

Akbar occupies a forefront seat amongst the worthies of Urdu literature.

Nadir Ali Khan, poetically surnamed Nadir, was one of the enthusiastic supporters of the New School of poetry. He carried on the traditions of Azad and Sarur and wrote many remarkable pieces of poetry in the new style. His verses were characterized by genuine pathos and lofty thoughts and love of the motherland. He was a student of Byron and Thomas Moore and wanted to import Western ideals of poetry in Urdu by writing simply and eloquently. Some of his remarkable poems are Shama-o-Parwana (Candle and Moth), Shuai Ummeed (Ray of Hope), Paikar-i-Bezaban (Tongueless Form) and Filsafa-i-Shairi or Philosophy of poetry. He had a burning love for India and wrote some pognantly touching verses such as Muquddas Sar Zamin (Holy Land) and Madar-i-Hind or Mother India. Besides this he is the author of a Masnavi entitled Lala Rukh. He died early at the age of 45 in 1912 A. D. and did not thus fulfil the promise that he had given by his simple, eloquent and charming verses full of fire and emotion.

A History of Urdu Literature

by Ram Babu Saksena

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CHAPTER XV.

URDU PROSE.

ITS BIRTH AND GROWTH

Fort William College at Calcutta.

Urdu Prose for practical purposes was ushered into existence in Fort William College at Calcutta. Urdu Prose was not developed in the North for Persian was the order of the day and was the language of the court and culture. Correspondence was carried on in Persian. Exordia and prefaces, eulogistic notices and reviews of Urdu books appended at their end were written in Persian. Tazkiras of Urdu poets, giving biographical accounts of them were couched in Persian. Rhymes, double rhymes, balanced structures and carefully prepared antithesis reigned supreme even when Urdu prose was attempted. The prose of Zahuri and Bedil was looked upon as a model of elegant style. Urdu prose writers rivalled one another in jugglery and clever performances. The divisions of Prose into *Nasr Murassa*, *Nasr Musajjah* and *Nasr Ari* were adopted without demur and whenever the services of prose were requisitioned it was always the ornate and highly embellished prose that was gleefully indulged in. Poetry was generally practised; even letters were written in rhyming verses. To be able to versify was a mark of scholarship and distinction. It was a necessary accomplishment of a man of letters. Prose was woefully neglected or masqueraded in the brocade garb of poetry. It humbly waited for its turn; it was too poor to attract attention, just yet. The age was the age of poetry. Urdu poets were Persian scholars. Urdu prose was thus held in abeyance and took a start from a more remote and business-like centre.

Antiquarians and research scholars of note have delved into the past and unearthed many remarkable pieces of Dakhini prose. The process of discovery is going on and it is expected that at some future date when sufficient material is gathered, a comprehensive history of early Urdu prose will be reconstructed from definite and reliable data. At present the finds are few. The work of Moulvi Abdul Haq and Hakim Syed Shamsulla Qadri is remarkable and worthy of praise. As far as the earliest specimens are available the history of early Urdu prose commences from the eighth century A. H. These specimens are all pamphlets containing saws, maxims and sayings of sufis, saints, eminent divines and *Fakirs* of the Deccan and Gujrat. These pamphlets are occasionally translations and invariably religious in character. The books of Shaikh Ainuddin

Ganjul Islam (d. 795 A. H.) which treat of religious problems and duties, and Meraj-ul Ashqin (a translation of Nishat-ul Ishq and which has been published after corrections by Moulvi Abdul Haq with a learned introduction) by Khwaja Banda Nawaz Hazrat Syed Gesu Daraz although not literary in the accepted sense of the word afford interesting glimpses of the language of the period. Shah Miranji Shams-ul-Ushshaq of Bijapur who was a famous saint and sufi wrote numerous small treatises in prose and they all deal with sufistic problems and are illustrated with parables and stories. Two of them are named *Jal Tarang* and *Gul Bas*. Moulana Wajhai wrote *Sabras* about 1045 A. H. which has already been described. Miran Yakub translated *Shamail-ul-Inqiad Dalayal-ul-Itqia* into easy, simple and flowing Dakhini about 1085 A. H. Syed Shah Mohammad Qadri of Naur Darya family of Raichur (Deccan) who flourished during the time of Aurangzeb wrote many religious pamphlets. In the 11th century A. H. Syed Shah Mir also wrote a religious book in Dakhini entitled *Isar-ut-Tauhid*.

Before the advent of prose from this distant nursery, there were a few books in prose, but they were mostly romances or religious books translated from Persian, or Sanskrit through Persian. The earliest specimen of note of Urdu prose is *Dah Majlis* written by one Fazli in 1145 A. H. or 1732 A. D. in the reign of Mohammad Shah. The author, who was twenty-two years of age when he compiled the book has given an account in the introduction of how the book came to be written. It is a translation of Persian book entitled *Rauzat-ush-Shauhda* or 'The garden of the Martyrs.' Fazli, in order to gain merit wanted to write the book in an easy language in the idiom then prevalent, but felt diffident as it was a sacred task and having no model to guide him as no book on Urdu prose existed at that time. He was however fortified in his resolve by a dream which he had one night in which the Prince of Martyrs appeared and inspired him, the story of which he relates with great enthusiasm and minuteness of detail. Fazli who was a Shiah has also written many invocatory poems and Marsias but they are not of any poetic merit. *Dah Majlis* which comprises of twelve 'Majlises' and an epilogue is in no sense an 'inspired' book. Its only value is that it furnishes the earliest specimens of any note of Urdu prose now extant. The style is crude and immature. There are involved sentences with a distinct effort to balance and rhyme words. The jingling words taken out from their position to the end of the sentence may sound pleasant but mar the sense. A very short specimen of Urdu prose of Sauda is available in the preface to his Urdu Diwan and it shows the trend of times, the order of words in the sentence not conforming to canons of grammar but arranged to evoke harmony

and rhyming sound like verses. There is a plethora of imageries and metaphors. Such prose can only be called so by courtesy. It is really verse without any attention to regular metre. The *Daryai Latafat* of Insha and Qateel though written in Persian is also very interesting as it furnishes specimens of the language as employed by various classes of people. It throws a flood of light on the manners and custom of people and the language they used in their conversation. It also registers the changes which Urdu underwent and appraises the influence which various dialects exercised on it. To Urdu prose, the specimens of conversation embodied in the book are interesting as affording an insight into the spoken language of the time but the specimens alone could not be sufficient to raise it to the rank of a book of Urdu prose.

The next in importance is *Nau-Tarzi Murassa* or the New Nau-Tarzi Murassa. Gold-embroidered Fashion, a translation by Mir sa, 1798 A. D. Mahomed Hussain Ata Khan poetically surnamed Tahsin of the *Qissah-i-Chahar Durwesh* or tales of Four Mendicants of Amir Khusru. It was completed in 1798 A. D. in the time of Nawab Shujja Uddaula of Oudh in whose praise there is a laudatory ode at the conclusion of the preface. The translator Mahomed Hussain Ata Khan of Etawah whose *nom de poete* was Tahsin and who had the soubriquet of Murassa Raqm (an ornate pen-man) was the son of Mohammad Baqir Khan poetically entitled Shauq and lived at the court of Abu Mansur Alikhan Safdar Jung. He was a munshi in the service of General Smith and accompanied him to Calcutta. On his departure from India, Tahsin went to Patna, qualified himself as a lawyer and practised as a civil court pleader. On the death of his father he left Patna and settled at Faizabad. He entered the service of Nawab Shujjauddaula and continued to enjoy the favours of his successor Nawab Asaf-ud-daulah. Tahsin was a good calligraphist as his title of Murassa Raqm shows. He was also an Insha-writer of some note. He is the author of *Zawabit Angrezi* (English Regulations) and *Twarikh Qasmi*, a book on history. Both these are in Persian. The style of Nau-Tarzi Murassa is highly ornate replete with learned words of foreign extraction. Consequently it led to another translation by Mir Amman of Delhi at the instance of Doctor Gilchirst which marks an era in the rise of Urdu prose.

The English acquired vast tracts in the wake of their mercantile operations. It was highly necessary for them to have their men trained in the language of the country, not only for their purposes of trade which was fading into insignificance but also for administrative reasons. Interpreters had outlived their use and to carry on the management of their possessions under their

control efficiently on sound lines, was essential for their revenue and exchequer. They could not very well govern an alien people without knowing their language, their customs and their traditions. To understand those whom they were called upon to govern needed a knowledge of the language on their part. The Court of Directors realising how inefficiently their various 'employes' in India must perform their duties without a knowledge of the language of the people sent positive instructions to local authorities to insist on a high degree of proficiency in the language of the country. The vast territories which they had acquired engendered a sense of responsibility for the people of India which was constantly urged by many in the Parliament. Efforts were made to diffuse knowledge and revive learning which was being crushed in the turmoil of internecine warfare and wars for supremacy. The study of English stimulated thought and revolutionised the old order of things in vernacular literature. It was responsible in the north for the new movement in Urdu poetry. In the far off West it led to the creation of a serviceable prose for everyday use. The advent of English did for India what the Renaissance did for Europe. Evils must of necessity follow every change but the good resulting from them counterbalanced the disadvantages. The contact was, however, only fruitful in the case of vernaculars which being revived sped forth in their varied and useful careers.

Doctor John Gilchrist who was at the head of the Fort William College at Calcutta at the commencement of the 19th century has been fitly called the father of Urdu Prose. 'To his exertions we owe the elaborations of the vernacular as an official speech, and the possibility of substituting it for the previously current Persian as the language of the Court and the Government.'

Doctor John Borthwick Gilchrist was a Scotsman and was born in 1759 A. D. at Edinburgh. He was educated at George Heriot's Hospital in that city. In 1783 A. D. he went out as medical officer in the service of the East India Company. He was one of the few who realised that the British officers should not so much study the Persian as the vernaculars of the country chiefly Hindustani which was the most prevalent form of speech to get into touch with every section of people. Gilchrist himself led the way. "Clad in native garb, he travelled through those provinces where Hindustani was spoken in its greatest purity, and also acquired good knowledge of Sanscrit, Persian and other Eastern languages. His success inspired a new spirit in the Company's servants, and the study of Hindustani became most popular." Lord Wellesley recognising the importance of the scheme and the good work of Dr. Gilchrist, liberally aided him from the Company's revenue and appointed him head of the Fort William

College founded in 1800 A. D. to instruct British servants of the Company in the languages of the country. Gilchrist could not remain long but he resigned his post owing to ill-health in 1804 on a pension. So great was his love for Hindustani that after staying in Edinburgh till 1816 A. D. he "removed to London and undertook private tuition in Oriental languages to candidates for Indian services." In 1818 A. D. he accepted the Professorship of Hindustani at the Oriental Institute, Leicester Square, established in that year by the East India Company but closed in 1825. Gilchrist continued to hold classes privately for about a year when he handed them over to the orientologists, Sandford Arnot and Duncan Forbes. He died at the age of eighty-two in Paris in 1841 A. D.

Dr. Gilchrist is the author of many Hindustani works. A comprehensive list is given in Dr. Grierson's Linguistic survey of Hindustan, Volume IX. A few may be mentioned here:—

- (1) A Dictionary, English and Hindustani, in two parts, published 1796 A. D.
- (2) Oriental Linguist, an Introduction to the Language of Hindustani in 1798 A. D.
- (3) Hindustani Grammar, Calcutta, 1796.
- (4) Hindustani philology.

Under his able and sympathetic superintendence, a band of Indian scholars were gathered at the College who not only wrote text books for the use of the fresh officers but also created a standard of prose for Urdu and Hindi. On the break-up of the Moghul Empire scholars had drifted from Delhi and the munificence and the fostering care of Doctor Gilchrist attracted at Calcutta scholars of note though not of the foremost rank. With the help of other European Officers of the College such as Captain Abraham Lockett, Professor J. W. Taylor, and Doctor Hunter, Doctor Gilchrist rendered a great service to the cause of Urdu. The chief authors at the College were Mir Amman, Afsos, Huseni, Lutf, Hyderi, Jawan, Lalulal, Nihalchand, Ikram Ali, Wala, Syed Mahomed Munir, Syed Bashir Ali Afsos and Madarilal Gujrati.

Mir Amman Delhvi, poetically surnamed Lutf, was a native of Mir Amman Delhi whose ancestors were in positions of honour in the Moghul courts from the time of Humayun and enjoyed pensions and jagirs. On the decadence of the Moghul empire the soldiers of Ahmadshah Durrani looted Amman's ancestral house and Surajmal Jat confiscated the old jagirs. Feeling insecure, he set out from Delhi to Patna where he resided for a number of years. He then proceeded to Calcutta where he was employed as a tutor to the

younger brother of Nawab Dilawar Jung for a couple of years. He was then introduced by Mir Bahadur Ali to Doctor John Gilchrist at whose orders he translated the famous story of Four Bagh-o-Bahar 1801 Durwishes which is better known by its chronological title of *Bagh-o-Bahar* (Garden and Spring), the original tale in Persian under the name of *Qissah-i-Chahar Durwish* or the tale of the Four Derwishes was composed by the celebrated Amir Khusru for the purpose of entertaining his friend and religious instructor Nizamuddin-i-Auliya during a fit of sickness. After a short while he recovered and uttered a blessing that he who hears this story will never be sick. This interesting tale has been very popular in Persian and with the translations of Tahsin and Amman, has enjoyed very wide celebrity having been translated into most of the principal vernaculars of India and some foreign languages. The work was completed in 1801 A. D. and is based on Tahsin's translation which was regarded objectionable by his retaining too much of the phraseology and idiom of Persian and Arabic. The work is written in extremely simple and elegant language and Amman has succeeded in attaining a plain and perspicuous style at the same time preserving the purity of idiom. The style and the language is very much extolled and with some Amman's prose ranks as high as Mir's poetry. In fact Sir Syed expressed himself to the same effect in his book *Asar-us-Sanadid*. The tale is not only interesting in itself but contains pictures of the manners and customs of the orientals. The preface contains an interesting history of origin of Urdu language which is extremely fragmentary and not quite correct. The Bagh-o-Bahar has been extremely popular with the Westerners and it still continues to be used as a text book for examinations in Urdu. Besides *Bagh-o-Bahar*, Amman is also the author of *Ganjina-i-Khubi* (Treasure-house of Virtue) an imitation of Akhlaqi Muhasini of Hussain Waiz Khashifi, produced in 1802 A. D. Karimuddin thinks that Mir Amman must have compiled a Diwan of Urdu ghazals which appears now to be lost. He was, however, not a pupil of any one in the art of poetry as Dr. Fallon who heard it from Mir Amman himself states in his *tazkira*.

Mir Sher Ali Jaafri of Delhi, poetically surnamed Afsos (grief), Afsos, 1785-1809 was the son of Mir Muzaffar Ali Khan, a superintendent of the arsenal of Nawab Mir Kasim of Patna. He traced his descent from Imam Jaafar Sadiq. His ancestors originally lived at Khaff in Arabia. One of them Syed Badruddin came to India and settled at Narnaul near Agra. During the reign of Mahomed Shah, his father and uncle Syed Ghulam Ali Khan migrated to Delhi and took service in the arsenal of Nawab Umdatul Mulk Amir Khan and became his associates thus enjoying handsome salaries. Afsos was born at Delhi, the

home of his adoption, about 1735 A. D. the Nawab died and the father of Afsos went to Patna and sought service with Nawab Mir Kasim as Superintendent of arsenal and after him under Nawab Jafar Ali Khan, till his deposition in 1760 A. D. when he went to Lucknow and thence to Haiderabad where he eventually died. Afsos, who had accompanied his father to Patna now repaired to Lucknow. He was poetically inclined from his childhood and the literary atmosphere of Lucknow and his associations gave a great impetus to his tastes and fostered his love for letters and poetry. He submitted his poetical compositions for correction to Mir Haidar Ali Hairan and some say also to Mir Hassan, Mir Taqi and Mir Soz. Afsos was supported in Lucknow by Nawab Salar Jung and then by his son Mirza Nawazish Ali Khan. Afterwards he was taken in hand by Mirza Jawan Bakht Jahandar Shah but on his return to Delhi Afsos became an associate of Nawab Sarfarazuddaulah. Afsos was brought to the notice of Colonel Scott by Mirza Hasan Raza Khan, the Naib of Nawab Asafuddaulah. Colonel Scott was struck with his scholarship and literary talents, and sent him to Calcutta on a salary of rupees two hundred, with rupees five hundred as travelling expenses. At Murshidabad, he met Mirza Ali Lutf, author of *Gulshan-i-Hind*. He became a prominent figure amongst the Munshis of the College of Fort William. He made a translation of Sadi's *Gulistan* in Urdu which he completed in 1799 A. D. under the chronogrammatic title of *Bagh-i-Urdu* and which was first printed in Calcutta in 1802 A. D. and is held in much esteem. Afsos was also engaged in the revision and publications of the *Nasr-i-Benazir* of Mir Bahadur Ali, of the *Mazheb Ishq* of Izzatullah, of the *Bahar-i-Danish* of Mohammad Ismail and in editing the poetical works of Sauda. In 1804 he commenced to compile his historical work, entitled *Araish-i-Mahfil* which contains a general description of Hindustan and its inhabitants, with a geographical account of its provinces and a concise history of the Hindu Kings up to the time of Muhammadan conquest. Various Persian histories have been laid into contribution but it is mainly based on the *Khulasat-ul-Tawarikh* of Munshi Sujan Rai of Patiala. Besides all these works which are of great excellence Afsos has left a Diwan which is much appreciated. He died in 1809 A. D.

Mir Bahadur Ali Hussaini, the details of whose life are not available, was Mir Munshi or Head Munshi of Hindustani at Fort William College at Calcutta. He has left no account of his early life and parentage in any of his works contrary to the established practice, nor is he noticed at length in contemporary *tazkiras* presumably because he wrote little or no verses of high order. He is the author of the following works:—

- (1) *Akhaq-i-Hindi* (Indian Morals) written about 1802 A.D. at the order of Doctor John Gilchrist. It is a Urdu translation of a Persian version of Hitopdesh entitled *Muffarah-ul-Qulub* (the Enlivener of Hearts) by Taj Muinuddin Maliki at the command of Shah Nasiruddin Haidar, Nawab of Behar. The Hitopdesh is a collection of Sanskrit tales popularly ascribed to one Vishnu Sharman. This Urdu translation is written in an easy and colloquial style and is very popular.
- (2) *Nasr-i-Benazir* (Incomparable Prose or Prose of Benazir, Benazir being the name of the hero) which is a prose adaptation of the famous *Sihar-ul-Bayan*, the celebrated *Masnavi* of Mir Hasan. It was composed in 1802 A.D. and printed in 1803 A.D., two years before the publication of the original poem of Mir Hasan.
- (3) *Gilchrist Urdu Risala*, an abstract of Gilchrist's Grammar, is a treatise on prosody and grammar of the Urdu language, printed in Calcutta in 1816 A.D.
- (4) A translation of *Tarikh-i-Assam*, a history of Assam, by Wali Ahmad Shahabuddin Talish, compiled at the time of Aurangzeb. It contains an account of the expedition into Assam of Mir Jumla, the celebrated general of Aurangzeb in 1662. It was written in Urdu by Hussaini at the desire of Colebrooke.
- (5) Hussaini also collaborated in the Urdu translations of 'Qissai Luqman' and the Quran.

Sayid Haidar Bakhsh of Delhi poetically entitled Haidiri was the son of Syed Abdul Hasan of Delhi. His ancestors were of Najaf. His father accompanied by Lala Sukhdeo Raj left Delhi when Haider Bakhsh was quite young and settled at Benares. When Nawab Ali Ibrahim Khan Khalil, author of *Gulzar-i-Ibrahim*, was appointed Court Judge of Benares, in the time of Warren Hastings Abul Hasan entrusted his son Haidiri who had then attained to manhood to the Nawab's care in order that his son might obtain a complete literary training. Haidar Bakhsh was accordingly given an appointment under Kazi Abdul Rashid Khan. He also received religious education from Ghulam Hussain of Ghazipur one of the Moulvis attached to the Court of Nawab Ali Ibrahim Khan Khalil. In 1800 A. D. hearing that the College at Calcutta was enrolling literary men as Munshis he composed a romance entitled *Qissah-i-Mihr-o-Mah* (a Urdu version of a Persian work) and submitted it to Dr. Gilchrist who forthwith appointed him as one of the Munshis of the College. Haidar Bakhsh was a prolific writer and he

Sayid Haidar Bakhsh died about 1833 A.D.

has left a large number of works mostly translations from Persian.

- (1) *Qissai Lailah-o-Majnun*. He is the author of *Qissai Lailah-o-Majnun* adopted from the celebrated Persian poem of Amir Khusru. It was written before he entered the service at Calcutta.
- (2) *Tota Kahani* (or the Tales of a Parrot) translated in 1801 A. D. from the Persian *Tutinamah* of Muhammad Qadiri by order of Dr. Gilchrist. These tales were originally written in Sanskrit under the title of *Shuka Saptati* (or seventy tales of a parrot). A Persian version consisting of fifty-two tales was composed by Ziyai Nakhshabi in 1330 A.D. under the title of *Tutinamah* from which a simplified and abridged version was made by Muhammad Qadiri in 1793-94 A.D., the number of tales being reduced to thirty-five. These tales like the Arthurian legends in England gained such popularity in India and were variously utilized. Translations have been made into various languages, foreign and indigenous in English by G. Small in 1875 A.D., in Bengali by Chandicharna of Serampur in 1806 A. D. under the title of *Tota-tihasa*, in Hindustani, by Amba Prasad Rasa; in Deccani verse by Ghausi and in Deccani prose by an unknown author, in Hindi from Sanskrit, by Bhairava Prasad; in Gujarati verse by Simala Bhatt and in Marathi prose by an unknown writer.
- (3) A romance entitled *Araish-i-Mahfil* (Ornament of the Assembly) not to be confounded with the *Araish-i-Mahfil* of Afsos, is a free translation of the famous *Qissah-i-Hatim Tai*, the popular story of Hatim Tai. It was first printed in Calcutta in 1802 A.D. It has been translated into Bengali, Hindi and Gujarati and is extremely simple in style and very readable.
- (4) *Tarikh-i-Nadiri*, a history of the Emperor Nadir Shah translated from the Persian of Mirza Muhammad Mahdi, in 1809-10 A.D.
- (5) *Gul-i-Maghfarat* (Flower of Redemption), a history of Mohammadan martyrs, is an abridgment in prose and verse of the author's *Gulshan-i-Shehidan* which is a translation of the *Rauzat-ush-Shuhada* of Hussaini Vaiz Kashafi. It is also called *Dah Majlis* and was composed and printed in Calcutta in 1812 A.D. It has also been translated into French.
- (6) *Gulzar-i-Danish*, a romance translated from the *Bahar-i-Danish* of Shaikh Inayatullah containing stories descriptive of the craft and faithlessness of women.

- (7) *Haft Paikar*—Haidiri is also the author of *Haft Paikar*, a masnavi on the same subject as the poem of Nizami, composed in 1805-1806 A.D.
- (8) He has left a collection of marsias, a collection of more than 100 anecdotes, and a diwan of ghazals.

Haidiri died about 1823 A.D. as noticed by Sprenger in his *Oudh Catalogue*.

Kazim, poetically entitled *Jawan*, belonged originally to Delhi but migrated to Lucknow where he was living in 1784 A.D. as is mentioned in *Tazkira-i-Gulzar-i-Ibrahim* of Nawab Ali Ibrahim Khan to whom he had sent specimen of his poetry at Benares. In 1800 A.D. he was sent to Calcutta by Colonel Scott from Lucknow and was appointed one of the Munshis at the College. He was mentioned as alive in the *Diwan-i-Jahan*, a biographical account of Urdu poets by Beni Narayan composed in 1812 A.D. He seems to have taken part in the poetical contests held at the College of Fort William at Calcutta in 1815 A.D. He must have died some times after that date. Kazim Ali *Jawan* is the author of

- (1) An Urdu adaptation of the famous *Sakuntala Natak* of Kalidas. In the preface of the work entitled *Sakuntala Natak* *Jawan* states that this famous drama of the Sanskrit poet Kalidas had been translated into Brij Bhasha in 1716 A.D. by one Nawaz Kabishwar or poet Nawaz by order of Muley Khan, the son of Fida Khan, one of the generals of the Emperor Furrukh Siyyar (1713-1719 A.D.) and that by order of Dr. Gilchrist he had made this translation from the Brij Bhasha version of the drama into modern Urdu in 1801 A.D. It was revised with the aid of Lallu Lalji Kavi, a Pandit of Fort William College and published in 1802 A.D.
- (2) A translation of the *Quran* into Urdu, the work having been revised by Dr. Gilchrist.
- (3) A history of the Bahmani dynasty of the Deccan after the manner of Ferishta.
- (4) *Singhasan Battisi*, with the help and collaboration of Lallu Lalji.
- (5) *Barah Masa*, a masnavi containing descriptions of each month of year with accounts of various Hindu and Mohammadan festivals entitled *Dastur-i-Hind* or *Usages of India*. It was printed in 1812 A.D. at Calcutta and was written after the translation of *Shakuntala Natak*. This form of composition is much indulged in by people who used to sing it to the accompaniment of instruments.

Jawan has also made selections from *Khirad Afroz* and works of Sauda.

His sons Ayan and Mumtaz also attained some celebrity.

Nihalchand was born at Delhi but he is called Lahori or of Lahore as he spent much time there. He went to Calcutta in 1217 A.H. 1802 A.D. No account of Nihalchand is available except the few lines that he himself wrote in the preface of *Mazhab-i-Ishq*. He states that he was introduced to Dr. Gilchrist by Captain Velvert to whom he was known from before and it was at the direction of Dr. Gilchrist that he rendered the tale of *Taj-ul-Muluk* and *Bakawali* which was in Persian, in Urdu. He is the author of

- (1) *Mazhab-i-Ishq* or Religion of Love an adaptation of a masnavi entitled *Gul-i-Bakawali* rendered into Persian verse by Sheikh Uzmatullah Bengali in 1122 A.H. (1710 A.D.). There is another translation under the name of *Khayaban* (Parterre). It contains the story of the *Rose of Bakawali* in Urdu verse composed in 1212 A.H. (1797 A.D.) by one Rahyan, divided into forty chapters called *Gulgashni*. This legend has been much handled. There is an older poetical Urdu version of this story which has the title of *Tauhfa-i-Majlis* (Present for the Assembly of Kings) the title is a chronogram for 1151 A.H. (1738 A.D.). There is a still much older Dakhini version of the story 130 pages long, which was composed in 1035 A.H. (1625 A.D.). The best and most popular version is that of Daya Shanker Naseem entitled *Gulzar-i-Naseem* composed in 1254 A.H. (1838 A.D.) which has immortalized the romance. *Mazhab-i-Ishq* is in prose intermingled with bits of poetry and was composed in 1804 A.D. having been revised by Afsos.
- (2) *Idan-i-Manzum*, a masnavi composed at the desire of Doctor Gilchrist.

Mazharali Khan familiarly called Mirza Lutf Ali, whose *nom de plume* is *Wila* (Friendship), was the son of Mirza Lutf Ali Suleiman Ali Khan poetically surnamed *Widad* and was born at Delhi. He was a pupil of Mirza Jan Tapish and Mushaffi. *Gulshan-i-Bekhar* mentions that he was also a pupil of Nizamuddin Mamnun. He joined the College as a Moonshi and translated many Persian and other texts. His chief works are :

- (1) A metrical translation into Urdu, of Saadi's *Pand-nama* or 'moral preceptor' printed in 1803 A.D.

- (2) A Urdu translation of Nasir Ali Khan Bilgrami Wasiti's *Haft Gulshan*, a collection of ethical tales and precepts. This translation from the Persian work was made at the request of Dr. Gilchrist in 1801 A.D. as is evident from the date given by the translator in the Colophon and from the two chronograms appended to the book. The work is divided into 7 chapters called *Gulshans* or gardens and contains a collection of tales and anecdotes on ethics, the etiquette of conversation and disputation and obedience to superior authority. A selection of moral precepts ascribed to the prophet Mohammad and the Caliph Ali is also added.
- (3) The story of *Madho Nal*, the Brahman, and the dancing girl Kam Kandala, translated from the Brij Bhasha of Moti Ram Kabishwar or poet Moti Ram. The date of composition appearing from the chronograms is 1801 A. D.
- (4) In collaboration with Lalluji Lal he made a prose translation into modern Hindi of the *Baital Pachisi* from the Brij Bhasha version of Surat Kabishwar or poet Surat. The twenty-five tales related by the Demon Betal to the Raja Vikramajit of Ujjain are very popular amongst the people and children of India though they have no literary flavour.
- (5) A translation of the Persian *Tarikh-i-Sher Shahi* or history of Sher Shah, which has also been translated into English.
- (6) A Urdu Diwan of about 350 pages containing ghazals, qasidas, quatrains and a short autobiography. He presented a copy of his diwan to the College of Fort William in 1810 A. D.

Beni Narayan notices in his *tazkira* that Wila was alive in 1812 A. D. and was residing in Calcutta. He must have died some time after that date.

Hafizuddin Ahmad was a Moonshi at Fort William College.

Hafizuddin
Ahmad.

In 1803 A.D. he translated Abul Fazal's *Ayar-i-Danish* (Touch-stone of Wisdom) under the name of *Khiraad Afroz* (Illuminator of the Understanding). The *Ayar-i-Danish* of the famous prime minister Abul Fazal is a simpler Persian version of Husain Ibn Ali-al-Kashifi's *Anwar-i-Suhaili* (the Rays of Canopus) which are the fables of Kailah and Damnah translated from the Sanskrit collection of apologues. The fables of Bidpai have also incompletely been translated by Mirza Mahdi from the Persian version

of Hussain Vaiz Kashifi under the title of *Anwar-i-Suhaili*. Mirza Mahdi was in the service of Captain Knox and accompanied him in the capacity of a Moonshi to Calcutta and Gaya. Knowing the interest felt by Europeans in Urdu and the popularity of the Persian version with them, he undertook his Urdu translation. Captain Knox while at Gaya commissioned one well-known story-teller, Henga Khan, to make an Urdu translation of *Ayar-i-Danish*. Both these translations of Henga Khan and Mirza Mahdi were compared and that of Mirza Mahdi was adjudged to be the better one. The translation of Mirza Mahdi is in simple style of Urdu interspersed with verses. A Dakhni translation of *Anwar-i-Suhaili* was composed by Mohammad Ibrahim and printed in Madras in 1824 A. D. A Urdu translation entitled *Bostan-i-Hikmat* written by Faqir Mohammad Khan Goya was composed in 1836 A. D. Another translation though abridged was made under the title of *Sitara-i-Hind* by Nawab Muhammad Ameer Ali Khan Wasiti in 1872 A. D. A metrical translation of these fables composed by Jani Bibarilal Razi of Bharatpur was written in 1879 A. D. under the title of *Arzang-i-Razi*.

Ikram Ali Khan translated a chapter of a famous Arabian collection of treatises on Science and Philosophy Ikram Ali Khan. entitled *Resalai Ikhwan-us-Safa* composed in the 10th century A.D. under the name of *Ikhwan-us-Safa* (Brothers of Purity) written at the instance of the famous society of Bussrah called *Ikhwan-us-Safa*. The authors of these treatises fifty one in number are ten and residents of Bussorah, some of whose names are: Abu Suleiman, Abul Hasan Abu Ahmad. The complete collection in original is the work of different writers and has been translated by Doctor F. Dieterice in (1850-79 A.D.). Ikram Ali Khan has translated the third Chapter which records an allegorical strife for the mastery between men and animals before the King of Genii. The classes of domestic animals are so wearied by the continual tyranny of their masters, mankind, that they implore the Kings of the Genii to hear the cause and adjudicate between servant and lord. A day is appointed and the pleading begins. This gives occasion to each to dilate upon his own utility and the ill return he has met with. The horse and ass, the camel and the sheep are all heard in turns and plead their cause with an eagerness that reminds one of the 'Evenings at Home.'

The translation was made in 1810 A.D. at the desire of Captain John William Taylor and is a model of easy, elegant and excellent Urdu although Arabic words sometime preponderate.

Ikram Ali was the brother of Turab Ali and was appointed the Record-keeper in 1814 A.D. on the recommendation of his