enlightenment. Dalpat

\(^{81}\) Shrivastava : p. 107
used to write in Sindhi and composed a Persian Diwan and a Masnavi entitled 'Jang Namah' of about 350 couplets dealing with the martyrdom of Shah 'Inayat of Jhok. Unfortunately, we donot have any of his verses to show his ability in the art of versification.

Daulat, Rai Daulat Ram

His father's name was Rai Gurdayal, the son of Raja Parchand. Raja Gurdayal was the treasurer of Nawwab Shuja-ud-Daula. After his father's death, Rai Daulat Ram was appointed in the same post by Nawwab Asif-ud-Daula. His birth place was Lucknow. He had a taste of poetry by birth. In spite of his busy life, he used to pass some of his time in the company of poets and writers. The author of the Safina-i-Hindi has quoted one of his verses which runs thus:

Dehlawi, Jai Narain

Jai Narain was the son of Raja Ram Ratan. He was the treasurer during the reign of Muhammad Shah. He was well-versed in Arabic and Persian. The following verse is quoted as specimen:

82. Hindi : p. 74
83. Tazkirah-i-Ruz-i-Raushan : p. 159
Diwanah, Rai Surb Singh

Among the Persian poets of Lucknow who earned name and fame in poetry, special mention may be made of Rai Surb Singh Diwana. His uncle Raja Ram Narain was the Dewan of Nauwab Shuja-ud-Daula. Diwana came off a respectable Khatri family. Although his forefathers' native land was Punjab yet he was born and brought up at Shahjahanabad (Delhi). From the very start of his early career, he showed his aptitudes in Persian poetry. After the destruction of Shahjahanabad he made Lucknow his permanent abode. He was equally wellversed in composing verses in Persian and Urdu. Having influenced by Mirza Fakhir Makin, a famous master poet of Persian of that period, he became his disciple. The language and style of Diwana was very charming and fluent. He wrote Persian verses in the style of the poets of Iran. He has left the following Diwans to his credit.

(1)

Diwana was a master poet of his time. He enriched the Persian poetry of Lucknow with his poetic genius. He had a wide circle of friends and disciples both Muslims and Hindus who used to come to his house to take consent and advices on their versifications. He was the master of Haidar 'Ali Hairan and Jafar 'Ali Hasrat. Besides these two, he had produced

84. Khan, H.A.: Tazkirah-i-Bazm-i-Sukhan, p. 86
a number of other poets who lateron earned reputation in poetry.

It is a matter of great regret that all of Diwan's Persian Diwans are not available. However, some of the verses which have come down to us, show his mastery in the art of versifications. This great poet of Persian who ruled over the kingdom of Persian poetry for a long time, left this world of toil in A.H. 1214/A.D. 1799. The following Ghazal is ascribed to him.37

Durga Das

Among the Hindu scholars, Durga Das, the author of Makhzan-ul-Akhlaq, deserves special mention. He preached for the total toleration and human brotherhood and universalisation of very high order. He did not like the individual self-consciousness to sunder the individual from the cosmic

85. His one Persian Diwan is preserved in Reza Library, Rampur.
86. Abdullah : p. 181
87. Gul-i-'Rana : p. 73
consciousness. He writes therefore that all religions have been created by God, who is the creator of the world and the keeper of all the classes of the people. He had his own expediency in fixing different types of convictions for each religion. There are separate instructions for different sections of religion. His feelings towards the religious balance can best be felt from the following verses:

88. Indo-Iranica : Vol. XVIII, No. 1, 1965, p. 32
89. Ibid
90. Ibid
91. Tazkirah-i-Anis-ul-Ashiqin : MS, p. 135
He was well-versed in all branches of science, specially in Mathematics. Besides, he had complete mastery over Persian, Arabic and Sanskrit. He had left a multitude of works on different branches of learning. The following books go to show his mastery and scholarship in the field of different branches of learning.

I. Tanqih-ul Akhbar

- This book consists of 150 pages. It has been divided into seven Chapters. The first Chapter deals with the history of the ruling Sultans of India and its other parts before A.H.900/A.D.1494. The second Chapter begins with the history of Babar to Shah 'Alam, the Mughal Emperor. The third Chapter contains the history of Mongolistan while the fourth one is a history of Fars. The history of Babylon, the history of Syria and Egypt and a detail historical and political history of England are the subject matter of the remaining Chapters respectively.

II. Mufardat-i-Tib

- This book is based on medical principles. It is a guidebook.

92. Shrivastava: p. 144
III. Gulistan-i-Iram


IV. Masakin falsafi

This book is divided in three parts. It deals with the geography of the whole world.

V. Bustan-i-Hairat

In spite of the efforts of this humble researcher, not a single copy either published or in manuscript form was available but Dr. Tawheed 'Alam has mentioned Falasafi in his thesis, "Persian Literature in India after the reign of Aurangzeb upto 1857."

Farhat, Lala Dindayal

He was the son of Himmat Singh, son of Bulaki Das. He was a native of Bilgram. During the reign of Asaf-ud-Daula, he was in the service of Raja Tikat Rai. Nothing much is known about the poet. The following verse reflects his

93. Ahmad, Dr. T.: Persian Literature in India after the reign of Aurangzeb upto 1857, (Thesis), Patna University, Patna.
poetical talents, which is incorporated by the author of 'Ruz-i Raushan'.

Lala Ramchand Farhat was an erudite scholar of Persian. He has a number of books to his credit. Materials providing informations about his early days are not fully available. Equally meagre is our knowledge of Lala Ramchand's education and literary trend. The author of Tazkirah-i-Hindu Shu'ara-i-Bihar has mentioned some of the names of the books of this poet.

Besides a Persian Diwan, Farhat had a Masnavi in two parts to his credit. In this Masnavi he has versified the world famous story of Hatim Tai. The first daftar, which is named as 'Ganj-i-Shaigan', was completed in A.H. 1188/A.D. 1774. The second daftar entitled 'Ganj bad Award' deals with those stories of Hatim Tai which had never been versified by any poet before. In both of the daftars and have been written in double metres (زمردی). Both of these two Masnavis are known to the literary world. One verse of the poet is quoted here:

94. Shrivastava : p. 143; Tazkira-i-Ruz-i-Raushan, p. 517
95. Balkhi : p. 25
96. Ibid : p. 27
Fiza, Munshi Govind Prasad

He was the son of Munshi Devi Prasad and his elder brother's name was Shobha Ram who was also a bilingual poet and used to compose verses with the takhallus Wasfi. It was he under whose care and training Govind Prasad got his early education. Like other unfortunate poets, he was also not to be found in the attention of the Tazkirah writers of his time. He was the pupil of Munshi Mindu Lal Zar. In spite of sincere efforts, his verses could not be traced out.

Ghayur, Lachman Singh Dihlawi

Very little information is at our disposal regarding the poet. We find passing references that Lachman Singh who adopted his Takhallus Ghayur, was a Grocer by caste and an able scholar in Persian and Arabic. He wrote after the manner of Iranian authors and had considerable proficiency in Arabic and Persian. He was the disciple of Mir Shams-ud Din Faqir. He also read 'Sharh-i-Choghymani,' 'Tahir-i-Iqilidas' and 'Miftah-ul-Habib' from Mirza Muhammad Ali Ibn Shaikh Khair-Ullah, the Mathematician.

From the very start of his career, he was inclined towards Persian poetry. He took great interest in reading and writing and was regarded in his maturity as one of the most meritorious scholars of his time.

He wrote 'Shola-i-Ah' which contains the story of

97. Tazkirah-i-Ruz-i-Raushan : p. 498
98. Raza Library, Rampur, MS No. 3103. The Colophon of this copy bears the signature of the author.
Shamsa Banu and Malik Muhammad. The opening line is as follows:

The actual story starts with these words:

He died in Delhi at the age of eighty.

Giriyan, Bhawani Singh Bahadur

His father's name was Maharajah Shitab Rai, the last Naib Nazim and Rai-Rayan of Bihar. It is a matter of great regret that the wellknown contemporary historians and Tazkirah writers are silent about his birth, education and literary activities. We are only informed by the contemporary writers that he was the younger brother of Maharajah Kalyan Singh 'Ashiq. He possessed a very well-built body. Since he got a literary atmosphere at home where the eminent Persian and Urdu scholars of his time used to assemble at their residence, he also started composing verses under the pen-name of 'Giriyan'. Mirza Muhammad 'Ali Fidwi guided him in composing verses. Fasihuddin has incorporated an Urdu verse in his Tazkirah. Giriyan was much interested in wrestling and games. His friends conferred upon him the title of 'Khalifa'. There was an akhara called 'Bhawan Khalifa ka akhara' in the premises of the original house of Shitab Rai where on every

99. Tazkirah-i-Ruz-i-Raushan : p. 498

100. Alam, Dr. M. M.: Maharajah Kalyan Singh: Hayat-o-Shairi, pp. 11-16
Thursday a grand Kushti used to be held which was attended by a large number of people.

Gulshan, Gulab Rai

He was a native of Sandila. His Takhallus was 'Gulshan'. He was a prolific writer and an erudite scholar of Persian. He had the privilege of taking instructions in poetry from Qatil. He served in the state of Audh under different capacities. He was second to none in his learnings, highly skilled in soldiership also and bequeathed a voluminous biography of poets and a bulky Diwan.

Guya, Bhai Nandlal

Saints and savants have always played a vital role in the development of mystic poetry in the Persian literature. They were mostly Sufis of Muslim religion and hailed from Iran. Many of such Sufi mystics were attracted by the court patronage of the Mughals and they thronged into the courts of Indian Emperors. But there were others also who could not reconcile with the court atmosphere and therefore, they had to remain outside the court perview and led a life quite in obscurity and one such person was Bhai Nandlal Guya—a disciple of Guru Govind Singh. Guya was a poet of high calibre.

101. Alam, Dr. M. M.: Maharajah Kalyan Singh Ashiq: Hayat-O-Shairi, pp. 11-16
102. Islamic Culture: Vol. XIII, 1939, p. 409
Nandlal was born in Ghazni where his father, Chhaju Ram was a Dewan in the court of Nawab Muhiuddin. Nandlal began learning Persian and Arabic at the age of six. Soon after attaining maturity, he started writing poetry under the pen name of 'Guya'. He lost his father when he was only fourteen years old. On being refused to succeed his father by the Nawab, he was very much disappointed. He sold all his father's property and headed for Multan where he lived for quite sometime. He married the daughter of a settler of Multan who was a devoted follower of Guru Nanak. Guya was influenced by the teaching of Guru Nanak and in turn, his rich thoughts and ideas in the form of versification saw its influence.

Guya wrote a number of books in Persian at Multan of which seven are wellknown. They are:

I. Tausif Nama
II. Sana Khatima
III. Guya Nama
III. Zindagi Nama
V. Diwan-i-Guya
VI. Insha-i-Dastur
VII. Arzu'1-Alfaz

The first two, though extinct now, were popular in the lifetime of the poet. The Zindagi Nama was translated into Urdu. Guya's name and fame spreaded so much that he was appointed as Mir Munshi by the then Nawab of Multan but he had to resign due to court jealousies. Soon after, he left for Lahore and from there he went to Amritsar and finally
came to Agra where Bahadur Shah, the eldest son of Aurangzeb, was the Governor. Guya wrote and presented a Qasida to the Governor who was much pleased with it and he made him the Mir-Munshi of his court. Guya once pleased Aurangzeb also when he interpreted few chapters of the Holy Quran but soon after he had to leave the court when he was forced to embrace Islam. Guya came to Anandpur in Punjab and sought solace in the company of Guru Govind Singh. By this time Guya was already a Sikh by conviction and now he became a fullfledged devotee to the faith. Guya's mystic ideas are reflected in the verses he composed after he took to the faith. He presented the Bandagi Nama to the Guru who added the following couplet at the end of the book and changed its name to Zindagi Nama.

Although Guya wrote in almost all the popular verse forms of Persian poetry, yet he mastered Ghazals and Masnavi form of poetry. In Ghazal he is said to be the 'Hafiz of India' and in the mystic versification, he took the style and metre of Rumi. In one of his Ghazals, he writes:

In one of his Masnavis:

In mystic poetry, he saw the real beauty of the 'Bhakti' cult. His celestial flights of thoughts are worthy praise worthy. He writes in one of his Masnavis:
Haya, Shiva Ram Das (d. A.H.1144/A.D.1731)

Shiva Ram Haya was the second son of Bhagawati Mal who served in the Government of Nawwab Asad Khan, the Premier of Aurangzeb. Haya was a Kayastha of Allahabad. He took instruction in poetry from Mirza Abdul Qadir Bedil and wrote 'Gulghast-i-Bahar-i-Iram' after the model of the 'Chahar Unsuri'. He died in A.H.1144/A.D.1731.

He also compiled a Diwan comprising Ghazals, Quatrains, Mukhammas and a few Chronograms ranging from A.H.1092/A.D.1681 to A.H.1139/A.D.1726. He was a poet of high standard but it is strange to note why the Tazkirah writers gave him less importance. His style in poetry is straightforward and attractive. For instance, the following Ghazal and Quatrain is given below:

103. Islamic Culture : Vol.XIII,1939, p. 410
104. MS No.412, National Library,Calcutta
Besides being a poet, he was also a good prose writer but his prose work has not come down to us.


Gian Rai Hunar, a scholar of Persian and Urdu, originally belonged to Thagjjar, a suburb of Delhi. But he was born at Daulatabad in A.H. 1128/A.D. 1715. His father, accompanied by Qalich Khan Bahadur went to Hyderabad. He entered the service of 'Alam 'Ali Khan, the Governor of the Deccan. After his death the Nawwab called Hunar and appointed him in place of his father. After his retirement, Hunar led a secluded life in Aurangabad and served his teacher Mir Ghulam 'Ali Azad till he died in A.H. 1170/A.D. 1756.

Nothing is known about his literary activities. We know this much that he was a good poet of Persian and used to compose verses in Rikhta also. The following verse is ascribed to him:

\[\text{Gul-i-'Rana : p. 180}\]

Huzuri, Gurbaksh (d. A.H. 1200/A.D. 1785)

Gurbaksh Huzuri came off a Kanbu tribe and hailed from Shahjahanabad. But he ultimately settled at Mathura. His name was written as 'Korbaksh' by Khan-i-Arzu in his book 'Majma'un Nafais'. Formerly he became the disciple of Mir Muhammad Masum Mashrab but lateron he chose Mirza Bedil as his guide in versification. But Khan Arzu says that Huzuri used to send his verses to him (Arzu) for improvement. However we do not get any reference in any book regarding his this claim.

The author of 'Nataiz-ul Afkar' writes that Huzuri passed his life as a scribe with a meagre income. We find the following verses in the Safina-i-Hindi of Bhagean Das:

\[\text{Hindi : p. 59}\]

Ikhlas, Kishan Chand Khatri

Kishan Chand 'Ikhlas' hailed from Delhi. His father's

\[\text{Gul-i-'Rana : p. 180}\]
\[\text{Abdullah : p. 175}\]
\[\text{Arzu, K.: Majma'un Nafais, MS, Reza Library Rampur, No. 2404, p. 176}\]
\[\text{Ullah, M.Q.: Nataiz-ul Afkar, p. 192}\]
\[\text{Hindi : p. 59}\]
name was Achal Das Khatri whose house was the resort of learned people. During his father's lifetime he learnt Karad-Bazi. After his father's death, he applied his mind in poetry and died during the reign of Aurangzeb. He was a very religious and pious man. As he was born in the Islamic environment, he had no prejudice against the Muslims. Materials providing informations regarding his life and literary activities are not fully available in the Tazkirahs of the contemporary writers. According to the author of 'Makhzan-ul Gharib,' he was a poet of outstanding calibre. But his fame chiefly rests on his Tazkirah, the 'Hamesha Bahar.'

The Hamesha Bahar is a Tazkirah of about 200 Persian poets who flourished in India from the time of Jahangir (A.H. 1014/A.D.1605 to A.H.1037/A.D.1627) to the accession of Muhammad Shah. This is recognised as a standard biography and Azad Bilgirami derived much benefit from it in compiling his 'Khazanah-i-'Amrah.'

In poetry, Ikhlas accepted Abdul Ghani Beg Qobul Kashmiri as his guide. The author of the Safina-i-Hindi has incorporated few verses of Ikhlas in his book.

112. Spranger : MS No. 16
113. Hindi : p. 21
Imtiaz, Raja Dayamal

He was a Kayasth by birth and the son of Asgfar Rai.

He was the Dewan of Nawab Asad Khan, the 'Uzir of Alamgir.

Nothing much is known about the poet except that he had a Diwan and the following verses have been quoted by the author of the Safina-i-Hindi.

'Ishrat, Dai Kishan (d. A.H.1164/A.D.1750)

He was a Kashmiri Brahmin with the Takhallus, 'Ishrat.

For sometime he was in the service of Nawab Najm-ud-Daula Amir Khan 'Azam and Nawab Mutamman-ud-Daula Ishaq Khan.

During the reign of Muhammad Shah, he was appointed as the Qanun-gu of Kashmir at the fag end of his life. He passed the rest of his life in ease and comfort. He was one of the disciples of Khan Arzu. He died in the year A.H.1164/A.D. 1750.

'Ishrat composed a Masnavi under the title of 'Ram Sita' which according to Lacchmi Narayan Shafiq, was better than that of Masih. A 'Saqi Nama' is also attributed to him.

114. Hindi : p. 12
115. Ibid : p. 135
117. Abdullah : p. 176
118. Gul-i-'Rana : p. 115
119. Abdullah : op. cit.
The following couplet quoted by Shafiq is from Ishrat's poem.

Izzat, Munshi Jagannath Prasad (d. A.H. 1246/A.D. 1830)

He was the son of Sahab Rai and an employee in the office of Nawab Abdul Wahab Khan Bahadur Shukohul Nasir-ud-Daula Nusrat Jang at Nellore. Jagannath Prasad was born at Nellore and studied the preliminary books in Persian under his father and other teachers. He then came to Madras and continued his studies under different teachers. After the death of his father, he was appointed as the librarian of the state library. He moved in the company of scholars and poets and on their encouragement he composed poems under the pen-name of 'Izzat' and presented them in the poetical gatherings which were very much appreciated by the contemporary writers and poets. He was also appointed as Munshi by the East India Company, Madras on a monthly salary of fifty Huns (one Hun = 3½ rupees). His poems are quoted in the 'Tazkirah-i-Subh-i Watan' and 'Tazkirah-i-Gulzar-i-'Azam' etc.

Rayaq in Guldashta-i-Karnatak Qalmi observes:

120. Gul-i-'Rana : p. 115
121. Kokan, Md. Y. : Arabic and Persian in Carnatic, p. 292
122. Ibid : 293
Izzat, Sangham Lal

He was born in A.H. 1174/A.D. 1760. He was an inhabitant of Shahjahanabad. During the turmoil of Afghans, he migrated from Shahjahanabad to Akbarabad. He compiled a Masnavi on the miracles of Hazrat Khwaja Mainuddin Chisty. This Masnavi was compiled on the model of Yusuf-o-Zulakha. The author of Safina-i-Hindi has written that he used to take instructions from Mazhar Jan-i-Janani. The following verses are ascribed to him:

He was a Kashmiri Hindu who wrote fascinating poetry,
describing the beautiful landscape of Kashmir. He attended the service of Wazir Wafadar Khan Sadozai. Nothing much is known about this poet. While in staying in Kabul, he gave vent in primitive and nostalgic number to his longing for his beloved homeland:

\[
\text{Khakstar, Munshi Subh Sukh}
\]

He was the brother of Raja Ram Narayan Nauzoon, the eminent Persian scholar and an able administrator of the period under review. He belonged to Shrivastava Kayastha family and was a n inhabitant of Azimabad. He was the pupil of Muhammad Faqih Dardmand. His one verse has been quoted by almost all the Tazkirah writers and that runs as follows:

\[
\text{Khamush, Sahab Ram (d. A.H.1225/A.D.1810)}
\]

Sahab Ram Khamush came off a Khatri family whose native land was Benares. The author of 'Tazkirah-i-Muzaffari', Karam 'Ali was his bosom friend. Khamush was formerly in the service of Shah 'Alam but lateron he left his service and started serving the English. He was the disciple of 'Ali Hazin.

127. Ibid
128. Balkhi: p. 18
Originally he adopted his takhallus as 'Mahzun' but when he came under the influence of Hazin, he changed Mahzun to 'Khamush'. The author of Tarikh-i-Muzaffari has recorded his death as A.H.1225/A.D.1810. He has left a voluminous Diwan to his credit which comprise of Ghazals, Qatas, Rubaiyat and Qasaid etc. Dr. Muhammad has quoted his one verse in his book, the 'Adbiyat-i-Farsi men Hinduon ka hissa' which runs thus:

129.

Khush, Anandkahan

Anandkahan was an inhabitant of Kapnil, the present Akbarabad. He showed his keenness in learning the Persian language from his early age and became quite proficient in versification both in Persian and Hindi. After the death of his father, he shifted his residence to Bindraban. Here he translated the Bhagwat Gita and Ramayana into Persian. He wrote one Masnavi of seven volumes named 'Kajkulah' in A.H.1209/A.D.1794. One volume of this work is preserved in the India Office Library, London. He died at the time of Ahmad Shah Abdali's expedition to India.

The following verse is attributed to Khush:

131.

129. Abdullah : p. 225
130. Ibid : p. 181; Gul-i-Rana : p. 4
131. Abdullah : p. 182
Khushgu, Bindraban Das (d. A.H. 1170/A.D. 1756)

He was an inhabitant of Mathura and was a Rajput Hindu of Bais caste, presumably of the Vaishya caste. His relationship goes back to Vikramaditya, the great Hindu king of ancient India.

At the age of fourteen, he became the pupil of Muhammad Afzal Sarkhush who conferred on him the takhallus, 'Khushgu! Besides Muhammad Afzal Sarkhush, he was also ably guided by the reknown scholars of his time like Serajuddin 'Ali Khan Arzu, Mirza Abdul Qadir Bedil and Shaikh Sa'adullah Gulshan.

He used to attend poetical assemblies on the occasion of the anniversaries of Bedil and Gulshan and also held 'Musha'iras' at his own place where almost all the eminent poets of his time used to participate and were sumptiously entertained. Khushgu had collected specimen writings of all the poets of his time written on their own hands in an album but it was lost in course of time. According to Dr. Muhammad Abdullah, Bindraban Das completed his education through Behgum Bairagi and Sadanand Be-takalluf. He acquired a vast knowledge after visiting many of the important cities of India. He met a number of poets and writers during his visits whom he has mentioned in his memoirs, 'Tazkirat-ul-Mua'sirin.'

132. Shrivastava : p. 119
133. Khushgu : p. 75
134. Islamic Culture : Vol.XIII, 1939, pp. 401-426
135. Abdullah : pp. 177-178
This Tazkirah contains the names of poets of preceding centuries up to that of his time. He dedicated this book to Nawab 'Umdatul Mulk Amir Khan Marhum of Allahabad. The beauty of this Tazkirah is that, the poet mentioned those poets whom he met, and wrote about them in his own style and knowledge. Khan Arzu spoke high of him in his Majma'un Nafais in the following lines:  

"بم حل محل دميا برضي دنمض نابلا مفروش بيت او انهره.

It is narrated by Khushgu himself that he was the follower of the style of Hakim Shaf'ai. He himself said:  

Bindraban took ten years, A.H.1137-47/A.D.1724-34 to compile his book 'Safina'. But he was prevented from making a fair copy and publishing the work due to the invasion of Nadir Shah (A.H.1151/A.D.1738-39). He had to go with the army of Nadir Shah to Kot Kangrah. Khushgu remained in

137. Arzu,Khan: Majma'un Nafais, p. 198  
138. Abdullah : p. 177  
139. Sprenger : Audh Catalogue, p. 130
Punjab for about seven or eight years and returned to Delhi in A.H.1155/A.D.1742. He gave his Safina to his master, Serajuddin 'Ali Khan Arzu who wrote some notes and added a preface to it. Arzu himself said in his Majma'un Nafais:

He gave his Safina to his master, Serajuddin 'Ali Khan Arzu who wrote some notes and added a preface to it. Arzu himself said in his Majma'un Nafais:

Nawwab 'Umdatul Mulk Amir Khan 'Anjam (A.H.1159/A.D.1746) used to appreciate the work of Khushgu and by way of appreciation, he used to give him two rupees daily as honorarium. Lala Kirat Chand, A Dewan of Haibat Jung, father of Sirajud Daula, also supported him while he was at Patna and Benares. He used to take care of him and helped him from time to time. After the death of Nawwab (A.H.1159/A.D.1746), he renounced the world and became a Faqir and lived a wandering life. Sometimes he used to go to 'Azimabad and sometimes he used to go to Benares. The last days of his life were spent in a pitiable condition with poverty stricken from all sides, yet he lived a pious life at Allahabad. According to the author of the Gul-i-Rana, the following date is given as the date of his death:

140. Arzu, Khan: Majma'un Nafais, p. 198
142. Arzu, Khan: op. cit.
It is strange that nowhere the verses of Khushgu are found save and except the verses mentioned by Arzu. As he was contemporary to Arzu, Majma'un Nafais contains some of the verses of Khushgu. As specimen, the following verses are mentioned below:

\[\text{(some verses)}\]

Stating the beauty of Khushgu's poetry, Khan Arzu in his Majma'un Nafais writes:

\[\text{"Safina-i-Khushgu is the master work of Bindraban Das. The book was written in three volumes in ten years. The first two volumes contain notices of the poets of early and middle ages and the third volume contains the modern and contemporary poets of the author who were mostly attached with him. It is written in chronological order and the author gives the detail accounts of them and copied out their verses at length. Being a poet himself, he had a deep insight into the merits and demerits of the poetry and therefore, his critical appreciation is worth noting."}\]

143. Arzu, Khan: Majma'un Nafais, p. 198
144. Ibid
The third volume is very rare. Its only copy is preserved in the Bankipur Oriental Library, Patna which was inscribed at the instance of Azad Belgrami in the year A.H. 1182/A.D. 1768. This third volume contains thirty poets in continuation of the second volume.

According to Sprenger, the book is divided into three volumes. The first volume contains the names of three hundred sixty two ancient poets. The second volume begins with Jami and ends with Mirza Ahmed Beg. This volume contains the names of five hundred and forty five poets of the middle order, given in chronological order. The third part is by far the most important since it contains the list of contemporary poets numbering five hundred forty five poets. The first volume has about 600 pages, the second 318 pages 17 lines in a page and three micras in a line which was copied in A.H. 1191/A.D. 1777 at Delhi.

According to Hermann Ethe, "The second volume of the valuable Tazkerah of Persian poets by Khushgu who began this work in A.H. 1137/A.D. 1724-25 and completed in A.H. 1147/A.D. 1734. In A.H. 1155/A.D. 1742, he gave it to his master Arzu who added some glosses and a preface. The third volume contains the names of 811 poets (266 more than Sprenger). A selection of the volume two is found in the Bankipur Oriental Library beginning with Jami and ending with Muhammad 145. Sprenger : p. 130sq
Qasim Sururi, in all 160 folios of small size.”

In Vol.VIII of the Catalogue of Bankipur Oriental Library, Abdul Muqtadir has given the following information about Safina and its author.

fol. 216, lines 14-16

Size 7 3/4 x 4 3/4, 6 x 3 1/2.

Khushdil, Pratap Rai

He was a Kayastha by caste and hailed from Lahore. He had been to the shrine of Nai-in-Thatta for a pilgrimage and in met his friend Mansa Ram who at that time was in the service of Nawwab Himmat Dilir Khan. With the help of his friend Mansa Ram, Khushdil managed to get a job with the Nawwab. During the rule of Sadiq Khan, Khushdil came to Delhi with Mirza Muhammad Muhsein. Here he resigned from the post and distributed whatever little he had in his possession to the Jogis and left for Gaya. The following is a verse of Khushdil:

Khushdil, Rai Amar Singh ( d. A.H.1225/A.D.1810 )

He was the son of Jiwan Ram. He belonged to Khatra

146. Ethe : pp. 211-212
148. Maqalatus-Shu'ara : p. 203;
Manikpur and his father was the Nizam of Ghazipore during the reign of Nawwab Shuja-ud-Daula. At first Amar Singh served under Maharajah Ajit Singh of Benares and was lateron, appointed the Nazim of Aligarh by the East India Company.

Nothing much is known about his poetical activities, although he is credited to have written two prose works, namely 'Farman Rawayan-i-Hunud' and 'Bazm-i-Khayal'. The former is a history of the Hindu rulers of India from the earliest times to Sultan Alauddin Ghori's reign. Beside these, he had a Persian Diwan of five thousand verses. But in spite of the sincere efforts of the present researcher, not a single verse of Khushdil could be traced.

Khirad, Makhan Lal Bahadur (b. A.H.1177/A.D.1763)

He was the son of Munshi Rai Daulat Ram. He was born at Venkatgiri and studied Persian under different teachers. He went to Hyderabad in connection with his own marriage and continued to study Persian and other sciences. He came to Madras on the invitation of Nawwab Muhammad 'Ali Walajah and was employed in the latter's office as Munshi. Here he attended the classes of Maulavi Muhammad Ghous Sharaful Mulk Bahadur and Maulana Abdul 'Ali Malikul Ulama for Arabic

149. Shrivastava : p. 121
and studied mostly the text books on Arabic Grammar. He was
an expert in composing chronograms. When Nawwab Walajah built
the big mosque at Triplicane, which is now the Walajah Mosque,
Khirad also submitted his chronogram which was finally
selected and written on the forehead of the niche of the
prayer hall which reads as follows:

\[
\begin{align*}
\text{S}_1 & \text{M}_1 \text{A}_1 \text{H}_1 \text{E}_1 \\
& \text{D}_2 \text{I}_2 \text{N}_2 \text{B}_2 \text{R}_2 \text{O}_2 \text{R}_2 \text{O}_2 \text{F}_3 \text{R}_2 \\
& \text{H}_3 \text{D}_4 \text{A}_5 \text{H}_6 \text{E}_7 \\
& \text{H}_8 \text{H}_9 \text{H}_10 \text{H}_11 \text{H}_12 \text{H}_13 \text{H}_14 \text{H}_15 \text{H}_16
\end{align*}
\]

During the time of Nawwab Azem-ud-Daula, Khirad was
awarded the title of Raja and Bahadur and he was permitted
to come to the court in the palanquin. As a Munshi he
discharged his duties faithfully in the office of the Nawwab.
He died in A.H.1241/A.D.1825.

Ma'il, Mithulal

His grand father Dewan Ram Singh was in charge of the
house of Mir Khudayan Khan. He was inclined towards composing
verses and whatever he wrote it was shown to Muhammad Burhan
'Ali Khan but Dr. Abdullah recorded that he was the pupil of
Mirza Fakhir Makin. He composed a Masnavi entitled
'Munawwar Nama' which is the genealogical history of Basit
'Ali Qalandar Ullah.

151. The Tazkirah-i-Safina-i-Hindi recorded his name as
Mathan Lal. See p. 212
152. Abdullah : p. 180
We find a verse of this poet in the Tazkirah-i-Safina-i Hindi which runs thus:

\[
\begin{align*}
\text{मशराब, भूरी सिंह} \\
\text{का रबिया कर रहे हैं जिसके अर्थ हैं:}
\end{align*}
\]

Mashrab, Bhuri Singh

By lineage he was a Rajput Hindu and was an inhabitant of Akbarabad. His name was Bhuri Singh with the takhallus 'Mashrab'. He used to take instruction in poetry from Muhammad Muqim Azad.

Mashrab was having a favourable temperament and desire for poetry which he could show from his early life. He used to go out of his native place in search of patrons and knowledge and for sometime he was in Calcutta. Lateron, he came to Audh and made himself available in the service of Nawab Shuja-ud-Daula and settled there till his death in A.H.1280/A.D.1863 but according to the author of 'Adbiyat-i-Farsi men Hinduon ka hissa', his death was recorded as A.H.1281/A.D.1864.

The following verse is the specimen of Mashrab's poetry:

\[
\begin{align*}
\text{मशराब का रबिया कर रहे हैं}
\end{align*}
\]

References:
153. Hindi: p. 212
154. Gul-i-Rana: p. 133
155. Ibid
156. Shrivastava: p. 148
158. Shrivastava: p. 148
Mastana, Rai Mekulal

Mekulal whose native land was Ghazipur, came off a Shrivastava Kayastha family. The members of his family were appointed by the Nawwab to the post of news-writers in Behraich where they had permanently settled. Being disgusted, Lala Nandlal, a member of his family went to Khairabad but Mastana's father Lala Bulaqi Chand stayed in Behraich. Mastana was born there. He finished his primary education within a very short time. He kept himself busy in studying the Diwans of old poets. He wrote a considerable number of Ghazals and Qasides. His memory was very sharp. He had an extra ordinary skill in writing Khat-i-Shikast. He was in the service of Maharajah Tikait Rai, the Dewan of Asif-ud-Daula. He died of tuberculosis.

Mastana was a very intelligent and well-skilled poet in composing Persian verses. But he used to write occasionally. The following verse is ascribed to him: 159

میں ایک چاغ چاپی طرف رفتم گیا سکون سے گلی فن

Mati', Lala Ram Baksh

He belonged to the Kayastha family of Qanauj and was one of the Qanun-gus of Qanauj. His forefathers settled in Lucknow. He was the son of Bans Gopal. When Mir Qudrat 'Ali

159. Tazkirah-i-Ruz-i-Raushan: p. 625
Khan died, Mati' was appointed to the post of Peshkar of Sandila and Khairabad.

Mati' was born at Lucknow where he received his early education from his father. After finishing his educational career, he studied the Divans of classical Persian poets. Nature had gifted him with a refined taste for poetry. Hence, composition of verse became an easy flow from his pen. He is remembered for his colourful and shining verses. In the beginning he adopted 'Rozi' as his pen-name but it was shortened by another title 'Niyaz' but soon he changed this one also and started writing 'Mati' as his nom-de-plume. He was contemplating to finally switch over to another pen-name 'Haidari' when the clutch of death put a full stop, thus bringing to an end of his life.

Mati' was a calm poet. He used to take instruction in the art of versification from Nazar. The following Qita of Mati is well-known.

Mauzun, Raja Madan Singh Kayastha (d.A.H.1179/A.D.1765)

Mauzun was the nom-de-plume of Raja Madan Singh Kayastha.

160. According to Dr. Abdullah it was Mirza Fakhir Makin. See Abdullah : p. 180
161. Shrivastava : p. 149
He was a native of Etawah. His father Jagat Singh was employed as a Dewan in Nawab Ghazi-uddin Khan's Government and was promoted to a mansab of 3000 and awarded the title of 'Raja'. He also served under Nawab Asaf Jah of the Deccan and during the time of Nasir Jung he got a mansab of 2000 and was honoured with the insignia of a flag, drum and the title of Raja. He was later on placed in charge of the fortress of Mustafa Nagar which the English troops attacked and besieged. The Raja defended the fortress ably but was killed by a bullet at the age of 50 in A.H.1179/A.D.1765.

Information regarding the literary career of Mauzun is scanty. We find references in the contemporary Persian Tazkirahs where it is mentioned that he was well-versed in Persian prose and poetry but unfortunately nothing of his works has come down to us. The author of the Gul-i-Rana has quoted the following verse of Mauzun.

\[
\text{میرزا اکبر خان و همیشه چند ادبیات برای لزوم فرو رفته در جراح دیگرما}
\]

Mauzun, Maharajah Ram Narayan (d.A.H.1177/A.D.1763)

Among the Hindu poets of Persian, Ram Narayan played a very important role in the development of Persian poetry in India. He was the son of Dewan Rang Lal, an inhabitant

162. Abdullah : p. 179
163. Gul-i-Rana : p. 148
164. Umri, S.A.: Bihar main Urdu Juban wa Adab ka Irtaka, p.227;
Dutta, K.K.: Aliwardi and his Times, p. 166
of a village Kishanpur in Paragana Sasaram of the Sahabad district of Bihar. He was poetically surnamed 'Mauzun'. He played a very important role in the history of Bihar. He became the deputy Governor of Bihar from A.H.1166-1178/A.D.1752-64 and witnessed some of the most striking events and fateful developments in the history of the province of Bihar. The most remarkable feature of his political career was the ability and wisdom he showed in settling the affairs of the province with the Zamindars with great care and without much bloodshed. In the show of power and authority, Mauzun had a tough man to face in the person of Mir Qasim, the stooge of the British, who defeated Mauzun and imprisoned him in A.H.1174/A.D.1760 and subsequently got him murdered by drowning him in the Ganges in A.H.1177/A.D.1763.

Mauzun was a poet of high calibre. He learnt to compose verses from Shaikh Ali Hazin (d.A.H.1178/A.D.1764) and within a very short time he became well-versed in the art of versification. He was the author of a Diwan consisting of 384 folios. He also left a collection of letters named 'Dastur-ul Insha' to his credit. The following verse will show his penmanship.

165. Diwaker, R.R.: Bihar through the Ages, p. 504
166. Ibid: p. 505
167. Ibid: p. 507
169. See Chapter VII, p.271
170. Khushqu: p. 356
Miskin, Malahar

He was the son of Kalwant Rai Khetri and was born in Lucknow. After his father's death, he was appointed as the Waqil of Chakla Bareilli. Both he and his father were the followers of Guru Nanak. He was very close to Bindraban Raqim and it seems that he took instructions in poetry from him. He was a man of chequered personality and was very fluent in writing verses. Unfortunately none of the writers have quoted his verses in their works save the writer of the book, Safina-i-Hindi. The following verse is taken from it:

١٧١

مُّحَبّ، بِھِم سن

Nothing much is known about the life and literary career of this poet. The Tazkirah writers have mentioned his name only.

Muhib compiled a versified table of contents of the Shahnama, 'Fihrist-i-Shahnama' in A.H.1147/A.D.1734. It is divided into two sections and subdivided into chapters. It begins with:

١٧٢

171. Hindi: p. 196
172. MS is in A.S.B., Calcutta
Mukhlis, Anand Ram (b. A.H.1111/A.D.1699)

Anand Ram 'Mukhlis' was the son of Raja Hriday Ram Khatri who belonged to a very reknown family from Sodharah, a place near Lahore. His date of birth may be determined from his own writings where he says that in A.H.1156/A.D.1743, he was 45 years. It is, therefore, evident that he was born in A.H.1111/A.D.1699. Little is known about his childhood and his early education.

Although Mukhlis belonged to Lahore, yet he lived for a long time in Delhi where he had his own residence. Arzu mentions that he enjoyed Mukhlis' company and affections for about 30 years. Mukhlis had all the facilities required in the house of a wealthy courtier. He undertook many journeys during his hey-days. One of them was when he went to Bin Garh. The details of the journey have been given in his book 'Safar Nama'. Another journey undertaken by him was when he went to Sarhind and when Prince Ahmed Shah took up arms against Ahmad Shah Durrani. This was his last journey.

Mirza Bedil' and Khan Arzu's friendship was greatly valued by Mukhlis. Khushgu writes, "Mukhlis was very kind to

173. Bilgarami, A.: Khazana-i-'Amarah, p. 428
174. Ali, Dr. S.: Introduction to Safar Nama, p. 7
175. Arzu, K.: Majma'un Nafais, MS No. 2404, p. 128
him. It needs a complete book to take down the qualities of Mukhlis because, he always attended to the needs of his friends. There had never been any change in his attitudes towards his friends and he remained sympathetic till the end. He was adorned with beautiful habits and qualities.

The author of Safian-i-Hindi writes that Mukhlis lived in Delhi in great prosperity. After Nadir Shah's departure, he preferred an isolated life and thus lived in seclusion. He totally gave up coming out in the public. Ultimately, in the fourth year of Ahmad Shah (A.G.1166/A.D.1752) he died of asthma. Muhammad Qudrat Ullah writes that he died in the year A.H.1140/A.D.1727 while Hussain Quli Khan 'Ishqi says that Mukhlis died in A.H.1164/A.D.1750. Mukhlis was appointed Wazir by 'Itimad-ud-Daula in A.H.1132/A.D.1719 when he was only twenty one. He collected his letters in A.H.1149/A.D.1736, while his book 'Mirat-i-Istilah' was completed in A.H.1157/A.D.1744. Storey writes, "He was also Wazir of 'Abdus Samad Khan, the Nizam of Lahore and Multan." He had the title of Raja Rai Rayan. He died at Delhi in A.H.1164/A.D.1750.

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177. Khushqu : p. 332
178. Ullah, M.Q.: Nataj-ul Afkar, p. 660
179. 'Ishq, H.Q.: Nashtar-i-'Ishq, p. 196
181. Qureshi, Dr. A.N.: Persian Poetry under the Later Mughal Period, (Thesis), p. 112
182. Storey : op.cit
The following are the valuable works left by Anand Ram Mukhlis.

I. Diwan-i-Mukhlis
II. Bayaz-i-Mukhlis
III. Safar Nama
IV. Bada'i Waqai or Tazkirah-i-Anand Ram Mukhlis
V. Mirat-i-Istilah
VI. Insha-i-Mukhlis
VII. Hangama-i-'Ishq
VIII. Karnam-i-'Ishq
IX. Nuskha-i-Chamistan

Writing about the Diwan-i-Mukhlis, Ethe has written that it is a lyrical poems of Mukhlis. It contains Ghazals in alphabetical order on fol. 175a beginning:

183. Ethe : Vol.II, p. 925

It also contains Rubais on fol. 255b beginning:

184. Ibid

185. MS No. 3099 and MS No. 3700

There are two copies of the book in the Reza Library, Rampur. One of them has 33 pages covering Ghazals, Quatrains, Fragrants, and verses in Rekhta. Some of the Ghazals consist of three to five lines and do not bear the pen-name of the poet. It only
means that the poet could not complete them. There are generally ten verses on each page and the number of verses come to nearly two thousand six hundred. If his Quatrains are also included, the number will not reach even five thousand. But Bhagwan Das Hindi says that, "There are about fifty thousand verses in his Kulyat." It is a beautiful work of Mukhlas which may be considered a gem in Persian language. He had a style of his own. All the biographers have unanimously praised his mastery over the language as well as his style. According to Azad Bilgarami, "He was one of the selected ones of the world." According to the author of Safina-i-Hindi, Mukhlas wrote prose and poetry in an interesting way and in writing poetry, he was one of the best pupils of Mirza Bedil. Like other Quatrain writers, Mukhlas did not confine his theme to Suffism only. He did not write many Quatrains and its number is only ninety six which are found in his Diwan. However, he composed Quatrains on various subjects.

Beside the Diwan, his Bayez consists of twenty four folios each one of it is having seven verses. Thus there are 325 verses in all. He also composed poetry in Rekhta but their numbers are not known.

186. Hindi : p. 197
188. Hindi : pp. 196-197
Mukhtar, Shital Das

He belonged to the Kayastha family of Delhi and he was born there. When his uncle Jang Rai entered into the service of Raja Parchand in the Government of Nawwab Asif-ud-Daula, he called Mukhtar to Lucknow. It was here that under his care and patronage, Shital Das received his education and training. After acquiring knowledge, in the customary branches of knowledge, he turned himself towards poetry. Formerly he adopted his pen-name as 'Tabe' but lateron he changed it to Mukhtar. The author of Tazkirah-i-Safina-i Hindi recorded his following verses:

189

Munshi, Jaswant Rai

He was the son of Shagwat Rai and the grandson of Sundar Das. His forefathers belonged to a place called Jalput, a place in Punjab. Jaswant Rai says:

189. Hindi : p. 194
grandfather were killed in a battle at Ujjain fighting with Purdil Khan. Their references are found in Alamgir Nama. 

Jaswant Rai joined the army of Nawwab Sa'adat Ullah Khan who was serving then as the Dewan of Daud Khan Panni. As a member of the imperial army, he came to Hyderababd in A.H.1118/A.D. 1706 and presented a long poem to the Dewan. The poem has been quoted by Jaswant Rai in his work 'Sa'id Nama', which begins thus:

After serving in the imperial army, Jaswant Rai served as Peshkar for some time and then as Sawanih-nigar (reporter) for several years.

Munshi Jaswant Rai was a great poet and scholar both in Persian and Rekhta. His Qasidas in praise of the Nawwab had made him endeared to the heart of the Nawwab. At the request of the Nawwab, Jaswant Rai wrote the life history of the former with the title Sa'id Nama which begins with the following lines:

But it is unfortunate to note that he was attacked with paralysis before he could even finish the first part of the work. Dismayed and depressed, he never thought the work would ever be finished. So he tried his best to edit his

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216

poems and presented it to the Nauwab as a mark of his deep affection and love to him. He presented the Diwan to the Nauwab who accepted it gladly. The Nauwab took it into his hands and opened it with the intention of knowing the poet's future through the mirror of his verses. Happily he opened the page beginning with the following verses:

The Nauwab took it to be a good omen and remarked that the poet would be alright within a few months. The poet started recovering and within a short time he became hale and healthy. The remaining two parts of Sa'id Nama was finally compiled and completed by Jaswant Rai in A.H.1135/A.D.1722. This stupendous work contained 401 pages in total. The poet used to accompany the Nauwab in his adventurous outings and used to sing all about it in long Qasidas. Besides, the Munshi also composed several chronograms commemorating the eventful deeds of the Nauwab.

In addition to Sa'id Nama, he also translated into Persian the 'Khārd' Nama' of the poet Ghawwasi, containing the love story of Saiful Mulk and Badiul Jamal under the title of

191. Ross : MS No.1695
192. Kokan, Md. Y.: Arabic and Persian in Carnatic, p. 23
193. Ibid
'Gulqanda-i-'Ishq.' Some of the verses of it have been quoted by him in his book Sa'id Nama. He also wrote a Masnavi in Persian depicting the story of Lal and Hira. He also had a Hindi Masnavi entitled 'Guldasta-i-'Ishq' which he presented to the Nawwab Sa'adat Ullah Khan in A.H.1129/A.D.1716. Among his other works he had the Muswadat and a Kuliyyat containing his long and short poems.

The date of Jaswant Rai's death was versified by the author of Amir Nama who was present at that time in his court:

\begin{align*}
\text{بی تاریخ \ وفا آری خیانت \ کروت آری ناز \ سفرت با سنسنیت} \\
\text{گفت تاریخ بیوی \ اعلالیہ \ جانیت تیسیر \ ذکریت}
\end{align*}

Musarrat, Lala 'Iwaj Rai

He came off a Kayastha family and was an inhabitant of Shahjahanabad. After passing his early days there he went to Delhi with a view to receiving education. He got perfection in different branches of learning. It was here that he came in touch with Mirza Muhammad Hussain Qatil and started composing verses under his able guidance. During the last part of his life he went back to his native land and indulged in composing verses and giving instructions to a galaxy of pupils in their compositions. The following verse of Musarrat is cited here:

\begin{align*}
\text{بی هناوی \ توزیعی \ جمعیتیتی \ مامانیتی \ میہتیتی} \\
\text{میتیتیتیتی \ یتیتیتیتیتیتیتیتی}
\end{align*}

194. Shadan, B.L.: Amir Nama, fol. 123a
195. Tazkirah-i-Ruz-i-Raushan: p. 625
196. Ibid
Nishat, Rai Bhukan Mal

He was the Dewan of Nawwab Ḍasad Khan 'Alamgir. He had a genuine taste for versification in Persian. In spite of sincere efforts of the present researcher, nothing much could be gathered in respect of this poet. He is recorded by the author of Safina-i Hindi with the following verse:

198

Nudrat, Lala Hakim Chand (d. A.H.1147/A.D.1734)

Lala Hakim Chand of Thaneswar, poetically known as 'Nudrat', was the son of Lala Hriday Ram. Lala Hriday Ram was a Qanun-गु of Thaneswar. Hakim Chand was a very interesting personality of his town. Bindrababn Das Khushgu was his classmate and both of them studied the Akhlqa-i-Nasiri from Maulavi Muhammad 'Abid and poetry from Muhammad Afzal Sarkhush. He was employed as a Munshi by Bakshi-ul Mumalik Samsud Daula. He possessed a literary taste with the tinge of Suffism which he cultivated in the company of Mirza Bedil and Shah Gulshen Ullah. So far his literary works are concerned, Nudrat had contributed three Masnavis, viz, The 'Masnavi-i-Zarra-wa-Nhu-shin' which contains thousand couplets, the 'Saqi Nama' which contains seven hundred couplets and he dedicated the work to his

197. He is also written as Rai Phakni Mal and Rai Bhukan Mil respectively by the author Abdullah and Bhagwan Das Hindi. See Abdullah, p. 179 and Hindi, p. 227.

198. Hindi: p. 227
patron Sams-ud Daula; some Qasidas in praise of Nawab Sadr-us-Sudur, Mir Jumla Tar Khan and other Amirs of his age and near about fifteen thousand couplets in Ghazal. He translated the tenth chapter of Bhagwat Quran called Vasm Skandh. The chapter deals with the biography of Lord Krishna. He also composed a poem in line of Shirin-o-Khusru. While he was busy in composing this poem, he recited daily some of its composed couplets to Khusgu. Once he recited the following couplet describing how Lord Krishna lifted a mountain. It begins with:

beside his poetry, Nudrat also had prose work called, 'Shish Jahat'. He is said to have died in A.H. 1147/A.D. 734 which is also confirmed by the author of the Safina-i-Khushgu.

Qatil, Mirza

He was a Khatri by caste and his first name was Dawali Singh. His father's name was Durgahi Mai who hailed from Patiala, a native town of Lahore. The place of birth of Qatil was Shahjahanabad but the date of his birth was not mentioned by any one. At the age of eighteenth he embraced Islam at the hand of Mirza Baqir Shahid Isfahabi from whom he received the name of Muhammad Hassan and the takhallus 'Qatil'.

199. Khushgu: pp. 352-354
200. Abdullah: p. 175
He spent quite a long years of time at Shahjahanabad and then shifted to Kalpi and lived there for sometime in the service of Nawab 'Imad-ud-Mulk. From there he proceeded to Lucknow where he found a good patron in the person of Nawab Sa'adat 'Ali Khan from whom he used to receive lavish favours. He spent rest of his life at Lucknow and died there in A.H. 1233/A.D. 1817.

Qatil was an eminent poet and had a good knowledge of Arabic and Persian literature. He was considered as one of the famous masters of Persian poetry of his time. He had a large number of admirers and pupils. He had a Diwan. The following is the list of works left by him, i.e., Shajarat-ul Amani which was composed in A.H. 1206/A.D. 1791.

The author of the work, Safian-i-Hindi has quoted the following verse of Qatil:

\[
\text{Rai, Bharat Chandra (b. A.H. 1124/A.D. 1712) }
\]

He was born at Peron Vasantapur in the district of Hughly. His father Narendra Narayana was a Zaminder and obtained the title 'Raja' from the Nawabs of Murshidabad. At an early age he left his home before he had completed his studies and stayed with his maternal uncle at Noapara. He had

202. Rieu; Vol. I, p. 64
203. Hindi; p. 172
his education at a Sanskrit Tol at Tajputin, Hugly. His elder brothers did not approve of learning only Sanskrit and Bengali, ignoring Persian which was then so essential in national life. So he went to Devanandapur in Hugly and sought the favour of a wealthy Kayastha named Ramachandra Munshi who accorded him a warm reception. Bharat Chandra started learning Persian there and shortly acquired a high proficiency in it. Later on he was introduced to Raja Krishna Chandra of Navadripa who discovered in this young man political talents of an extraordinary order and appointed him his court poet, honouring him with the title 'Rai Gunakar'.

Sometimes before A.H.1164/A.D.1750, Bharat Chandra composed Rasamanjuri, an erotic rhetorical work based on a Sanskrit text under the patronage of Raja Krishna Chandra. Then he wrote his masterpiece 'Anandamanga' which was completed between A.H.1166467/A.D.1752-53. He used Persian vocables unreservedly in some portions of his work, specially Mansimha. " It would be fit in the nature of things to give the gist of the conversation that took place between Raja Mansimha and the Emperor(Akbar) in Persian, Arabic and Hindusthani for it must have been carried on in a mixed language.

205. Sen, D.C.: History of Bengali Language and Literature, P. 825
His 'Candinataka' contains the specimens of his labour to build up a lingua franca proving that he was a finished scholar and a man of sound culture in these tongues, i.e., Persian, Sanskrit and Hindusthani.

Rai Makkhan Lal

His father's name was Lala Ajmeri Lal. His forefathers belonged to Mohanpur, a vicinity of Akbarpur. They were the Zamindars of that place. During the reign of Raja Nawal Rai, his father migrated to Lucknow. After the assassination of Raja Nawal Rai, Makkhan Lal left Lucknow and settled in his father-in-law's house at Sidhur. The author of Safina-i-Hindi says that he had close relation with Rai Makkhan Lal.

From his early childhood, he paid his full attention to receive education in Persian and other subjects. Very little has come down to us regarding his life and achievements. Neither his Diwan is found anywhere nor his other works are available. We find some of his verses scattered here and there in the writings of some of his contemporary Tazkirah writers. From his verses, it can be said that he was a poet of high standard, charm, flow, beauty of thoughts, dexterity of words and elegance of diction are the chief characteristics of his

206. Hindi : p. 96
poetry as shown by the following verses:

Raja, Raja Bahadur

He was the son of Maharajah Shitab Rai, the Naib Nazim of Bihar. The great scholar of Persian, Maharajah Kalyan Singh 'Ashiq was his elder brother. His family was famous throughout India for its political, cultural and literary services. His house was the central place of meeting of the then scholars of Persian and Urdu. Like his brother Kalyan Singh 'Ashiq, he was also in touch of many a great master poets of his time. Ashraf 'Aki Fughan (d. A.H.1186/A.D.1772) who used to visit his house, was his literary guide.

Like other poets of his time, he also escaped the attention of the Tazkirah writers. We find only passing references in some of the Tazkitahs such as 'Tazkirah-i-Umda', 'Tazkirah-i-Sukhan-i-Shu'ara' and 'Tarikh-i-Shu'ara-i-Bihar'. We find an Urdu verse of this poet in the Tazkirah-i-Hindi-

Shu'ara-i-Bihar which is as follows:

207. Hindi : p. 96
208. Balkhi: p. 24
Ram, Munshi Madho

Munshi Madho Ram perhaps worked as Munshi in the year A.H.1120/A.D.1708 with Nawwab Lutf Ullah Khan during the reign of Emperor Aurangzeb. Nawwab Lutf Ullah Khan was a Naib Subedar of Lahore. Lateron he was with Muiz-ud Din Jahandar Shah and became the Amir-ul-Insha in his court. For sometime he was with Prince Dara Shah.

Madho Ram was basically a Lexicographer for which his 'Insha-i-Madho Ram' is a bold work coming out of his pen. We know nothing much about his other references as these are scanty. His poetical leaning is shown in the following verse.

Rangin, Munshi Bilas Rai (d. A.H.1190/A.D.1776)

Munshi Bilas Rai's achievements in the field of language and literature are not known. We know this much that his father's name was Aman Rai. He belonged to a Shrivastava Kayastha family and his native land was Azimabad. He passed his life in the company of Raja Ram Narayan and was very close to him. According to the Tazkirah-i-Shu'ara-

\[ \text{References:} \]
209. Shrivastava : p.33
210. *Islamic Culture* : Vol.XIII,1939, B. 411
Bihar, he died in A.H. 1190/A.D. 1776. The Tazkirah-i-Ishqi has recorded his one verse which is in Rekhta.

His Persian verses are cited below to show his penmanship.

Raqim, Bakhtiar Singh Lucknowi

He was the worthy son of the great Persian Tazkirah writer, Bindraban Das Khushgu. He was a Kayastha and hailed from Lucknow. He was very famous among the Hindu writers for his sweet eloquence. His son, Jawahar Singh Jawhar was also a poet of repute. As he had a literary atmosphere at home, Raqim got full advantage of it and within a very short time, he became a famous poet. In spite of sincere efforts of the present researcher, his books could not be traced. The following verse quoted by the author of 'Nawabi Ahd ke Hinduo ka Farsi Adab men Yogdan' will show the taste of Raqim's poetical mind.

212. Balkhi : p. 18
213. Sprenger : p. 182
214. Balkhi : p. 18
215. Shrivastava : p. 128
Rind, Rai Khemchand

He was basically a historian but he showed his brilliance in poetry also. He was poetically known as Rind and was a Kayastha by caste and belonged to Delhi. He was the great-grand-son of Maharajah Lacchmi Narayan and was an experience hand in medicine. He was among the friends of Maharajah Tek lhand and was associated with the court of Nawwab Asif-ud Daula. He visited Calcutta, and resided at Hughly. Rind in his book, 'Tarikh-i-Jadid' writes about his interest in poetic literature and his subsequent change of taste to history writing.

Rind was a good poet of Persian but name of his literary guide is not known. We know this much that primarily he took instructions in poetry from Bakhtwar Singh Raqim of Lucknow. He wrote more than twenty thousand verses. He versified the history of 'Farhad-wa-Sirin' on the model of 'Qissa-i-Chahar Darwish' and 'Nal-wa-Qaman' on the model of 'Hir-o-Ranjah'. Maulavi Hafiz-ud-Din Shahid was his famous pupil. The following verse is ascribed to him.

بیاد باد آن تشب کرد صبا و سیا ماحالشی دست زبرگردن دوست من است خون
کریمخال کیمیا نورم زی بیل گذی هم از جنین منست کریما برایم

216. Shrivastava : p. 127
217. Hindi : p. 88
218. Ibid
219. Ibid : p. 88
Saba, Jai Jai Ram

He was the son of Sita Ram who hailed from Benares. Jai Jai Ram was known among his friends as 'Saba'. From his early days he showed his interest in versification and for that matter he used to be instructed by Munshi Lacchmi Narayan. Major part of his life was spent at Lucknow but in the later part of his life he settled at Benares, his native Land. Nothing much is known regarding his life and literary activities. The author of 'Tazkira-i-Ruz-i-Raushan' has quoted the following verse of Saba:

Sabaqat, Lala Sukhraj

His name was Lala Sukhraj and his takhallus was 'Sabaqat'. He hailed from Lucknow. His father served under Umdat-ul-Mulk Bahadur, who was Alamgir's minister. Sukhraj was wellknown for his scholarship in literature, Science, Mathematics, Medicine and Mysticism. He had great command over the different branches of poetry and in writing riddles and chronograms. In versification, he used to take instruction from the famous Persian poet Bedil who often used to say that He had also a

220. Tazkira-i-Ruz-i-Raushan: p. 381
221. Shrivastava: p. 132
mansab of 500. He was the Dewan and head steward in the estate of Sayed Hussain Khan.

Sabaqat's fame rests on his 'Jang Nama-i-Hussain 'Ali Khan' written on the model of Shah Nama. It consists of 700 verses. A few verses of Sabaqat are quoted below:

Shafiq, Lacchmi Narayan (b. A.H.1158/A.D.1745)

His Persian takhallus was 'Shafiq' and 'Sahab' was his Urdu takhallus. His father Mansa Ram was a Peshkar in the Government of Asaf Jah. Shafiq was born in A.H.1158/A.D.1745. Due to the literary environment in his house, Shafiq had the good fortune of learning and meeting most of the learned scholars of his time. In learning Persian he was ably guided by Shaikh Abdu Qadir. Shafiq was able to compose and recite verses from the age of eleven years. The takhallus 'Saba' was given to him by Mir Abdul Qadir Maherban but when he came into contact with Mir Ghulam 'Ali Azad, he took the takhallus 'Shafiq' while writing in Persian.

223. Abdullah: p. 109
Although Shafiq was a poet, he was basically a prose writer and left a number of books written on history and biographies of poets. He became an able guide to many of the young enthusiasts who aspired for fame in versification. His Chamanistan-i-Shu'ara written in A.H. 1175/A.D. 1761 is full of descriptions of poets of his time. Some of the works of Shafiq are given below.

I. Haqiqathai Hindustan
II. Maasir-i-Asafi
III. Tanmiq Shigarf
IV. Basat-ul Ghanaim
V. Halat-i-Haidarabad
VI. Maasir-i-Haidari
VII. Sham-i-Ghariban
VIII. Gul-i-Rana
IX. Nakhalastan

Among the Hindu poets who wrote in Persian during the period under review, Shafiq had an unique position. Few of his verses are quoted below to show his style of versification.

\[
\begin{align*}
\text{بلا بزاغ و پر آنی نداشته که بی اینکه در خوارد} \\
\text{رستم خیل نمی‌شود که بی اینکه در خوارد} \\
\text{سیارا می‌خواند که بی اینکه در خوارد}
\end{align*}
\]

224. Abdullah: p. 182
Sarwat, Jugal Kishore

Jugal Kishore was in the service of Nawab Shuja-ud Daula. When Delhi was ransacked, he shifted from there to Lucknow. He was famous for his interesting fables and charming personality. During his stay in Delhi, he had become so close to the King, that he was regarded as one of the chief Amirs of his time. Nawab Shuja-ud Daula was very kind to him. But being disheartened by an unknown reason, Sarwat went to Farrukhabad and it is said that he was killed by an elephant while riding on it.

Like other unfortunate poets who escaped the attention of the Tazkirah writers, he was also not to be found in their writings. The author of the Safina-i-Hindi has mentioned his following verse:

\[ \text{Verse in Hindi} \]

Shad, Lala Devi Prashad

Information regarding the life and literary activities of the poet is very meagre. He belonged to a Kayastha family and his father was an administrator of the state of Audh. He was born in Lucknow. Bhagwan Das, the author of Safian-i-Hindi

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225. Balkhi : p. 114
226. Hindi : p. 47
writes that Devi Prashad received his education in Persian from him and showed his taste for poetry from his early age. He further states that he had sent him to the service of Muhammad Burhan 'Ali Khan from whom Devi Prashad took literary instructions. After passing a number of years there, he accompanied his father to Akbarabad and died there.

We do not find any Diwan of Devi Prashad except some verses of Persian scattered here and there in different Tazkirahs. The author of the Safina-i-Hindi has quoted in his book, the following of his verses:

\[
\begin{align*}
\text{Kanwar Daulat Singh who wrote under the pen-name of} \\
\text{Shakari', was the son of Raja Ratan Singh Zakhmi, the great Persian poet. He was born in Lucknow and through his father he used to have his education and he had the good fortune of going through the most of the famous Persian books at a very tender age. With a view to educating his son Zakhmi, he had written 'Sharah-i-Gul-i-Kashti.'}
\end{align*}
\]

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228. Hindi : pp. 116-117
229. Ibid : p. 117
230. Abdullah : p. 168
Daulat Singh Shakari, like his illustrious father, was a man of disposition, of amiable nature and was a much learned man of his time. He was a good poet and was good in elocutents. Besides composing verses, he was well versed in Mathematics. The author of Tazkirah-i-Ruz-i-Raushan writes about him thus:

Shurash, Babu Mukandlal

Shurash was the inhabitant of Mahalla Diwan in Azimabad. He was a Kayastha. He was the author of a voluminous Masnavi in Persian and Urdu. Both of those Diwan are not found anywhere. The author of Tarikh-i-Shu'ara-i-Bihar is being quoted by the author of Tazkirah-i-Hindu Shu'ara-i-Bihar where a verse of Shurash in Rekhta is found which is as follows:


231. Tazkirah-i-Ruz-i-Raushan: pp. 351-352
232. Balkhi: p. 32
Shuhud, Babu Balmukand

He was one of the Shrivastava Kayasthas of Bihar. His uncle 'Alam Chand was in the service of Shuja-ud Daula and had earned name and fame in the field of different branches of knowledge. It was he who educated and trained Balmukand. Under his special care and patronage, Babu Balmukand built his career and became very intelligent and erudite scholar. Since he had deep faith in the unity of God, he adopted his pen-name as Shuhud. Khan-i-Arzu informs us that he had the opportunities of meeting him and had the privilege of going through his verses.

Babu Balmukand had a refined taste for poetry and used to compose beautiful verses. Some of his selected verses are cited below:

Singh, Maharajah Chit

Kumar Chit Singh was the son of Maharajah Balwant Singh who was the ruler of Benares from A.H.1153/A.D.1740 to A.H.1196/A.D.1781. After the death of his father, Chit Singh ruled as

233. Arzu, K.: Majma-us Nafais, fol.7
234. Khushqu: p. 347
a Maharajah of Benares from A.H. 1164/A.D. 1770 to A.H. 1196/A.D. 1781. Chit Singh was not happy about the state of affairs with the British and finally he revolted against them. He had to live in hiding due to the fear of being caught. In his absence the Governor General put Muhib Narayan, son of Bijoy Singh to look after the affairs of Benares.

In spite of the rough and chaotic condition prevailing in the kingdom of Benares, Chit Singh had a taste for Persian poetry. He used to take time out for versification. In his versification he took help from his guide, the famous literary personality, Hazin. He often used to go to Hazin and picked up a good deal of Irani.

As a specimen of Chit Singh's poetry in Persian, the following verse are quoted:

\[
\text{سوار دُرُان طَفَّ عَرَفُ تَرَکَرَ ُرَ شر فیضن اُؤین بَیِزَرَ فلِفَرَانَا خِت}
\]

Tahqiq, Lala Jiwan Ram

Tahqiq belonged to a respectable and highly polished family of Bihar. He had an unique position among the Persian poets of his time. He was not only an accomplished Persian

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235. Shrivastava : p. 118
236. Shama : January, 1927, p. 15
237. Shrivastava : p. 118
scholar but also fully conversant with Arabic language and literature. He was the Dewan of Raja Madho Singh Bahadur of Dwarbhanga.

It is unfortunate that the contemporary or the near contemporary Tazkirah writers did not pay attention towards the life and literary activities of Tahqiq and as a result of which his literary career is in obscurity. In spite of the sincere efforts of the present researcher, nothing could be found which may prove the geniusness of this poet. However, the author of the Tazkirah-i-Hindu Shu'ara-i-Bihar has quoted the following verse of Tahqiq:

\[
\text{بذهل بپت بپت پوری پوری} \\
\text{چیہر ن پرندو ن گر د را گر را} \\
\text{الماہی د خاک}
\]

Tamiz, Sri Gopal Brahman

Tamiz was the most unfortunate Persian poet who did not receive any attention from the contemporary or the near contemporary Tazkirah writers. Very meagre information as regard to his life and literary achievements is at our disposal. We learn from different sources that he was a pupil of Mirza Bedil. He was equally fluent in composing verses both in Hindi and Persian. He had a Masnavi to his credit which he wrote in praise of the holy city Mathura. The following

\[238. \text{Balkhi : p. 23}\]
verse is quoted below to show his mastery in the art of versification:

Tinat, Dewan Prithi Singh

He was in the service of Nawwab Zakir-ud-Daula during the reign of Muhammad Shah. He was well versed in Persian, Urdu, Hindi and Bhaka languages. The following is a verse quoted by the author of Ruz-i-Raushan:

Ulfat, Lala Uzagar Chand

Ulfat was a Kayastha who hailed from Azimabad. His father's name was Mahabali. From the very early of his career, Ulfat showed his keen interest in the art of poetry. He was equally good both in Persian and Rekhta poetry. He was ably guided by Mir Muhammad 'Alim in the pursuit of his desire of versification.

239. Abdullah: p. 174
240. Tazkirah-i-Ruz-i-Raushan: p. 417
241. Ahmed, S.A.: Bihar main Urdu Zuban wa Adab ka 'irtake, p. 224
Ulfat had a Diwan and a prose work called 'Insha-i-Gharib'. As a specimen of his verse, the following verse is given below:

\[
\text{کیت یارب دربین امر زمین میانت}
\]

Ulfati, Raja Pyare Lal (d. A.H.1250/A.D.1834)

He was the son of Rai Sukhanji and belonged to a Kayastha family of Patna. He was a Mir Munshi of Akbar Shah II. Ulfati had good relations with the important personages of his time.

Ulfati was equally good both in the versification of Persian and Rekhta poetry. He is the author of the Masnavis 'Nairang-i-Taqdir' and 'Mina Bazar' and a Diwan in Persian. The following verses are quoted as a specimen of Ulfati's poetry:

\[
\begin{align*}
\text{چیند کتیاب قربت نامہ دیت میان میرا بیکریہ کرت نمایندی در یادن ما} \\
\text{دست براہ بیکریہ نیت اللہ جرموج بیک اتیش یونا مارون ما}
\end{align*}
\]

Warastah, Sialkoti Mal (d. A.H.1180/A.D.1766)

According to the author of the 'Gul-i-Rana', he had

242. Abdullah: p. 175
Warasta as his takhallus. He was called Siyalkoti after the name of his birth place Siyalkot. Information regarding the life history of Warasta is very meagre and scanty. We learn from his writings that, he was the pupil of Mir Muhammad 'Ali Raij Siyalkoti. The date of his birth is not known despite the sincere efforts of the present researcher. Only this much is known that he had settled in Derah Gazi Khan near Multan and died there in A.H.1180/A.D.1766.

Siyalkoti Mal Warasta is regarded as one of the eminent and erudite literateur and phrase-writer of Persian in the eighteenth century. He held Khan-i-Arzu in great esteem but occasionally differed from him. Warasta is famous for his Persian essays and research work. He went to Iran to learn Persian terminology and was busy in collecting Persian phrases and idioms. His scholarship lies in prose writing and deep knowledge of phrases. He was one of the best critic and researchers of his time. His power of criticism was unique. He has left a number of books to his credit through which he enriched the Persian language. Most of his books have seen the light of the day. His works are as follows:

I. Sifat-i-Kainat or 'Ajaib O Gharib

Warasta had collected some Persian phrase pieces from

243. Abdullah : p. 142
244. Bank : Vol. IX, 1925, p. 33
245. Maa'ruf : October 1918, p. 181
246. Rieu : Vol. III, p. 1006
different books of Persian prose writers of India and started its description with the title "Dar Sifat." He completed the work in A.H.1197/A.D.1782 after 15 years of labour.

II. Matla'-us Sa'dain

This is one of the masterpiece writings of the author. It was written in A.H.1168/A.D.1754. He dealt with the art of Epistolography and different art of poetry. The style of the book is easy but the language is a bit tough. His criticism is refreshing.

III. Mustalat-us Shu'ara

This is a Persian dictionary dealing specially with words and phrases peculiar to the modern poets of Iran. It was written in A.H.1180/A.D.1766. Though the work is a small compilation with no copious quotations, yet it has the merit of being an entirely original work based on the result of independent research. The work begins with:

IV. Juab-i-Sani or Rajm-al Shiatin

Warasta wrote this book in reply to the book, 'Tanbih-ul-Ghafilin' of Arzu, a noted poet of Persian, in which

247. Abdullah : p. 147
248. For further detail, see next chapter, p. 349
249. Indo-Iranica : Vol. IX, No. 2, 1958, p. 18
250. Abdullah : p. 147
he had criticised the poetry of Shaikh 'Ali Hazin. He repudiated all the objections and criticisms of Arzu levelled against Hazin.

V. Tazkirah-i-Warasta or Jang-i-Ranga Rang

This is a diary in which we find the best and selected verses of Warasta. According to the subject, all total 720 topics had been fixed. A study of these bayaz shows that Warasta was not only a prolific writer but a fine poet by taste as well. The verses of these books are the testimonials to his mastery over the art of versification.

Vi. Mustalahat-i-Warasta

This book ranks high among the Persian Lexicons produced in India during the period under review. Undoubtedly this is the best Lexicon to be produced after Arzu. Many contemporaries and writers of the later period were highly benefitted by this Lexicon. There is no doubt that the researches of Mustalahat- are given due commendation by scholars and writers. Qatil, a famous poet who was his grandson, utilised his book very much.

Zamir, Kanwar Hiralal (d. A.H.1259/A.D.1843)

He was the son of the famous Persian poet Raja Pyare

251. Shrivastava: p. 49
252. Sprenger: p. 146
253. For further detail, see next chapter
254. Shrivastava: p. 50
Lal Ulfati. He hailed from Azimabad. He was wellversed in Arabic and Persian. Not only this, he had full command over Geometry, Mathematica, Rhetoric and Prosody. For sometime, he served the department of Board of Commission for opium. He died in A.H.1259/A.D.1843.

We find references in some of the Tazkirahs of his time that he was a bi-lingual poet but his Urdu verses could not be traced out. His following verses will show his mastery in the art of versification in Persian:

اربعين سمزان بین ائل و بالتفسیر
حد دبدا قریان منزیت نزارالفرسیم
سایید زمان عبد رضا بهرامی عالم
نام نوزیت و دخلالالفرسیم

Zar, Lala Shitab Rai

Lala Shitab Rai was born in Lucknow. His father's name was Raja Bishan Singh who was in the service of Asif-ud Daula. His forefathers were Qanun-gu and his uncle was a clerk. Zar had a very charming personality and was very good in Persian poetry. He was ably guided in the art of versification by Sarabsukh Diwana. Nothing much is known about his life and literary activities. The author of the book, 'Tazkirah-i-Ruz-i Raushan' has quoted some of the Ghazals of Zar in his book.

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255. Balkhi : p. 36
Feu verses of Zar is mentioned below:

Zauqi, Ram Hasrat (d. A.H. 1221/A.D. 1806)

He hailed from Shahjahanabad and stayed there for quite a long time. He was also in the Deccan for a long time. Nothing much is known about the poet except that he had two Diwans and that he used to compose verses in Urdu also. The following verses of Zauqi Ram are given which bear the testimony of his own style of writing poetry:

Besides the poets mentioned above, there were a large number of poets also who existed during the period under review. Many of these poets were good in Persian versification and produced Diwans or other works. But a full detail of their life and literary activities could not be given due to lack of sufficient informations on them. In many Tazkirahs, their

256. Tazkirah-i-Ruz-i-Raushan; p. 2
257. Abdullah: p. 223
names are mentioned but with little informations. Few are mentioned as a passing references only. But to do full justice to the achievements of the poets, a separate volume of research work is required. Besides, those whose works appear to be extinct now, can not be commented upon in the absence of their compositions. Some of these poets are mentioned below in alphabetical order only.

Aram, Sanad Das; Anand, Ghana Kanpali; Ashiq, Jewan Mal; Ashiq, Mohan Lal; Ashiq, Pandit Daroga Prasad; Ashiq, Pandit Diyardhan; Bahadur, Raja Bikha; Bahdat, Lala Tika Ram; Bairagi, Swami Bhopat Rai; Baniah, Bhopat Rai; Barhaman, Sahab Gopal Sarigopal; Bhatt, Mehta Udayram; Bedar, Munshi Basaun Lal; Betab, Santosh Rai; Brijnath of Ahmedabad; Burhanpuri, Lala Uhanraj; Chand, Hakim; Dabir, Rai Jawahar Lal; Dabir, Lala Daulat Rai Burhanpuri; Dag, Lala Nihal Karan; Dariyai, Pandit Ratan Nath; Das, Munshi Gokul; Faiz, Karta Kishan; Faqir, Munshi Kewala Prasad; Fard, Munshi Pyare Lal; Farhat, Lala Khushhal Chand; Fasih, Pandit Udiadhar; Fidwi, Kashi Prasad; Gopal, Bishan Lal; Hardi Ram; Hatif, Rai Ramji; Ishaq, Atma Ram; Ishrat, Durga Das; Kashi Raj; Khayali, Kewal Kishan; Kacharu, Bhawani Das; Lal, Rai Makkhan Lal; Lal, Munshi Bihari; Mukhlis, Anbe Das; Maa'ni, Bhopat Rai; Maa'ni. Raja Bijai Mal; Madhush, Munshi Kanwar Lal; Miskin, Lala Bakht Mal; Mubad, Pandit Jindaram; Mukhlis, Gulaib Rai; Muztar, Munshi Kanwar Singh; Nagar, Jaswant Rai of Ahmedabad; Negard, Pandit Gopal; Parwana, Jaswant Singh; Qarib, Kishan Chand;
Qarib, Lala Sunilal; Rafiq, Data Ram; Rai, Bhupat Rai; Rai, Munshi Jaswant; Raja, Imrat Lal; Ramji, Rai; Ranji, Raja Bhagmal; Rangin, Lalachand; Raqim, Bindraban; Raqim, Murshi Larsahai Lal; Rasua, Aftab Rai; Raushan Ram Lal; Sabaqat, Lala Dhanraj; Shakari, Kanwar Daulat Singh; Saa'il, Devi Prasad; Shadab, Lala Khushwaqt Rai; Shafiq, Lacchmi Narayan; Shaiq, Radhe Kishan; Shamil, Lala Devi Prasad; Shauq, Rai Mankosh Rai; Shauq, Tansukh Rai; Sukhan, Munshi Ram Dayal; Sukh Sadan alias Hathumiyan; Tahqiq, Lala Janwar Ram; Taze, Lalji; Tinat, Dewan Prithi Singh; Udai Ram; Ulfat, Raja Ulfat Rai; Ulfat, Rajaj Uzagar Chand; Ulfati, Raja Pyare Lal; Wafa, Nul Rai; Wafa, Pandit Dayanath Shapru; Wafa, Raja Shiv Kumar; Wajib, Munshi Dinanath; Wali, Rai Punjab Rai; Zafar, Lala Tika Ram; Zahin, Lala Rupnarayan; Zahur, Shiv Singh; Zakhmi, Rajaj Ratan Singh; Zarif, Lala Beni Prasad and Zohur, Munshi Jugal Kishore.