A Critical Edition of

## ZUBDAT AL-TAWRIKH

OF
NURUL HAQ MASHRIQE DEHLAVI
D. 1073 AH
(With Introduction and Notes)

## THESIS

SUBMITTED FOR THE AWARD OF THE DEGREE OF IBottor of 3 Yhilosophy

IN

## PERSIAN

BY

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UNDER THE SUPERVISION OF DR. ZOHRA ARSHI

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\text { DEPARTMENT OF PERSIAN } \\
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\end{gathered}
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# DEPARTMENT OF PERSIAN 

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## TO WHOM IT MAY CONCERN

This is to certify that the PhD. thesis entitled "A Critical Edition of Zubdat al Tawarikh" by Nurul Haq Dehlavi is original work of Mrs. Fatima Shareef which has been edited under my supervision and it is fit for the award of Ph.D. Degree.

## Kob a Asti (Dr. Zohra Arshi)



Supervisor


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## INTRODUCTION

This research work is based on two important manuscripts of Zubdat al Tawarikh available in India Office Library, London and in the descriptive catalogue edited by Ethe is very important. The manuscripts of Zubdat al Tawarikh are also available in British Library, London.

The text is based on the microfilm of the manuscripts available in the Department of History, Aligarh Muslim Unviersity. Orginal Manuscripts in persian is in India Office Library, Ethe No. 290. The description of the events of History is clear and complete while the microfilm of the manuscript (British Library Add. No. 10580) is illegible and the discription of events is incomplete.

Actually in both the manuscripts, the events are not in proper sequence, besides it is always tedious to work with a Microfim. It took much time to read the microfilm carefully and bring the events in order.

Ethe has been indicated by "مالف" and British manuscript by " "مب", additions and deletions are kept in brackets so that the reader may understand easily.

The Asfia manuscript of Hyderabad is incomplete and selective.
It is a good endeavour to present and to search a historical text with utmost literary style and a good illustration of human aspect of society. In Mughal period various sides of culture and tradition were developed and were available for mankind. The efforts made to know one grand learned
fellow named Nurul Haq Mashriqi was a good selection made by Department of Persian, AMU. Nurul Haq Mashriqi was a great scholar of Arabic and Persian. He belonged to a learned family. Nurul Haq was inspired to give a good picture of Medieval India.

To know the importance of the book 'Zubdat al Tawarikh' we may glanced with the scope of the documents and its contents given below:

Tabqat-e-Malwa, Bengal, Delhi, Jaunpur, Gujarat, Kashmir, Deccan, Multan, Sind (Tatta).

Now one can assertain the scope and the depth of the narration that has been drawn by the author. He wrote the History of Persian language dominated by history of India from 12th Century AD to 17th Century AD. Up to his conclusion the work is distinctive, enormous and personal.

The nature of Zubdat al Tawarikh with high Persian style and diction is basically religious. How propagated the whole medieval society according to his ideas based on his religious views.

In Zubdat al Tawarikh Nurul Haq Mashriqi gave special title of nobles, princes and the title of kings. The special information is essentially best source of contemporary literary style and political honour of Kings and Heads of States.

One can remember Farid Khan (Murtaza Khan Bukhari) was patron of academic activities such as many books were written by great authors and poets eg. books by Nurul Haq on different subjects.

At the outset I extend my heartiest gratitude of Almighty Allah, the most benevolent and merciful, for His grace and blessings which enabled me to complete this thesis.

In the preparation of this thesis on the topic "A Critical Edition of

Zubdat al Tawarikh" of Nurul Haq Dehlavi, I feel a deep sense of gratitude towards Dr. Zohra Arshi, Reader in Department of Persian, Aligarh Muslim University, Aligarh. Without her valuable supervision and guidance, it would have been impossible for me to complete this thesis. I am also grateful to Prof. Maria Bilquis, Chairperson of Persian Department, respected Prof. Asif Naeem and Prof. Azarmi Dukht Safavi for their valuable suggestions (AMU, Aligarh)

I feel obliged and thankful to Prof. Shahabuddin Iraqi, Head of Department of History who facilitated me to go through the valuable rotograph and microfilms of this manuscript along with Prof. Jayadhir Tirumala Rao, Director, Oriental Manuscript Library and Research Institute, Hyderabad who afforded me access to the rotograph available there. I also pay my thanks to Mr. Arshad Ali, Incharge Seminar Library, Department of History (AMU, Aligarh).

I am also thankful to respected Mr. Farrukh Jalali, Shiekh ul Jamia (Vice Chancellor, Urdu Board, Aligarh) whose valuable suggestions from time to time helped me to compile this thesis.

My profound thanks also extend to Mr. Shakeel A. Khan, Librarian Mr. Masood, Seminar Incharge and Mr. Mohsin, Library Assistant, Maulana Azad Library.

I also feel indebted to Mr. Ahsan Niazi who has typed the thesis diligently.

I do not have words to express the sacrifices made by my parents, Mr. Mohammad Sharif and Mrs. Jameela Begum but to pray Almighty for the best rewards possible.

It would be unjust if I do not thank my husband Mr. Hashim Ahmed for his cooperation during this period.

## Life of Nurul Haq Mashriqi

## \&

## Contribution in Persian Studies

In $16^{\text {th }}$ century the whole of North India was under the kind rule of Muslim dynasties of India. At that time Arabic was the religious language of Muslims and Persians was the language of learned class. Many Muslim families were well versed in Persian and Arabic at that time. A Turk Muslim Family of intellectual clan expertised himself in Islamic Tradition (Hadees) and some of them were poets of well repute, but their special field was the study of life of Prophet Mohammad Muslim scholar was Sheikh Abdul Haq Muhaddis Dehalvi who wrote many books on Hadees, fiqah, Islamic Science and Sufiism, as knowledge was even recognize by Mughal rulers.

His son, the author of Zubdat al Tawarikh, Nurul Haq Mushriqi was born in 1580-81 AD/ 980 AH at Delhi. His pen name was Mashriqi. His family was famous for relegious learning and pious living. His grandfather Saifuddeen belonged to a Turk family as mentioned by Abdul Haq Muhaddis Dehlavi. Till now, the heirs of Nurul Haq Mashriqi do live in Aligarh, Delhi and in other parts of Indian subcontinent and abroad as well.

The tradition of research and studies in literature/Hadees (Prophet's traditions) of Nurul Haq family carried on by Saif Bukhari, the great grand son of Nurul Haq Mashriqi and continued in the family later on. Saif Bukhari did some research work on the traditions' book (Hadees) of Prophet.

Once Abdul Haq remarked about his son Nurul Haq that although he is my learned son, and disciple but I do consider him a great learned teacher and though he is my disciple he is like a chapter of mine. At that time Nurul Haq was acting as Qazi of Agra.


Thus, Nurul Haq belonged to a family of scholars and poets. His familiarity with Persian literature and Arabic language was impressive and meaningful. His grandfather Rizqullah Mushtaqi was a person of high repute, his father was a great Muhaddis and a great historian and man of literature (Traditionalist). His collection of traditions (Ahadees of Prophet Mohammad Haq Mashriqi studied different subjects and religious science under the guidance of his father. His book Zubdat al Tawarikh is a classic example of his knowledge of different subjects. One is unable to question his narrations of events, as he was a Jurist (Faqih) also. His
knowledge of Hadees (tradition) was excellent this is evident from his work on Bukhari, Muslim Sharif (Yaserul Qari Fi Sharhe Sahih al Bukhari) and (Sharh Sahih Muslim).

Nurul Haq Mashriqi was also a great Persian prose writer, and studied Persian literature, both prose and poetry in full form. He wrote a book on Masnavi of Ameer Khusro (Qiranul Sadain). The book is a love story of Davil Rani and Khizr Khan. The topic and scope is in Masnavi form (Poetic story) was ably handled by him. He gave ample evidences and examples of his literary narrations and his understanding of finest Persian poetry. His diction and style of Persian prose writing was also excllent and lucid as is evident in Zubdat al Tawarikh.

Perhaps Nurul Haq Mashriqi was first critic of Persian love poetry (masnavi) and he has quoted fine verses of Persian in his book Zubdat al Tawarikh. This is compartively by rare to give example of Persian Poetry while diseribuing the events of Hisotry. But Nurul Haq Mushriqi was Master of Persian verses and he gave ample example of persian poetry.Few verses may be quoted here as the good example of presentation of Persian poetry in his book of history:

$$
\begin{aligned}
& \text { زو, اونظ, آشا } \\
& \text {; } \\
& \text {; قاوره ؛ }
\end{aligned}
$$

Common knowledge of linguistics that many words and their meanings in medieval time used to be connotated with different meanings and this was due to the progress or evolution of the language. There is a tradition that component of words sought new expressions, for example $\dot{\dot{r}} \boldsymbol{\gamma}$ means wedding in medieval period but now in India Kar-e-Khair means good works and the original meaning are obsolete. Nurul Haq Mashriqi in his style and diction was a great Persian prose writer:

This is a well known fact that among Muslims in India the Persian literature, either prose or poetry was the dominant source of expression but it was a distinctive feature of Persian literature that any person or school of thought never appeared among the learned prose writer for any kind of critical study of Persian literature as it was not popular among the Persian writers and poets.

Perhaps this is why Nurul Haq Mashriqi used such Persian group of words to describe the dancing of beautiful girls. He used the term "Sare Daftare Nazninan" for a renowned lady 'Roopmati":

1. Zubdat al tawarikh, p. 33
2. Zubdat al tawarikh, p. 313

$$
\begin{aligned}
& \text { بز بهاربّم از }
\end{aligned}
$$

$$
\begin{aligned}
& \text { زَبُواشتر، } 1
\end{aligned}
$$

We may conclude that Nurul Haq Mashriqi was inspired to write a critical study by his learned family members with profound tradition of Persian literature like Rizqullah Mushtaqi and his father. It is important to note that independent Indian style better known as 'Subke Hindi' was fully establish in Sultanat period. That is why, Nurul Haq Mashriqi was not a lone example of Persian writing.

I may refer here to a famous Persian writer and poet Shaikh Jamali who was known as Khusrau-e-Sani Jamali Dehlavi. He was well versed and a different but a great Persian prose writer. It is noteworthy that during the reign of Akbar many Persian poets and prose writers visited India and influenced Persian prose and poetry writing bringing considerable changes in them. Now Persian prose was on the path of simple diction and style though in Persian poetry and Masnawi it was common way of expresions of many writers. This kind of legacy was evident in Persian fiction such as Dastan-e-Ameer Hamza which was completed with Illustrations during the reign of Akbar.

Faizi, the famous Persian Poet (elder brother of Abul Fazal) translated Sanskrit love story of Naldaman into Persian verse.

Nurul Haq's literary works seem to be the outcome of his hereditary virtues. That is why Nurul Haq was able to grasp the literary atmosphere of Agra and Delhi with his ample knowledge and academic attitude and atmosphere of Arabic and Persian at home. There is no doubt that he was a great Alim and critic in Persian literature. This was an age of reason, with the dominance of Shirazi school of thought.

Nurul Haq wanted the Muslim concept of equality and fraternity be reformed within the society as he witnessed some religious centres were not observing the equal status of mankind. He was convinced that the universal values of humanism and the gender bias and other economic issues like money lending etc should be brought within the main ideals and thoughts of human values prevalent in the form of Islamic concepts.

Nurul Haq Mashriqi, while writing History of India, gave authentic information about persons, places and people. That is why he was not appreciated by British and other historians who wrote about Persian language and literature of Mughal era, for example we can easily witness this trend of propagating unauthentic history by the present teachers of Indian history and modern history writers.

With regard to his religious and hist the author, Nurul Haq Mashriqi provides tha vindicated the cast based religion and built mosques and other religious structures for restoration of Islam and its culture. The author Nurul Haq gives this information with great prudence and pride. We may quote author's narration of event here:



Nurul Haq is the author of following books as given in Nuzhat ul Khwatir by Abdul Hai of Rae Bareilly (see vol. V).

1. Zubdat al Tawarikh
(زبرةا/وزارت)
2. Sharhe al Jame us Sahi-al-Bukhari

3. Sharhe Ala Shimail Tirmizi

4. Risala Fi Isbat - Rafeul Masjidatah Fit Tashahud
5. Taliqat Ala Sharhe Hedayat-ul-Hikmat
( (اليُات
6. Taliqat Ala Sharh-ul-Matale

7. Zubdat al Tawarikh, p. 308

## Some Contemporaries of Nurul Haq Mashriqi

1. Syed Abdul Wahid Shahedi Bilgirami - Died 1017 AH at Bilgiram

Nurul Haq Mashriqi had great regard for Syed Abul Wahid Shahedi. He wrote a book on fundamental beliefs of a Muslim named as Sab-e-Sanabul.

## 2. Abul Faiz Faizi

3. Shaikh Ahmad Sarhindi Mujaded Alif Sani
4. Abul Fazal
5. Abdul Shaheed Seoharvi

These names are found in Ain-e-Akbari of Abul Fazal.

Academic interest of Nurul Haq Mashriqi and his contemporaries were common and their role in academic area and organization of state were of great importance and of historical value.

## ZUBDAT AL TAWARIKH

Zubdat al Tawarikh was not written as a religious text, but Nurul Haq wrote it as a history in Indian Persian prose with literary style and also provided the contemporary history of Akbar and Jahangir in style and with lucid diction.

To begin with, in his book, Nurul Haq has emphasized on the role of king as a good administrator. He has given information about the best aspect of government administration with high ideas of human nature. The prohuman aspect of the book provides a complete view of contemporary mankind.

Nurul Haq was concerned and very particular about the good human qualities that were essential for upkeeping with high human values. He was inspired by his profession of Judge. He was also a poet and used 'Mahsriqi' as his pen name. The word Mashriqi represented human values of the east and high ideals of Asia. A good society could be striven through the message of equality and love among men and women.

Akbar and Jahangir both were the kings of India and they maintained high values of humanity and high ideals of justice among mankind. Nurul Haq criticized the structure of contemporary India. One can ascertain this fact that whenever Nurul Haq wanted to
criticize the general practices of society and other traditions of non Muslim society, which were not up to the mark of high human values, he suggested to maintain the old culture of urban India to some extent and control the society for good reasons of civilization.

Nurul Haq disagreed with the practice of women folk visiting temples and other religious places. Nurul Haq's views on this issue are identical with the condition of Hindu women who were supposed by more religious but also traditionally they were not allowed to inherit any property and in marriages new wives were gifted (Kanya Dan)to males.

Nurul Haq's views are quite realistic and are appreciated by reformists of present age.

Abdul Haq Muhaddis Dehlavi was responsible for inspiring his son and the authentic scholar of Hadees to write a history of India from Ghauries to Mughals. This India book gave ample detail of rise of Turk in $13^{\text {th }}$ century $A D$ apart from this, Nurul Haq Mashriqi divided the whole book into Nine Chapters (Nine Tabqat). They are:

1. Tabqat-e-Malwa
2. Tabqat-e-Bengal
3. Tabqat-e-Delhi
4. Tabqat-e-Jaunpur
5. Tabqat-e-Gujarat
6. Tabqat-e-Kashmir
7. Tabqat-e-Deccan
8. Tabqat-e-Multan
9. Tabqat-e-Sind (Tatta)

During Akbar and Jahangir India was divided as follows:

1. Agra
2. Delhi
3. Lahore
4. Multan
5. Kabul
6. Kashmir
7. Thatta
8. Ajmer

These were the geographical divisions of India. Nurul Haq, being an original native of Delhi, gave ample views of an Indian Muslim. Nurul Haq was a professional historian with certain ideologies, his father Abdul Haq was a historian of a some repute, one of his grand father's brother Rizqullah Mushtaqi also wrote a book on history of India, so in my opinion Nurul Haq Mashriqi was a competent Indian historian. He gave us more details of events of his
period and age in Zubdat al Tawarikh. His book Zubdat al Tawarikh is a master piece of short history Nurul Haq Mashriqi was responsible for giving moral and religious ideas by describing the some event and certain point of his religious leanings. A mention of some selected episodes from his book will show his point of view as a good historian with style.

We already know that the Mughals rulers were very liberal and almost free thinkers in the disguise of Badshah Ghazi (King Conquerer) but they were autocrate. It was very difficult for an Indian Muslim to open the mind of royal rulersin his farour. As an employee of the state Nurul Haq Mashriqi wanted to present himself as a general and an ordinary historian. In his book Zubdat al Tawarikh, he gave a fair idea of the affairs his in own way and manner, for example he has dealt with the events during Sher Shah's rule very interestingly.


He used the word 'Ghazi' for the hereditary title of Temuri king. One may intreprate that due to his this displesure the king Jahangheer Transforced Nurul Haq Mashriqi to Kabul' as panishment for using the word Ghazi to shershah.Shaikh Nurul Haq wrote a short history of medieval India in Persian. Though he was Indian but he was able to write his book in Persian language. When he was writing Zubdat al

1. Zubdat al Tawarikh, p. 131

Tawarikh many Irani poets and prose writers were present in Delhi and Agra. He was successful in writing the history of India in Persian. His command over Persian literature was exclusive and meaningful. His style and diction was marvelous and lucid. I am not supposed to discuss the historical information here but I am to deal with the literature and language he has used in his book. Nurul Haq Mashriqi was a Judge by profession. He could not abandon or get rid of his knowledge of law and Quranic methods and his personal views on law and historical events. But he was able to maintain the literary tradition of Indian Persian prose with a different style and approach.

When Nurul Haqq praised the administration of Behlul Lodi evn Sultan Alauddin Shah-e-Alam was alive at Badaun who was the great grandson of Syed Khizr Khan, the then Viceroy of Ameer Taimur. This presentation of events by Nurul Haq Mashriqi was not apopreciated by Emperor Jahangeer.


In this manner we can appreciate and evaluate this piece of historical information and his style of writing in Persian language. Through out the book he quoted Persian couplets, which are fine examples of Persian poetry. In this way Nurul Haq Mashriqi was able to express him self and verify his comments and narration in

1. Zubdat al Tawarikh, p. 77
describing any event of history he selected. Due to his familiarity with Arabic language and literature he was able to use the Arabic terms and Arabic words quite easily, for expressing himself and narrating the event, if he wanted to narrate any episode of war his style and diction was very much influenced by the religious terms and this was because of his religious education.

Nurul Haq Mashriqi was a historian of contemporary events. He gave many details about the opposition of local lords and noble to Akbar. One may ask why Nurul Haq Mashriqi gave details of opposition despite the fact that Akbar was a despot, or while Akbar was fully authorized to suppress the local opposition of Zamindars. So, this can be asserted that Nurul Haq was a special kind of historian, whose sympathy with the oppressed people of India disputable. This was a very important question though Nurul Haq condemned this by means of words and literature.

During the reign of Akbar one can differentiate and understand the language problems of the official staff of Temuri empire. In the Lodi empire as well as during the reign of Akbar, the Persian language was prominent among Indian natives. The Iranians wanted to impress upon the government that the Persian language was rich in vocabulary and the Iranian authors excelled in their literary work. But a section of Indian academicians wanted to impress upon the Iranian administration. Nurul Haq Mashriqi was an Indian author with good command over Persian language and his narrative style was full of clear expression.

## LOCAL AND OFFICIAL REVOLT DURING

## THE REIGN OF AKBAR

The special aspect of Zubdat al Tawarikh, to some extent, is the author's interest in describing the challenges before Akbar. By giving enormous details about the rebellions that occurred during the reign of Akbar, Nurul Haq Mashriqi provided a collection of information about the Afghan opposition to the Mughal empire. He recollected special details about Baba Khan Qaqshal and his colleagues and fellows of his family. One of the grand sons of Baba Khan Qaqshal and Mirza Khan (father of Mirza Mazher Jan-e-Jana) wanted some higher office in the administration of Aurangzeb. Aurangzeb refused to oblige Mirza Jan-e-Jana. Since Mirza Jan-e-Jana had some family connections with Mughals, he narrated to him the services of Qaqshal in consolidating the Temuri empire under Humayun and Akbar. Aurangzeb quizically responded, "you have also had a long legacy of revolt". ${ }^{1}$

Nurul Haq Mashriqi was a professional learned religious person. But he has also narrated some strange episodes in his history of some super natural instances. He did not favour the tradition of women to visit temples without the company of near relative. Zubdat

[^0]al Tawarikh is a book of history but is inclined to express the emotion of men and women. One may question why Nurul Haq Mashriqi gave such details of personal life of ordinary eitizens of higher caste. I think that the learned author wanted to present his stance in the light of psychological mode of his personal view.

## LACK OF ADMINISTRATIVE ORGANIZATION

It is known to us that Nurul Haq Mashriqi was employed in the justice department. Nurul Haq Mashriqi during the reign of Akbar and Jahangir wrote a history of India under the name, "Zubdat al Tawarikh". This is a history of India but as an author of history he did not give the full details of administrative set up of Mughal rulers. One would wonder why he was unable to give the details of the administile in the light of Akbar Nama and Muntakhebut Tawarikh. One can easily understand the structure of Akbar's government. Nurul Haq Mashriqi was keen in describing the ups and downs of the empire, e.g. why Sheikh Jalala Afghan rose to defy the rule of Akbar in Soba Kabul and its adjoining areas.

Nurul Haq Mashriqi was an Indian Muslim. His apathy towards Mughal rule was meaningful and reflected the upheavals of the empire. Then, why did he remain unaware of the daily matters of a particular area.

If we analyze the whole book, Zubdat al Tawarikh gives several episodes about the ruler's interest in wine and women and in a particular way, the author has forgotten the purpose and high morals of history writing. The author of the history book has forgotten to narrate the administrative part of events, though he has given many episodes of moral standard of lives of men and women (e.g. see Humayun Nama by Gulbadan Begum):



## These books were written in Mughal Period

1. Abdullah - Tarikh-e-Daudi
2. Nizammuddin Ahmad Bakhshi - Tabqat-e-Akbari
3. Mullah Abdul Qadir Badauni - Muntakhibut Tawarikh
4. Faizullah Bin Zainul Abdeen Banbani- Tarikh-e-Sadar Jahan

Many authors and historians of India were consulted and in his personal style Nurul Haq Mashriqi gave some details of these books in an abridged way.

1. Ziauddin Barni - Tarikh-e-Firoz Shahi
2. Minhaj Siraj - Tabqat-e-Nasri
3. Amir Khusro - Devil Rani Khizar Khan
4. Abdul Haq Muhaddis Dehlavi - Akhbar ul Akhiyar
5. Abdul Haq Muhaddis Dehlavi - Tarikh-e-Haqqi/Zikr ul Muluk
6. Abul Fazal - Akbar Nama (Iqbal Nama-e-Akbari)

The author consulted some historical works and books of Saadi which were related to moral tales of mid east area especially countries like Iran and Arab. A short introduction of few of these books is given
below:

1. Gulistan and Bostan: These books were written by Sheikh Saadi to guide and to inspire the sons of kings and noblemen. The book was a great source of inspiration to young people. Nurul Haq Mashriqi mentions that the said booksserved as sources of prime teaching of above mentioned classes of people.
2. Tabqat-e-Nasiri: Minhaj Siraj in 1260 AD/660 AH completed the book Tabqat-e-Nasiri dedicated to contemporary king Nasiruddijn Mehmood, son of Shamsuddin Altutmish and early medieval king of Delhi. The history was initiated by Gheyasudin Balban, the then Prime Minister of Sultan Naseruddin Mehmood. The Tabqat-e-Nasiri was the history of the world with special reference to India. The author of Tabqat-e-Nasiri gave some details of Muslim history. That is why Nurul haq Mashriqi was inspired by the said book.
3. Akbar Nama: During the reign of Akbar it was common tradition of historians to write the medival history of Turkish rule in India when Babar conquered India. At that time Delhi Empire was under the hegemony of Abraham Lodhi, son of Sikander Lodhi.

Babar never recognized the king ship of Lodhi. The great grand father of Babar was Ameer Temur. In early of ninth century Ameer Temur appointed Syed Khizr Khan as his viceroy and king of Delhi Saltanat. But in mid of ninth century, Behlool Lodhi conquered the
kingdom of Delhi and sent back the last king Syed Jalaluddin Shah Alam to Badaun.

The author of Akbar Nama, Abul Fazal incorporated this fact in his book Iqbal Nama-e-Akbari or Iqbal Nama. The basic trends of historians then was that they used to give the historical background of medieval history of India. That is why Mullah Abdul Qadir Badauni in his famous book Muntakhebut Tawarikh followed this tradition and that is why Mulana Nurul Haq in his history of India gave selective information about Albari kings of Delhi.
4. Tarikh-e-Firoz Shahi: The author of Tarikh-e-Firoz Shahi, written by Ziauddin Barni originally belonged to the family of Saadat from Kaithal. His great grand father's family members worked as employees of Khiljis. Ziauddin Barni is claimed to be an honest historian. Apart from the fact that he is asserted to have followed the high standards of history writing, Ziauddin Barni showed apathy towards Khiljis. "He was not honest", observed Alauddin Mohammad Shah Khilji. He wrongly said that Alauddin Mohammad Shah Khilji was not a religious man and he gave wrong information about religious trend of king Mohammad Alauddin Shah.

One can find the royal name of Alauddin on coin as Mohammad Shah. The asserted name of Mohammad Shah itself is an evidence of his religious views.

Though this fact was not reported by Zaiuddin Barni but according to the inscriptions on Qutub Minar Gate, it was announced by Alauddin Mohammad Shah that the state's religious policy shall be based upon Emam Abu Hanifa's interpretation of Quran and Hadees.

Ziauddin Barni gave less information about Mohammad Shah Tuglaq. One the great noble of Mohammad Shah Tuglaq was Saad Muntaqi. (Means Saad the logicians).

To some extent, Nurul Haq Mashriqi was a unique historian. He described his keen narratives on various aspects of state and society in his book titled Zubdat al Tawarikh. He was not a simple narrator of events, but in his own way and style he presented a uniqe view of past manipulations of kingdoms. He had wide knowledge of different disciplines.

He emphasized on the role of learning and laws of state, and religious and non religious attitudes and aspirations of people, for example the conquest of Malwa by Adham Khan and episodes of Roopmati and Baz Bahadur. In his book, Zubdat al Tawarikh he gave different causes of reign e.g. when the author narrated the way of life and culture of Rajpoots, he vividly presented the social condition of women and attitude of Rajpoots toward women folk, their preference, behaviour and their attitude towards social life.

He gave ample evidence of dancing girls (Patran). The number
of women in royal household is very strange.

Nurul Haq Mashriqi had full praise for an Afghan king Sher Shah. During the reign of Akbar it was the rebellious attitude of a subordinate of Temuri empire. While giving the details of Sher Shah's administration, he describes that the period of Sher Shah's reign was only for five years. The age of Sher Shah was over seven years and he acted and he had a keen interest in all spheres of life. To the greater extent he was a competent ruler.

The Indian Muslims and several noblemen of Akbar were not in favour that Humayun and his elder son Jalaluddin Mohammad Akbar continued to rule over India. Even, some nobles of Humayun with Persian origin were also in league with the opponents of Akbar. One could assume that Khan-e-Khana Bairam Khan wanted to rule over India through some cunning methods. The king, Jalaluddin Mohammad Akbar, adopted a policy to improve his position as an independent royal and an autonomous ruler. The famous noble Adham Khan and his mother Maha Manga were not loyal to the throne and their attitude was suspicious. Jalaluddin Mohammad Akbar was aware of this situation and on a particular incident Akbar ordered for severe

1. Zubdat al Tawarikh, p. 132
punishment until death to Adham Khan. Nurul Haq as an Indian Muslim has given this information in his own style. Strange enough, the mother of Adham Khan, Maha Manga, verified the act of king for the punishment of Adham Khan. However, the details given by Nurul Haq were important and full of suspicion.

Akbar assumed the crown at the age of 14 years. At that time Khan KHana Bairam Khan was a powerful autonomous administrator as an intelligent boy he embarked his duties as innocent king. Bairam Khan was unable to understand the policies of Akbar. When Akbar was able to control the kingdom. In a peculiar style Akbar ordered the removal of Bairam Khana Khana. At this moment Bairam Khan obeyed the order of the King. He sought to visit the Mecca but at the sea boat he was murdered by an Afghan.


Nurul Haq Mashriqi, in his classical history of India, gave much details about the conflicts, wars and conquests of new powers and groups of society. Thus, Nurul Haq also played a crucial part as a historian of social events.

The consolidation of Agra and Delhi thrones was a landmark full of events in Indian history. It was a reorientation of foreign forces in India. Their culture and mode of administration were different from those of traditional Indian Rajas. The Temuri kings, better known as Indian Mughals, learnt fast how to rule over India. The upper class Indians were removed from the higher administrative posts. Indian Mughals were not accustomed to the traditional Indian Muslim ethos. There were good traditions of Awadhi language and literature amongst the Indian Muslims and Indian people.

Though this trend continued from the age of Akbar to Aurangzeb Alamgeer, but Persian language became dominant part of Indian administration. Even the Kayest كُيَت and Kashmiri Brahmans, who were the backbone of Mughal administration in India, there were many great prose writers and poets, yet Indian traditional languages and cultures survived among Indian masses. The family of Nurul Haq Mashriqi was also able to retain its linguistic and cultural traditions.

Nurul Haq Mashriqi himself was a witness to many events. Part of Zubdat al Tawarikh was written during the reign of Akbar. The family of Nurul Haq was also a victim of the invasion of Babur against Abrahim Lodhi. It was a strange coincidence that the son of Babur, Humayun was defeated by a native Afghan known as Sher Shah.

The dynasty of Sher Shah was short lived for only 12th years. Strange enough that Humayun invaded India and was able to conquer Northern India with the help of Central Asian and IranianKing. Armymen like Qazalbash were among the people of high cadre in Humayun's court. Thus, the conflict between Indian and non-Indian started again and continued. Here we can say that new Persian influence was Dominated over India. Indian Muslims were treated as second class citizens.

Since Nurul Haq Mashriqi considered himself as an Indain Muslim, Zubdat al Tawarikh treated to be a mouth piece of an Indian Muslim. After completing his book on India, Nurul Haq died in 1073 AH, during the reign of Aurangzeb Alamgeer. His life was a witness to the rise of Irani and Turani nobles.

In his book, Nurul Haq Mashriqi followed the traditions of Indian prose and fiction, letter writing and to some extent the literary pattern of Persian poetry. He excelled the diction and narrative with esteem of Persian authors. He quoted extensively from Persian poetic works of famous poets although Nurul Haq Mashriqi was a religious person yet he showed his literary talent and his special knowledge of great classics. He narrated many events of Indian history and the quality of his narration is very interesting and thought provoking. He was very imaginative and thoughful of minute details of war and peace.

When he wanted to present any social event or episode he succeeded in keeping it with literary style of narration. One can say with confidence that he used to be a colorful writer. His choice of words was very appropriate and meaningful when he wrote Zubdat al Tawarikh. He never visited Persia but his narrative and style maintained in Zubdat al Tawarikh was very close to that of a native of Iran.

In Zubdat al Tawarikh, Nurul Haq Mashriqi presented and quoted various examples from Persian poetry. This also showed his vast knowledge of Persian literature. Very few of his contemporaries could excel in the Persian literature equal to him. The use of Persian poetry by Nurul Haq is up to the mark. The Zubdat al Tawarikh also shows his capability of presenting or narrating the different situations with the help of Persian poetry and not write much "ado". It was very difficult to know the authorship of those poets whose quotations were given in Nurul Haq's Zubdat al Tawarikh.

The king Nuruddin Jahangeer and some of his noblemen, who belonged to the faction of Nurjahan family, never appreciated the views of Nurul Haq as a historian of India. One of the son of Shahjahan 'Shahzada Buland Iqbal' Dara Shikoh wrote in his book, "Sakinatul Aulia" that his grandfather Jahangeer was disillusioned about the role of Nurul Haq and with the royal order of Jahangeer, Nurul Haq was transferred to Soba Kabul as Qazi of that area.

Akbar never punished any religious person but later on his son Jahanghir gave or implemented rigorous punishment to some important religious persons like Mujaddid Sani was imprisone in Gwalior.

During the reign of Akbar the duty of payment of salaries of army officers was the responsibility of Farid Khan known as Murtaza Khan who was pay master (Bakhshi Awwal). Farid Khan was a dominating Ameer who extended full support to Jahangeer as next Emperor of India. Farid Khan was famous for his valour and integrity for the Nooruddin Salim Jahangeer.

## Famous Authorities on Mughal Period

## 1. Waqiat-e-Mushtaqui

## Iqtidar Husain Siddiqui

The translation of Waqiat-e-Mushtaqui written by Rizqullah Mushtaqui have been translated by Prof Iqtidar Hussain Siddiqui. He is an authority on history of Afghan rulers of India.

I have already mentioned above that Rizqullah was brother of great grand father of Nurul Haq Mashriqui. He was keenly interested in the life and work of sufis and has mentioned them along with the kings and nobles. Shaikh Nurul Haque, the grandson of his younger brother, says about his interest in history. Shaikh Rizqullah was a saintly man. ${ }^{2}$
2. Religious and Quasi-religious at mosphere of the Mughal Period (1556-1707)

Rafat M. Bilgirami, 1984,aligarh (page no 23,92)
In order to resolve these differences, he had the cell of Shaikh Abdullah Niazi Sirhindi (who had formerly been the disciple of Shaikh Saleem Chishti, but had afterwards joined the circle of Mahdavis) repaired, and build a spacious hall on all four sides of it.....He named it Ibadat Khana.

Acording to Zubdat ai Tawarikh,the inam and wazeefa which was given to the learned and deserving, and was over and above Khairat, had reached a lac under Akbar and was always on the increase.

## 3. Contribution of India for Arabic Literature

Zubed Ahmad
a famous authority on history of Arabic literature in India mentions that the contiution of Nurul Haq Mushriqi as an Arabic scholar of Mughal period was remarkable. His contribution in the form of a commentary on Sahih Bukhari is better known as Tayserrul Qari.

## 4. Akbar and Religion

Khaliq Ahmad Nizami.
Chronicles of the Mughal period refer to the greatness and glory of Akbar in all spheres but refrain from giving any detail about his religious innovations and experiments. They were conscious of Muslim sentiments on the subject. Mu'tamid Khan devotes a whole volume (volume II) to provide an account of Akbar's reign year by year but consciously avoids giving details of Akbar's religious activities. The Padshah Nama of Abdul Hamid Lahori contains only a three page account of Akbar. Here Akbar is reported to have great affection for Shahjahan. Further it is
said that Shahjahan used to speak highly about three Mughal rulers. Temur, who conquered India and laid down rule of Temuri government, Babur who established Mughal power in India, and Akbar who gave peace and prosperity to the country.

It was during the time of Shahjahan that Shaikh Nurul ul Haq added to his account something about Akbar's religion in his Zubdat al Haqqi and brought up-to-date his father's Tarikh-e-Haqqi.

Nurul Haq desists from giving details about the Din-i-Ilahi and its rituals. He touches only those aspects of Akbar religious activity where there is scope for defence. ${ }^{1}$ However Mohsin Fani who also wrote during the time of Shahjahan, mentioned many bitter facts about Akbars religious experiments but shrewdly withheld his own judgement. By referring to Mulla Badakhshi's incident at Akbar's tomb he somehow demonstrated the general feeling about Akbar's religious vagaries.

## 5. A History of Sufism in India

## S. A. A. Rizvi

Sheikh Nurul Haq, the son of Shaikh Abdul Haq wrote an interesting sufi work entitled the Risali Agahi Nama in 1068 $\mathrm{AH} / 1658 \mathrm{AD}$. It discusses the importance of sufi revelations in religious beliefs. The work quotes Ibn Arabi Shaikh Sadruddin
of Quniya and Shaikh Abdul Haq. The copy in the Delhi Persian collection of the India office Library dates from 1114 $\mathrm{AH} / 1702-3 \mathrm{AD}$, Just prior to his death, however, Jahangir became alienated from Sheikh and his son Sheikh Nurul Haq. He sent Nurul Haq on exile to Kabul and ordered Sheikh Abdul Haqq and Sheikh Husamu'd Din to were he was camped in Kashmir.

## 7. Encyclopedia of Islam New Edition, VIII, Leiden,

Nurul Haq was a traditionsit and historiographer of Mughal India who flourished in the 11th-17th Century. His nickname "Al Turk al Bukhari" points to his origin from Central Asia. As a poet he adopted the pen name "Mashriqi". He was son of the scholar Abdul Haq Dehlavi, a well known Shaikh of the Quadiriya order.Nurul Haq succeeded his father as a religious teacher and was appointed a Judge at Agra under Shahjahan's rule. His death at Delhi occured in 1073 AH/ 1162 AD.

In Zubdat al Tawarikh, Nurul Haq enlarged the Tarikh-e-Haqqi, a chronicle of Indian history written by hs father, bringing it up to $1014 \mathrm{AH} / 1605 \mathrm{AD}$. In the beginning of the reign of Jahangir he wrote two Persian commentaries on collection of Hadith, Taysir al Qari Fi Sharh Al Bukhari and Manba Al Ilm Fi Sharh ahih Muslim,

# In Important book of Hadees written by Nurul Haq 

Khuda Baksh Library

## Taysir-ul-Qari

## sec:vol.XIV

Nurul Haq Mashriqi as an Arabic scholar of Mughal period was remarkable. His contribution in the form of a commentary on Sahih Bukhari is better known as Tayserrul Qari.

The well known Persian commentary on the famous Sahîh al Imâm Abû 'Abd Ullah Muhammad Bin Ismâ'îl Bukhârî (d 256 AH/870 AD , but according to our commentator, fol. 5a, $255 \mathrm{AH} / 809 \mathrm{AD}$ ).

## 

The commentator was the son of the famous prolific Indian writer Sheikh Abdul Haq Dehlavi. Besides the present work he wrote a general history of India from Mu'iz-ud-din Bin Sam to the accession of Jahangeer AH 1014 (1605AD). This history which entitled is a revised and enlarged edition of his father's mentioned under N 537. He is also the author of a commentary on the famous work He died in AH 1073 (AD 1663). See Hadaiqul Hanafia, p. 418; Khazinatul Asafia, p. 989, Elliot, History of India, Vol. VI p. 182, Rieu, p. 224 and Ethe, India Office Library, Cat. No. 290.

# C. A. Story Information Persian Literature 

## (A Bibliographical Survey)

Nurul Haqq al Mashriqi al Dehlawi al Bukhari was the son of Abd al Haq Dehlavi, (whose Zikr-al-Muluk or Tarikh-e-Haqqi has just been mentioned) and who became Qazi at Akbarabad (i.e. Agra) died at Delhi in $1073 \mathrm{AH} / 1662 \mathrm{AD}$ at the age of ninety. Among his works were Persian commentary on Sahih al Bukhari entitled Tairir al Qari Fi Sharh, Sahih-al-Bukhari (see Brockelmann I ${ }^{\text {st }}$ suppt. P. 263 No. 31), Persian commentary on Sahih al Muslim entitled Manba Sahih Mamba al Ilm Fi Sharh Sahih Muslim revised and enlarged by his son Fakhr al Din Muhibb Allah (see Brockelmann I ${ }^{\text {st }}$ suppt. P. 266 no 13) and of a commentary on Khusraus Qiran al Sadain entitled Nur al Ain Fi Sharh Qiran-al-Sadain (see Rieu in 617 b, Ivanov Curzon Z20, Sprenger 330)

Zubdat al Tawarikh, a general history of India from Muizz al Din Muhammed Bin Sam to the accession of Jahangir (1014 AH/1605 AD ) being a much enlarged edition and continuation of his father's

## GENEALOGY OF NURUL HAQQ



Malik Musa


Shaikh Firoz Shaheed


Saifuddeen


Shaikh Nurul -al-Alh


Shaikh Nurul Haq Sani

Moulvi Nizamuddeen


Kaleem ul Haq Aleem-ul-haq Naeem-ul-Haq

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Iqtidar Husain Siddiqui
11. Contribution of India For Arabic Literature

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## زبدة التواريخ

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 كاشخ لو,

, روكوستِنر,




روريثانراخشل-انتّ
اكر إيت ثوكت , رورى











بـباراست


「 I I







 , ,






 ; ;



, وات










 بعراز وى





「 さ
 سلط
 ,















ז ז さ さ














 وران وتت كراجيت


 ع ال

















 （范）





يإنت نعوذ بالله من غضب الله وغضب اولياء الله
 , بارد يّم







 شق ارآنباك رابا,



















 ; ${ }^{\text {اتّ }}$






 اجنا










 ثشت


| ץب:نار | $\pm$ | مب:اضا | 1 |
| :---: | :---: | :---: | :---: |
| זب:به0 | L | קب:صف | $\Sigma$ |
| مب:اضا | 1 | ץب:نار | ® |
|  |  | 「ب:اضا | $\leq$ |






















س~
 سإلوت آ هـ وبركت شم جّ





 سِالكوتز









r r

انقّر0بونبا















 ;"ْ








 وناتّاز
 پونازآنجاوالىـا



 شَاكتوروانَّواو2








 رآز

 ,







 ثالفـرنتّ ورست برون











, بر لوى چّانون نسيمى كـ آيـ مح زان مقام











 ¢

كى كو بميان كن جان ثا

 ,


 بذثّان بز ردراز











 ٪ !







 زارهعالميان تسابت ركاب وولت ثا:









「 さ L

رايات





 ثنيدهبدازتلز




 ; ارراويمكو يكسروى' ,بناتخاستما اونّ

 راوردا وبأم زدآخز



 جاروى اللا ولـ تنذورهاز


أكر وانث وارى ای نیَ راى نج كن ورين چڭ
 باتن ك او با هن













 رزالطالگروانيروپون مزا آندال





 , و.









$$
\begin{aligned}
& \text { r }
\end{aligned}
$$


























 آوميان وحيواتات



 سلطان بابارر رנثاب بوركز

















 آ $ا$ انى نيانْندى ونح

, لV ركبو2,

















 آركر ران"








ـابت لطان بابارנر روتت

 ولايت



共











| ¢ب:اضا | $\Sigma$ | ¢ | 1 |
| :---: | :---: | :---: | :---: |
| קب:اضا | s | مب:سك | $\pm$ |
|  |  | مب:اثمار | @ |

 راجنتآبا,نا مكرن

 ح户 بابشاه إتماع
 ,






 ثبثخ ابیشتز قو وتروزا





| ¢ب:قو | $\Sigma$ | ¢ب:نار, |
| :---: | :---: | :---: |
| ¢الف:30 |  | ¢ب:انا |
|  |  | ¢ب:اضا |


 تم عالم اگر رور گور



 ;









 چو اقباث از ووتّ بر بانت




























 كثشياى












 شرندر رين ميان الد يوز.








 واشت!



 تامسنت باولمتش



آن


 گر, بـي






ايّن باه كح روزڭا, وارو


قبلى است بقامد











 خورنز







ז I L



 آشيأنقصد












 نو, تُّين.
「 「
 اظهار زوت مرور از











 ميزاتکرى



| זب:ث | $\underline{r}$ | קب:كذاث2 | 1 |
| :---: | :---: | :---: | :---: |
| ¢ب:اضان | $\Sigma$ | ¢ب:اضا | $\Sigma$ |
|  | 1 | קب:דّن | @ |
| مب:ك, | $\wedge$ | זب:نار) | $\leqslant$ |
|  |  | ¢ب:نغار | 9 |

زولاب尹尹










 مزا




ثب سياه ز زون بيان ريارش

ז זب:اضاض












 مرسيومراكثڭ





| مب:! | $\Sigma$ | ¢ب:طاطّب | 1 |
| :---: | :---: | :---: | :---: |
| ¢ب:اضا | $\stackrel{1}{2}$ | זب:اضا | $\Sigma$ |
| مب:ثنر | 1 | ¢ب:آه | @ |





















 نوارثاكا 6الميان







هون مرّ ناثنارر انر گرواب





 ,

Э و ; ; ; اصل نا اوز





 رابوالهز


 آنج بابر وإره ازم





 بآنبا


| זب:اضا | $\pm$ | مب:بزتمي |
| :---: | :---: | :---: |
| مب:او | ¢ | 「ب:اضا |

































 ثنزل



ז さ I



















| ¢ب:نّار, | $\pm$ | rب:اضا | 1 |
| :---: | :---: | :---: | :---: |
| ¢ب:وانت | $\Sigma$ | مب:\%مه | $\Sigma$ |
|  |  | זب:نار, |  |


 ,








تمرفگرييه




























| ¢ب:اضان | $\Sigma$ | ¢ب:غارנ | 1 |
| :---: | :---: | :---: | :---: |
| ¢ب:اضا | c | ¢ب:اضا | $\Sigma$ |
| ¢ب:رارن | 1 | مب:"مايك | @ |
|  |  | ¢ب:اضا | $\leq$ |













 Y Y






| זب:نوون | $\pm$ | ¢ب:رلا |
| :---: | :---: | :---: |
| مب:آلات | ¢ | קب:'كّ |
|  |  | קب:نارג |

 نشت









 گر,
 ,
































 اختوور يكدروازه́




 كروڤ"




|  | $\Sigma$ | ¢ب:اضا |
| :---: | :---: | :---: |
| عب:بيا, | r | זب:نار, |




 , تيّارئيت رونى


 وبدراز وك پر رو جلال




 نشپاوراثپ







 ووك عرثّلحـآ گهإعاول



 گرنتمتيرسازووجولا




















 شجاكت



 واص





















 كشد ارواح پرو


























 , وك ,انايان وك
 جوبك










 ى آوردن وازغا:ت واقنات





 با




| ¢ب:نارנ | $\Sigma$ | 1ب:اضا | $\Sigma$ | זب:رثّ |  |
| :---: | :---: | :---: | :---: | :---: | :---: |
|  |  | זب:اضا | @ | ¢ب:اضا |  |
|  |  | ¢ب:آكن | $\leq$ | זب:بيار |  |




 ,














| ¢ب:اضان | $\pm$ | קب:بير |
| :---: | :---: | :---: |
| مب:اضا |  | ¢ب: |
| مب:اضا | 1 | 「ب:اضا |
|  |  | عب:اضان. |














 ; ;تاره


饣




 .











خرونو


ז さ さ

زاسان وزاق ونُ كَ







 ; ;
, ول اوزو •تنّ ش رَ كان تا كران زڭ ;



 نبشست نگت سلطنت اكم ثا
ץ




 تُركت ; ;





 آكهورتلطن






| ¢ب: | $\pm$ | 1ب:اضا |
| :---: | :---: | :---: |
| ¢ب: بالطان | ¢ | ¢ب:اضا |









 لازمتنورنغ










| קب:نوط | $\pm$ | مب:كث\% |
| :---: | :---: | :---: |
| مالف:كث |  | عب:إش |
| مب:اضا | $\pm$ | عب:اضا |




 بـمَرونغ ;"









صورتا-تنقامترنته



ץ














 آننزرهثشير كط6اتا

 تصّ
ז ז ז





 پو بتصداتيّيال اوبجانبآن جبال




 جها رصن استوارك








 آ نكهونرباياتنمترايات ظان






 レنتاز , بجالگث


 جزراركر,




















1










 نانخا
 .















 عمات



 گלتشثا جقر



 ,لبتوالنتيرى ونامرارك, .



ري , я



 متّزگث
 با بإل وولت روز ازْون. حل






 ،نروتان






 كارٓوردوزورإماحب,





 زون فاسخور


















 ,

| קب:نار. | $\underline{r}$ | 「ب:ور! | 1 |
| :---: | :---: | :---: | :---: |
| קب:اضاف | E | مب:اضف | $\Sigma$ |
| مب:اضاف | 4 | مب: | @ |

,لتبرزاز




 است بنران


 وابهردجبج














 , الثت
 جزجوهج











| 「ب:اضا | $\pm$ | مب:اضا | 1 |
| :---: | :---: | :---: | :---: |
| זب:بكلا | E | ¢ب:اضان | $\Sigma$ |
| ¢ب:كثّ | 1 | ¢ب:روان | @ |






















ظان


 .





 بورازان









بازى

 جلب


 مارق ظان بردڭاهز


 ,




























 إرون














 آنجا اقامتراشت

ז 1





 بإيرواشت بإنزى)


 ونارا-ت گنتارى ورونن







ז









 آ هo








r r






خون نا









 "تصيلش










 هنم
















 آتثز








 تول





 والداونوره





 زويان

بآزارِ رل مورى چ بالَّ زهر


































































شره بك












 ; پو آخ إ ولم ضاروارآ وي٪ برستش

























 \％

 فيال نكه هيك ور جوث وروث


广
 （مان جز）（



「 さ



















ז

وكال

 بكمحيت تا مكنارمزا

باوكبورنعكفتّشثن:







هون از قوى يكَ بيانث كر,

















 همت عالىانتز







|  | $\pm$ |  |
| :---: | :---: | :---: |
| קب:اضّ | $\stackrel{ }{ }$ | זب:گرانينر |















 ; ; تارند, بمجّ عت
 شجاءت






 بردهز
 بورهوالدة وْوراابراتم



 , ونظرتبيتخروى.





|  <br>  | $\pm$ | זب:نْار | 1 |
| :---: | :---: | :---: | :---: |
| זب:اضان | $\stackrel{y}{2}$ | مب:'نورن | $\Sigma$ |
| ¢ب:نارנ | $\underline{y}$ | זب: | $\triangle$ |
| مب:براتب | $\wedge$ | 「ب:\|فا | $\leq$ |





 كموْن




 "رونداشت

 وخاثنا















 ظان را,
 زان ( ${ }^{\text {( }}$




ז



 وانتمن.

 راوراعنمو جون







 ث.



 شرْبورن (ا) كاز
 ظان راور هکنیى









 ,




「 さ I












 ,











 رسينزتظبالديّن (كم )




 بوتق:بول سيمهز




















 وناسيان بكثارون كركيت (:





























بابارانغالوكرهاوراروتيريانمد.
كيم ظز












 ريّيمابرن)














ז

كي كَ بور , و, آ گبين
 مثوت
مثوّ


مث










 , وز, ونفّ



 كورتياز )























| זب:اضا | $\pm$ | مالف: |
| :---: | :---: | :---: |
| זب:نار, |  | זب:نار, |
|  |  | مب:اضا |





















| זب:ركانيه | $\pm$ | ¢ب:نارٌ |
| :---: | :---: | :---: |
| ¢ب:ثربإى |  | ¢ب:اضض: |
|  |  | م الف:بإمطبا |





 اثرفنان يرنّاوصاوت
 نورندريّ












| ب: | $\pm$ | مب:زونو |
| :---: | :---: | :---: |
| عب:اضا | c | عب:اضا |
|  |  | مب:اضا |






 گُرثڤ گ آرى ك ور روزگا



















 انراز









 , حمامصرت المام مافت واز




 كثت اساب واموال ررنازل



 الموال ايثازابايثان پ夫ره واز نزا


 خارتتم ( بناتٌ قلحدرابا



צرای زُرى از ورياى ثا








 شعبان )
























 نقرافلاص

| مب:اضان | $\underline{r}$ | مب:كاكرن |
| :---: | :---: | :---: |
| عب:اضا | £ | مب:اضا |


 تصباجورثن نهت
















ז L















 كومسريُرطجتنيت" على

| ¢ب:اضان | $\Sigma$ | 1 |
| :---: | :---: | :---: |
| ¢ب:¢ردز | $\Sigma$ | ع مب\% |
| 「ب:اضان | 1 | ه ¢ ¢ |
| ¢ب:اضا | $\wedge$ |  |
|  |  | Q |



















ז ז


 اوز,



 ابجير گزاشت (واوردان )









ז
 غوإبر
















r







 كثركثاى



 عورأ ورار السطن: ظان الظم مزاوْ





ک






 , طز قَّ




 وان ثان ووروتيُ ب! ووست وراى



ז














 , و尺ֶن






" ظا قانثور تان ثاهوّا

































「 ז









 وارى شرْقيقت طال رابرداهمرونواشت







| קب:نار, | $\pm$ | مب:اضا | 1 |
| :---: | :---: | :---: | :---: |
| عب:بكّ | c | קب: نارر | $\stackrel{\sim}{2}$ |
| مب:نار | 1 | مب:صوت | @ |
| رب:اضا | $\wedge$ | مب:إمغر | $\leq$ |
| זب:جانقا | $1 \cdot$ | Fب:اضا | 1 |





وو ابر از وو سو ور زوثل آلدن









شنا كر, ور خن غُن اسب مر

كثن گثت ور زي .جثّ
شٌ
.
جثان آه از
 ن گرز گران سنَ

ونورنسْان وצبرالمطلب


 الثظمكَكزاشت













 بابردجا























 بورن


 .










 زو تخان وتت طام
لـ مب:تقب









 كنارريا









 بعرازانظام مها مها كَ

 احآ| إركر


 ثقمفُ







 \%








 ( بور )





 شاه تشمراتّار و?







 رسيمابنايا







 بائمال
















\% بروى اكم از .



كنز"















 ; ;
ז



 :با قا
 سعارتشرواو بمزا












く

















 طاتقمقارمتنيرنْ




 .



-











 وتشجْ كششش



















 اخاف نورزييوربقاماطاكت
 باننو انقا





كثت رگثت وير بر گرو









| 「ب:اضا | $\pm$ | ¢ب: |
| :---: | :---: | :---: |
| זب:نار, |  | זب:نار, |





 باق















تاران چون

 واسباب







 چوپن


























بان السان











 , حقيقت


















 تيّز

 وريا



| مب:اضاض | $\pm$ | مب:برى |
| :---: | :---: | :---: |
| ¢ب:اضا | $\stackrel{ }{ }$ | عب:اضا |







 كراياتعاليات ورنا











ז


 ازيّن شآنوررهاز





 بالن اي











 ; ;تروى 6ر بنز







 ,


 , اونْ



| זب:ر | $\underline{L}$ | مب:اضا | $\pm$ | זب:نْار, |
| :---: | :---: | :---: | :---: | :---: |
| ¢ب:اضا | 1 | ¢ب:اضا | $\bigcirc$ | ¢ب:اكغ |
| مب:اضا ${ }^{\text {¢ }}$ | 9 | זب:نْار | $\wedge$ | ץب:واو |




















「 1


 (1) (1)









 .

 اوإمانآتاهیاءی

భ









زرطبراشت
 ,



 غورازاشيمن وطا قي









 آبجوكا




































ز:

























چچنان بغايت وريّ تيه ثب پإى مران گر


 آنظب برآهن بروى


¡








 , وزن وززنْو وال ومنال













 , وإى از انماز چون



 (است)
 بآهه بورنر روريّ طال

 حچتקراست

「












 , ورهز















 نوثتاستآ نمانما.ن.
 بك إلز ور راه است بشار

 زيّن غ

 نابانز
«





 كز





 رالز




ז





 . ازاثضا


















 "متز افا غن. وردين نزّات(ز)













 ا-جّز, وآشندوزبا








 بسيارازوجوثريفايثان اطل





















 هراشتخز


 ونزويكت


















| ¢ب:اضاز | $\stackrel{\sim}{2}$ | مب:نار | $\pm$ | مب:نار | 1 |
| :---: | :---: | :---: | :---: | :---: | :---: |
| مب:اضان | 4 | مب:اضا | @ | رب:اضا | $\stackrel{\text { r }}{ }$ |







 (راست)




 ميرانزو
 و. وشْها
 , وتامسآن

¡
 نامثوصونگث







 .
 ثععان















































| ¢ب:艹ّار | $\Sigma$ | ¢ب:اضا | $\stackrel{r}{ }$ | مب:روثّإبا |  |
| :---: | :---: | :---: | :---: | :---: | :---: |
| ¢ب:اضا | 1 | ¢ب:اضان | ® | مب:غار, |  |























 نقورواجنا
 وري ور ز




 تيرات








 رنت6 6: السط:تُّن












 r




 كهكومتالوهواشتز




 پپ


























 ( (ر)





 اجال آ نكمون









 پركنات



ק

















 زارهئىا


















 غفֹ




ثان كنْ نجّت




 "
 وريمزنيمنارانتققاربيت

ونگّسصباثناتاناتر,

 بوّن بل كَ جان رنت بيرون زتن




 ظاكهث



نورن















 بعازانپون


| مب:اضا | $\stackrel{\square}{1}$ | זب:نار, |
| :---: | :---: | :---: |
| 「ب:اضان |  | ¢ب:اضا |














نور آغا






















































 , انكه



































 رسيم)











 , وساورا آده"
















 نيببراجهذكرش


ז









 تكنش ك




 طَمْيّن المكسواورالوه


ז




 مزاباشم



































بِ




























شنشير ز خون جو جام ور وست ك ك



 ها









 جا گّروارانتموه

 پون تّامهولايت را مرم.






 آرامخثن



ظاگْزاضتوآن




 چنانچּ


 אرمهارل




 .













 وآ نزرطل


 سلطان بإس

 , وحبارנهاستز



 צ"
















































 زآسيب جز فكل اند گزار او بروراهرونلع,



 كرداصل







 تُخربإن الدين ظيف,


 بالاى














 هت







 ; مونرونان











 , ;






 بك لانمهروريا يورثّإ زرسانيرهإططات واوثق زرنوبياریز

























 .


 ثاغزادوغضراشث







 گرمبوروينّمروبت










 نور بدرازآنرهايتاوبكردكنق شنا


 كرازینرز عخّ




 نإوالجاوتعراهزان

 . الاولن









































٪ さ




,انتّن ترغزهاختلـ
غزار تلح كثورم بيك اشارت وست


 آگ.
 ثاه يُّن تّان جلال الديّن


 , وون



ז 1

بخث كيوان







 .
 آسور جبان بورات او او اور او

 بِّ
 هوي اוزو, آيّن جهان

كيڤ


 لاقّ ك
























 ،
 زارْورو






| ¢ب:سكر | $\Sigma$ | مب:گرانيا | $\pm$ | זب:اضا | 1 |
| :---: | :---: | :---: | :---: | :---: | :---: |
| ¢ب:نغار | 1 | 「ب:اضاف. | @ | ¢ب:اضان | $\mathfrak{s}$ |
|  |  | مب:نارر | $\wedge$ | مب:اضا | $\leq$ |

 ا-ستوررين ايايمتموع بيثوركا


 لطان ،وثڭرخهتز





 رارهامرزارتبؤمنوضز



 ،وثڭ




















 ع






 آشهاسترتلدمند,


















 ابرايهث





 نتور(




| ¢ب:اضا | $\underline{\sim}$ | بب:نار | $\pm$ | ¢ب:هادب |
| :---: | :---: | :---: | :---: | :---: |
| ¢ب:تّنك | $\underline{1}$ | זب:كايتكن | $\triangle$ | ب\%:رتمان |
| ¢ب:اضا | 9 | זب:ثنار | $\wedge$ | זب:اضا |
| عب:اضا | Ir | مب:اضا | II | مب:تكم |








برٌ










「


كى را ک اقبال ازو رو :تانت








 گریّل وفاوارى اييكـ ول وبان






ז







 , ومرلت ثيشكرفت





 باربابج كمل لثان
















 ميراثت


 , وطابماى

















 ,كرونانقيإرورثارهامروبيتردآرنف

















 انتتآتّ





حرتوانزوهزاشيمه هـ





















 واشت ورززان~نلطانقطبالد


























 تطبعالمشْز











 صا حوملا حر,













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 جإنز
 ومكامراورثّ

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 واشت












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 بوروبوكمبت





 هروى







 گ"











 تصورت















 انَّن







 رضصتنورهبثارى آبإمحاورتز وك الطان انم الديّن شوّاوت










隹



 آثب تيامت از جابان زاست
 سلطنتالوهجلونموروّلدوى،ورنان وولت كمالبابناجوزى



















 شرى


 الطفجبد,














 به لطان نامراليّن




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 افون,


















 , وشاتُّ





































 ظان ازين ارآن بورك








 سلطان ُموروبرنپون













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 راشت ازكمالزورواست














 گثق راثشا


| مب:بنص | $\Sigma$ | ¢ب:نار, | $\pm$ | عب:فاس | 1 |
| :---: | :---: | :---: | :---: | :---: | :---: |
| זب:اضا | 1 | عب:رارم | @ | عب:نٌاري | $\underline{5}$ |
|  |  | مب:نارد | $\wedge$ | ¢ب:اضان | $\leq$ |




















 آه0.




 بخانباى














 ميزذراكو














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 (اورسيمْبور,





 بو, بوإثت

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لطان بإيّت بوارورميانثجا





 بإبر) (rراץ






















 هت سلطنت لطان














 , مظلوان





 نوينزنثت




¡


































 وبارشابن ميراشكنينت(واينّبيت) كـ برزبانرانه




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وتصبا تاورانهبونtاقاخت


 بالتّا تيْنْ


 ,و"Nا






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\end{aligned}
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 سحارت زنيويث كره




 بِا, و عدل זم آنك كـ زن ولارتّ





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 لطان



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 جَّقر,














 وزارى

| مب:!بر | $\underline{L}$ | 1ب:اضا | $\underline{L}$ | 「ب\% | 1 |
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 رخز لطان بو, برض



 كبيوقّن , لذه يكر




هر كرا فايه تويْن ازل گثت ريزّ


















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 زربفت












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 ; ;تارمط



 سلطان را.مكرماو!




 ابياتورسمكُمگثيدهـ
س~ خرو را زوال آه بيكّل
 ور اسلام ش ش سيوم آه نظام المكل ك ك ;

















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 , ون اعتا,
































 بظم






 بيا كم رايت بنور بارثاه رسيم نوي










 هوايرجوروكموصق





 . بمرىكذفثار رغ رُ, ر














 اووزثوتت ولا يت وكن از روكا انيت واجتًاعاناضل

















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 آدووى،ربمات






 غوراك

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بنران او ميث الل نا زج







 غورشارثكر





 , ترميموروان





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 واتصافـواشتوبا


 وصيت كربا

 هـتسالطنتاورواز


 اخضان وشمت
 ش
 جنا نكر روقتّ: وحيلـلطان علاء الدين (ر)



 شارت








 حـيـم ولا كـريـم بــتـل الذرية الطاهرة ويتكلم بهذه الكلمات على بناء المسلمين

 ارشورا^ن اولا اواوبرطلبيه ه:صا تُوروا
 ب! بفا









 براكاركثتشـ








 جان ؛






 بإبنار نگخ,





















ايثان بيمد وواسطزق كرهبثور

درت روض ارض و وادى هها اسراواسر فی اسر الهوى







وبجانانيانرسمـ



r ع ع

, ثوارى روزڭر آレان آنجات
گڭث

آن ٪ طِز

 آ ورنز








































 آنواشت

 بعدازوك.


 كا, الملكَ كاو





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| זب:اضان | 4 |  | @ | זب:نارر |
| ¢ب:نار | 2 | مب:كايكا | $\wedge$ | ץب:نارנ |


 گرفت(









 اذلا
 , تكَ بام





 -وارورهز






 امرابركانغوانت غوريا
 وزوراورگشض!











 وصلا:ت ظان تامغلامك.



















 ,اشت ( بيزاظان بـارارها






 , ورستغرونغارتبرآورهازغاقَ وزا

















 ثاريبوتنبيمَمروايان المدكن كر,

بّ












نور آغز نان پֶن ثعللُ آتْ بـ ازونت














 گْزرامْ هالنان
 ظان كا ابيرالامرابور آور(








| مب:وريا | $\Sigma$ | זب:نارر | ! | ¢ب:نارנ |
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كوبونروبل عارل




 عارل


 باشدولارونانمت












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بشا وروى . ; چوّ









 اراشتز اواضز





 روو عكلبا





 اينّ تص ك ب-

 بإورومز











 غورآ ورو








































 گرانيْهوروهون آ نكـط.







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 پون آدن اوبارخدت بورابالز


رز










 ركار جبإنارى سطنقاز





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 بها






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 امراز, روى بآمن,

 گر,

 وناتايافت
 ز وست شب بب پون روز راجا







چو پֻوان





























































 كومتراز







 افارت جاراشتواكون
 رواستفافن كنتا







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广




بانواره













 از چنر روز جنَى صعبروك اوه آ











 حزت






















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 , وتروى





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 بيت



 وبسطان يُو, برّم

 ولايتش















رمزف:نبايترريوّست
نور آغا

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آزورسنغ


, ور وار, ايّن !أغ آرات









































 گرزتزاننـل
















 ررغايت





















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 چنز گونَ ز اك ك ك













 از ون علاو الديّن علم











 ثقط مفاإن .








 ررویثز







































 ركيكترشٌوششرن
hان مزل است آين جان خاب مان رهل ا-ست پبايان ورو




 .
 ط طزل خطابكرورو


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 جبان چ













 رطت كروسلاح,ارقر


 ازجابج مرماطمينان غام ,وْر را .































ركزثت
انديّن

بوى گل وان حيات ايّن عالم






 وفار ألبالثنوودت













غاجهر الd













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 ك هون


 , بیا تصرنش












 راوهبريزيلطنتاجاجلا




 لاطانمُورولوا اق̣ل


















, وى چֵل



 , وريتّو اوب بيرون نها







 ظان برينّ ططل گثت
































تحتبون الشورّ

ز،


 ابوبكظر اتكَكان:1919









اتحثيران:


انتيار الديّن:C|
انتيار المكت:

1-9:9 انتيرانان

(الفمروره)
آرمڭان: آرامثاه:آ آ



(الف'تقوره)

اببال

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ابراياتمهاناوزبك:14
ابراتيمظان












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 سلطان يمو, $r \circ q^{\prime} r+\Lambda_{1}^{r} r+L^{\prime} r+Y$




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سلطانغياشالديّنمور: 10

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شَخْور


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صاحبظان: صارقّان:190
 'ryysyrf صمرظان: $1 \times 9$ صردمُاذت:
تيخ تِ

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رزاليوستفظان:1A9



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קروان:C+








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رزاعاقّ حـّن:A1
رزاوبراليم:141


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ایط عبالروثلدجاتوآبساوكها

آب بی: ب:
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(الفمروره)
آب: ب\%


 $1 \angle 9$ 914N آبجچاب: آبچْنِ:••

آبـارثت:


آبرّت:هده
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آب צمتز:M4<br>آبتمندرى:بra<br>



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[^0]:    1. See also Life of MirzaMazhar-e-Jan-e-Jana, a Persian -Urdu poet.
