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MODERN URDU POETRY

SOONER OR LATER WE MUST WAKE UP TO THE FACT THAT AN APPRECIATION OF GENIUS IS A HIGHER FORM OF PATRIOTISM THAN A DEPRECIATION OF GERMANS (OR WHATEVER OTHER RACE WE HAPPEN TO BE FIGHTING). OUR SHAKESPEARES, NOT OUR SOLDIERS, REDEEM US IN THE SIGHT OF THE WORLD.

—HESKETH PEARSON IN
MODERN MEN & MUMMERS.

SARDAR MOHAN SINGH,

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Summary.

The Preface gives the nature, scope and importance of the Thesis, refers to the chief sources of material for study, points out the discovery or first presentation of several authors, works and generalizations and specifies the directions in which this comparative study of the general characteristics and tendencies of modern Urdu poetry may be said to extend the present limits of our knowledge and the existing bounds of our creative and critical adventures.

Chapter I looks at the course of the historical evolution of Urdu and generally traces its accumulating components christening and explaining the various stages it has passed through.

In Chapter II have been outlined the ideals of Urdu poetry about 1870 A.D. and about 1925 A.D., a reference to accepted modern poetic ideals in Persian, Sanskrit and English having, also, been added.

Chapter III delineates in brief the form of Urdu poetry in its historical progression up to to-day.

In Chapter IV the modernization of the subject-matter and style of Urdu poetry during the last half-century has been examined and the motifs of the changes in both analysed.

The dating of the modern period of Urdu Poetry has been accounted for in Chapter V.

Chapter VI contains a general survey of the condition of Urdu poetry about the seventies of the last century.

All important influences at work in life and literature during the last half-century or so have been enumerated in chapter VII.

The classification of modern Urdu poetry and poets adopted in this thesis has been discussed in Chapter VIII.

In Chapter IX — A and B — modern contribution to Urdu poetry of vision—Imaginative poetry and Dramatic poetry —, important representatively, has been specified, characterized, sampled, valued and correlated with poetry in the past in Urdu, and compared and contrasted with early

19th century English Romantic poetry and with modern Maráthi Drama (verse) respectively. The future trend of such poetry has also been indicated.

In Chapter X—A, B and C—modern contribution to Urdu poetry of Personal Experience—Mystic poetry, Descriptive (or "Natural") poetry and Lyric poetry—has been similarly treated, the comparison in this case having been made with such modern poetry in Hindi and Panjábí, Gujaráti and Bangáli respectively.

In Chapter XI—A and B—modern contribution to Urdu poetry of Interpretation—Epic and Narrative poetry, and Religious and Social poetry—has been similarly handled, the comparison having been made with such modern poetry in Panjábí and Hindi respectively.

A general summary of the progress made in Urdu poetic content and form together with a reading of the probable future trend of Urdu language and poetry has been entered under Chapter XII.

Chapter XIII contains metaphrastic renderings in English from 12 important representative poets.

Several relevant bibliographies, and a few biographical notes have, also, been provided at the end. Appendix A gives the names in full of only the important poets of this period, together with the titles of their important published poetical collections or selections. The Urdu section contains representative poems of 47 poets of the period. The poems have been located in their first publication so as to provide material for proper historical study.

PREFACE.

The subject of study and its treatment. — The subject I have chosen for study is Urdu poetry written in the light of new or improved ideals from 1867 A.D. to 1925 A. D. The portion of it selected for detailed examination is (a) the nature of the modern movements working out a change in Urdu poetry in harmony with changes in life in North India, (b) the main characteristics and tendencies in form and content, of the important poetic products of those movements, (c) the historical relatedness of such products to Urdu poetry gone before, and (d) the comparison of modern poetic output in Urdu with that in allied Indian vernaculars and with early 19th century English Romanticism, instituted for the purpose of showing the contemporary reactions of poetry in other Indian languages to same or similar movements in India and for bringing out the mutual influence of poetry in all these vernaculars during the period under review. It will be observed that this limitation rules out a close, critical or biographical study of individual works and authors, howsoever important; only such work* major or minor, has come in for reference or translation as illustrates a general characteristic or tendency or shows such individual excellence as makes it form a new class by itself.

Sources of information and extent of indebtedness.— Speaking generally, this study owes little to any past or recent work in Urdu or English in the matter of selection and interpretation of the subject — its background, its present state and its probable future course. "Raw" material for the study has come mostly from Zamána, monthly, Cawnpore; Urdu-e-Mu'allá, monthly, Aligarh and Cawnpore; Adib (defunct), monthly, Allahabad; Khadang-i-Nagar (defunct), monthly, Lucknow; Makhzan, monthly, Lahore; Tamaddun (defunct), monthly, Delhi; Urdu, quarterly, Aurangabad; Shiv Sbambhu, monthly, Lahore, besides the published collected poems of the poets concerned (*vide Appendix A*).

A few anthologies, too, have been drawn upon, e.g., Ab-i-Baqá by 'Abd-ur-Rauf 'Ishrat, Guldasta-e-Sukhun by ~~Sudarsan~~, Tazkirat-ush-Shu'ará by Hasrat Moháni, Ghildasta-

*The author has another work called "The Twelve Immortals of Urdu Poetry" under preparation, to deal with the major Poets critically and biographically.

e-Sukhun by Prithi Singh Phul, Natural Ska'iri by Safdar Mirzápuri, Intikhab-i-zarri by Ras Mas'ud and Muritakhbat-i-Nazm-i-Urdu by Ilyas Barni, Bahar-i-Hind by Ashraf Khan Gauhar-i-Qawwali, Vol. II by Rafi'. Urdu and English critical and biographical works bearing (partly) on this period and Urdu anthologies, other than those not utilized by the present writer, will be found mentioned in one or other of the bibliographies given.

Original contribution.—The present writer humbly claims originality for the whole of this work, particularly for his up-to-date connected account of the historical growth of Urdu (Chapter I), the evolutionary course of Radif and Qafiya and the effects that in its various stages this course has had on poetic thought, style and technique (Chapter III), the changed uses of musaddas, ghazal and masnawi and their reflection in changes of manner and content (Chapters IX, X and XI); for the specification and valuation of the Hindu and Muslim contributions to Urdu poetic form and substance and the analysis of the cultural motifs of those contributions; for the marking of the connected course of thought and its expression; for the comparison of Urdu poetry with similar poetry in Gujarati, Maráhi, Panjabi, Hindi, Bengali and English; for the all-inclusive enumeration of the influences exerted on Urdu poetry during the last half-century; for the discovery or presentation in a new light of the work of several important minor writers; for translations into English from a dozen representative Urdu poets; for the new classifications of the periods of Urdu language and poetry; for the fixation of the true date of the beginning of modern Urdu poetry (Chapter VIII) and the discovery of its real founder and, lastly, for the forecast of the probable linguistic and literary future of Urdu,

Aid received in research. The present writer's work has been carried out quite independently. In its final presentation, however, suggestions have been availed of Sir Jadu Nath Sarkar, late Vice-Chancellor of the Calcutta University, Dr. S. K. Chatterjee, Khaira Professor of Indian Linguistics and Phonetics, Calcutta University, Professor Jai Gopal Banerjee, Head of the Department of English, Calcutta University, and the Board of Examiners in Urdu (1930) for the Degree of Doctor of Philosophy, Calcutta University.

Importance of this study. His investigations into the changes effected in the form and content, the ideal and practice of Urdu poetry, the Hindu and the Muslim cultural attitude towards it, its present and future trend, the absolute worth of its past and present achievements and its superiority and inferiority to poetry in the sister languages and its indebtedness to Persian and English; his presentation to English-knowing readers, of important modern Urdu poems in English garb for the first time for their independent judgment of them, and to Urdu scholars, of the work of several lesser—known important, representative writers; and his continuous emphasis in critical appraisal upon pure poetry and upon the presence of the suggestive quality, the quality of permanence, and the universal interest in poetic content; and his insistence upon the production by the aspirants to poetic greatness, of work bearing on it the impress of their recurrent and consistent individualities seem to the author to advance both literary history and higher literary criticism, and add both to comparative psychology and comparative philology (together with comparative poetics and prosody). He, further, believes that such an exposition of the inner workings of the elements of Urdu poetic form and content, and such an appraisal of the comparative and cultural worth of Urdu poetry will inspire the practitioners of the art to proceed more consciously and deliberately to avoid the communal, provincial, ephemeral, insincere, ugly, wooden, and ineffective in both form and content, and to secure, instead, the universal, national, sincere, really beautiful, plastic, true and, therefore, popular and useful in their work.

NOTE.

1. Geographical names and words (in lines) quoted from English articles have not been provided with diacritical marks.

2. Steingass gives both *sukhun* and *sukhan*; *tarjama* and *tarjuma*; *zarrin* and *zariu*; in this thesis the first ones have been used.

3. As in all the Urdu Dictionaries *w* has been adopted for *wao*, and as the Royal Asiatic Society list permits *w*, also, along with *v*, *w* has been used in the present work.

4. Of the alternatives *ch*, *gh*, *t*, *t*, *ai*, *au*, *§ z*, have been chosen to stand for

چ، گھ، ت، ت، ای، اؤ، ز

respectively.

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4. Bishan Narain Dar. Speeches and "Writings, Vol. I, 1921 A. D., and Vol. II, Part I, 1925 A.D., Lucknow.
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URDU.

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2. 'Abd-ur-Rauf 'Ighrat. Ab-i-Baqa.
3. 'Abd-us-Salam. Shi'r-al-Hind, 2 Volumes
8. Ahmad 'Arif . Khavaban-i-Urdu.
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- G. Hasrat Mohani. Tazkirat-ush-Shu' ara.
7. Muhammad 'Askari. Tarikh-i-Adalyi-Urdu.
8. Muhammad Husain Azad. Ab-i-Hayat.
9. Muhammad Yusuf Ja'fri. Kalam-i-Urdii.
10. Nur-ud-Din. Lam'at-i-Nur
11. Sher 'Ali Sarkhush. I' jaz-i-Sukhun.
12. Sri Bam. Khumkhanat Javis Jawid.

Part I.

CHAPTER I.

*The Evolution of Urdu.

Components of Urdu. The study of the rise and gradual development of a language is very advantageous both to the creative writer of any type in that language and to the critic of its literature ; in the case of Urdu this study is still more essential and profitable for in its origin as well as in its growth Urdu has been all along its course down to the present day, an unfixed, derivative and agglomerate language. Into its present constitution have entered amongst others, Turkish, Arabic, Persian, Panjabi, Braj Bhasha, Purbi,¹ Awadhi, Rajasthani, Gnjari, Marathi, Telegu, Tamil, Portuguese, English, French and Chinese.

Importance of philological studies to Urdu poetry. To understand its historical growth and to know the percentage of its early elements is to understand the genius of this linguistic compound, and to understand its genius is to be able to find and draw upon its original, congenial linguistic sources for more vocabulary for the expression of new ideas and emotions, and to tap the allied or pristine sources of formal beauty for the perfection of its poetic forms. We find that all careful students of Urdu language like Sayyid Ahmad², Sharar Lakhnawi,¹ 'Abd-ul-Haqq

*See "Urdu : The Name and the Language" by Dr. Grahame Bailey in The Journal of the Royal Asiatic Society, London, April 1930, pp. 391-400.

1. See page 3, Darya-e-Latafat by Insha, Arijuman-i-Taraqqi-e-Urdii, Aurangabad, first edition ; and Zabaii-i-Reyita by Nassajjj, 1874 A.D., Lucknow.

2. See "Musalman aur Sanskrit ya Bhasha" by Sayyid Atymad of the Farhang-e-Agafiya, in Tamaddun, monthly, May 1913, pp. 40-72,

3. See "Hinduo ka ta'alluq Urdu se" by 'Abd-ul-Halim Sharar, Zamana, February 1917, pp. 82 and 83.

4. See "Adabi Dunyd ka maqsad-i-Isha'at" by Tajwar, Adabi Dunya, monthly, Lahore, May 1929, page 4.

and Tajwar Najibabadi*, and all its more important historians like Mir, Mushafi, Mir Hasan, Insha, Nassakh, Mir Amman, Azad, 'Ishrat Lakhnawi⁵ have on a close grasp of the main constituents of the language and of the chief factors of the direct appeal and compelling charm of early Urdu verse and prose, become inclined themselves to use and to uphold the use by others, of more of Indian vernacular and less of Persian, grammar, poetic forms, idioms and vocabulary and have brought Urdu nearer to Hindi, thus gaining for it increased beauty, added simplicity and enhanced plasticity and, in consequence, larger audiences and adherents.

Changes of appellation. The percentage of the components of Urdu has changed with changing times, giving the language itself various names which lend positive clues to the dominant factors in its composition at different periods.

It was, as the available records show, first called Hindi* or Hindwi—a more or less generic term covering Multani, Dihlawi and Dakhni Hindi and Gujri of the Muslims; later when this Hindi or Hindwi was bottled in Persian poetic wazns and bahrs—whether in the Deccan or the Panjab—it was called Rekhta⁷ which term, however, is found alternating with Hindi in the same authors⁸ and often in the same passages. These two generic and dis-

5. See "Hindi Urdu" by 'Abdur Rauf 'Iskhat, Zamana, monthly, June 1927, pages 354 and 355 We read:

Urdu zaban to wuhi bilitar aur 'umda hai jisme Braj Bhakha ke alfaz kasrat so shamil ho" aur 'Arabi-o-Farsi Angrezi alfaz kam ho". Haqiqat me Sanskrit, Bhakha, Nagri Hindi se Urdu ko kisi tarah ka khatra pahunchne ka andesha nahi. . . . Urdu ko Hindostan ki murawwaja koi zaban nuqsan nahi pahuncha sakti aur Urdu wuhi bihtar hai ki jisme Hindi ke Alfaz kasrat se ghamil ho aur Farsi 'Arabi khál khál ho. Bányán-i-Urdu ki yahi garaz thi.

6. On page 185 of Urdu, quarterly, Aurangabad for April 1927, Shah Mirāji of Bijapur (d. 902 A. H.) is quoted to say in his poetical work Sliahádat-ul-haqiqat: Hai 'Arbi bol kere, Ar Pars! bahutere ; yih Hindi bolu" sabh, Is artho ke sababb.

7. See Shairani s Panjab me Urdu, page 19, line 4, first edition, Lahore.

tinguishing appellations have come down to the very threshold⁹ of the modern period. In the later part of the 17th century of the Christian Era when this floating tongue had found a home at Delhi not only amongst the Muslim literary folks, royalty and propagandist saints, but also amongst the Muslim garrison and the Hindu tradesmen in general, and had partly acquired a fixed character and impress from the royalty and the Muslim aristocracy of life and letters in respect of phonetics, word-formation, development of idioms through indigenous, expanded use and through free translations from Persian, it received the name of *Urdu-e-Mu'állá*¹⁰ which was later shortened to Urdu. This name was, however, rather scarcely¹¹ used and *Reshta* continued to apply, sharing its use with Hindi. The fourth name of the language, *Hindustani*,¹² has been given to it by Europeans to whom it also owes its present position¹³ as the language with necessary variants, of Hindustan or North India.

The rise of Urdu, and its earliest poetry.—About the rise of Urdu three¹⁴ theories confront us. The first propounded

8. See *Nikát-ugh-atu'ara* by Mir, Nizámi Press, Badayu page 186 and *Tazkira-e-Shu' ara-e-Urdu* by Mir Hasan, Ali garh, pages 40 and 58 (Muhammad Ashraf).

9. Rábat, the Hindu author of *masnawi Nal Daman*, 1244 A.H., calls the language of his work Hindi though his is highly Persianized vocabulary and style ; see page 1, current Calcutta edition.

10. See *Darya-e-Latáfat*, pages 1—2 and 37 (para 2), *Anjuman-i-Taraqqi-e-Urdu*, Aurangabad to which edition all references in this work relate.

11. The word Urdu is met with in poetry for the first time in the reign of Wajid 'AH Shah. See *Selections from Hindi Literature* by Sitá Ram, Book VI, part 2, page XLII, Calcutta University.

12. See *Linguistic Survey of India* by G. A. Grierson, Vol. IX, part 1, page 3.,

13. See *Muraqq a*; monthly, Lucknow, Jan. 1926, page 15, column 2, lines 8 to 13; and *Urdu*, Jan. 1924, pp. 1—18.

14. See *Adabi Dunya*, Lahore, May 1929, page 10, Tajwar's note introducing " Urdu aur Panjabi " by Prof Bhupal Singh, pp. 10-12.

earlier but elaborated by Azád in his *Ab-i-Hayat*¹⁵ is that the main ingredients of the grammar and vocabulary of Urdu in its first stage were Persian (and Arabic and Turkish) and Braj Bhakha and that Urdu was born in Delhi. The importance of the part said to have been played by Braj Bhákhá has been challenged¹⁶ by the find of several Urdu and Hindi prose and poetic works by Muslims and Hindus in the Deccan, the Panjab and Rajputana and by a closer comparative study^{16a} of Dakhni, Multáni (or Lahndi), Gujri, Awadhi, Rajasthani and Meerut and Saharanpur Districts rural dialect.^{1r}6

There is little doubt, however, that as *Urdii-e-Mu'allid** this language took the character and stamp it has ever since retained, at and around Delhi only in the 17th century.

The second theory is that the Muslim emigrants settled on the west coast of India and the Deccan, and their descendants there are responsible for the first literary employment (in both prose and poetry) of the language which brought to by "Wall, and developed further in, North India became *Urdu-e-Mu'allá*¹⁷ and that its important ingredients are Arabic and Persian, and Dakhni,¹⁸ Kokani, too, forming

15. Pages 6, 20 and 21, 1917, Ninth Edition, Lahore.

16. See, *e.g.*) Shairáni's *Panjáb me' Urdu*, pages alif and 26 to 50.

16a. Part of the ground common to some of these vernaculars has been described by Dr. E. Trumpp in his article "On the Declensional Features of North Indian Vernaculars, compared with the Sanskrit, Pall and Prakrit," in the *Journal of Royal Asiatic Society*, 1862, pp. 361—406.

166. See *Kulliyat-i-Dalmer*, Meerut,

17. See pp. 51 and 52, *Bulletin of the School of Oriental Studies*, London, Vol. I, 1917-20, "Indo-Aryan Vernaculars" by Sir George Grierson, pp. 47—81.

18. See pp. 15 and 16, *Safina*, monthly, Madras, July 1928, "Auráq-i-parina" by 'Abd-ul-Jabbar; and pp. 677-691, *Urdu*, 1922, "Kokani zaban par Sami asar" by Chandarwarkar.

thereof a minor element. Dakhni Urdu is stated to be independent of and separate from Shimah (Northern) Urdu which matured later.¹⁹ Mr. Sita Ram's view¹⁹ about this theory is : " It is an irony of fate that poetry claiming to be written in Urdu which I have called the Muslim form of our vernacular originated in the Deccan The Urdu verses attributed to Qut ,b Shah have little of Urdu about them. They are to all intents and purposes Hindi The so-called first attempts to write Urdu poetry were but clumsy imitations of Hindi/'

The third theory is that the tremendous all-round similarity between the earliest Dakhni and Ghijri prose and poetry written by the Muslims and the language written or spoken throughout the last six centuries in the west Pan jab as well as the sameness and likeness of grammar arid trade and agricultural vocabulary and proverbs and folk-songs between early Delhi poetry and Lahndi poetry all through and, further, the discovery of very early Urdu verse (that is Lahndi bottled in Persian metres without regard for the original Persian pronunciation of Persian loan words and for much Persian grammar) entitle us to say that Urdu was born *in* the Pan jab where Muslims first encountered Hindus and picked up Hindwi words to communicate with them.

The subsequent development of the language at the hands of the Muslim soldiers, aristocrats and pools in other parts of India was bottomed in the language they had acquired in this province. The first expositor of this view was Mr. Sultan Ahmad²⁰. He has boon followed by Gházif^{20a}, "Sher-i-Panjab,"²¹ Sher 'Ali Khan²² and Shairání²³.

19. See pp. 49 - 56, Jamtá, Delhi, December 1928 "Shimahi aur Dakhni Urdu ki 'Alahdagi " by Nasir-ud-Din, 19a. Page 52, Selections from Hindi Literature, Book VI, Part II, Calcutta University.

20. See pages alif to ze of his work Amsal, first edition, Bahawalpur, 1911, and pp. 22-23 of his article " Irtaqa-e-Zaban," Zamana, Cawripore, Jan. 1922.

20a. See Muraqq a-i-Adab, monthly, Ambala, July 1926.

21. See Mafciizan, Lahore, Nov. 1918 and Jan. 1919.

22. I'jaz-i-Suymn, first edition, 1924, Lahore, pp. 3 6, 7, and alif to dal.

23. Panjab me Urdu, Lahore, 1929 A.D.

In connection with this view²³ it has been urged by the dissenters that the similarity between the early literary forms of Dakhni, Dihlwi, Gujri and Multani is natural for all these cognate vernaculars spring from a common source and that, obviously, Lahiidi has retained much in grammar and vocabulary what Dakhni of to-day has but partly preserved and what Urdu in and about Delhi very largely outgrew under the impact of Hindi and the influence of Persianizing tendencies²⁴.

To the present writer discussions of the rise of Urdu in Delhi, the Deccan or the Panjab smack of the two-fold desire of winning credit for particular, desirable areas and riveting the attention of the local Muslims on the duty they owe to this product of their province, and secondly of exalting the status of Urdu by tracing out an ancient, independent and purely Muslim pedigree for it so that the debasing stigma of its being only a bazar lingo, a jargon fortuitously originated,²⁵ may be removed. But one good, too, has accrued from the elaboration of these claims. Atten-

23a. See *The Sikh Review*, Delhi, March 1916, "The Language used in the Granth Sahib," and *ibid*, April 1916, "The Metres used in the Granth Sahib." A quotation from Dr. Trumpp in the first article deals with the difference between Hindwi and Panjabi existing as old as the 16th century. In the second article we read: The fact is that there was a much greater communication between the different parts of India than we usually assume. This free intercourse necessarily implies the existence of some sort of lingua franca, without which India has never been. It is the Hindustani to-day. But just as this Hindustani varies from province to province, as did the ancient linguas, which in every part necessarily acquired a local colour and got mixed up with provincial dialects. Namdas, Trilochan and others write in this language, besides their own native tongues.

24. See pp. 469 to 474 of Urdu, July 1928; and pp. 10 to 12, *Adabi Dunya*, May 1929, "Urdu aur Panjabi" by Professor Bhupal Singh.

25. See pp. 174 and 175, *Journal of the Asiatic Society of Bengal*, 1866, Part I, Nos. I to IV, published in 1867, Calcutta, "Some objections to the Modern Style of Official Hindustani" by F. S. Grouse.

tion has been centred on the influence which Panjabi" (Lahndi), DakhnFa, Western Hindi and Awadhfi or Purbi³⁷ (grammar and vocabulary) have exercised on the evolution of Urdu on the tongues of Muslims⁸⁸ from about the close of the 17th century onwards when as a definite vehicle of expression of thought, Muslims en masse had taken to it in the area now covered by the United Provinces and Delhi. Poetry composed prior to that, though encased in Persian wazns and bahrs, should still be called Rekhta and Hindwi or Hindi according as the author belongs to the Deccan or North India²⁹.

Judging from the main characteristics of the language of early poetry by Muslims in various places in north and south of India and keeping in view the change of appellations, one is led to divide the history of Urdu into four periods: The period of Lahndi or North Hindwi when not much distinction could be made between the language of writers like ^usro, S^ah Miraji³⁰, Burhan-ud-Din³¹, Wali, etc., and Guru Nanak³², and Gruni Arjan³³; the later Mughal period, when Persian had fully stamped

26. See Linguistic Survey of India, Vol. IX, part I, page XIII, footnote 2. See Journal of Royal Asiatic Society April 1930, page 391.

26a. See pp. 180-190, Urdu, Jan. 1929, "Dakhni ka asar shimali Hind par."

27. For a modern Muslim admission of the influence of Panjabi and Purbi See Zamaua, Jan. 1925, page 58, "A'zami" on Diwan-i-Jan Sahib. For the part played by Awadhi see pages 40 to 48, Majalla-e-Maktaba, Hyderabad, April 1929, "Hindi ki ibtida aur nagbwo-numa par ek nazar," by Sita Ram.

** 28. See Insha's Darya-e-Latafat, pages 1, 2, 9, 23 and 25, Lucknow edition, and Sawanih-'Umri-e-Dagh by Shuhrat (Nisar 'Ali), first edition, 1914, pages 33, 36 and 37.

29. See footnote 25.

30. See his work quoted in Urdu, April 1927, pages 171-190.

31. See Urdu, Aurangabad, July 1927, pages 519-544.

32. See his Japji, Kalis, Dakhni Onkar, Dakhne, Bara Manh in the Adi Giunth, and his alleged Nasihat nama in any of his early biographies. * *

33. See his poems in the Adi Granth.

itself on Muslim Hindwī which now emerged as Urdu-e Mu'allī; the first British period when Urdu was expanded into Hindustani, its grammar definitely formulated and its vocabulary enshrined in diligent and monumental dictionaries, and further, its literary history executed, all mainly through Europeji effort and adventure; and the later British period wherein the Indian Muslims have approached it as their national language, (being the best substitute for Persian and Arabic) to be expanded and enriched by them with free importations into it of their cultural, literary and linguistic heritage in Persian and Arabic, and where such importations would not serve, with borrowings from English and with new coinage on Persian and Arabic models.

Probable dates of the periods would be 1400 to 1650 A.D., 1650 to 1780 A.D., 1780 to 1850 A.D., and 1850 to .

Some deductions.— Two things clearly emerge out of the foregoing study of the evolutionary history of Urdu. One, that Urdu is yet an unformed and incomplete language and consequently remembering its essentially composite and derivative nature, it should freely draw upon the stores of such other languages as are allied to it and as help it to retain and intensify its character as an Indian vernacular and prevent it from continuing to be in prosody, syntax and vocabulary, an exotic language, just "some very provincial type of true Persian." Two, that with the vast differences of climate, physical constitution of the inhabitants, dietary on the one hand, and of education, breeding, social and religious tradition, and occupations on the other, regional differences in pronunciation, sense for grammatical relations, idioms and sound-tastes are bound to subsist and deepen, and to demand from the literary critic a very great amount of tolerance, his overlooking and countenancing of breaches of existing localised iron conventions in all directions. To reach the masses and to appeal more powerfully to the classes, Urdu literary bounds shall have to be enormously extended.

Part II. Theory.

CHAPTER II.

The Urdu Poetic Ideal.

"Poetry has been to me its own exceeding great reward ; it has soothed my afflictions ; it has endeared solitude ; and it has given me the habit of wishing to discover the good and the beautiful in all that meets and surrounds me."—*S. T. Coleridge.*

Four cardinal questions of scientific criticism of poetry. The test of individual or national achievement has to be carried out on the touchstone of self-appointed individual or national goal. Before we start on a valuation of modern Urdu poetical output, it is necessary for us to know the past and present national measures of Urdu poetic value, to know, in other words, the answers given in Urdu literature to the four all-important questions : What is poetry ? What are the linguistic, mental, moral and spiritual qualifications of a great poet ? What kind of poetry have the poets chosen to excel in ? For whom have the poets composed ?

Influences on Urdu poetics. Till about the middle of the last century Urdu poetry had more and more approximated in form and content, to Persian poetry³³ a with its 16th century (A.D.) ideal. This ideal meant the technically perfected kaleidoscopic expression in set highbrow diction, in stereotyped, patented phraseology, in fixed, wooden metres, with the help of numbered, eternally recurrent rhymes and radifs as keystones of thought, of stock emotions connected with the love of a real or imaginary boy-beloved—and its comical and melodramatic concomitants and with the conventional Sufi-love of God, and, further, the expression of sentiments connected with some great military or religious or political personage. The practice of this ideal was characterized on its debit side by the unnaturalness of love ; unreality or artificiality of sentiments ; inherent incompatibility of Persian national faith with Shi'a poets' professions of mysticism ; miscellaneousness, nebulosity, disjointedness, minute and redundant

33a. See Zamana, Dec. 1921 A.D., "Urdu-e-Marḥiim" by Khaqan Husain, pp. 253-262.

excessiveness of Persian lyric and mystic thought; mechanicality and unpliability of lyric form, and unreality, exaggeration and overloading of description and narration³⁴.

This setting of moulds for Urdu poetic form and content was most unnatural for forms of poetry and music as of other fine arts, are native and exclusive to the genius of each race, clime and language; each people has and must guard its own particular body and soul of poetry, which body and soul peculiarly and fully suit each other. The result of this cruel imposition was that in the set fields³⁵ of Qagida and Hajw (poetry of praise and dispraise), Masnawi (narration in verse of classic or personal love romances), Ghazal (a poetic riot of jumbled erotic and Sufiistic obiter dicta and platitudes in a rumtity tumtity measure) Urdu poets of the pre-modern period had produced³⁶, speaking generally, but faint echoes, and but poor imitations of Persian poetic archetypes. Exception³⁵ a has, however, to be made in favour of the work of Shah Miraji³⁶ b; of Bijapur who in that age of the Bhakti Movement gives us quite a few glimpses into his true Indian catholic theosophy; Dard and Ghalib who introduced true Sufiistic emotion and vital and emphatic stoical gravity respectively into Urdu verse and

34. See Shibli's Shirul-'Ajam, Book V, pages 59 and 120-121,

35. Ibid, page 5.

36. See Kulliyat-e- Ism'ail, 1910 A.D., Meerut, "Jarida-e-⁴Ibrat" (poem), pp. 178-184; Urdu, Aurangabad, 1923, A.D., pp. 547-561 & 1924 A.D., pp. 81-95 & 233-259, articles by 'Azmatullah Khan; Hazar Dastari, Lahore, April-May 1926 A.D., pp. 51 to 65, translation of an English lecture by A. Yusuf 'Ali; Nigar, July 1924, A.D. "Zaban-i-Urdu" by Raskid Ahmad, pages 53 to 65; Humayu, Lahore, March 1924, AD., "Urdu ki Bunyad" by Shiv Narain Shamim, pages 170 to 172.

36a. For the grounds of the exception see Zamana, March 1922, pages 138 to 142, Tamajfiai's article headed Urdu Shairi.

366. See footnote 30.

36c. Witness the work of Shakir, Nazar, Sehr, 'Ashiq, Ufuq referred to in the different chapters to follow. Vide Zamana, April 1917, pages 185-189; and Khadang-i-Nazar, Lucknow, March 1900, pages 17-20.

reminded one of better class Persian classic poetry ; Nāzīr who Indianized the subject-matter of Urdu poetry which for long before and after him was extrinsic and exogenic; Mir, Insha and Zafar whose services to the enrichment and preservation of the Hindwi vocabulary and idiom are inestimable; and Aids and Dabir whose elegiacs were a marvellous advance upon the Persian and Urdu tradition.

During the modern period Sanskrit³⁶ and English poetic ideals and achievements have acted on Urdu poetry and produced a remarkable change which will be considered in the following chapters. Two quotations bearing on these two ideals would not come amiss here.

" In Sanskrit poetics with regard to the relation of Alamkaras and Chinās to Kavya, and between each other, and with regard to the soul of poetry, there has been a continued advance of thought from Bhamaha to Udbhata. Finally the higher point of view of looking upon poetry has prevailed. In the end not Alamkaras, nor Kiti but Rasa is accepted as the soul of Kdvaya, though, this, too, would seem to have been outgrown later, the new doctrine being that of Dhvani,- of the unexpressed. It is, that the soul of poetiy is the tenor, and this tenor is two fold : it can be expressed by words, and can be suggested. Only the latter kind is of value for poetry and, thus, nothing else than the unexpressed melody and merely suggested sense can be called the soul of poetry." ³⁷ " If poetry comes not as naturally to the Poet as the leaves to a tree, it had belter not come at all,* says Keats and these words are typically English because they exhibit the art of poetry as a form of life, a continuation of the common life of men, a realization and revelation of the meaning of common experience, a criticism of life in the only sense in which life or anything else can criticise itself, that is, in the becoming and being itself more freely and more fully. Poetry, Keats recognised, when you have grown to it, if you can grow to it, is like cricket or racing or politics, an exercise of manhood, differing

36J. See Ruh-i-Nazir Akbarabadi, selected end edited by Prof. Shahbaz, Agrari 922.

37. " Foundations of Indian Poetry and their Historical Development¹ by Dr. J. Nobel Ph.D., 1925, Calcutta Oriental Series.

from the rest only in its more constant and more exhilarating and more imposing demands on our keenest and solidest vitalities." "

In illustration of the change in Urdu poetic ideals effected by contact with English and Sanskrit literatures, voiced about the start and close of the period under consideration, the present writer would refer, among others⁸⁹, to Azad and Agar from whose utterances he would also quote a few lines below, which contain germinally the new replies of Urdu poetic practice to the four cardinal questions mentioned above.

In a meeting of the Anjuman-i-Panjab held on 15th August 1867 A.D., at Lahore, enunciating the new ideal of poetry Azad⁴⁰ said, among other things :—

"**Shá'ir** "Sha 'ir chahe to amurat-i- 'adiya ko bhi bilkul naya kar dikhae, Nature ko goya karde, darakhtan-i-pa-dar-gil ko rawa kar de Sh'ir se woh kalam murad hai jo josh-o-[^]harosh-i-khayalat-i-sanjida se paida hua hai aur use quwwat-i-qudsiya-e-Ilahi se ek silsiia-e-khas hai.

38. See page 517 (second column) and page 518 (first column), Times Literary Supplement, London, August 5, 1926 A.D.

39. See Kalam-i-Mehr, Vol. I, 1909 A.D., Lahore, pages 12-15 and 16-18; Urdu-e-Mu'allaf, Aligarh, Jan. 1907 A.D. pages 23, 24; Ibid, Dec. 1903, pp. 22-25; Ibid, Feb. 1906, pages 1-14 and July 1906 A. D., page 17-24 ; Zamana, July 1922 A.D., page 325; Adib, Allahabad, Sep. 1910, page 142, " Shi'iri" by Rawa; Muraqqa Lucknow, Jan. 1927, A.D., page 73 Sha 'ir by Argfcad Thanwi; Chiragh-i-Sukhun by Yas, pp. 1-33, 1915 A.D.; Urdu-e-Mu'alla, Dec. 1903, page 22-31, Hainan gtaHri by Amjad 'AjT; Zamana, July 1924 A.D., pages 49-51, Natural gM/in by Muhammad 'Inayat Nabi Arashad ; Ibid, March-April 1923 A.D., pages 200 and 201, Sha'ir ka dii by Munawwar Lakhnawi.

40. See page 6, Nazm-i-Azad, Lahore, 1910 A.D.

Khayalat-i-pakiza ju ju buland hote jate hai martaba-e-sha'iri ko pahunchte jate haT"

Asar (in verse), in 1925 A.D. :—

zat par apni agar piira bharosa hai tujho
 Kah baawaz-i-duhul jo kucjih bhi kahmi hai tujhe.
 Dil se jo nikle asar dil par wuh karta hai zurur.
 Yih hai woh may phailta hai durtak jis ka surur.
 Ha magar apne kahe par khud aqida chahie.
 Achhi mahfal ke lie saqi bhi achha chahie.
 Ik shu'a-i-nur hai sha'ir ke sine me niha.
 Jiski tabish ka nazdra hai nishat-i-bekira
 Haif agar tu ne ise bekar zayi' kar diya.
 Kdm jalb-i-manf'aat ka tab' -i-ali so liya ⁴¹.

It need hardly be added that it is the change in the ideals of life itself which has dictated and conditioned the change in literary ideals. Northern India of 1856 A.D. is miles behind India of 1926 A.D., socially, politically and religiously ; so is, on the whole, Urdu poetry of 1856 A.D. miles behind the poetry of to-day both in substance and form. A detailed consideration of the influences of Life on Literature is reserved for Chapter VII.

41. See Zamana, October 1925 A.D., page 243, poem headed " Sha'iri."

CHAPTER III.

The Form of Urdu Poetry.

Urdu poetry after its archetype Persian poetry* is from the very nature of their (common) prosody, formalistic, and, hence, criticism of Urdu poetry has more of ten than not, been confined to the observation of agreements and dissents from the established conventions and laws of technique, in any work under survey. There are two sides to Urdu poetic form and both really condition and dictate—crib, crab and confine—matter and manner to a very considerable extent; in all this Urdu only follows Persian. One side consists of division of poetry mainly into the Ghazal, the Qasida, the Masnawi and the Musaddas. Minor forms are the Ruba/i, the Mukhammas, the Mustazad etc. The other relates to Bahr (metre), Wazn (rules of scansion), Qafiya (ryhme) and Radif (the recurrent word). The stanza as we have it precisely, for instance, in English poetry, is absent in Urdu. Including vocabulary under form, we have to consider rhetoric, accentuation, pronunciation, orthography, joining of words, elision, gender, inflexions, compound formations and postpositions.

Taking the first phase, on the basis of both the quantitative and qualitative dominance of one or the other, we may divide Urdu poetry in the matter of this phase of form (just as we have already divided it in the matter of language in Chap. I) into the Age of Ghazal, the age of Masnawi, the age of Qasida and the age of Musaddas, making it clear, however, that all these and other forms have been all along practised from the very start of Urdu poetry, even when the language was Hindwi and only the form was Persian.

The Ghazal^{41b} should as a rule be an assemblage of emotional and sentimental erotic miscellanea, governed and limited in expression by the nature and the limited numbers of rhyming key-words and by the one recurrent word. You

Which when it set the mould and tune for Urdu had itself, reached a cul-de-sac.

^{41b}. "The Urdu Ghazals are collections of stray fancies, happy poetic accidents, put together only because of their rhymed endings."——page 137, East and West, Feb. 1913 A. D., Maharaj Kishan Dar on "An Urdu Ghazal in English Garb.

have to do your best with a set framework, patent expressions, and similes and allusions, stock, Izafat-spawned metaphors, and definite rhyming words whose status as keystones must be maintained, and within the strictly restricted field of love, personal or universal, sincere or insincere, natural or unnatural and artificial. Two departures have been made from this rule : the radif has sometimes been done away with and during the modern period ethical and philosophical obiter dicta have often replaced simple, personal expressions of an elemental passion.

The Qasida is as a rule a feat of rhyming skill, and an exhibition of exaggerated sentiments and feelings in windy phraseology. Usually, praise is the uppermost subject, not praise of a beloved one as in the ghazal, but that of a patron, kingly or saintly, or, in modern Tunes, of a great communal or political leader. In it the radif is often omitted. It admits of the continuous delineation of a thought or an emotion and allows full play to the poets' rhetorical talents.

The Masnawi is our rhymed couplet and is the handiest and most commonly used form and can contain as much originality, simplicity, music of words and grace and charm of the arrangement as one can bring to it. Whatever little of dramatic instinct is there in Urdu poetry, will be found operative in this form. The radif may or may not be there but its presence is invariably conducive to fasaljator balaghat.

The Musaddj is an instrument of some force and vitality, though all depends on the right or wrong use of it as to whether it will do the roador good or harm. By it one can achieve climax or anticlimax as the need be; and it can also serve the purposes of powerful dramatic dialogue. To ensure simplicity and clarity of diction and nativeness of idiom, one should minimize the use of a radif or use a verbal form, part of which will provide a radif and part a type of rhyme or one should omit radif altogether or, again, maximize the use of Indian-word rhymes.* In all cases of contraven-

*The best work produced in obedience to those principles is that of Kaif, Kausar, Bedar, Nuh, Mugtar, Hafiz Jaunpuri, Saqib Lakhnawi Benazir, Mast Banarasi, Sehr Lakhnawi, Asir and Zafar. To illustrate the points here I would just refer to the three ghazals appearing in Adib, June 1912, pp. 323—324 by Muztar, Kausar and Saqib and the relevant ghazals of Saulat quoted by Nazm in his series of articles on Saulat in Adib, ending *with the issue of March 1912*.

tion of these practices, an excessively Persianized vocabulary and an over-wrought diction results and the poet failing to control thought and to unify impressions, has to run with his poetry instead of his poetry running with him.

What has been said in the previous para, about the use of radif and qafiya in Musaddas applies to their employment in any other form as well. Other noteworthy things about the qafiya are that assonance is unknown to Urdu. Even words with similar ⁴¹ a sound-endings are (in all cases of freak orthography) not deemed permissible rhymes ⁴². Persian (or Arabic) word qafiyas joinable arid so almost always joined by izafat to another Persian word or words, generate metaphors and Persiani/e diction, thought and style whether or not you want this result.

Rhythm alone has no standing in Urdu prosody ; hence the sheer impossibility of writing "free verse" and of creating folk-songs as in Hindi or Panjabi. Setting of poetry to music, too, as we understand it in English, is just impossible; though one division of Urdu poetry, the ghazal, can be sung, in whatever bahr it be written.

The number of bahrs to be employed for each division and for all is fixed, and tho different bahrs are non-transferable under the different divisions. During the modern period a few Hindi, English and Panjabi bahrs have been tried. Beheading of words to fit into lines of poetry, shifting of stress and doubling or halving of sounds is not allowed in Urdu. The sHrring over of the letters he, ye, wao, alif (all vowels) and their shortening or elongation is, however, tolerated. The elision of ⁴ain, ze, ssal, te, zabar is forbidden. Scansion is accentual and not quantitative. These features are of later application. Early "Urdu"

⁴¹a. In principle Hasrat Mohani accepts it; see his *Urdii-e-Mu'alty*, Feb.-March 1907, page 12, footnote. However, in Urdu poetry we must not rhyme hazz with raz ; khat with gat; nazm with razm and 'Nagm,* khas with ras and Inas; 'abas, with qafas ; rajj. with ah; Nafiz with Hafiz and Ghamiz and Jaiz ; Qad r with nazr ; mawafiq with malik; bahr with qahr ; mara with ujara ; pas with sjiabash

⁴². There are other restrictions on rhyming, also; for example Ita-e-Jali and Khafi. Ilan-i-nun with izafat is also inhibited,*so that Hindustan rhymed with maya-e-Jan would be wrong.

poetry in the Deccan and the Panjab resembled Lahndi poetry ⁴⁴ in all points of form.

Further, unlike the practice in early Urdu poetry, in modern Urdu poetry Persian and Arabic words must not be subjected to the laws of Indian phonetic genius, and Indian syntax and grammar. They should be treated as sacrosanct. There is a regular long list of Capitulations which Urdu has been compelled to grant. As illustrations we may note the following:—

1. A noun with its two first letters accented (Abad, Azal) must when formed into an adjective (Abadi, Azali) be accented in poetry in the same manner. There is no license, even though Indian vernacular phonetics does not admit of this double accentuation.

2. The original classical pronunciation of Persian and Arabic words should be adhered to and the common Indian pronunciation avoided.

3. "Words must not be spelt phonetically (from the standpoint of North-Indian Vernaculars phonetics).

4. Persian and Arabic loan words in Urdu must not be joined to words of Indian or English origin by wae or izafat or compounded otherwise with the latter, nor should they be inflected according to the practice imposed on words of Indian and English origin.

5,6 & 7. Differences in the use of propositions ko, se, me, ne, ke, par, me se, and of hi are to be minimized and the local or provincial practice accorded to the Delhi or Lucknow regional convention. The same tiling applies to the treatment of gender and to the use of live provincial or local idioms.

8. Persian and Arabic loan words are not to be declined, affixed or suffixed with in the manner in which native words would be, for the purpose of forming plurals, compounds, nouns or adjectives.

9. The verb should not be split up in poetry nor anything whatsoever placed between the adjective and the

⁴⁵ For a complete list of the characteristics of Lahndi poetry (in Persian metres or even otherwise) see my article "Nazm-i-Panjabi," in *Adabi Dunya*, Lahore, for June 1929 A. D., pages 135—138. It will be noticed that all those features of Lahndi obtain in early Dakhni poetry.

noun qualified, adverb and the verb, preposition and the noun governed. Parts of a verb should not be inverted from their ordinary grammatical order and unimportant or easily implied parts of a verb should not be omitted in deference to the demands of poetic beauty or utility.

10. Hundreds of pure Hindwi words, phrases and idioms of associational or musical value, found in Urdu (poetry, for Urdu prose is of much later growth), have been gradually ousted, the holy work having been officially commenced by Shah Hatim⁴¹ a. During the third and the modern period, hundreds of Persian idioms have been literally translated into Urdu and acquired for, and given currency in, literary speech.

11. In rhetoric, too, Urdu is but an appendage, a slave of Persian not necessarily at its best. Iham and San'aat-i-Mir'atun-na'ir are the most common virtues and productive of very insincere and artificial stuff which often ill meets the demands of the subject-matter. One may pardonably refer here to the woodenness, stockiness, remoteness and, cheapness and stiltedness of the simile, metaphor and cliché in Urdu poetry. The fables, parables and allusions in it are all un-Indian or non-Indian. Instances of metonymy, synecdoche and hypallage are very far-fetched. Mixed metaphors abound and are not deemed a fault.

Anti-climax is very common but its humour-value often goes unobserved and unavailed of. Climaxes are ridiculously cheap and common. Epigrams and idiomatic uses are madly competed for. Personification, apostrophe, vision and hyperbole have been done to death and periphrasis and euphemism have, in revenge, killed the poets themselves. Irony is rare and real innuendo rarer still. Alliteration, assonance, onomatopoeia and paronomasia are next to impossible to achieve in Urdu verse with its present Hindwi-depleted

43 a. See **prat's** Ab-i - Baqa, first edition, 1918 A.D., page 76 : Sabiq ke "Rekhta-go sha'ir apne kalam me ghair manus alfaz kliaf -i-talaffuz-i-Urdu-e-Mu'alla nagrn karte the aur alfaz-i-saqil theth Hindi ke aur alfaz ghair sahih Bhakha ke jo awam ki zaban par the likh jate the. 'Alamgir ke 'ah d me Mir Hatim Dihwi ne kalam ke uyub zahir kar ke matrukat ki bina qaim ki aur mujid is tarz ke Hatim Dihlwi hai. Hatim minimized the Lahndi element and retained and added to, the Braji.

stores. Interrogation, exclamation, chiasmus, zeugma, hemidiadys, asyndeton etc., have often yielded excellent poetic results in the hands of expert artists and craftsmen both in the past and in the present.

It has only to be added that during the modern period the theory of the form of Urdu poetry has been very perfectly understood by poets⁴⁴ like Hasrat, Safdar, Kaifi Chiriyakoti, Afsar Amrohawi and reasoned and seasoned protests dictated by aesthetic and literary needs and ideals have been made against the evils of it by writers like Kaifi (Bra] Mohan), Tajwar, Nazm Tabatabai, 'Azmatullah, Salim, and 'Ishrat Lakhnawi, as will be found on a reference to their writings listed under the various bibliographies. Hindu poets have in general transcended several of the restrictions of form noted above.

Changes in form and their causes and significance.— It has already been hinted above that on many points of form the history of Urdu poetry has been a record of changes from the vulgar to the cultivated, from the Indian Hindwi to the Persian, Arabic and English, from the simple to the complex, from the popular to the literary, from the conventional to the personal, from the courtly⁴⁵ to the communal and the national. Those changes in vocabulary, grammar, rhetoric, prosody are explained by the changes in the attitudes and equipments, needs and ambitions of the poets. During the first linguistic period Muslim Sufis and Sayyids in the Deccau and the Panjab had to reach

44. The published Diwans (ghazals) of poets like Zafar, Ghazanfar, Kaif, Muztar, Hafiz Jaunpuri, Nuh Narwi, Kausar KhairabSdi amply testify to their understanding of the theory about radifs and qafiyas outlined above. For their works see Appendix A. A perusal of poetry given in Parti, pp. 1-60, *IntiUiab-i-Urdu-e-Mu'alla* (1903 A.D.- 1908 A.I.), *Aligajh*, alone will bear out our contention enough; mark **the ghazals** with the radifs : utha liya (page 54), phira (54), nahi (qafiya is parhe, charhe) (55), de (56), ata hai (56), jaiti hai (57), handle (54), chale (58), milti nahi (59, 60). Also see page 6, *Urdu-e-Mu'alla*, for June 1906 A. D., and *ibid*, pp. 1—4, Dec. 1903 A.D.

45. That is, serving the King and the courtier. The courtesan may, also, be added.

the masses with their song-messages. They had no Literary ambitions and no time for linguistic importations and graftings. They just picked up Hindwi language and metres, slightly modified them according to their bent and prepossessions and attained their end. In the second period the composition of Rekhta poetry was indulged in more or less as a side amusement, companion engagement to writing of Persian poetry which now began to assert itself. In the third period Urdu was taken up seriously to serve social ends, to please the patrons and poetic assemblages, to appeal to friends, and to satisfy and win applause from brother-poets and critics. Naturally, therefore, with no other ideal but of "persian poetry to reach, further all-round Persianimtion resulted. In the modern period poets are, in the measure given to them, less the servants of God, pleasant individuals or court amusers than the leaders of thought, guides of their communities, interpreters of the nation, inspirers of the masses and students of the art. As a consequence they have effected and are effecting a very wide transformation in all phases of Urdu poetical form.

Part II Theory.

CHAPTER IV.

The subject-matter and style of Urdu poetry.

" Starting with the laws which govern the art of poetry as a whole, and which are very clearly laid down in Aristotle's Poetics, we have seen that the first and greatest of these is that which defines Poetry to be the imitation of the Universal. I have shown that the second, and hardly less important, law of Poetry is the Law of National Character, whereby the universal in Nature is presented to the mind in such a particular form as the genius and circumstances of each nation require."—*Courthope*.

We find that early Urdu poets in the Deccan⁴⁸ and the Panjab not only took metres from Persian poetry but with them Persian⁴¹ a subject-matter also, with the result that for over three centuries from that period till the commencement of the modern age, the Urdu poets had been engaged in the production generally of insipid variations of familiar themes with incredible prolixity. Furthermore, in style, too, Urdu poetry only reproduced and echoed all the notes Persian poetry had gone through.*

4G. Some idea of the extent of borrowings of form as well as subject-matter and style by earliest Urdu poetry from Persian poetry can be gathered from the list of works by Quli Qutb Shah discussed in The Allahabad University Magazine, October 1929 A.D., pages 5—14.

46 a. " Urdu poetry has the defects of Persian poetry without its vitality. For generations it had been hide-bound in the conventions of Urdu poetic art, and its lyrical genius was put to the baser uses of plaintive inanities. Bishan Narain (Dar, Abr), himself a poet of great merit, struck these off and in his plastic hand Urdu verse became a clear channel for the reflection of higher and more natural sentiments."—Sham Nath Musjran, page XII, Pt. Bishan Narain Bar's Speeches and Writings, Vol. I, 1921 A.D., Lucknow.

* See pp. 59-60, *The Spirit of Oriental Poetry* by Puran Singh, 1926, London.

These borrowed themes consisted of praise of Q-od and His Prophet; humble tributes to and exaltation of the MurgJiid ; prurient, sensualizing, tickling descriptions of the physical and mental virtues and moods of the boy-beloved arid the man-lover, real or imaginary; moral reflections inspired by Sufiism ; encomiums of or skits on persons great or small, friendly or inimical; narration of religious conflicts, classic legends and romaiices⁴⁶ b like Yusuf and Zulaikha, Laila and Majnii, Tamim Ansari etc., as well as of personal love escapades ; elegies connect-ed with Shi'a martyrdoms- all sung in the fixed forms, ghazals, qasidas, hajws, masnawis, wasokhts, and margjyas. In a few cases, at least, this work was accomplished in a fairly simple style⁴⁷ and courtly language, with a fair amount of sincerity⁴⁷ which remains its chief merit and recommendation and which retains for it its acute appeal to us even to-day, in certain moods of ours.

But this very forceful sincerity with its immediate appeal to an unsophisticated and uncultured mind, in those ages of no very strict ethical, social and political discipline was bound to have many an undesirable action on and receive a reactionary impress from the character of the average citizen. The faults in general of omission of pre-modern Urdu Poetry—lack of vital and vitalizing thought, patriotic sentiment, ennobling and spiritualizing emotion, native, varied music and familiar yet charmingly fresh pictures—together with those of commission—the unbridled expression of sensual fancies and impressions - proved very

466. See page 263, Ma'arif, A'zamgarh, April 1930 A.D.

47. " The chief merit of their (Urdu poets') poetry is its *sincerity*. It is a genuine reflex of their nature, and of the real nature of the society in which they lived, moved and had their being—whatever most agitated their minds, whatever kindled their emotions, and set fire to their brains found its way into their poetry, and so it is that, whether we like it or not, we cannot help feeling its magnetism, because it is sincere, has come from the innermost depths of the poets' heart, and is a genuine record according to their lights of what they thought and felt in this world/'—Bishan Narain Dar, page IV, his *Speeches and Writings*, Vol. I, 1921 A.D., Lucknow.

detrimental to society and poetry failed to contribute anything to the growth of national stature, if it actually did not stunt it in some respects. Presumably, he had this in mind when Dr. Nazir Ahmad LL.D. burst out into the comment⁴⁸:

"Musalmāno' me as a nation jitni kharabiya hai kul to nahi, aksar isi literature ne paida ki hai Literature Jhut aur khushamad sikhata, yeh literature waqi'at aur maujudat ki asli khiyi ko dabata aur mitata, yeh literature mutawahamat aur ma'nizat-i-bo-asl ko facts banata-yeh Literature, nalaiq walwalo ko shorish dilata --yeh sari kambakht bala Far si ki phailai hui hai. Khayalat aur -mazamin ke i'tibar se tamam dunya ke literaturo' me is zabau ke literature se bad tar aur koi literature nahi. Is no qauini mazaq ko aisa bigara aur is qad r tabah kiya ki ham logo ko waqi'at me maza nahfmilta."

This reproach to Urdu poetry does not apply to the content of modern output, as we shall see later. Contrasted with poetry up to the sixties of the last century, modern poetry is in its own manner and measure original, dynamic, indigenous, national, thoughtful, effective and elevating instead of as it was before, speaking generally, imitative, static, extrinsic, conventional-personal, sentimental, fancy-born, flat and low, adjectives some of which would equally apply to the society which gave birth to it. The change in subject-matter from the old to the new has created physiognomic stylistic differences also. We have less of the conventional-amorist, the conceited, the hyperbolic and the metaphysical style and more of the explanatory-narrative and the concrete architectural style. The rigidity and narrowness of form and manner have, also, diminished to a certain extent, in the period under review.

48. See Majmu'a-e-Nazm-i-Benazir, 1918 A.D., second edition, pp. 11-12.

CHAPTER V.

Dating of the Modern Period.

The mutiny or Sepoy Rebellion of 1857-58 A. D., and the Non-co-operation and Akali Movements of 1919-1925 A. D. connected by an ever-rising line of all-round National Awakening stand out as the most important facts in the history of Northern India during the last century or so. Contact with the politics, religion and literature of the West had made the inward patriotic impulse begin to work among others, in the shape of new or redoubled literary activity⁴⁹ in all the important Indian vernaculars. The first decade after the transference of Indian Government from the E. I. Company to the British Crown and the Parliament contains the dates of renaissance in most Indian tongues⁵⁰.

Dr. S. K. De⁵¹ dates Bengali literary revolution from the year 1858 A.D. and ends it with 1894 A. D. The Misra brothers⁵² date modern Hindi literature from 1868 A. D. Panjabi literature starts on a new career about 1870 A.D. Mr. Borgaonkar⁵³ gives *the latter half* of the 19th century as the time of Marathi literary efflorescence. The new spirit in Gujarati literature^{53a} commences work about 1852

49. See Speeches and Writings of Pt. Bishan Narain Bar, Vol. L, 1921 A. D., "Signs of the Times", pp. 200-202, this article having been first written and published in 1894 A.D.

50. See page 47 of Living India by Savel Zimand, 1928 A. D.

51. Bengali Literature in the Nineteenth Century, 1919, Calcutta, page 5.

52. Mishra Bandhu Vinod, Vol. I, Lucknow, 1983 Vikram, pages 13 and 139.

53. Vide The Allahabad University Magazine, October 1924, pp. 31—41, "Modern Marathi Literature." Also, see M. K. Nadkarni's "A Short History of Marathi Literature."

53a. Vide Calcutta Review, January 1925, page 145 The Main Currents in Gujarati Literature by Dr. L. J. S. Taraporewala.

A. D. Malayalam^{5*} literature also puts on a new hue about the middle of the nineteenth century. The same may be said about Andhra literature⁵⁴ a.

The present writer is inclined to date Modern Urdu Poetry from the year ⁶⁶ 1867 A.D. for the following reasons:-

1. The new ideals of Urdu Poetry were enunciated and elaborated publicly, under inspiration one may presume from Col. Holroyd, then Director of Public Instruction, Panjab, by Muhammad Ifusain Azad at Lahore in a meeting of the Anjuman-i-Panjab, held on loth August 18(57 A.D.

2. The first translations into Urdu verse from English poetry were made by Ism'ail Merathi ⁵⁷ in 1867 A.I). These were the four poems entitled Kira, Ek qani'muflis, Maut ki ghari & Father William.

It may be added that by this date, Atish of Lucknow & zafar of Delhi, both very powerful representatives of the local Schools of poetry had expired (1846 A. I). & 1802 A.D. respectively) arid Anis and Ghalib of Lucknow and Delhi res-

54. See pages 84 and 87, Indian Art and Letters, London, Vol. I., No. 2, 1927 A. D.

54a. See "Modern Tendencies in Andhra Literature" by K. I. Dutt in Indian Review, November 1925, pp. 775-776.

55. Magnawi Tanbih-ul-nafs, by Sayyid Mahdi Hasan, a moral reader for adult girls, the first work of its kind and of very great historical importance, was printed in 1869 A.D. at the Mitar Bilas Press, Lahore and published by the Committee for Female Education, Punjab. Evidently, it was written in 1868 or 1867 A.D. for both the opinion* on the work contained therein are dated in 1868 A.D.

B7. Kulliyat-i-Ism'ail, 1910 A.D., Meerut, pp. 45 & 46; 46 & 47 ; 47 & 48; and 49 & 50. Ism'ail continued regularly to produce work of the new type from 1867 onwards. His ghazal with nikla as radif and gariba as qafiya written in 1867 D. also strikes a new note in its restraint, dignity, simplicity, and genuineness.

pectively had aged long, and lived ^w 7 years & 12 years more, during which they but rested on their oars.

The closing date 1925 A.D. is purely arbitrary. "Non-cooperation" poetry (1920-24 A.D.) represents the crescendo and culmination of several movements and phases and hence in a consideration of characteristics & tendencies it must figure prominently. To-day and to-morrow we can have only the continuation of these literary adventures.

58. The year 1874 A. D. is also of peculiar interest in the history of Urdu poetry.

1. Anis died in 1874 A. D.
2. The first Musha'ara of the Anjuman-i-Panjab with subjects instead of misra' for the exercise of poetic talents was held at Lahore in 1874 A. D.
3. An Urdu monthly magazine called Guldasta-e-Sku'ara was started as a supplement to the Urdu Weekly Anwār-ul-Akhhár, Lucknow, in 1874 A.D. See Urdu-e-Mu'allá, Sep. 1911, A. D., Aligarh, page 15.

The two other memorable dates are 1857 A.D. when Shibli was born and 1910 A. D. when Azád, Sunur, zakáullah, Fáruq and Ashhari died. Adib, Alláhábád, an ideal Urdu monthly was, also, started in 1910 A. D.

Part III-Retrospect

CHAPTER VI

The State of Urdu Poetry about the seventies of the last Century.

Though modern Urdu poetry had come into being in 1867 A. D., it had not had much development till 1874 A.D. when by the side of Ism'ail and Mahdi Hasan, Azad and Háli entered the field to advance its cause. The political, social and intellectual condition of North India about both these dates was far from favourable to first-rate poetical creation. The two great communities, disillusioned and shocked, were struggling hard to get out of the surrounding gloom and pass into the light of education, united nationalism, economic prosperity and democracy. Under cover of the prevailing dark, however, much decadence and evil was rife and rampant. These facts must be borne in mind when considering the state of contemporary literature.

By 1880 A. D. Rashk, zafar, Anis, Dabir, Ghálib and Mehr had passed away and among the important stragglers could be counted only Munir, Asir, and Bahr who, too, within the next two years joined the majority. Of the poets, young or old, active about this period we have two lists based⁵⁹ on the contents of the two monthlies *Guldastá-e-Shu'ará*, Lucknow, started in 1874 A. D., and *Ghilkada-e-Riyáz*, begun in 1879 A. D. Important contributors to the latter were :

Riyáz Ahmad Riyáz Khairábádi
 Amir Ahmad Amir
 Sayyid Hasan Latáfat son of Amánat
 Nawwáb Kalb 'Alí Khan of Rámpur
 Asir Lakhnawi
 Munir Shikohábádi

59. See *Urdu-e-Mu'allá*, Aligarh, for September 1911 A. D., pages 15—17 and for November 1911 A. D., pages 5 and 6. Hasrat's, own opinion, of them should, also, be noted. See also his *Intikháb-i-Urdu-e-Mu'aliá*, pp. 17—22 of his article on Mushafi, and page 12 of *Urdu-e-Mu'allá*, for February-March 1907 A.D.

Baqá Lakhnawi
 Kaugar Khairábádi
 Akbar Husain Akbar
 Wasim pupil of Amir
 'Ishq Lakhnawi
 Nassákh of Bir Bhum
 Bayán wa Yazdání of Meerut
 Dágh Dihlwi
 Qalaq Lakhnawi
 Āgha Hajw Sáhíb Hindi
 Amir Ulláh Taslim
 Mah Akbarabadi
 Uns Lakhnawi
 zámin 'Ali Jalál
 Muhammad Ján Shád
⁶⁰ Safi Amrohwi

Except for Akbar and Bayán the work of all the rest flowed into well-known ancient channels. They were quietly carrying on the tradition of the illustrious dead of the century like Atish, Nasikh, Nasim, zafar, Zauq, Ghalib, Shefta. Anis, Dabir, Momin and Mir. The essence of this tradition at its best was represented by three schools of poetry which differed in form and style rather than in content. The Dehli School stood for simplicity and effectiveness, the Lucknow School for grandeur and craftsmanship. In between the two attitudes was the third. So far as orthodox Urdu poetry is concerned, therefore, the principles and practice of these schools was it which made the heritage of modern poets many of whom during the last 50 years have tried consistently to maintain the glories of these three styles. In the Chapter on Lyric poetry we shall meet with their names and their work.

60. To these Akhtar (Ján-i-¹Ālam) and 'Aishi should be added as poets of this period.

Part IV.

CHAPTER VII.

Influences,

"The secret of enduring poetical life lies in individualising the Universal, not in universalising the Individual. What is required of the poet above all things, is right conception - the *res lecta potenter* of Horace—a happy choice of subject matter which shall at once assimilate readily with the poet's genius and shall, in Shakespeare's phrase, show the very age and body of the time his form and pressure. The poet must be able not only to gauge the extent of his own powers, but to divine the necessities of his audience. He must realise the nature of the subject-matter which in his generation most needs expression and know whether it requires to be expressed in the epic, dramatic, lyric or satiric form. When the subject has been rightly conceived, then it will instinctively clothe itself in the right form of expression according to the laws of the art."—Courthope.

The atmosphere in which Urdu poets have worked during the last 50 or 60 years has been, indeed, very electric. It has been and still is a long period of transition, travail and tenseness for every section of Indian National life. An unlimited field for choice of subject-matter has opened out before the poet who may appropriate to his genius as much of it as suits. Let us take a hurried glance at the outstanding influences * which have moulded life in India in the last half-century or so.

Among the political and economic influences are : the "Mutiny" and its aftermath, particularly in Delhi and Lucknow ; movements for the attainment of political liberty in 1907-08 A. D., and 1919-24 A. D. ; the rise of popular leaders-men of faith, inspiration, intellectual strength, moral integrity, spiritual vision and literary and

* For categorization of these influences and the development of Bengali Literature under their impact see "Tendencies in Bengali Literature " by Barnes Básu in Vishva Bháratí, Quarterly, July 1926, pp. 145 to 155, Calcutta.

social charm ; the Great War with its physical inventions, moral issues and political repercussions; Pan-Islamism and extra-territorial patriotism; Turkish, Persian and Arab upheavals and revivals; emergence of the idea and ideal of United Indian Nationality; economic rivalry between the Hindus and the Muslims and its political, social and literary echoes ; middle-class and agrarian economic distress and the national efforts to combat it through re-organization of cottage and mill industry ; the appearance of a labour class, and labour problems ; accentuated class and communal consciousness ; questions relating to Indians outside India ; the development, in general, of the democratic idea among the classes and the masses and the formation and growth of the Congress and the Muslim League.

Among the social influences are : advocacy for and against widow-marriage, parda, female education, cow-protection ; realization of the need of social solidarity; social responsibility for the orphans; social amity, social ethics, and aesthetics; formation of dramatic companies to represent or criticize ancient and modern life; a general rise of the social standard ; foreign travel, and growth of public opinion, male and female.

Among the purely educational and literary influences are: spread of primary, secondary and higher education ; study of English, continental, oriental classic, and Indian Vernacular literature, ancient and modern ; extensive patronage of learning and literature by the Education Departments of the Indian Government, by private persons, and by Indian Princes; the example and precept of Western writers and scholars ; inauguration of the Mt^faa-*ar£s of the new type ; the installation of a cheap, popular Vernacular Press; the prosperity of the book-trade ; the growing demand for literary periodicals, and a tardy appreciation of literary ethics.

Among the religious and philosophical influences are : demand for popular vernacular poetry for Indian Christians ; need of Hindu and Muslim propagandist poetry ; Hindu Vedantic and social reform movements and organizations ; a scientific study of Hindu and Muslim religions and their consequent re-interpretation and a return to or break from the Past.

Among the personal and intellectual influences are : longing for romance and adventure ; bid for wealth and fame ; contact with beauty in fine arts and in nature ; increased leisure ; social intercourse among the literateura ; and a general rise in the intellectual level and the birth of the critical and scientific spirit.

The characteristics and tendencies of modern Urdu poetry consist of no more and no less than the reactions of literature in a nascent state to the dominant factors and influences of National Life as enumerated above. There is hardly a major poet or an important minor one who has not expressed some of these reactions—consisting of acceptance of or and comment on and protest against them.

Detailed illustrations of this fact will be supplied by the chapters to follow. To take only one Hindu and one Muslim example for each of the various typos of influences, and to consider major poets only one may mention the published volumes of poetry as well as important individual poems referred to under the various Bibliographies 'in the pages to follow, of Iqbál and Chakbast ; Akbar and Falak ; Ism'ail and Mehr Dihlwi ; Shibli and Sehr, Hasrat and Kaifi ; and Surur and Nadir respectively.

The execution of subjects chosen is determined by the resultant of the force of genius and the force of literary equipment. In most cases the nature of subject-matter and the degree of its "realisation" as Courthope calls it, conditions, colours and tones poetical expression ; a variety in the one often means a variety in the other. That as early as about the end of the last century even minor poets had begun fairly fully to reflect and represent the many influences of Life in poetry—represent, of course, in the measure of their individual worth—will be exemplified by the following list of subjects written upon in verse by⁶¹ Ahmad Husain Khan B.A. The lists are there both in Urdu and in English and the latter is reproduced from page 153.

61. See his *Khayában-i-Akhlaq*, printed at the Mohiyál Mitar Press, Lahore and published by the Panjab Publishing Company Limited, Lahore. The date of its appearance is not recorded. It is the first edition I have come across. In the introduction a letter from Sáníhi Mai to the author, is quoted. It is dated 28th May 1897 A. D.

Poem-heads.

"God; Hour of Prayer; Heroism⁶². The Dawn Morning); Female Education; Night; Money; Thrift economy); The custom of bedecking children with ornaments; Debt; Youth; Famine of 1896; Music; Diamond Jubilee; Love; Patience; The summer season; Bribe; Fatherly affection; 'Iduzzuhá'; Beauty; Translation of an ode of Mr. Addison; Translation of "worldly separation" by Montgomery; The morning candle; Death (translation of Mrs. Hemans' poem); The world; Debauchery; Want; The technical institute; In memoriuin ('Abdul Majid B A.); Canute (translation); Sleep; Drunkenness; Patriotism; Fate; Poverty; The vicissitude of nature: Anger; The lamentations of a famine-stricken widow; Sorrow; Love of God; Charity; New year; Separation; An ode to Sir Sayad Ahmad; Picture of Despondency; Loyalty of India; Union; Admonition."

He has omitted in the English list the last poem, on "Jang-O-Jadal" given on pp. 145—148, and two more. Many of these subjects had been earlier tackled by the four important poets of the new school writing in the last three decades of the nineteenth century, Tsm'ail, Azád, Háli and Mehr. They have since been the stock subjects for most major and minor poets of the present century.

The poetic value of these particular poems is negligible but they clearly and emphatically point out the direction in which the poetic wind was blowing gently then and was to blow wildly later. Equally indicative are they of form. We observe that out of the 52 poems in all, 28 are musaddases, 16 mukhammasas, 7 masnawis and only **1 ghazal**.

The author states that most of his poems therein are reprints from Akhbar-i-'Am and Paisa Akhbar, Lahore.

62. In this poem he mentions (page 7) the words Balloon, Steamer, Kerosine oil, Cæsar, Napoleon and Wellington.

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Note.—A complete bibliography dealing with Modern India in all its activities will be found in pp. 273 to 279 of Savel Zimand's book "Living India." Important ones are given above.

CHAPTER VIII.

**Classification of Modern Urdu Poetry and
Modern Urdu Poets.**

We may rely upon it that we shall not improve **upon** the classification adopted by the Greeks for kinds of Poetry; that their categories of epic, dramatic, lyric and so forth have a natural propriety, and should be adhered to. It may sometimes seem doubtful to which of the two categories a poem belongs; whether this or that poem is to be called, for instance, narrative or lyric, lyric or elegaic. But there is to be found in every good poem a strain, a predominant note, which determines the poem as belonging to one of these kinds rather than the other; and here is the best proof of the value of the classification, and of the advantages of adhering to it. *Matthew Arnold.*

On the 15th August 1867 A. D. Azád ⁶³ not only enunciated a new ideal for Urdu poetry but also christened the kind of poetry which was to realize that ideal. He, I believe, for the first time introduced into Urdu the word "Nature" and with all the weight and authority of his scholarship, straightaway made its use fasih thenceforward. Hali who in thought and practice all his life followed Azád caught the cue and contrasting the unnatural, artificial and court or closet character of Urdu poetry gone before with the free, natural bent of poetry begun to be written then by Azád and Hali himself, went a step further and with the adjective "Natural" ⁶⁴ covered all new poetry. This nomenclature has persisted and we have since had more than one fine poem ^{64a} with Natural Shá'ir as its title. Of course, it is the early 19th century English Romanticism which gave to India as to England, the words Nature and Nature poetry in their modern signification.

63. See footnote 40,

64 See his Muqaddama with Diwan, 1893, Delhi, page 91.

64a. "Ek Natural Shá'ir ká marsiya," a poem by Muhammad Muslim 'Azimábádi, in Adib, June 1913 A. D., pp. 325 and 326. Also see "Natural Shá'iri" (1899 A. D.) a poem by Surur in Jam-i-Surur, Allahabad. Also see, Natural Shá'ir, Zamána, July 1924, pp. 49-51 by Arahad.

It was found a decade or two later that subjects other than natural sights and scenes and natural phenomena had come to engross the attention of Urdu poetry. The Aligarh movement had made itself powerfully felt. National and communal regeneration through English education was being aimed at. In England itself post-mutiny or Victorian poetry had begun to draw its inspiration and appeal from Patriotism and Scientific knowledge. Urdu poetry, therefore, got a new name, *Qaumi Shá'iri*.⁶⁵ What was previously known as *Natural Shá'iri* came to be dubbed *Government-i*^{65a} or *Iskul-i Shá'iri*, bewraying thereby the respective origins of the inspiration of the two; the one had taken birth under the aegis of the then D. P. I. Col. Holroyd who was the channel through which English literary influence flowed into *Azád*,

Háli, *P yáre Lai Ashob*; the other drew its sustenance from the National or Communal sentiment. A further change has to be noted. The new poetry did not much confine itself to the old rules, and began indiscriminately to use *e. g.*, meters of *magnawi* for lyric expression, of *ghazal* for narration, of *qasida* for contemplative thought. The old nomenclature of *qasida*, *ghazal* etc., therefore, was deemed inadequate and the generic term *nazm* was adopted for a piece of new poetry in whatever form it may be couched, *ghazal* or *qasida* or *masnawi*. The word has stuck.

Later still, it was realized that even *Government-i*, *Natural* and *Qaumi* did not cover all the types produced. "*Shibli* is, therefore, seen lamenting the existing divisions in Urdu poetry, based on Persian prosody and suggesting *Razmiya*, *Ishqiya*, *Fakhriya*, *Margiya*, *Akhláqi*, *Falsafiyána*.

The division given in this thesis was first published by the author in a series of articles yclept "*Modern Urdu Poetry*" which appeared in *The Rangoon Daily News*, Rangoon in 1925 A. D. and were reprinted in book form in 1927 A. D. at Lahore. He has elaborated them from the classification

65. See *Zamána*, Oc. 1918 A. D., the Editor's article entitled "*Urdu Shá'iri aur Shu'ara-e-Hál*," pp. 133-142, particularly page 135.

65a. These epithets were coined in a fit of humour by Akbar in 1904 A. D.; see his letter quoted in *Zamana*, Feb. 1922 A. D., page 68.

Another word coined by him referred to in the same letter was *Darbari*, in contradistinction to *Government-i* and this he applied to *Dágh*.

66. See *Shi'r-ul-'Ajam*, Vol. V, page 5.

accepted by Matthew Arnold and Watts-Dunton, " The latter's table would seem to run thus:

Poetic Art.

1. Dramatic Imagination (Absolute vision).
 - (a) Acted Drama.
 - (b) Dramatic Poetry.
2. Lyrico-Dramatic Imagination (Quasi-absolute vision).
 - (a) Narrative Poetry.
 - (b) Epic Poetry including single Ballads.
 - (c) Quasi-dramatic Poetry.
3. Lyric or Egoistic Imagination (Relative vision).
 - (a) The Great Lyric.
 - (b) The Ode or the Mono-drama.
 - (c) The Song.
 - (d) The Elegy.
 - (e) The Idyll.
 - (f) The Sonnet.
 - (g) Ethical Poetry.

The division of poetry herein accepted is:

1. Poetry of Spirit or Vision.
 - (a) Imaginative Poetry.
 - (b) Dramatic Poetry.
2. Poetry of Heart or Personal Experience.
 - (a) Mystic Poetry.
 - (b) Descriptive Poetry.
 - (c) Lyric Poetry.
3. Poetry of Intellect or Interpretation.
 - (a) Narrative Poetry.
 - (b) Religious and Social Poetry.

It must, however, be added that this division is purely arbitrary and more convenient than strictly psychological for to vision Truth is to experience its glory as apart of Self, and before one can interpret one must see and feel the object

of interpretation. As, however, Matthew Arnold points out, the observation of the dominant note will it be, which will settle our calling a work or a poet, imaginative or lyric, and so on.

As to the division of poets Hasrat Moháni⁶⁸ has a very frank and interesting though rather novel one to offer. He groups his contemporaries (he was born in 1298 A. H.) into *Ustáds*, *Mashsháqs*, *Musta'idds*, and *Kam-mashqs*, the masters, the expert craftsmen or the experienced ones, the prepared ones and the less-practised ones. Hasrat is a first-rate poet and critic himself and it will, therefore, be instructive to give here a few of the names he enters under the first head.

1. Masters (some of them have died since he wrote):—Rashid, Akbar, Iqbal, Jalil, Nazm, Bebák, Páler, Nuh, Wahshat, Riyáz, Muztar, Shauq, Safi, Shad, Agar, Mail, Aziz, Sáqib, Bekhud, Nazar, Chakbast and Nudrat.

The present writer is of opinion that though Dagh like Amir died in the first decade of this century, belonging completely as he did to the old school of the ghazal, most of his contemporaries could well be excluded from a study of the strictly moderns, under which head one should certainly include the pupils of Dagh himself as also of Amir. His contemporaries included Kaifi, Asir, Munir, Hali, Zákir, Majruh, Zaki, Sálik, Jalal, Amir, Sail, Taslim, Rásikh, Nassákh. Among the more important *shagirds* of Dagh are Bekhud Badáyuni, Nasim Bharatpuri, Aghá Sha'ir Díhlwi, Iqbál, Hasan, Hairat, Azád, Rasa, Firoz, Ashk and Ahsan.⁶⁹

68. See *Diwán-i-Hasrat*, fifth edition, 1922 A. D., Cawnpore, page 37. Also, see *Urdu-e-Mu'allá*, April-June 1929, the page fronting 2 of title-cover; *ibid*, January-February 1925, page 1.

68a. For a complete list of the complete trees and tables of Urdu poetic genealogy, see Hasrat Moháni's book *Arbáb-i-SuJ&un*, Parts I and II, 1929 A. D., Cawnpore.

PART V-PRACTICE

CHAPTER IX A.

Imaginative Poetry

"The man that hath not music in his soul can indeed never be a genuine poet. Imagery, affecting incidents, just thoughts, interesting personal or domestic feelings, and with these the art of their combination or intermixture in the form of a poem, may all by incessant effort be acquired as a trade, by a man of talent and much reading---But the sense of musical delight, with the power of producing it, is a gift of imagination; and this together with the power of reducing multitude into unity of effect and modifying a series of thoughts by some one predominant thought or feeling may be cultivated and improved, but can never be learned. It is in these that *poeta nascitur, non fit*"—Coleridge.

The child delighting in the present, the antiquary delighting in the past, the seer revelling in visions of the future, all three enter into the making of the imaginative poet whose force of imaginative conception is the resultant of the emotional, the intellectual, the spiritual and the rhythmical in him. In substance, imaginative poetry is characterized by visions of the future of Man and the physical world, by the mystic touch denoted by the spiritualization of love and beauty, by a disciplined passion for form, sound and colour, by deep attachment to the child, the angel, the unseen and the supernatural, the eternally fresh and wonderful in the animal and vegetable kingdoms—graphically observed, vividly painted and spiritually interpreted - ,by a return to the past—to ancient myths, to the simple, the symbolic, the archaic and the sensuous in fine arts, by a longing for adventure and freedom—physical, intellectual and moral—,by universality of outlook and lastly, by absolute humour or what Watts-Dunton calls, Cosmic Pantagruelism. In form and style, imaginative poetry is marked by infinite suggestiveness, condensation born of the intensity of vision or passion manifest in the classic economy of touch, by musicality secured by a vast variety of rhythms, by harmonization of sound and sense, mood and manner, by a fair amount of rhetoric and by wealth of fresh, original, controlled imagery. An analytic and metaphysical temperament, a spirit of acceptance—(the antithesis of wonder) - religious, political, moral or literary-- ,licentiousness, national or individual selfishness, pseudo-sublimity, frigid didacticism, blind advocacy, parochialism, chauvinism, and

an unmusical ear, a routinized diction, and stock symbols, tags, imagery and metaphors are the blight of imaginative bloom.

Urdu imaginative poetry is the product in the main of India's contact with the West, chiefly with British poetry the imaginative strength of which is admitted by all. We have the best specimens of Imaginative poetry in the Romantic Period of English Literature. In studying the period, says Arthur Symons, we are able to study whatever is essential in English poetry, that is, whatever is essential in Poetry.

Here as anywhere else, we may consider the influence of British poetry. The new school of Urdu poetry began with Ism'ail's⁷⁰ translation in masnawi form, of four English poems in 1867 A.D. Pages 93 to 111 of Nazm-i-Azād⁷¹ are adaptations from English poets. So are Hāli's⁷² poems on pages 214-218.

Pages 371 to 432 of Kalām-i-Mehr⁷³ contain translations from Mrs. Thrale, Wordsworth, Norton, Goldsmith, Longfellow, Cowper, Ryan, Mallott, Byron, Johnson, Macket, Gay, Dyer, Mrs. Hemans and Logan. They were all carried out in 1892 A.D.

⁷⁴ Akhtar's (Junágarhi) Zamzama-e-áfrinish (Addison), Bihi Hawwá Adam so kahti hai (Milton), Samundar (Byron), Husn-i-Asli (Shakespeare), Guzre-zamane ki yád (Byron), Gauhar-i-Ashk (Thomas Moore);

⁷⁵ Nadir's Da'wat-i-Gul and Ghanta nahi bajega, Guldasta-e-Sukhun, pp. 138-141 and 146-149;

70. Kulliyát-i-Ism'ail, 1910, Meerut.

71. Lahore, 1913.

72. Diwan-i-Hali, Delhi, 1893.

73. Wordsworth's "Resolution and Independence, Butterfly, Laodamia, Russian Fugitive, All the World's a Fleeting Shadow and Power of Music ; Gay's Shepherd and Philosopher; Byron's Address (? Ode) to the Ocean; Cowper's On the receipt of my Mothers picture ; and Goldsmith's Hermit.

74. See his Lam'ati-Akhtar, 1928, Agra, pp. 6, 7, 10, 20, 33-35 and 41-42;

75. Lahore, 1922.

⁷⁶ Sunir's Karzar-i Hasti (Mrs. Proctor) and Roya-e-Akbar (Tennyson), Koil, Murghabi, Jamna, Tarana-e-Khwab, Hasrat-i-Didar and Sál-Guzashta in Jam-i-Surur; Iqbál's poems in Báng-i-Dira on pages 12 to 22, and pages 30-31, 47-50, 56-59 and 110-117 (Haqiqat-i-Husn) — the present writer believes that there are other⁷⁷ poems, also, which show German influence—and Mahrum's⁷⁷ poems on pages 102-112 and 124 are other important verse renderings or adaptations from English. A few more successful translations are: Muhammad Saif-ud-din Shabáb's Tarjama az Naidu (Sarojini Naidu);⁷⁹ Safir Kakorwi's Taqdir (S. Naidu);⁸⁰ Shabab's Maut aur zindagi (S. Naidu);⁸¹ Watishta Parshád's Chand Ash'ár ka tarjama (Tagore's Gitanjali);⁸² P. D. Varman's St. AtTgustine ká zina (Longfellow ?);⁸³ Shad Bajwariya's kirá; Yáwar's Shahidan-i-Matabbat (Addison);⁸⁴ Aziz Mansur puri's 'Ahd-i-Haru. Arrashid (Tennyson);⁸⁵ Nitdnand's Hamlet ka Tarjama (Shakespeare);⁸⁶ Nazar's Sala-e-Am; Wásif Husain's Má ki taswir^{86a}.

One must notice here the permanent anthology of translations from English called *Maye-do-atishá* compiled by Ghulam Muhi-ud-din of Lyalpur.

In 1912 A. D. was published *Shá'irana Khayálat* by Muhammad Yahyá, Tanhá. Reviewing it in *The Adib*, November 1912 A.D., page 231, the editor said :

"Chhoti taqti' ke 126 safahát-shuru' me ok dilchasp dibacha ke ba'd Angrez i shá'iri ká hál bahut khubi se qalamband kiyá gayá hai. Is majmu'a me mashiahu shu 'ara-e-Inglistan maslan Campbell, Lord Tennyson", Wordsworth, Lord Byron, Shakespeare, Cowper, Milton aur isi qabil ke aur námwar shá'iro' ke kalám ka tarjama shámil hai." It has to be added that these were prose renderings⁸⁷.

76. See *Dibacha-e-Jam-i-Sunir* by Nazar, Adīb, Feb. 1911, pp. 93, 94 and 95.

77. See *Kalám-i-Mahrum*, Vol. I, 1916, Lahore.

78. *Adib*, Nov. 1912, page 247.

79. *Adib*, Nov. 1912, page 247.

80. *Adib*, August 1910, page 142.

81. *Sjiv Shambhu*, June 1914, page 48.

82. *Sjiv Shambhu*, February 1915, pp. 37-38.

83. *Zaban*, Dehli, June 1908, page 44.

84. *Tamaddun*, January 1914, pp. 30-35.

85. *Makhzan*, July 1908, pp. 61-66.

86. *Makhzan*, August 1914, pp. 65-67.

86a. *Zamana*, January 1908, pp. 56-57.

87. *Adib*, September 1910, pp. 139-141.

The whole of Goldsmith's Deserted Village and many of the poems of Sarojini Naidu have also been translated into Urdu verse by Mauiwi Ráhat Husain Qarya-e-Wairán, 1926 A. D. Lahoré) and Tasadduq Husain (Durr-i-Shámin 1927 A.D., Hyderabad) respectively.

With substance, form, too, has been borrowed from English. For illustrations of new stanzaic structures, rhyme arrangements, and blank verse, the following sign⁸⁷a instances may be mentioned :

⁸⁸b Ism'ail— Musallas (pages 103-104); Murabba', (pp. 104-106) ; Nazm-i-be-Qafiya (pp. 115-118).

Mehr—Kalam-i-Mehr, Vol. I, 1909, Lahore, pp. 341-342, 343-344, 348, 348-350.

Maihrum--Kalám-i-Mahrum, Vol. I, 1916, pp. 107-112.

⁸⁸a Akhtar Junágarhi -Pahári naddi ká git and Shahr-i-khamoshas (sonnet).

Surur - Khumkhána-e-Surur, 1911, Cawnpore, pp. 6-7, 34-35 and 43.

Nadir—Sha'ir ki qabr, Adib, January 1910, pp. 49-50.

Nazm—Nagm-i-'Jabakabai, Vol. I, Hyderabad, pages 210, 211, 212, 213, 216-220.

Tájwar — Mashriq ká payám-i-akhuwwat Maghrib ke nám", Humáyu; January 1923, pp. 76-78.

Ruhi-'Sab se achghhá deshhamdra," Zamana, December 1924, pp. 324, 325.

Hunar (Ptiran Singh)—Sarod-i-Bahar, Hazar Dastan, Lahore, September 1925, page 48.

Sarb Daydl-Nátak Haqiqat Ráe Dharmi, 1916; it contains (pp. 14-16, 20-21, 22-28) the first and last examples of blank verse used in dramatic dialogue.

The original contribution of Urdu poets to imaginative poetry is characterized in substance by :—

1. A return to the past⁸⁸. Old buildings of architectural

87a. See Naghma, pp. 2-41, published by Anjuman-i-Ittihad, Kulliya Jami'a 'Usmáníya, Hyderabad, 1335 A. H.

88a. Lam'at -i-Akhtar, pp. 18-19 and 42-43,

88b. Kulliyat Ism'ail, 1910, Meerut.

importance, old battlefields, old Kings and Kingly ideals, prolific classic themes and the old order of things with its much favourable contrast with the present order are sung with all the fervour of faith, wistfulness of lost possession and power, and strength of more intolleetualized realization and interpretation.

2. Anxiety for and dream of, the future⁸⁹.
3. Interest in Childhood⁹⁰.
4. Passion for forms, sounds and colours⁹¹.

88. Ansu, Fahmi, Zamána, May 1923 ; Khwab-i-Hasti, Khaaliq Dihlwi, pp. 319-321, Adib, June 1912.(see page 51.)

89. Phir Himála-'-etc., Mahrum, Zamana, December 1925, pago 120 ; Bahar aur hubb-i-watan, Wafá Siyálkoti Tarjuman, 1916 (January to June), page 139 ; Aında ka khwab, Salim Pánipati, Urdu for 1925, pp. 639-643.

90. Kisau ki larki, Jigar Biswáni, Khadang-i-Nagar August 1903 ;Bachche ki muskaráhat, Mahrum, Guldasta-e-Sukfann, pp.202-208;BachchaShafaq,Shafaq 'Ammadpuri,Adib, May 1913, page 271; Bachpan, Surur, Jam-i-Sunir ; Madrasa ki yád and Chiriyá ki zári, Mahrum, Kaiam-i-Mah rum, pp. 57-58 & 63-64, Vol. I; Mu aur bachcha, Chiriyá ke bachche and Ma ki mámtá, Ism'ail, Kulliyat, pp. 16, 115-116 and 118-122 ; Bachcho ki nazme; Mehr pp. 341-370, Kalam-i-Mohr, Vol. 1. Lahore ; Nau záida bachcha, Mehr (S.N.), pp. 197-202, Kalám-i-Mehr, Vol. II, 1910 ; Mā ki mámta, Tálíb Banámsi in Lam'at-i-Nur, pp. 76-78 ; Ek yatim bachchā apne bap ki qabr par, 'Aziz Lakhuawi, Tam adun, January 1915, pp. 9-12 ; Ayyam-i-Tifli, Sehr Hitgámi, Adib, January 1913, page 53 ; Lori, Khaliq, pages' 102-103, Adib, August 19 ; Tifli ki yád, Josh, Zamána, July 1924, pp. 47-48.

91 , Mukalama-e- zaban-o-qalam, Sharar Lakhnawi, Tam adun, Oct 1915, pp. 38-43; Phul; Iqbál, ibid, Feb. 1913, page 47; Sham-i-Jawani and Subh-i-piri, Shafaq Ammadpuri, Adib, Jan. 1913, pp. 51-52; Dahliya ká phul, Barq Dihlwi, Zamana, Feb. 1926, pp. 119-120; Soz-i-parwana, Nadir, ibid, July 1915, pp. 58-50 ; Ragini, Safir Kakowri, ibid, Feb 1914, pp. 123-125 ; Phulo ká kunj, Surur, Khumkhana-e-Surir, pp. 117-118; Lutf-i-Musiqi, Mehr (S.N.), Kalam-i-Mehr, Vol. I pp. 44-50; Chandni, Auj Gayáwi, Adid, Nov. 1911, page 245; Shab-i-Mah, Mahshar Lakhnawi,

5. Absolute humour⁹²

The last two take the shape of treatment of single objects of nature or single subjects or events of intimate human concern, so as to bring out the beauty, the sorrow, the irony, the

ibid, June 1912, page 316; Khwáb-i-Hasti, Khaliq, ibid, pp. 319-321; Bir Bahoti, Sehr Hitgámi, ibid, Sep. 1912, page 104; Máh-i-Tábá, Mahrum, ibid, May 1912, pp. 268-260; Bántari wale ká bairág, Nashtar Merathi, Shiv Shambhu, Lahore, Dec. 1914, pp. 30-32; Skarmili Ankh Dwarká Parshad Guhar, ibid, October 1915, pp. 10-12; Krishan ki bansi, Chandi Parshad Shaida, ibid, Sep. 1917, pages 35-38; Mahbub ki ámad ká ishtiyáq, Dwarka Parshad Guhar, ibid, Sep. 1917, pages 61-64; Masarrat, Betab, IZamana, Feb. 1908, pp. 143-146; Tare, Barq Dihlwi, ibid, Jan. 1925, pp. 63-64; Sitára-e-Subh, Barq, ibid, Nov. 1925, page 305; Fawwara, 'Aziz Lakhriawi, ibid, July 1911, page 53; Gadariye ka rag, Nadir, ibid, Aug.-Sep. 1911, pp. 160-161; Kisan ki as, Nazim, ibid, pp. 167-168; Sham ', Abr, ibid, Feb. 1918, page 83; Sham -o- Parwana, Shafaq, ibid, June 1908, page 413; ... Thandi Sans, 'Aziz, ibid, March 1909; Gor-i-ghariba ki sham, Auj, ibid, April 1910, page 311; Fusun-Musiqi, Shakir, ibid, June 1910, pp. 464-465; Ada-e-skarm, Shafaq-i-sham, Bir bahoti, Surrir, Jam-i-Surur; Aftab, Wasif, Adib, April 1911, pp. 193-199; Gul-O-Bulbul, Ashhari, Khadang-i-Nazar, Aug. 1903; Maut ká paigham, Jigar Biswani, Nazar, April 1926; Subh-i-Watari, Salam Madrasi, Khadang-i-Nazar, Aug. 1903; Nagma-e-tuyur, I'záz, ibid; Tara, Mahwi Lakhnawi, pp. 124-125, Adib, Feb. 1912; Musawwiri -o- Shá'iri, Shafaq, Adib, Oct. 1910, page 192. *

92. Dharti Mata, Nadir in Manázir-i-Qudrat, Vol. II, 3rd edition, pages 96 and 97; Insan ki kham khayali, Sham'-i-Hasti and Insan, Ism'ail, Kulliyat-i-Ism'ail, pp. 51-53, 78-81, 148; Khudá kis jagah hai, Maqsad-i-Zindagi and Mujhe dukh pyára hai, Mehr Dihlwi, Kalám-i-Mehr, Vol. II, pp. 230-242, 213-216, 221-222- Rát aur shá'ir, Falsafa-e-gham and Husn-i-Haqiqat, Iqbál, Báng-i-Dira, pp. 180-190, 168-171, 116-117; Kahá mai já kar rahu, Nádír, Makhzan, Jan. 1909, pp. 63-65; Pichhle pahar ki koil and subh sham, Nádír, Khadang-i-Nazar, Jan. 1902 and March 1902 respectively; Kolhu ka bail, Mahabbat ke karishme and Mahatmá Buddh, Mahrum, Kalám-i- Mahrum, Vol I, pp. 69-70, 38-39, 15-16; Ek husina aur Jugnu and Faryád-i-Adam, Surur in Jám-e-Surur; Mah-i-Tabá, Mahrum, pp. 268-269, Adib, May 1912,

truth of life on earth, by the help of new metaphors and similes, and of fresh observation of the relations of Man and Circumstance.

The lists in the footnotes⁹² a do not exhaust the best imaginative output in Urdu; they are, however, fairly representative. Two observations come uppermost in one's mind on a detailed study of these and similar poems. One, that in most cases the same subjects have been selected by important poets for the exorcise of their poetic faculties. It is due partly to a desire for trials of strength, partly to the natural imitative faculty, particularly in men with not very strongly developed personalities who with the fatal facility

88. Aurarigzeb ki qabr par charhawa, Hashimi, page 3, Tamaddun, July 1914; Khawatin-i-'Arab ka sibát wa istiq-lal, pp. 50-51, *ibid*, Juno 1913; Nahr-o-Lamodri, Khushi Muhammad Khan Nazir, *ibid*, page 41; Wairana-e-Sarhind, Shad Bajwariya, Makhzan, February 1913, pp. 65-66; Yad-i-Hind, Akhtar Junagajhi, *ibid*, September 1913, pp. 63-65; Chittaur ka Sakha, Sehr Hitgami, Zamana, May, 1919, pp. 264-268; Ukha ka khwab-i-naz, Sharar Saharan-puri, *ibid*, April-May, 1907; Padmini ka Jauhar, Barq Dihwi, *ibid*, April-May 1915, pp. 276-277; Muraqqa'-i-Nur Jahan, Safir Kakorwi, *ibid*, November 1915, pp. 116-117; Krishan Kumari, Mahrum, *ibid*, page 117; Sindh ko paigham, Mahrum in Lam'at-i-Nur (compiled by Nur Ahmad, Lahore), pp. 138-140; Raja Gopi Chand, Sharar Sa npuri in Urdu-e-Fasih compiled by Fasih Ullah, Allahabad, pp. 190-193; Marsitya-e-Sisli, Balad-i-Islamiya and Shikwa by Iqbal, Bang-i-Dira, pp. 141-142, 155-157, 177-187; Koh-i-Himalaya, Ism'ail Merathi, Kulliyat i-Ism'ail, 1910, pp. 53-55; Aryo ki pahli amad Hindustan me, Salim, Zamana, June 1924, pp. 366-367; 'Azmat-i-Hind, Bishan Narain Dar, Adib, August 1910, pp. 93-94; Sanchi, Arshad Thanwi, *ibid*, October 1910, page 196; Sarguzasht-i-Dihii, Khaliq Dihlwi, *ibid*, January 1912, pp. 79-80; Shaikh Sa'di, Shakir Merathi, *ibid*, March 1912, page 170; Poras aur Iskandar, Kaifi (B. M.), Zamana, May 1925 pp. 341-346; Agra aur Taj Mahal, 'Aziz, Manázir-i-Qudrat, Part II, pp. 138-139; Ashok ki lat, Ram Parshád, Náhád, Zamana, October 1927, pp. 221-222; Bará Imam Bará, Nádir, *ibid*, July 1912, pp. 58-59.

92a. To which the poems of Nairang in Kalára-i-Nairang, 1334 A. H., pp. 1-7, 9-10, 10-12, 16-22, 33-35, 38-44 and 47-49, should be added.

and the meretricious jingle which Urdu poetical constitution provides for repetition and borrowing without reproach, wish to build insincere edifices with patented blocks of metaphors and epithets available in the market for free use. Two, that the musaddas figures the largest as the chosen and most popular vehicle for this kind of work. True, the musaddas admits easily of a climax of thought, an effective array of metaphors and a profusion of imagery. When looking out for an instrument of force and rapidity, of strong contrasts and rich similitudes, one must take to it. But, then, except in the hands of mou like Iqbal, Mahrum, Chakbast, Raj Bahadur Sharar (*vide* poems mentioned in the footnotes foregoing) it more often than not gets out of control through a lack of the understanding of the value of an Indian-word radif and through an excessive use of izafats, and negates the attainment of simplicity, unity of impression, economy of touch and requisite suggestiveness, and a display of sincerity, originality and discipline. Succumbing to the fatal magic of a Persianized, mannered diction, izáfát-spawned stock metaphors, high-sounding rant and fustian, and false brevity, the poetaster and the journalist-poet is led to make his picture either too flat, too blurred, too obscure, or too over-coloured to give any definite food to the imagination of the reader^{92b}. What is worse than all else is that even in master-hands the form is incapable (it is constitutionally so) of producing any music. No lilt, no serpentine movement, no change of line-length or stanzaic structure; in short, no harmony between mood and metre, mood and manner. Poems written in the masnawi form are, on the whole, artistically more successful; e.g., Nadir's^{92c} Subh-o-Sham and Iqbal's Rat wa shá'ir^{92d}. The fact is that as⁹² Shibli puts it, no other form of poetry suits the painting of nature or human emotion with greater freedom - in the largest measure which present Urdu prosody can allow—than the masnawi. For narrative and dramatic poetry, too, it has ever had a supreme fitness.

The above two preferences for stock-subjects like *zindagi*, *bulbul*, *sham*, *halal-i-'id*, *sha'ir*, *subh*, *sham*, *sitare*, *ek phul*, *Nur Jahan*, etc., and for the musaddas and the masnawi

92b. Their faults are the faults of the English "Spasmodic" poets.

92c. Khadang-i-Nazar, March 1902, pp. 11-12.

92d. *Báng-i-Dirá*, pp. 188-190.

continue to govern the larger section of the Zeit Geist crowd of today. The same two features obtain in the output after 1925 A. D. For example⁹⁴ the present writer has at the time of writing before him Nairang-i-Khayal, Lahore, for Feb.-March 1930, and Chand, Allahabad, for June 1930. The following imaginative poems appear in the two periodicals :

1. Halál-i-'Id—maṣnawī, page 317.
 2. Nawa-o-Hazī • new poetic structure, 128.
 3. Nikat-i-Hayat—musaddas, 157.
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1. Hindu-Muslim—musaddas, G27.
 2. Mukalama-e-Sayyad -o-Bulbul- maṣnawī, 638.
 3. Ek Jangli Phul - maṣnawī, 645.
 4. Shikari larka aur chiriya ghazal, 667.
 5. Gul pash inasarrat phulo ki—ghazal, 675.
 6. Husn-i-Kalam-musaddas , 673.
 7. 'Ishq aur Sha'ir-masnawī— 672-673.
 8. Sham' -O- Parwana-masnawī—676.
 9. Umid—new stanza - 678.
 10. Khak-i-Hind-rnaṣnawī- 678-679.
 11. 'Ishq-i-Pinha--new stanza—729.

On a comparison with English Romantic poetry we find that Urdu imaginative poetry is still in what Long calls the first stage of the Romantic movement represented by Hunt, Campbell, Moore, Landor, Hogg, Southey and Scott. He gives the following six main characteristics of early 19th century British Romanticism; all these are present on a lower scale, though, in Urdu poetry of the last half-century, as we have seen above.

93. Shi'r-ul-⁴Ajam, Vol. V, page 5.

94. I may, also, refer to a splendid poem on Victoria Memorial, Calcutta, which I have just seen in Riyasat, Weekly, Delhi, 19th July 1930. The same issue has two more very good poems-ghazal and musaddas-Mahátma Gandhi and Himalaya.

1. Protest against the bondage of rules.
2. Return to nature ⁹⁵a and the human heart.
3. Interest in all sagas and mediaeval romances as suggestive of a heroic age.
4. Sympathy for the toilers of the world.
- B. Emphasis upon individual genius.
6. Return to the earliest rather than the mediaeval writers for literary models ⁹⁶.

Furthermore, in execution—style, treatment, construction and poise—poems like ⁹⁶a Buddha (Matyrum), Pi^hle pahar ki koil and Subh -o-sham ⁹⁶b (Nadir)—wonderful manifestations of melancholy natural to intellectual youth or what has been called Wertherism—Pahari naddi ka git ⁹⁶c (Akhtar), Rát aur sha'ir and Parindo ki faryád (Iqbál) ⁹⁶d Kisán ki 4s ⁹⁶e (Nazim) show a great wealth of inspiration and originality in word and phrase, and contain new rhythms, and fresh or rejuvenated imagery. Altogether, we get in the better and more restrained work pointed out, that simplicity, that personal note, that sensuousness and passion, that love of freedom and equality, and of the beautiful and the sublime in nature which we associate with great English Romantic poetry. The strength of our incipient Urdu Romanticism lies as it lay in that of French Romanticism,—taking the whole work of the Romantic Spirit, imaginative, mystic, lyric, descriptive and philosophic—in the rejuvenation of poetic language, in the creation of new forms of verse, and in the genius which has taken Life itself as the subject matter of its inspiration.

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- 95a. } Of these we shall see more under the sections
 96. { Descriptive poetry and Lyric poetry to follow.
- 96a. See the Urdu Section of the Thesis.
 96b. do.
 96c. Lam'at-i-Ayjtár, pp. 18-19.
 96d. Bang-i-Dira, pp. 23-24 and 188-1-90.
 96e. Zamana, Aug.-Sep. 1911, pp. 167-168.

CHAPTER IX B.

Dramatic Poetry.

Dramatic poetry in the sense in which Watts-Dunton⁹⁷ its greatest exponent, used the epithet, has not yet taken birth in Urdu. Why, is explained partly by Muhammadan religious inhibition of the drama and partly by the absence amongst us of the highest literary excellence required for its execution. All what we have had up to now are in the historical order : a. Nátaks or Tamáshás (metrical dramas) or as the writers themselves call them, operas⁹⁹ which are important⁹⁹ a chiefly for their attempt at the introduction of English and Hindi music¹⁰⁰ into Urdu poetry; b. pieces of rhetorical¹⁰¹ poetry interspersing prose dramas which are requisitioned to heighten the colour and tone of the prose speech of a character and really, repeat in windy, emphatic language what has already been said in the prose, preceding, or snatches of song¹⁰² of no great artistic or

97. Poetry and the Renaissance of Wonder, pp. 81—170.

98. See page 1, Muraqqa 'i-Mehr Arigez -o- Qabad, fourth edition, Agra, 1908 ; and the preface to Sitam-i Hama by Mutyaminad 'Abdullah, dated Meerut, 12th February 1889 A. D. For a fuller list see Natak Ságar, 1924, pp. 372 to 386, by Muhammad 'Umar—Nur Ilahi.

99. See page 1, line 3 from the bottom upward, Natak Bazm-i-Firoz, first addition, 1893, compiled by Hafiz Munammad 'Abdullah, Fatehpur.

99a. They are just third-rate melodrama unrelieved by humour or humanity.

100. See Natak Sagar, pp. 20 and 379. See Jashn-i Parista[^] 1893, Agra, pp. 1, 3, 7, 10 & 12 and 'Isbq-i-Hurmuz -0-Mehr-i-Taba; 1893, Agra, pp. 2, 66, 70, 92 and 93.

101 and 102. For example, see Tálib's Gopi Chand (G. S Sant Singh, Lahore) pp. 1-6,7-8,11, 21-22, 25-27;

Aghá Hashr's Bhagat Sur Dás (Sant Singh, Lahore) pp. 3,4; 17, 22, 45, 56, 57, 64-66, 67, 75, 110; Malabar's Mira Bai (Sant Singh, Lahore) pp. 1, 4-6, 14-15, 27, 47;

Betab's Rámáyan (Delhi), pp. 3-4, 22-23,33. 39-40, 69 44, 74-77, 100-101; and Riyáz'a (Lahore) Asir-i-Hirs, pp.3-12.

material beauty and c. dialogic verse ¹⁰² very small in quantity which relating as it does to an historical, legendary or social event, should be and has been, given its proper place under narrative poetry, in the masnawi or musaddas form. There have been, also, produced, fourthly, (mostly) by Hindu writers Sangits and Swangs the significance of which centres round their recording of vulgar, mixed vocabulary, vulgar orthography, and unformal pronunciation, ¹⁰⁵ and their exhibition of fairly common forms of popular North-Indian Hindu Vernacular balladry and epic verse—doha, chhand, jhulna, chaubola, khayal, kabit, swayya, thumri, bhajau, pad, khara, launi—¹⁰⁶ celebrating popular local heroes and historical events. They demonstrate how Urdu words of Persian and Arabic derivation must in the hands of popular writers undergo accentual, grammatical and prosodic transformation (or vulgarization, if you please) exactly as Prakrit words did suffer when bottled into prosodic forms of Persian importation and thereby became words of Urdu-e-Mu'alla, on the tongues of the Moghuls. These Bandits and swangs are, of course, a great deal under the sway of the necessities of music for they are really songs in classic forms sung by the popular actor-improvisators. A few of the songs ^{106a} in these works are, however, of very high literary excellence, and as a whole they do exhibit fine emotion,

103. The best examples of such verso outside the maanawi proper that the present writer has been able to find are by Talib Banarasi: *Bachche ka pahia bain*, Shiv Shambhu, Feb. 1914, pp. 40-43; *Ek andhi larki aur us ki roshan dili*, *ibid*, March 1914, pp. 78-79; *Rawan Sitá aur Mandodri ki takrár*, *ibid*, January 1915, pp. 74-77; *Yudhish-tar aur Saras*, *Shauq*, Novelist, August 1917, pp. 121-123.

105. See, for instance, pp. 5, 8, 9, 31, 34-36, 38-39, 43, 49 of Shankar Band's *Raja Ratan Sain-Rani Padmawat*, 1915, Saharanpur; and pp. 08, 70, 74, 75, 50, 51, 12 and 11 of *Mulraj's Mahi Gir*, Saharanpur.

106. A good example of each is provided in "Amar Singh ka Sákhá", Part II, *Sángit*, printed at Abul'alái Steam Press, Agra, and published by Hira Lai of Shyám Káshī Press, Muttra.

106a. For example see pp. 3, 4 and 5 of *Raja Ratan Sain-Ráni Padmawat* by Shankar Cháband.

some psychology, a good musical ear and a vast command over vocabulary.

As all the above do not strictly fall under Urdu Dramatic Poetry from the artistic viewpoint, we do not propose to consider them in detail here. Exception has to be made in the case of one work¹⁰⁷ which though an imitation of Indar Sabhá, is of supreme importance for its fulfilment of all the requirements of a poetic satire or social burlesque. It is not low comedy and course burlesque; nor is it a sheer feat of puns and topsyturvydom. It does not try anywhere to force out a laugh by sheer buffoonery or folly. It has humour spirit-deep, which produces a penetrating study of prevailing social evils; it has wit which scintillates and causes a series of agreeable surprises.

It is a pity that a copy of it I had luckily come upon at Cawnpore, passed out of my hands before I could make full use of it. My impression is that the whole thing was in the best Oudh Punch tradition; it had a plot; there was evolution, climax and denouement. But whatever that be, even in the passages I have been able to preserve and present here¹⁰⁷ we have enough of dramatic force, clarity, speed, characterization, irony and penetration, its characters being types, evils personified. It contained some of the most beautiful Hindi songs—with vocabulary and setting appropriate to the speaker—that I have ever come across. As a whole, too, the appropriateness of language to the nationality, culture and status of the speaker is wonderfully well-secured. Such Bongs (bard másás included) as in it, occur in the swángs also mentioned above and in the opinion of the present writer for their superb excellence of true pathos, of fine native nature description, of sweet symphony, of dulcet vocabulary they should be rescued from the oblivion into which they have fallen. Reverting to the burlesque, I have to add that its versification is faultless, diction adequate, and music varied. Considering that it has had no predecessor and no successor, one should treasure it proudly.

107. "Muchhandar Sabhá," by Kaljug Das 'urf Unnáo—"Punch," 7 Acts, 30 pages, printed in 1890 A. D., at Matba'-e-Qaisari, Lucknow. It is, also, called Chamanistan-i-Sadaqat Zamima-e-Zaráfat.

107a. See the Urdu section of this Thesis.

On the point of the content of the Urdu náťaks and tamáshás and swangs mentioned above a passing comparison may be made with Maráthi drama of the last sixty years.

Here are a few relevant extracts from an article¹⁰⁸ on Modern Maráthi Literature : " There is perhaps no branch of modern Maráthi literature so interesting as the drama. Although we had Sanskrit models, none of the writers of verse ever indulged in writing drama of any kind whatever. The impulse came with the manifold revolution in literature when *Sanskrit as well as English models were taken*. But theje were either translations or adaptations. They lacked that genuine verbal wit which characterized the later plays. The *stories in Epics, the Puranas and also history supplied the writers with plots*. But it is not interesting to go over this period of the Drama, because it is so poor in original invention, although it at the same time is the stepping stone for what was to come a little later. The real development of the modern Drama is not, as in the case of poetry, the work of a single man ; it is rather the work of the three dramatists, Kirloskar, Deval and Kolhatkar. In the last decades of the 19th century Kirloskar established his famous *company of actors and wrote drainas for it* ; of these Saubhadra is still regarded as one of the best dramas. The plot, as we may see, has been borrowed from the Mahabharata. But the author has shown *great skill in adapting it to the requirements of the stage*. *Some of the finest and most popular songs in the language are contained in this book*. And although it lacks that genuine sense of humour which we have noticed, it is regarded as one of the formative influences in the modern drama. (he) *introduced that effective combination of prose and verse which is followed to this day*.

108. Vide the Allahabad University Magazine, Oct. 1924, pp, 31 to 41, " Modern MaiSthi Literature" by Mr. D. M. Borgaonkar B. A. Another extremely informative article which will further elucidate and justify the comparison of Urdu with Marathi Drama is to be found in Madhuri, Hindi monthly, Lucknow, for July 1927 A. D., ppp.772-786. See, also, " Marathi Drama" (Urdu) by Mr. D.D.B. Kamat B.A., in Urdu, Aurangabad, January 1926, ppp. 57-90. Also, see Nadkarm's A Short History of Marathi Literature, 1921.

But the themes of Kirioskar were not so varied as those of Deval who *brought in social subjects as the main themes and worked them out with great skill* The author (Gadkari) resembles Shakespeare in being *fond of puns, alliteration in his early attempts and grave dignified ideas* in his later dramas and also in being *an actor in the dramatic company*"

Exactly in a similar strain could a note be written on the verse dramas and the verse in dramas of Urdu writers and writer-actors, some of whom have been referred to above. To Sanskrit and English influence on Urdu drama in verse should be added that of Hindi Drama as produced in the sixties and seventies of the last century by Harish Chandra and of that literary freak in Urdu itself the ¹⁰⁹ Indar Sabha.

There are no signs visible of the rise of real Urdu Dramatic poetry ¹⁰⁹a. One wonders if the ago of epic, poetry and the grand stylo has gone never to return. The present writer fools himself in perfect agreement with Mr. S. K. De ¹¹⁰ upon the reasons he gives to explain the lack of dramatic poetry in Bengali, reasons which apply to Urdu equally well. The present tendency in Urdu is to write prose dramas and drop the old practice of purple-patching them with poetical rhetoric. The language and form of the songs which still adorn the drama are more declaredly Hindi ¹¹⁰a as it is being increasingly felt that the stiff mannerism and formalism of High Urdu, at least, does not lend itself to any artistic moulding.

109. See Urdu-e-Mu'allá, August 1903, an article on Indar Sabha Amanat by Haṣrat Molianl, pp. 3 — 8.

109a. Hali in his Urdu Muqaddama uses the words, "Dramatic Poetry" and assesses its great worth. Vide page 8, first edition, 1893 A. D.,

110. Bengali Literature in the Nineteenth Century, 1919 A. D. pp. 446-447. His reference on page 447 to the preponderance of the operatic and the melodramatic elements over the dramatic in the jātra, which holds good of Urdu metrical drama too, should also be noticed.

110a. See page 84 (Dr. Chattopadhyaya's opinion), of Modern Review, July 1910.

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Beli Ram Ram —Fann-i-Drama, Shiv Shambhii, Jan. 1916 A. D., pp. 10-23.

Muḥammad Ḥusain - Drama par ek sarsari nazar.

A few Operas or Nataks.

Name of work.

Author and Edition.

I. Natak Pasandida-e-Jahan Compiled by 'Abdul Wahid Ma'ruf ba 'Ishq-i-Hurmuz, -o-Mehr-i-Taba. Qais, printed at Fatehpur and published in 1893 A.D., first edition.

II. Tamáshá-e-Tanwir-i-Khurshid, Nazir Beg, fourth edition, Agra, 1908.

III. Nátaḳ Ma'rka-e-Lankd Nazir Beg, 17th edition, Agra, 1906.

IV. Muraqqa -o-Qabad. 'i-Mehr-Angez fourth edition, Agra, 1908.

A few Urdu Sángits,

Name.

Author.

[Printers & publishers.

1. " Amar Singh ká, Gobind Ram Abul' alai Sákhá" Steam Press Agra ; Hira Lal, Muttra.

(On the left outer cover of this book there are advertised a number of similar publications.)

2. "Rámayan Kámil" Harbhaj Dás Abul'alái Steam Press, Agra; Muhammad Yamin, Saharanpad,

† In addition to the articles and books given in the footnotes.

3. Puran Bhagat Kala Balakram Published by Muhammad Yamin, - Saharanpur

(On the right inner title of this book there are advertised a number of Swangs and Sángits).

4. Gopi Chand Bhar-tan Balakram Abul'alái Press, Agra ; Rashid Ahmad Saharanpur.

A Few Urdu Swángs.

<i>Name.</i>	<i>Author.</i>	<i>Printer & Publisher.</i>
1. Máhi Gir	Mulrāj	Abul'alai Steam Press, Agra; Muhammad Yamin, etc. Saharanpur.
2. Harish Chandar	Kanwar Sain	Published by Govardhan Das, Sahármnpur.
3. Talism-i-Hairat	Husain Bakhsh	ibid.
4. Shahzáda 'Itr wa Shahzddi Husn-Afroz wa Chandar Kald,		
5. Raja Ratan Sain Rani Padmáwat	Shankar Chand	} All published at Saháranpur.
6. Shahzada Khushid wa Shahzád! Zuhrá	Pyáre Lál.	
7. Farrukh Sabhá	Mulrāj	

CHAPTER X (A)

Mystic Poetry.

*Many are the thyrsus—bearers, but few are the mystics—
Phædo.*

Mystic poetry must be the natural fruit and flower of definite, consistent life-long mystic endeavour or else it is but phrase-lifting, a crime of insincere imitation¹¹¹, and hypocrisy committed just to adorn arid lend colour and effectiveness to one's lyric verse¹¹¹, just to have one more feather in one's cap.¹¹³ One impulse to write mystic poetry in Urdu came in the track of the study of Persian poetry for imitative literary^{113a} and utilitarian propaganda¹¹⁴ purposes. Another, from a realisation of the nature of the Hindu religious atmosphere during the 13th, 14th and 15th centuries. Of course, the inner urge to create form expressive of one's inward longing and experience is ever there to receive impetus, colour and tone from outer influences.

The modern Muslim mystic poets of Urdu are thus in the tradition, both Persian (Rumi, Abul Khair, 'Attār etc.) and Urdu (Shāh Mirājī of Bijāpur and his son Burhān-ud-Din,¹¹⁴ Dard¹¹⁵, Atish)¹¹⁶. The Hindu poets are similarly in

111. See Shibli's *Shi'r-ul-'Ajam*, Volume V, page 59.

112. *Ibid*, pp. 120-121.

113 & 113a. See page 30, lines 4-9, *Muraqqa'*, January 1926, *Gitānjali ki Sharh-o-Tanqīd* by Natiq Lakhnawi.

110a. "Hand in hand, in Eck hart, as in all true and durable mysticism which is not to degenerate into emotional indulgence, go always direct experience and the subtlest intellectual analysis."

114. See Urdu for April 1927, pp. 171-190 and for July 1927, pp. 519-544.

115. See Urdu for 1924, pp. 429-497, an article on Dard by the late 'Azmat Ullāh Khan.

116. See *Zamāna*, Nov. 1929, pp. 241-291; and *Nazar*, Lucknow, June 1926, pp. 11-15.

the tradition of the Upanishads¹¹⁶ a, the Bhagwad Gita¹¹⁷, Ghini Nanak, Bulhe Sháh¹¹⁷ a, Kabir¹¹⁷ b and Chaitanya¹¹⁸.

The various types of mysticism¹¹⁹ in Urdu are chiefly represented by the dominant notes of the work of Wajhan¹²⁰ sháh, Karim Sháh, 'Abdus-Samad¹¹⁰ a, Háji Wall¹²⁰ a (practical Sufi mysticism); Sháh Benazir Wárisi¹²⁰ b, S. N. Mehr¹²⁰ e and Shiv Brat Lal¹²⁰ d. (Intellectual mysticism and mystic ethics); Swami Ram Tirath¹²⁰ e (Nature mysticism);¹²⁰ Kighan Gopai Shaidá Wazirabadi (Devotional mysticism);¹²⁰ g Hasrat Mohauí (Love and Beauty Mysticism).

UGa. The influence of the Upanishads on Mehr is most notable. He has translated some into Urdu prose and versified the essence of their teachings.

117. More than one verse translation of Bhagwad Gitá has been carried out during the last hundred year ; some of them will be found mentioned in the Chapter on Religious and Social Poetry.

117a. In Swami Ram Tirath's poems collected under the title Ram Barshá, 2 volumes, again and again appear quotations from Guru Nanak and Bulhe Sháh—these quotations being reproductions from Rám's private note-books. His magazine Alif and his Urdu lectures amply testify to the range of his studies which included within its sweep, Gitá, Upanishads, the writings of Emerson, Walt Whitman, Thoreau, Ghani, Maghrabi, Khusro, Shams, Talib, Guru Nának, Bulha, and Kabir. See Azad's (Muhammad Husain) article on Ram in Zamána, February 1907, pp. 106-109.

1176. The influence of Kabir on Shiv Brat Lai is tremendous. He is a Rádhá Swami and has edited and annotated Kabir Bichak, besides having written a biography of Kabir.

118. ghaida translated Numai Chand (Gaurang Mahaprabhu) from Bengali and introduced Chaitanya and Vaishnavism to Urdu-knowing Indians. See Zamána, July 1912, pp. 53-56 for a review of Numái Chand etc.

119. See Hindu Mysticism by Dr. S. N. Das Gupta, and Mysticism in English Literature by Spurgeon.

120. See Nuskha-e-Manzuma-e-Karim Shah.

120a.—120 g. See Appendix A for a complete list of their works.

120b. See footnote 122 below.

120c. The Hindustan Review (English), October 1925, pp. 62—65, "Swáni Rain Tirath" by C. F. Andrews and

True mystic poetry in Urdu is characterized by :

1. Lyric cries of the Vedantic realization of the infinity, eternity,¹²¹ perfection in beauty, truth and joy of Man's real self .

2. Picturesque imaginary or realized narratives of the Sufi¹²¹ a seeker's ideal journey to the House of "Union with his Divine Beloved"¹²² .

3. Spiritualized description of the personally-contacted Beautiful and Sublime in Nature and one's enjoyment of and identification with it¹²³ .

The East and West, March 1913, pp. 230-233, "Three Modern Indian Reformers" by Baij Nath Rae Bahadur). See, also, a Review of Ram Barsha, Part I, on page 110, Modern Review, Calcutta, July 1913.

120f. See the present writer's article "Mysticism in Hasrat Moháni" in The Crescent, monthly, Lahore (Islamia College), October 1929 A. D., pp. 34-41.

121. See Kalam-i-Mehr, Vol. II, 1910, Lahore, pp. 19 and 22-23, and Ram Barsha Vol. I. by Swami Ram, 1921 A. D., pp 4-5, 5-6, 7-8, 9, 30-31, 41-42, 78, 93-95, 95-97, 98-99,101-102, 103-115,149-150, 151-153, 156-157; Shiv Brat Lai, Vedanta. Magazine for May 1925, pp. 7-9, 11-12, 27-28, 33, 38-39, 52, 54-65, 70, 73, 79, 82 and 107.

121a. For an explanation of Sufi technical terms see I[til^dt-i-sufiya, Adib, June 1912, pp. 273-275. Also see Khatut-i-Amir Ahmad, 1348 A.H., pages 332 and 335

122. Benagir Warisi's Magnawi Aikaiam (Jawahir-i-Benagir -o- Kitab-i-Mabin), 1904, Lucknow, first edition. Banazir Shah was the Khalifa of Sháh Ihsan 'AH and belonged to the Qádiri order of Sufis. His is the greatest allegory in Urdu and is a veritable mine not only of spiritual instruction and divine lore, but of charming narration and enthralling nature descriptions as well. The beauty of language and freshness of idiom add lustre to a brilliant gem. The work is large enough to allow one to judge of the sustaining powers of his imagination.

123. The poems of Swámi Ram Tirath referred to in footnote 121 reflect this phase also.

4. Artistic, infinitely suggestive expressions of distilled mystic emotion born of contemplation of Divine Beauty¹²⁴.

5. Direct and symbolic songs of Æschylean and Job-ic quality embodying the piercing, flaming personal longing of the individual soul—the Gopi for the Universal Soul—Sri Krishna"¹²⁵.

6. Hints about mystic practices¹²⁶.

7. Declarations of the spiritual oneness of Humanity, and of the mystic's spirit of liberty, equality and fraternity¹²⁷.

124. The whole work of Hasrat Mohani is one full, rich expression of such mystic emotion. Today he has published 11 Diwans, small and great. A less strong and less charged expression is that of Muhammad 'Abdug — Samad's Tuhfa tul-Ashiqin, a Masnawi which is included in Rahbar-i-Rah-i-Ijaqq bá Majmira-e-Rasail-Digar, published in 1308 A. H., Nawalkishor Press, Cawnpur. The Compilation was made by one Háji Muhammad Zardár Khan. It has several smaller works, e.g., Alif-Báe Wajhan, Prem Nama by Haji Wall of Gwalior, etc

125. Nawa-e-Nai, Krihna Prem, Miftáh-ul-Haqiqat, Shyama Shyam, Naz-o-Niyaz, Prem Kuaum and Nirjharni together with miscellaneous ghazals strewn in his Madhusidan Krishna and Numai Chand, by Kishan Gopal Shaida of Wazirabad.

of Wazirabad. About the worth of his work—substance and form—a notice in Zamana, July 1912, page 54, says—*Aur Urdu me Shri Chaitan ke lie wuhi kar gae hai jo Tulsi Das Ram our Lallu Lal Krishan ke lie Hindi me kar gae hai*

126. See Nusyia-e-Manzuma-e-ICarim Shah, and Naghma-e-Wdris., part II, 3rd edition, 1910.

Also see the second book mentioned in footnote 124 pp. 4, 5, 7, 41, 42 of the Magnawi and page 5 of Majmu'a-e-Tauhid—both parts of the same work.

127. Fani's collected ghazals, Baqiyát-i-Fam ; Asghar Gondwi's Nishhát-i-Ruh ; Shád's (Kishan Prashad) Diwan;

Saqi Dihlwi's Kulliyat-i-Saqi ; Mehr Dihlwi's Majmu'a-e-Qiazaliyat; Abr's ghazals strewn over the pages of the defunct Adib, Allahabad ; 'Aziz's Gulkada ; Chakbast's Subh-i-i-Watan (pp. 96—132 and 168—173); Akhtar Kishnawi's Bahar-i-Tasawwuf contain a great deal which as a poetic declaration "of mystic truths—unsupported though by mystic practices in life—is for the moment convincing enough.

8. Statements of the emphatic- need and the high vocation of the Murshid, and the rigorous discipline demanded of the disciple.¹²⁸

A word about the form of Urdu mystic poetry. The work of Hasrat (ghazal), Benazir (masnawi), Mehr (mixed forms), Shaidá (musaddas) referred to in the footnotes is faultless in technique, original and powerful in expression and orthodox in diction ; that of Wajhan, Karim Shah and Haji Wali is couched mostly in Hindi and Hindwi prosodic forms abundant in Guru Nának, Sháh Miráji and Burhán-ud-Din and brims with Hindi mystic phraseology ; and, lastly, that of Swámi Ram Tirath is free-lance,¹²⁹ outlandish and unorthodox, and withal, inspired, adequate, effective, variegated and blended, vital and melodious. The work of Shiv¹³⁰ is defective and often jars on the ear.

In beauty, variety and richness of form and rhythm modern and ancient Urdu mystic poetry compares very unfavourably with mystic Káfis in Panjabi^{131a} and Bhajans in Hindi^{131b} of the different periods down to today. In substance, however, the quality of the latter two is there, though not their quantity for, for one thing, the Muslim Sufi is more reticent than the Hindu and for another, modern conditions of life are not very favourable to the quiet, unhampered growth of the mystic spirit. Exceptions, however, are and will always be there. The tendency, today, is to be tantalizingly miscellaneous, intermittent and minor^{131b} rather than evolved, structural and grand, both in style and

128. See Hasrat's Diwans, 'Abduṣ-Ṣamad's Tuḥfa tul-'Aghiq in and Ism'ail's Kulliyat.

129. See footnote 121 above.

130. See footnote 121 above.

131.—See Majmu'a-e-Kafiyan-i-Hindi by 'Aqil Muhammad; Kafiya by Bulhe Shah ; Guldasta-e-Mira Sháh by Mirá Sháh; Kulliyat-i-Jamal by Jamál-ud-Din all in Urdu characters.

131 a.—See Mehr Bhaj nawali and Bhajan Mala, 1913, by Mehr (Suraj Nárâin) which are fairly representative of the old style of the mystic Bhajan in Hindi.

Modern utterance, neither large nor deep, is yet very rich in harmonies, to wit the work of Vyogi (Mohan Lál Mahato) and of Navin (Bal Kishan Sharma.)

1316. See Ihsan Ahmad's introduction to Báqiyát-i-Fáni, pp. 9 and 15.

in subject-matter. The supernatural does not figure in the present output nor does Indian mystic symbolism of the Puránas and the Tántras. There is no tendency visible to understand and envisage them. Persian mystic symbols and terms continue to rule and show no inclination to abdicate.

In fact, there is astir a determination¹³² to discount and discredit Sufiism or Muslim mysticism as being unpractical, enervating and inimical to unadulterated, dynamic, ambitious Islam of Arabia. The modern¹³³ Hindus, however, repair more and more to Practical or 'Amali Vedánt and Vaishnavism for inspiration in life and literature.

132. See Humáyu, Lahore, for March 1924, page 181, Akbar on Iqbal; also, *ibid*, February 1924, page 74, Akbar quoted again. See, further, East and West, April 1917, page 344, 'Abdul-'Aziz on Iqbal and Sufiism.

Also see Doctor Iqbál aur Ramuz-i-Bekhudi by Tapish, Naqqád, Lucknow, pp. 258-261, May 1919 A. D.

133. Jigar Barelwi, Anand Náráin Mullá, Barq Dihlwi, Raj Bahadur jgharar, Mahrum, Náshád (R.P.), Annan Dihlwi, Munawwar, Josh Malsiyáni—all the eminent Hindu poets writing today hāve an inborn inclination as well as a cultural, acquired taste for what Swami Ram Tirath called 'Amali Vedánt, Idealism working out Man's salvation on the plane of the Real; hence, they have easily risen above the old grooves and undulating surfaces and reveal a uniformly high Vedántic level in their ghazals as well as occasional odes to India's past and present banefactors. Any annual Janam Ashtmi issue of a daily like the Tej of Dehli will be found to contain enough material to bear out our contention. See Nashad (R.P.), Ashok ki Lat, Zamana, October 1927, pp. 221-222; A. N. Mullá, Shikwa az Iqbal, Zamana, February 1929, pp. 118-119; Mahrum, Shá'ir aur Sha'iri, Zamána, March 1929, pp. 170-171; Kaifi, Kashmir ki Tawi nadi, Zamana, September 1929, pp. 177-180; Jigar Barelwi, 'Aurat, *ibid*, page 181 and Azádi, Zamana, December 1929, pp. 345-347; Munawwar, Arzu-e-Sádiq, Zamana, December 1929, page 348; Josh (L.R.), Jazbat-i-Josh, Man Sarowar, July 1928, pp.33-34.

CHAPTER X (B).

Descriptive Poetry.

Speaking generally while Imaginative, Dramatic, Mystic and Religious poetry is for the few cultured, sophisticated and well-trained minds, Descriptive, Lyric, Narrative and Social poetry is prominently meant for the masses, with their limited faculties of appreciation. Descriptions whether of Man or of Nature should, therefore, be as familiar, direct, realistic, precise, simple, pellucid and sensuous as possible, *in* their style, form and substance. Obscurity, decoration, distance, indefiniteness, indirectness, unfamiliarity and complexity leave the imagination cold and the heart starved. Best descriptive poetry is a mosaic of the image and the idiom arranged with due regard for rhythm.

Modern Urdu descriptive poetry can be classified under descriptions of:—

1. Trees and Flowers¹³⁴.
2. Insects and Birds¹³⁵

134. Phul, Mah, 'Agimabadi, page 246, Adib, May 1911; Gul-i-Nilofar, SJ[^]kir, pages 95-96, Adib, August 1911; Murjhai hui kalia, Biriya' Jahanabadi, pages 195-196, Adib, October 1911; Ghazal, Saqi Dihlwi, page 325, Adib, June 1913; Phul wali ka git, Mail, pages 34-36, Zaban, Delhi, monthly, June 1908; Gul-i-Surkh, Mahwi, pages 44-45, Adib, July 1910; Kanwal ka phul, Shákir pages 138-139, Adib, September 1910; Champe ki kaliya,

Barq, Zamana, May 1925, page 340; Motiya, Rasá Hamdani, Shabab-i-Urdu, October 1919; D hia ka phul," Barq Dihlwi, pages 119-120, Zamana, February 1916; "Gulabka phul," Hamid 'Ali, Makhzan, September 1913, pages 65-67; "Phulo ka kunj," Sunir, Khumkhána-e-Surur, pages 117-118; Pipal, *Agiat ullah, Urdu, 1925, pages 595-597.

135. Baya, BdsiJ[^] Biswáni, page 51, Adib, January 1913; "Bum," Yaktá, Zamána, March 1913, page 204; Munjh-i-asir ki zabáni, Sehr Hitgámi, page 211, Adib, April 1913; Kabutar, 'Abdur-Rashid, Makhzan, March 1913, pages 63-65; " Bulbul-i-bekas," Tálíb Banárasí, Makzan,

3. Beasts¹³⁶.
4. Paintings and Photographs¹³⁷.
5. Buildings¹³⁸.

November 1913, pages 61-62 ; "Ek kunjishk-i-khangi ki kaháni," 'Ashiq Lakhnawi, Zamána, November 1916, page 230 ; " Parwana-e-Jasoz," Nadir, Zamána, June 1915, page 328; Soz-i-Parwana, Nádír, ibid, July 1915, 58-69; Koil, 'Azmat Ullah Khán, Urdu, Aurangabad, 1922, pages 455-456 ; Bási Har, Sharar, Makhzan, October 1909, pages 69-71 ; " Mamola," Jigar Barelwi, Zamana, November 1923, pages 274-277; ~~Papita aur Pi kalia~~, " Jigar Barelwi (printed

Shabáb-i-Urdu, July 1921, pages 21-23; " Titli," Rawa, Shabáb-i-Urdu, October 1921, page 63 ; Lawa, Rasa, translation of Wordworth's Skylark, Shabab-i-Urdu, December 1921, page 37 ; Pi kaha, Chandar Bhan Kaifi, Shiv Shambhu, January 1914, pages 55-57 ; " Nil Kanth," Munawwar Lakhnawi, ibid, April 1917, pages 55-57 ; " Jugu," in Roshni, Lahore, October 1914, page 231 ; Kawwa, Shakir, Makhzan, May 1916, pages 69-70; Bir Bahoti, Sehr, Adib, August 1912, page 140; Qumri, Shafaq, Naqqad, June 1917, pages 129-130 ; Khána Barbád Qumri, Nádír, Makhzan, August 1912, pages 64-65.

136. Gáe, Chakbast, Subh-i-watan, pages 48-50 ; Asp, Hafiz Adib, October 1911, pages 194-195; Gáe, Jazbát-Khaliq, Khaliq Dihlwi, page, Gáe, 'Abdur Rahim Bismil, Himálá, monthly, Lahore, April 1907, page 40 ; Bad Nagib Gáe, Mahrum, Kalam-i-Mahruim, Vol. II, pp. 75-77.

137. Daman aur Hans, Surur, Adib, February 1910, pp. 100-101 ; Adáe-Sharm, Surur, ibid, April 1910, page 205 ; Sair-i-Darya, Nádír, Adib, January 1911, pages 49-50 ; " Dip Dan," Sharar Sahararipuri, Adib, June 1911, page 296; Kisi k i Taswir dekhkar, Khálid, Naqqád, May 1919, pp. 281-282; Paikar-i-Naghma, Naqqad, January 1920, page dal ; Malika-e-Husn, Waqif, ibid, pp. 6-8; Barq-i-Nazar, Niyaz, ibid, January 1913, pp. 44-45 ; Kisi ki Taswir, Shakir, Naqqád, February 1915, pp. 51-52.

138. Asar-i-8alaf, Ism'ail, Kulliya-i-Ism'ail, pp. 127-147; Dihli ke khaudar, In'am-ul-Haqq, pp. 150-152, Manzir-i-Qudrat, Vol. II, 3rd edition, compiled by II yás Barni ; Pyára Pyára ghar apná, 'Azmat Ullah Khan Urdu, 1923, pp. 411-412 ; Nur Jahán ká Mazar, Mahrum, Kalám-i-Mahrum, 1916, pp. 31-32 ; " Ujra hua gao," Sehr Hitgámi, Zamána, December 1915, pp. 161-163.

6. The seasons and the weather.¹¹⁹

139 and 141. Subh-i-Sadiq, Sadiq, Tamaddun, January 1915, pp. 62-64 ; Shab-i-Mah, Mahshar Lakhnawi, ibid, May 1914, pp. 54-55 ; Barsat ki Andheri rat, Basit, Makhan, September 1913, pp. 68-71; Shab-i-Tarik, Auj Gayawi, Zamana, January 1913, page 63 ; Garmi, Talib Banarasi, Zamana, May 1913, pp. 336-337 ; Bahar, Sehr, ibid, April 1913, page 265 ; Basant ki amad, Setyr, ibid, February 1920, page 117 ; Shard Rut, 'Aghiq Lakhnawi, ibid, February 1917, pp. 93-96, translated from Kalidas ; "KAlidas ki Barsat," 'Ashiq, ibid, October 1917, pp. 185-187 ; Barshkal, Sehr, Zamana, August 1916, pp. 87-90 ; Paik-i-Abr (booklet—translated from Kalidas's Meghdut), 'Ashiq, 1916.

Subh ki amad, Ism'ail, pp. 83-85, Lam'at-i-Nur, Lahore, 1344 A. H. ; Dhup Chhao, Dip ty Lal Nigam, ibid, pp. 140-141; Barst ki Fasl, Nazm, Nazm-i-Tabatabai, Vol. I, Hyderabad ; Barkha Rut ka Pahla Mahina; Bmatullah Khan, Urdu, 1923, pp. 95-97; Bindraban ki" ek subh, Mahrum, Kalam-i-Mahrum, Vol I, 1916, pp. 48-50 ; Masnawi Subli-i-Ummid, Abr-i-Karam and Zamista, by Azad in Nagm-i-Azad, 1910, second edition, Lahore; "Manazir-i-Sa[^]ar," Josh, Ruh-i-Adab, pp. 29-30, 1920 ; Subh-i-Banaras wa Sham-i-dh, pp. 19-22, Manazir-i-Qudrat, Vol. II, third edition; Tifl-Abr, Alamdar Husain Wasili, page 48, Natural Sham'iri, first edition, compiled by Safdar, Luoknow; " Bahar," Sbauq, Makhzan, September 1909, pp. 62-67; Jangal ki Andheri Rat, Shauq, Makhan, October 1909, pp. 57-61 ; Bahar, Jwala Parghad Barq, pp. 156-163, Guldasta-e-Punch, 1915, Lucknow, first edition ; Barsat, Zahir (M. D.), Zamana, August 1922 ; Musaddas-i-Bahar, Resh, Zamana, March 1925, page 221 ; Bad-i-Bahari Chali, Mahrim, Zamana July 1925; Sri Ram Chandar ji aur Barsat, Firaqi, pp. 63-64, Zamana, July 1925; Chdndni Rat, Jai Dyal, pp. 58-59, Zamana, July 1911 ; Muraqqa'-e-BihAr, Nazar, Zamana, April 109, pp. 245-246 ; Matlsim-i-Garmd, Mahshar Lakhnawi, pp. 46-47, Shabab-i-Urdu, May 1921 ; Lutf i-Sahar, Mahshar, pp. 50-51, Adib, January 1910; Mausim-i-Sarma, Shakir, February 1910, pp. 97-98, translated from Tulsidas's Ramayan; Bdmh-i-be-hangam, Nagar. Adib, May 1910, page 254 ; Abr-i-Sau-Bahar, 'Aziz, Adib, July 1910, page 42 ; Rukhat-i-Sarma, Mahshar, Adib, March 1911, page 145; Aftab, Wasif

7. Seas, "Rivers and Mountains ".

Akbarabadi, Adib, April 1911, pp. 198-199; Jara, Bayan Adib, December 1911, page 285 ; Mausim-i-Garma, Shahir (from Kalidas), Adib, May 1912, pp. 265-266; Mah-i-Taha, 1912, page 316; Nasim-i-Subh, Barq, Adib, pp. 318-319, June 1912; "Barkha Rut ki amad, Shafaq, Adib, *July* 1912, pp. 49-50; Manzar-i-sham, Hafiz Adib, July 1911, page 53 ; Basant Rut, Hafiz, Adib, March 1913, pp. 156-157 ; Tulu-i-Aftab, Mahwi, Adib, May 1913, page 270 ; Mausim-i-Garma, Hafiz, Adib, May 1913, pp. 270-271 (translated from Hindi) ; Garmi ki rut, Fasih, Shiv Shambhu, July 1914, pp. 52-54 ; Sardi ka chityia, Akhtar Kishnawi, ibid, January 1915, pp. 31-35 ; Mausim-i-Sarma, Guhar Lakhnawi, ibid, March 1915, pp. 84-87 ; Garmi ki Sargarmi, Talib, ibid, July 1916, pp. 58-59; Hae Garmi, Talib, ibid, May 1917, pp. 29-30; Bahar -o- Khiza, Nassar, Zamana, July 1908, pp. 66-67 ; Skabnam, Hiteshi, Zamdna, July 1908, page 72.

140. Wadi-i-Chural, Muhammad Faruq, Adib, February 1911, page 100; Kashmir, Dar, Adib, March 1911, pp. 147-148; Chaupati, 'Ali Ahmad, Adib, March 1911, page 150; Begmat-i-Dihli ki sair-i-darya, 'Muhammad Faniq, Adib, April 1911, page 198; Rod-i-Musa, Akatar, Adib, May 1913, pp. 269-270; Sri Kashi, Talib, Shiv Stambhu, December 1914, pp. 58-59; Ganga ji, ibid, pp. 62-63 ; P ryag ka Sangam, Sunir, Adib, March 1910, page 144; Shalamar Bagh, Bismil, Adib, March 1910, pp. 193-194; Sair-i-Daryā, N4dir, Abib, January 1911, pp. 49-50; Himaskal Parbat, Ram Parsad Nashad, Zamana, December 1925, pp. 111-112; Ashok ki Lat, ibid, October 1927, pp. 221-222 ; Nadi, Rahat Husain, Zamana, October 1912, page 254 ; Dehati Nala, Wafa, Tarjuman for 1916, page 277 ; Koh-i-HimjUa, Ism'ail, Kulliyat, pp. 53-55, 1910 edition; Gangaji and Jamna, Sunir, Kbumkhana-e-Surur, 1911, pp. 6-7 and 8-13 ; Gangaji, Marram, pp. 6-7, Kalam-i-Mahrum, Vol. I, 1916, page 23; "Sindh ko paighdm" ibid, pp. 24-25; Jamnd, Sharar, Zamana March 1914, page 188; Bahr-i-Hind ka ek kinara, kaifi, ibid, July 1915, page 57 ; Ganga ji, Shad, Zamana, November 1916, pp. 228-229 ; Pahari Naddi ka git, Akhtar indgarhi, pages 18-19 in Lam'at i-Aktar, 1928, Agra; Jagbat-i-Das, Salim, Zamana, June 1925, pp. 408-410; Shaifa-i-Fitrat, Nadir, Zamdna, February 1913, page 125; Gangaji, Muhammad 'Usman Maqbul, Makhzan, April 1910, pp. 67-68 ; Rawnie-e-Daiye, Akbar, Guldasta-e-Sukhun, pp. 50-52; and Kaghmir ki Tawi Nadi, Kaifi, Zamdna, September 1929, pp. 177-180.

8. Sun, moon and stars ; Morning and Evening ¹⁴².
 9. Miscellaneous sights and scenes. ¹⁴¹

142. Haidrabad ki tabahi, Muhammad Fáruq, Zamdna, December 1908, pp. 315-316; Muteba-e-Falak-i-Hind, Shákir, Adib, June 1913, pp. 320-321 ; Zamin, Ijad, Shiv Shambhu, April 1915, pp. 76-78 ; Singar Ras, 'Asi Gaydwi, Shiv Shambhu, October 1916, pp. 24-25 ; Nabatat, Masih, Zamana, April-May 1907, pp. 319-320 ; Jhula, Mahwi, Zamana, August-September 1911, page 165 ; Fawwdra, 'Aziz Lakhnawi, ibid, July 1911, page 53; Sham', Abr, Zamana, February 1918, page 83 ; "Sham'-e-Khámosh," Ashhar, Adib, May 1913, pp. 271-272 ; Pan, Shafaq, Adib, November 1910, pp. 236-237.

Shakir ••• Rand ka charkha, Adib, December 1910, pp. 288-289.

Qaisar Bhupáli .-. "1 Mausim-i-Barshkal," Adib, October 1911, page 197.

Akhtar ••• "Hawai Jahaz," Zamana, November 1912, pages 316-318.

Arshad Thanwi... "Sánchi," PP- 125-126, Adib, September 1912.

Wásif Akbarabadi "Halal-i-'Id," pp. 148-149, Adib, September 1912.

Básit Biswáni..- "Pi Kaha, pp. 151-152, Adib, September 1912.

Muhammad Faruq---Málwa, Adib, September 1910, page 137.

Mahrum ... "Bulbul ki faryad," page 197, Adib, October 1912.

Tálib Banárasí, 'Azix]

Lakhnawi, Muh 'Azimabádi, A poem each on "Hawai "Hawái Hifz-ul-Karim Hafiz, Kaifi Jahaz," in Adib, November (B. M.) and Mahshar Lakh- 1912, pp. 243-246.

nawi.

Shakir Meráthi ••• Aksir-i-Sukhun, 1914, translation in Urdu verse of Kalidas's Ritu Singar.

Jai Dyal Saksena "Fagl-i-Bahdr kd Akhiri Guláb," translated from Thomas Moore, pp. 52-53, Adib, July 1912.

Rám Parshád — "Am," page 54, Adib, July 1912.

Barq Dihlwi — "Sita Ji Ká Bilap," pp. 100-101, Adib, August 1912.

Mahwi Lakhnawi "Taswir-i-Sahra-Nashin," page 101 Adib, August 1912, and Barsát k ek manzar, page 148, Adib September 1912.

The tradition behind it is of Wásokhts, **Margiyas** (partly) and Qasidás and Hajws.

At its best, such Urdu poetry of Nairang, Nádir, Máh, Hafiz, Jigar, Azad (see the Urdu section and the footnotes)—is fairly simple, definite, familiar and picturesque. Its main defects are a want of a greater unity of impression, freshness, strength of originality of simile and metaphor, and variety of native subjects. It is, further, slight in quantity and lacks the seriousness of purpose, minuteness of detail and force of an overwhelming, understanding, contemplative, transfiguring, reverent love of the soil and passion for Nature.*

*Wasif's Halal-i-'Id (see Urdu section), Barq's Jugnu (MaJla'-e-Anwar, pp. 12-13) and Iqbal's Mah-i-Nau and Phul, (Bang-i-Dira, page 44 and pp. 281-282) are typical of most modern descriptive poetry in Urdu. Such work is guilty of rhetoric, of the use and misuse of dead or exhausted or mixed metaphors which have become mere phrases, mere intellectual counters, emotional counterfeits, guilty of stock poeticisms and conventional imitations, of want of "fundamental brainwork" (Rossetti), of aggregation of images, fresh or second-hand and of array of idioms, personal or traditional, without any structure or progression or continuous rhythm—in short, without ordonnance. Invoking the prescriptive aid of standardised epithets, bands of Prfitorian Cohorts of Poetry, the aspirants to poetical purple sing of the Sun and the Moon, the Nightingale and the Rose without proving their original genius by modifying the images marshalled by a predominant passion or by associated thoughts of images awakened by that passion (Coleridge). Thus, they give us ruins not buildings. Their poems have artificial graces and elegance, and apings of style—approximate or stereotyped phrases, conscious or unconscious quotations of other men's works, words used merely for their sound or prettiness or dignity—ail born of an approximate art. They exhibit no virtue bom of a personal vision, of one's own realized emotions, sensations and thoughts and not of vicarious impulses (Aldington), born of a rare union in the poet of the visual and emotive memory and hence shining and effective with concision, exactness and sincerity. We have only rechauffes and rag-bags of precious phrases and idioms today and are often brought face to face not with a human personality but with a dictionary and a commonplace book.

A comparison with modern Gujaráti descriptive poetry, *e.g.*, of Dalpat and gfrabar¹⁴³ easily and clearly brings out the main defects of Urdu descriptive pieces and establishes the former's superiority in symphony, nativeness and depth. The influence of Valmik, Kálidás and Tulsidás on Urdu poets like Nazar, 'Ashiq Lakhnawi, Sehr Hitgámi, Gajpat Sararidás, Shakir -Merathi should be carefully noticed both in their direct translations and in their original work. They have acquired through this influence, the necessary amount of Indian native imagery and love of the soil.¹⁴⁴

These renderings from Sanskrit and Hindi still remain our best descriptive work.

Urdu descriptive poems like Urdu imaginative poems in masnawi form are, upon the whole, better executed than those in musaddas. New stanzaic arrangements and new metres are, however, coming in, and we may hope to witness in this branch of poetry comparatively much greater success, with passage of time. There is great need for purely Indian vocabulary as well, to which the poets would do well to attend, in execution of descriptions as of lyrics and social skits. Modern science and invention and modern Indian life have still to be pressed into the service of poetry. What Urdu poets should give us is an ordered, rhythmic array of their personal feelings, impressions and observations relating to men and things in fresh and physiognomic (of subject and style) phraseology and individual idiom rather than conventional, coloured daubs, which not having been realized at all or but inadequately realized by the poet, offer no help to the readers's taste and visualization of them. Flat, one dimensional or overwrought and overtoiled work should be got rid of.

143. See pp. 40-84, (Varsbá Varnan) of Kávyá Rasika by A. F. Khabardar, 1901, first edition.

144. See Khadang-i-Nazar, March 1900, pp. 17-20, a comment by the editor, Naubat Rae Nazar; also see Suhail, 'Aligarh, September 1926, pp. 49-100, and December 1926, pp. 115-152, being Gajpat Saran Dás's verse translation, Qasid-i-Sahab of Kálidás's Megh Dut. Paik-i-Abr, its first tabulation in Urdu poetry by 'Ashiq Lakhnawi is equally successful. The poems of Shakir, Sehr, and Hafiz given in the footnotes illustrate our remarks further.

CHAPTER X (C).

Lyric Poetry †

A new idea produces a new cadence.—*J. H. Cousins.*

Modern Urdu lyric poetry can be divided into as belonging to the Orthodox School, still the most considerable and most popular and as to the New School, born under the influence of English literature and the modern Vernaculars poetry. The first again sub-divides itself into poetry belonging to the Delhi School, the Lucknow School, or the mixed School, the last represented before this *e. g.*, by Mushafi and Nasim Dihlwi. The first, speaking generally and roughly, lays greater stress on the idea and emotion, the second on language and idiom and the third tries to combine the virtues of both and avoid their respective pitfalls. Modern Urdu poetry of the orthodox school is thoroughly in the tradition and sticks with pathetic purism and precisianism to the ancient Persian canons and conventions, securing whatever freedom and nativeness it can by way of accident rather than deliberate contriving. Its forms remain the same; its scope has not widened.* In short for over half-a-century now the ghazal writers have

†Lyrical, says Earnest Rhys, implies a form of musical utterance in words governed by overmastering emotion and set free by a powerfully concordant rhythm. The Lyric, writes Frederic Ines Carpenter, which is the poetic form most nearly allied to music is that in which aesthetic individualism and subjectivity attain their fullest utterance. Lyricism in the broadest sense, continues he, is the salient personal and rhythmical expression of the individual passion and sense of things. Almost everybody knows a lyric when he sees it, comments Prof. Saintsbury, but it is less easy to define than to recognize, and people have contended a good deal about the exact meaning of the word the original, derivative sense of it being something accompanied by the lyre, the Great Greek musical instrument. Some have thought to make it simply equivalent to song. Variety of metre is what Lyric requires first of all; and it is scarcely too much to say that love motive is what is required next. Moreover, as lyric is essentially a vehicle of personal sentiment and personal observation, many more matters come within the range of poetical expression.

been repeating their verbal permutatiiWand combinative experiments again and again with the same substance (musty and moth-eaten stage-properties) and in the same manner, hoping in vain to approach the excellence of Mir, Mushafi, Diwána, Ghálib, Dard, Nasim, Atish etc. The old license in thought and sentiment is however, being dropped and in some cases more ethical and patriotic reflectiveness attempted to be packed—crammed—into the old metres through more indirect and abstract and less direct and vulgar expression. The output continues to be enormous, and is as stated above, generally marked by facility, by over-weighting with regrouped metaphors, conventional and age-worn, and by imagery, foreign and over-ripe. It is, extremely difficult to choose from amongst standardized work—for it is all patent, Municipal Water; still, one may point out the published poems¹⁵⁷ marked by some individuality of style and some reflection of the Personal Passion—of Shád 'Azimabadi, Wahshat (Calcutta), Riza Lakhnawi, Jalil Lakhñawi, IJasrat Moháni, Jigar Barełwi, Nazm Tabatabai, Nuty Nárwi, Riyaz Khairábadi, Asar, Wafá Rámpuri, Jalal, Nudrat Merathi, Munnawar Lakhnawi, Fáni, Josh Malihabádi, Bishan Narain Bar, Nazar (Naubat Ráe), Chakbast, Muztar, Behud Dihlwi, Hafiz Jaunpuri, Saqib Lakhnawi, Arzu Lakhnawi, Asghar Gondwi, Jigar Murádábadi, Safi, Matshar, Mail Dihwi, Jahangir Amritsari, Jauhar (M. R.) and Jauhar (J. S.)—all whose predominant interest is the ghazal.

*No new and unexplored provinces of lyrical experience have been annexed ; no personal confessions made ; verbal edifices are being constructed with dead metaphors and standardized phrases; there is display of so much verbal gymnastics, the language and style being either pedantic or precious, or deliberately familiar and journalistically facile. Decadentism is most evident here in the ghazal which has been reduced to merely a craft, a technique. Very few have turned their poetry to a major key ; the experiences sung are vicarious or traditional or insincere or unholy at the source.

157. See Appendix A.
The appeal of a shi'r of the ghazal depends less on its intrinsic merit than on the particular culture and mood of the listener or the reader. Personal preference is, therefore, the only criterion.

The content of the New Lyric can be classified as under :—

1. Elegies on the death of personal friends and relations.¹⁵⁸
2. Elegies on the death of national or communal heroes and leaders.¹⁵⁹

158. Talqin-i-sabr, Sehr, Zamana, April 1925, pp. 287-288; Ek marhum dost ki taswir, *ibid*, March 1907, pp. 206-207, by Nadir ; Walida Marhuma ki yad me Iqbal, pp. 271-277, Intikhab-i-Zarri 1926, Hyderabad ; Nala-e-Shibli, Shibli, Majmu'a-i-kalain-i-Shibli, 1918, Lucknow, page 91; Ghamzada bap, Shiv Shambhu, January 1915, pp. 50-51 ; Hatam-i-Pisar, Badruzzaman, Zamana, September-October 1908, pp. 183-184 ; Dardnak manzar, Mahrum, Zamana, February 1916, pp. 120-122 ; Elegies by Chakbast, Subh-i-Watan, 1926, pp. 87-89, 90-93, 155-160 ; Marsiya-e-Iqbal Ahmad, Ism'ail, Kulliyat, pp. 122-124; Nauha, Shu'la, pp. 151-158, Kollyiyat-i-Shu'la, first edition ; Wafat-i-Madar, Nazar, Bahár-i-Hind, page 51.

159. Nauha-e-C. R. Das, Mahrum, Zamana, August 1925, pp. 128-129; Swami Ram Tirath ki yad, Nur, *ibid*, May 1918, page 218 ; Marsiya-e-Hali, Nazir, Makhzan, March 1915, pp. 73-75 ; Nauha-e-Wafat-i-Surur and Gham-i-Nadir, Mahrutu, pp. 87-89 and 90-91, Kalam-i-Mahrum, 1916, Vol. I, first edition ; Nauha-e-Ram Tirath, Surur, pp. 59-64, Khumkhana-e-Surur, 1911, Cawnpore ; Mátam-i-Nazar, Sehr, Zamana, September 1923, pp. 105-166 ; Babii Moti Ual Ghosh, Sehr, *ibid*, November 1922, page 621 ; QJiakbast (Nauha), Mahrum, Zamána, April 1926, pp. 259-260 ; Naube-e-"Dar," Chakbast, pp. 70-74, Subh-i-Watan, 1926 ; Tilak, *ibid*, pp. 78-80 ; Mirza Ghalib, Iqbal, *Adib*, July 1912, page 48; Ghalib. Shauq Qidwai, *ibid*, pp. 48-49 ; Marsiya-e-Sir Sayyid, Nazir Ahmad, pp. 115-122, Majmu'a-e-Nazm-i-Benazir, 1918, 2nd edition ; Swámi Ram Tirath, Iqbal, Báng-i-Dirá, pp. 118 ; Surur -i-Maghfur, Muhammad Faruq, *Adib*, January 1911, page 55; Gopal Krishan Gokhale (75-77), Ganga Parshad Varma (81-86), Nazrina-e-Ruty (alif-be), Chakbast, Subh-i-Waljin ; Nauha (Balmukand) and Nauha (Azád), Surur, Khumkhána-i-Surur, pp. 66-75; Isar, Sehr. Zamána, August 1914, pp. 134-137.

3. Odes to living celebrities ¹⁶⁰.
4. Odes to communal festivals ¹⁶¹.

B. ¹⁶² Psychological portrayal of the love of woman and man as such, or as women and men heroes of classical romance. The ideal of such work is the Urdu ¹⁶² a Bára Masa after the Hindi and Panjabi models.

160. Ghazi-e-Islam, Tajwar, Humayu, December 1922, pp. 367-369 ; G. K. Gokhale, Chakbast, Subh-i-Watan, 1926; Mahatma Gandhi, Sehr, Zamana, January 1918, pp. 39-40; Bipin Babu ka khair maqdam, Surur, in Azad, monthly, Lahore, April 1908, pp. 29-30; President Wilson, Sehr, Zamana, February 1919, pp. 105-106.

161. Lohri, Aslam, Shabáb-i-Urdu, January 1921, page 61 ; Dasahrá, Akhtar. Zamana, October 1912, pp. 250-252 ; Nazm-i-Holi, Guhar, Shiv Shambhu, March 1916, pp. 62-66 ; Holi hai Bhai Holi, JaliK ibid, March 1916, pp. 73-74 ; Diwali ka hangama, Guhar, ibid, November 1916, pp. 35-38 ; Nauroz, Guhar, ibid, January 1916, pp. 44-46 ; Moli ka musaddas, Fasih, ibid, March 1915, pp. 62-65 ; April Fool ka chittha, Akhtar, ibid, April 1915, pp. 3-5; Jashn-i-Holi, Fasih, ibid. February 1914, p p. 62-65 ; Holi, Talib, Adib, April 1913, pp. 210-211; Dasahra, Hafiz, Adib, October 1912, pp. 192-193 ; Dasahra, Adib, October 1910, page 190 ; Holi, Sehr, Zamdna, March 1918, page 128.

162. Ah-i-sard, Nazm, Adib, January 1910, page 49 ; Qais-i-Diwdna, Jigar, ibid, pp. 51-52 ; Sha'ir ki qabr, Nddir, ibid, pp. 49-50 ; Musaddas-i-^ham, Shad, Adib, June 1910, pp. 296-297; ghahid-i-Jafa, Barq, Zamana, August 1919, pp. 112-116, translated from Scott ; Mere do satane wdle, Mahwi, Adib April 1911, pp. 199-200 ; Jalwa-i-Jana, Sáql, Adib, September 1911, pp. 148-149 ; Sachchi Biwi, Najir, Adib, September 1911, pp. 151-152 ; Firaq, Dar Ab r, ibid, November 1911, page 241 ; Soz-i-Mahabbat, Salam, Adib, August 1912, pp. 99-100; Khauf-i-ruswái, Mahwi, ibid, February 1913, pp. 99-100 ;Sec

162a, See page 56, Adib January 1911, Nagar's (editor) exposure of the psychology of Shauq Qidwai's 'Alam-i-khayal (masnawi). Nazar refers to the Bára másas one of which by Sundar Kali is very famous and is, in the present writer's opinion, of great merit. Another is Bára-mása-e-Maqsud, published at Cawnpore in 1272 A. H.

6. One or two sonnets ¹⁶³.

There is as yet none of what Watts-Dunton calls the Great Lyric, a well-proportioned, big edifice of Grace and Power. The Song and the Ballad it is constitutionally impossible to achieve through Urdu prosody. Except for a few translations from the Vedas ¹⁶⁴ and Qurxi Nanak ¹⁶⁵ the hymn does not exist.

The instances given in the footnotes will show what the Urdu lyricist can achieve with lines of measured uniform length and within set metres. Mahrum, Nadir, Surur, Chakbast, Iqbal, Josh, ¹⁶⁶ Safdar¹⁶⁷ and Bissau Narain exhibit great psychology, deep feeling, much music,

163. The earliest sonnet was, I believe, Shahr-i-Kilamojgia. by Akhtar Junagaghi, see Lam'at-i-Ayitar, Agra, 1928. It was first published in An-Nazir, November 1914.

164. Jawahir-reze—Ved ka tar jama, Watishta Parsahad Fida, Zamana, February 1920, pp. 115-116.

165. Sardar Buta Singh and Sayyid Habib have translated the Japji of Ourii Nanak in Urdu verse.

166. Ruh-i-Adab, a poetical collection of Josh, is one of the best specimens of Urdu lyric poetry in all its phases as also of the Romantic Movement in Urdu poetry in general. He started with impassioned, fleshly descriptions of ordinary paintings and photos but he has now happily passed on to an equally passionate contemplation of the serious problems of Indian social and political life, as also an unerring expression of his newiy-acqijjred spiritual idealism. See (Ruh-i-Adab) Khayalat-i-Zarri (33-37), Halat-i-Hazira (41-42), Khushk Sali (55-56), Falsfa-e-Masarrat (152-153), Gliazals (75, 78, 93, 97, 101, 107, 162) and Kamsin Malin, Zamana, January 1925, page 66; "Mazdur ka mustaqbil," ibid, June 1927, page 380; Kalam-i-Josh, Shabab-i-Urdu, June 1921, page 47; Bazi-e-Azal, Ma'arif, December 1921, pp. 472-473; Jazbat-i-Jogh, Zamana, August 1922, pp. 458-459.

167. Safdar's masterpiece "Idhar a to phul wale" taken from Adib, January 1913, page 51 will be found in original elsewhere in thin book.

and simplicity of compelling charm, economy of touch, and freedom of movement, and sweetness and nobility of diction. As yet, even in the new Lyric intimate confessions of heart and faith are altogether lacking and the woman, confined in Parda in life, rarely makes an entry into literature to ennoble, uplift, enrich, intensify, deepen and sanctify it. Rhetoric and ornateness are still the bane of the lyric.

The tragic in Life which makes both Life and Literature throb and thrive has not yet been realized. There is no active idealism and real pessimism. The sense of beauty and wonder in the humble, the familiar, the small has not yet awakened.

These and other shortcomings of the new as well as the orthodox Urdu lyric are brought out in more emphatic and bolder relief when they are compared with modern Bengali lyricism,¹⁶⁸ which has a splendid, unique and prolific tradition behind it of the medieval Vaishnavapoets and of the Bahls.

Tagore's wealth of rhythms, imagery and idiom, unparalleled and unmeasured as it is, does not stand alone ; there are a number of fairly " rich" poets who by his side, do not at all appear dwarfed or

168. For a detailed treatment of the elements of Romanticism in modern Bengali poetry and of the influences which brought about its birth and growth, one should refer to *Visva Bharati*, quarterly, Calcutta, July 1926, pp. 144 to 155, the article headed, "Tendencies in Bengali Literature," by Raines B&Sii. Also see *Indian Art And Letters*, London, Vol. I, No. I. 1927, Some vernacular characteristics of Bengali Literature by Edward Thompson, pp. 1-14 and the *Presidency College Magazine*, Calcutta, Vol. XH, No. 1, Prof. S. K. Bannerjee's article on "Tagore and Shelley." See, further, *Some Contemporary Poets of Bengal* by Prof. A.K. Sarkar, *Indian Review*, August 1923, pp. 500-503 and *English Influence on Bengali Literature*, by B. C. Mitra, *Calcutta Review*, 1885, pp. 330-345 and "Modern Bengali Literature," by Mr. A. C. Mukerji M A., pp. 8 to 13, *The Allahabad University Magazine*, October 1924 A. D.

totally eclipsed. It is but natural that Das,¹⁶⁹ Tagore¹⁷⁰

Shauliar ka janaza, Amir AJmad, Zamana, October 1913, page 234 ; Bânszi wale ka bairag, Naghtar Merathi, Shiv Shkambhu, December 1914, pp. 30-32; So ja so já, Sehr, ibid, April 1915, pp. 24-25 ; Firaq-i-Shauhar, Nashtar, ibid, August 1915, pp. 09-71 ; Mukalama-e-Gul-o-Bulbul, ibid, pp. 78-80 ; Sharmili Ankh, Guhar Lakhnawi, ibid, October 1915, pp. 10-12 ; Kanwarpan, Guhar, ibid, December 1911, pp. 18-20 ; Shab-KUrtisi, Guhar, *ibid, June 1917, pp. 13-15 ; Mahbub ki amad ka ishtiyag, Guhar, ibid, September 1917, pp. 61-64 ; Kash mai Bulbul-i-chaman hota, Ma^riin, Zamana, February 1908, pp. 141-142; Masarrat, Betab Dihlawi, ibid, February 1908, pp. 143-146 ; AnkKST, gharar Saharanpuri, Zaban for June 1908, pp. 38-40; Nalare-Nai, Saqi, Adib, April 1913, pp. 212-213 ; Chaghm-i-J4n^ Shabab, Makhzan, January 1913, pp. 66-67 ; Falsafa-e-'lshq, Uani, Makhzan, October 1913, pp. 69-71 ; Pak 'Aurat, Jigar Biswain, Zamana, January 1913, pp. 60-62 ; gfeilwat-i-Dil, Saqi, ibid, March 1913, page 201 ; Ummid, Shad, ibid, May 1913, pp. 333-334 ; 'Aurat ki sajcht, Sá4diq, pp. 196-198, Lam'at-i-Niir, 1344 A. H., Lahore ; Falsafa-e-gham, Iqbal, Makhzan, July 1910, pp. 55-56 ; Ek WajdaniNaejhma, Munawwar, Zamana, May 1924, pp. 309-310. A few more authors and their poems are :—

" Shikwa-e-Dost," Mahwf Lakhnawi—pp. 317-318, Adib, June 1912.

" Parwana o-Dil," Khaliq Dihlawi—pp. 267-268, Adib, May 1912, and " Bansi ki Šada," page 195, Adib, October 1912.

"Talism-i-Husn," Hamid-ud4fci Hamid—page 217, Adib, April 1912.

"⁴Faryad-i-Sanam," Kaifi (B. M.)—page 168, Adib, March 1912.

" Fusu -Zar-i-Bahzád," Asaf 'Ali'.—Urdu, 1922 A. D., pp. 409-419.

169. C. R. Das's " Songs of the Sea " has been translated both into Urdu prose (BahH-Tarannum by Munawwar) and Urdu poetry (Jazbat-i-Das by Salim Panipati). Both versions have appeared in instalments in Zamana, Cawnpore, 1925-26.

170. Gitanjali ki do nazmo ka tarjama, Chand Sarup, Shiv Shambhu, April 1915, pp. 72-73 ; Gitanjali ke Chand ash'ár ká tarjama, Fida, ibid, June 1914, page 48. See Urdu-e-Jadid, Zamdna, June 1926, pp. 329-339.

and Naidu¹⁷¹ should have through English and Urdu translations of them, influenced and should still affect the course of Urdu prose and poetry. The present pace of true lyrical production¹⁷² in Urdu is disappointingly slow and there is no tendency except that of trodding in the grooves of fixed subjects enumerated above in themusaddas and magnawi forms. One cannot do better than quote here from Mr. Richard Aldington's *The Art of Poetry*, wishing that Urdu lyric-writers of to-day would take up the suggestion in all earnestness : I am no enemy of traditional verse forms. . . . But I am an enemy of conventional imitations. And I think that five centuries of intense production have somewhat exhausted the possibilities of our prosody. If our poetry is to be anything but a pastiche of masterpieces, we must get back to the essential qualities of poetry which may develop now methods of expression. *Vers libre*, which is still in the experimental stage, may be a move in the right direction. It has certain advantages. It forces the writer to concentrate on meaning; it compels, or rather incites, towards concision, exactness, sincerity. It has the admirable result of reducing output. It forces a man to create his own rhythms instead of imitating other people's. The absence of the accepted rhetorical devices, the discounting of virtuosity force both writer and reader to look for more essential qualities. The pleasant devices of rhyme and harmonious metres may impose bad work upon us for a time, but emptiness is at once obvious in the naked structure of *vers libre*. It forces the writer to abolish that mass of archaisms, inversions, stock poeticisms, poetic clichés, pretty and sonorous words—all the useless cumbering of the poetaster. It brings one face to face with a human personality, not with a dictionary and a commonplace bookz, (Fortnightly Review, 1923, pp. 116-127.)

171. Maut aur Zindagi, Shabab, Adib, Sep. 1910, page 142 ;Durr-i-Samiacollection of Urdu poems translated from Mrs. Naidu by Taladduq Husain, 1927 A. D., Hyderabad. See, also, Adib, Nov. 1912, page 247, and Zamana, Dec. 1925, pp. 115 and 119-120.

172. Agha Sha'ir's Urdu verse translation of the Ruba 'iyat-i-Khayyam (1925) should also be recorded here. Also, see the Nazr-i-Adab (Rubá'iyáts) of Munawwar Lakhnawi.

CHAPTER XI (A)

Epic and Narrative Poetry.

It seems futile to expect Epic poetry from our age for both its temper and its engagements admit not of its production. But its intellectual pride and its commercial mentality, its activeness and its leisure equip it well for the re-narration and re-interpretation of epics, great and small, in the various classical languages. Modern Urdu poetry is rich in this type of work, the chief and more important contribution being that made by the Hindus who faced with the challenge of Western thought and activity after the "Mutiny," and provided with necessary leisure and convenience for publication besides the rise of demand were compelled to produce something of serious worth in their vernaculars for the consumption of the educated classes to prevent them from being swept away by the rising tide of Western ideas and ideals. Their handling of classic religious and philosophical literature we shall discuss in the next chapter. Here, analysing their narrative output we find the following elements in the subject-matter:

1. The main stories of Ramayana and Mahabhārata¹⁷³.
2. Their individual or subsidiary episodes¹⁷⁴.

173. Musaddas-i-Shu'la (from Janak Nandini), pp 178-204, Kulliyat-i-Shu'la, first edition, Aligarh ; Mahdbharat, Tota Ram Shaya, Lucknow ; Tulsi Ramayan, Jagan Nath Khustar ; Ramayanr -o-Bahar, Bihari Lal, Lucknow ; Janki Bijai, Shankar Dyal, Lucknow ; Ram Charitra. Debi Sahae 'Ājiz ; Ramayan, Nafis Khalili, 1925, Lahoru ; Tulsi Ramayan Bal Kand, Suraj Prashad Tagawwur.

174. Aj ka wilap, Barq, Zamana, June 1913 pp. 393-396 ; Masnawi Nal Daman, Rahat ; Sita ji ki gir ya-o-zari, Surur, Khumkhana-e-Surur, pp. 79-80 ; Payam-i-Daman, Raghunandan Praghad, Zamdna, February 1923, pp. 113-116 ; Daman aur Hans, Sunir, Adib, February 1910, pp. 100-101 ; Sita ji, Nazar, Adib, February 1910, pp. 101-103 ;

3. Stories in the other Puranas¹⁷⁵.
4. Stories of the Sanskrit Dramas¹⁷⁶.

Ramayan ka ek sin, Chakbast, pp. 56-54, Subh-i-"Watan ; Sita ji ka bilap, Barq, Adib, August 1912, pp. 100-101 ; Dasahra, Hafiz, Adib, October 1912, pp. 192-193 ; Bansi ki Sada, Khaliq, Adib, October 1912, page 195 ; Lakshman, Ijad, Shiv Shambhu, October 1916, pp. 57-59 ; Mathura ka Shahzada, Guhar, ibid, August 1917, pp. 42-45 ; Sita ji ki beqarari, Guhur, ibid, October 1917, pp. 66-67 ; Ahalya Uddhar, Sharar, Zamana, December 1910 ; Sawitri, Sharar, ibid, January 1909, pp. 63-68 ; Ukha kakh wab-i-naz, Sharar, Zamana, April-May 1907 ; Pairahan-i-Draupadi, Sharar, ibid, April-May 1907 ; Nazzara-e-Chitra Kut Firaqi, 1925 ; Janam Ashtami, Afza, Zainana, August 1925, pp. 131-133 ; Lachhman ki rifaqat, Krishan Lila and Bharat Milap, Mukat Manohar Nasim ; Wilap, Sharar, Zamana, July 1911, pp. 56-57 ; Shyama Shyam, Sudama ji ka Natak, Pran Kusum, Nirjharni and Naz-o-Niyaz by shaida Wazirabadi ; Paydm-i-Rukmini, Rawa, Zamana, October 1912, pp. 246-249 ; Dasahra, Akhtar, ibid, pp. 250-252 ; Matam-i-Clauri, Nazar, ibid, pp. 255-256 ; Bansri Wala, Mui Chand, Zamtaa, March 1922 ; Krishna Darpan, Barq ; Ek Rishi ke dagh-i-Jigar ki kahani, Zafar 'Ali Khan, pp. 285-291, Guldasta-e-Sukhun, 1922.

175. Shrimad Bhagwat, Farhat; Ganesh Puran, Farhat; Shiv Sahansar Nam, Farhat ; Dasam Iskandh Bhagwat, Sardar Singh ; Dasam Iskandh, Khushtar ; Gita Mahatam, Ram Sahae ; Uma Tap ; Katha Sat Narain, Bakhtawar Singh ; Bishan Lila, Puran Chand ; Suraj Puran, Munshi Das ; Pahiad Charitra, Girdhari Lal ; Sita Svayambar, Girwar Narain ; Prem Sagar, Shankar Dyal ; Suraj Puran, Khuda Bakhsh ; Sankat Haran Stotra, Thakur Das ; Katha Sat Narain, Jwala Shankar.

176. Shakuntala aur Dushyant, Sharar, Zamana, January 1907, pp. 44-51 ; Bhule Hue ki yad, Dard Merathi, Shiv Shambhu, January 1916, pp. 53-57 ; Dushyant-o-Shakuntala, Sehr Hitgami.

5. Episodes of Rajput History¹⁷⁷.
6. Stirring portions of Sikh History¹⁷⁸.
7. Miscellaneous important events of Hindu History¹⁷⁹.
8. General Romantic Tales and Miscellaneous translations¹⁷⁹a.

177 and 179. Jogh-i-ljamiyat, Sehr, Zamána, January 1917, pp. 53-54 ; Rana Hamir, Sehr, ibid, December 1917, pp. 264-266 ; Ashwamedh, Gopal ji Sahae, ibid, March 1918, page 131 ; Azmina-e-Hind, Sehr, ibid, September 1921, pp. 171-173 ; Bikrmaidit, Sharar, ibid, February 1908, pp. 134-136; Sar-i-Dara Shikoh, Nazar, ibid, May-June 1909, pp. 310-311 ; Sewa ji aur Guru Ram Das, Sharar, ibid, March 1910, pp. 229-230 ; Raja Gopi Chand, Sharar, Adib, January 1910, pp. 52-53 ; Chittaur ka sákha, Sehr, Zamána, May 1919, pp. 264-268 ; Padmini ka Johar, Barq, ibid, April-May 1915, pp. 276-277 ; Krishna Kumari, Mahrum, ibid, November 1915, page 117 ; Ruthi Ráni and Chittaur ki guzashta 'Azmat, Surur, Khumldana-e-Surur, pp. 76 & 79-80.

178. Guni Gobind Singh ki NagmSawSunirnih. 'Umri in Masnawiform, Dwárka Pragljad Ufuq, Lahore, on the title page (4) of which book will be found a complete list of Ufuq's poetical works. Shahidan-i-Wafa, Jogi (Allah Yar Khán). Lahore ; Phul Náma, Brij Nárain, Lahore, 1914 ; Pánch shahid, Kausari (D. R.)

179a. Bostan-i-Rahat, Bhagwant Rae, 1884 (Qissa-e-Shdhzáda Fitán) ; Nigar-i-Razi, Ján Bihari Lai, (translation of Gulistá by Sa'di) ; Dilárám-i-Razi by the same author, a translation of Bostá by Sa'di ; Arzhang-i-Rázi, ibid, a translation of Anwár-i-Suhaili ; Fasána-e-'Ajáib, Bholá Nath ; Qissa-e-Hatim Tai, Tan Sukh Ráe ; Tahrir-i-Ishq o Taqrir-i-'Ishq, Debi Prashad ; Dástán-i-Amir Hamza, Shaya ; Qissa-e-Gul bá Sanobar, Kanhayá Lal ; Masnawi dar Sifat-i-Kashmir ; Shiri Khusro, Gobind Prashad ; Sháhnáma-e-Urdu, Munshi ; Afsun-i-Sahar, Debi Prashad.

Mauja-e-gham wa Nála-e-Hazi, Gopal Sahae ; Bahar-i-Danish ; Malawi Farhat Afza, Banke Lal ; Singhasan Battisi, Rang Lal ; Bhagwat Náma, Mahesh Dás ; Chauhan Náma ; Riyaz-i-Shafaq, Lalta Prashad Shafaq ; Samra-e-Ishq, Mathra Parshad Samar ; Silk-i-Gauhar, Lachhman Prashad Sadr ; Sudama Charitra, Farrukh ; Manzum-i-Dilaram and Makhzan-i-Tadabir, Pitambar Prashad Akhtar ; Irshad (translation of Shankrachaiya's Charpat Pinjan), Shaida Wazirábadi 1899.

The Muslim contribution to Modern Urdu narratives deals (a) with the life-history of the Holy Prophet and¹⁸⁰ His successors, (b) with classic romantic tales,¹⁸¹ and (c) with petty personal or conventional love-escapades and narratives and miscellaneous translations¹⁸².

To take the latter first, we have nothing of great literary importance. The sheer linguistic and sentimental beauties of some, however, do have a value for the critic and a charm for the romance-starved man-in-the-street. The form of both Hindu and Muslim contributions is mostly the Masnawi, and partly, the Mussadas and Qasida¹⁸³.

180. Husain Biti, Firaq Dihlawi, 1923, Dehli; Mi'raj-i-Suifrun, Mir Khurshid Hasan 'Uruj, Allahabad, 1930 ; Zuhur-i-Rahmat, Shad 'Agimabadi ; Jang Náma-e-Karbala, Fazil ; Guldasta-e-Muhsin, Muhsin Kákorawi ; A collection of Masnawis dealing with the Prophet's life by Fazil, Muhsin, Sokhta and others, printed at Mufid-i-'Am Press, Lahore.

181 "Zulaikha", Figar; " Qissa-e-Sipahi-o-Qissa-e-Mahmud Sháh"; "Qissa-e-Shah-i-Rum"; "Laila Majnu" Muhammad Taqi Khan; "Qissa-e-Gulbadan", printed at Matba'-e-Samadi, Sialkot; "Qissa-e-Chandar Badan", printed at Matba'-e-Rahmani, Lahore ; Hir Ranjha, 'Abdul Ghafur Qais, Agra, 1924, 3rd edition.

182. See Taslim's Subh-i-Khandá written in 1294 A.H., reviewed in Urdu-e-Mu allá, August 1911, page 6; and Madichhu Beg 'Ashiq's Nairang-i-Khayál.

Ganjina, Shauq Qidwai, 1918, Rampur; Masnawi Sirr-i-Haqq, 'Ata Husain Khán ; Shajara-e-Ma'rifat, Ghulam Haidar (transitions from Rumi's Masnawi); Guldasta-e-shuja at (translation of Sikandar Nama); Masnawi Talism-i-Jaha, Farrukh Husain; Masnawi Tuhfatul-Ashiqin, 'Abdus-Samad ; Pairahan-i-Yusufi (a translation of Rumi's Masnawi) Muhammad Yusuf 'All Shah; Faryad-i-Dagh, Dagh Dihlawi; Nairang-i-lshq, Sadiq, 1897 A. D.; -Huzn-i-Akhar, Akhtar.

183. Some of the important Qagidas are : Kulliyat-i-Muhsin, Muhsin Kakorawi; Nazm-i-Tabatabai, Vol. I, pp. 1-64 and 95-102, by Nazm Tabátebai; Qasida-e-Bahariya by Kaifi (B. M.) pp. 66-79, Adib; January 1912 ; Halal-i-'Id by 'Aziz Lakhuawi, page 168, Adib, March 1912.

The works of Hindu writers (given in the footnotes) abound in passages of dramatic brevity, force, rapidity, contrast, development of character through action, psychology, brilliance, simplicity as well grandeur.

These authors seem to have a firm grasp of the fundamentals of the ancient Hindu contemplative and practical mind and of Classic, Pauranic, Mediaeval and modern social upheavels and transformations. The tragedy of Hindu political and social life is pressed to yield valuable object lessons for the present generation. Similar service has been done to the Muslims by Shibli, Iqbal and Dil Muhammad, which will be considered in the next chapter as Muslim history is so inextricably intertwined with Muslim Religion and Politics as to demand a common treatment of their artistic reflections in literature.

Modern Muslim narrative poetry referred to is thoroughly within the ancient tradition which is far superior¹⁸⁴ to it. On the other hand, modern Hindu output has been influenced in execution, presumably only by the Persian renderings¹⁸⁵ of Mahabharata, Ramayana, Bhagwad Gita and Nal Daman.

For the rest they have made the best use of whatever sense for literary excellences they were able to develop in them from their study of Sanskrit literature of which many of the poets alive are, one regrets to record, as good as totally ignorant. The present tendency contains no germ of a new departure in the immediate future either in form or in content. The Hindu narrative seems to have got deeply rooted in the ancient classics for there alone does it get heroic material for its poetic snapshots; and the source is inexhaustible, indeed.

184. For instance the Masnawis of Mir, Insha, ~~Shanq~~ Lakhnawi, Nasim Lakhnawi, Mir Hasan, Emperor Shah 'Alani and Shah Husain Haqiqat (Masnawi Hasht Gulzar, 1225 A.H.); Saba (Saidiya)

185. Faizi of the court of Emperor Akbar rendered all the four into Persian verse, though in an abridged form. They were first printed by the Nawal Kishor Press, Lucknow.

The Upnighads were translated into Persian prose by Dara Shikoh Lala Amanat Rae's Shrimad Bhagwat in Persian should, also, be mentioned here, which influenced Shu'la a great deal in his Bazm-i-Brindaban.

¹⁸⁶Modern Panjābi narrative poetry is found on comparison far highly to excel such poetry in Urdu.

The reason is the immense advantage which the Panjabi poet has over his brother Urdu poet in the freedom of versification, in the availability to him of inexhaustible stores of mixed Persian, Braji, Lahndi vocabulary and in the Panjab national, inherited gift of ballad-making (Wars), which he enjoys most heartily. The line of Panjabi narrative tradition of the ballad type is as strong and as unbroken as of the written and unwritten annals of Rajputana. A score of names rise to one's lips as one thinks of Panjabi narratives which have had the advantage of local heroes¹⁸⁷ to sing about from the very start.

Ufuq's life of Guru Gobind Singh in verse and Farhat's Shiv Puran seem to the present writer to go as near being Urdu narrative Chefs-d'oeuvre as possible to-day with our distant, derived inspiration and pastiche-an execution. There are whole passages in them whose psychology is thoroughly modern, whose speed and spaciousness, cadences and colouring, intensity and inspiration are completely convincing. Both should be read from cover to cover to get full justification for these remarks.

186. *E.g.*, Santokh Singh, Kartar Singh, Muqbil, Guru Gobind Singh.

187. Heroes of all types ranging from Hir Ranjha to Maharaja Ranjit Singh and from Puran Bhagat to the Panjab opposers of Nadir Shah Abdali.

CHAPTER XI (B).

Religious and Social Poetry.

" I am not going to talk politics; but the politics of the nation are the reflection of its moods, and its moods cannot but be reflected also in the literature."—*Denis Saurat**

" Religion as Carlyle has truly remarked is the chief fact with regard to a man or a nation of men. In India it is all-in-all. It is the foundation of our laws. It is the soul of our morality. It is the chief inspiration of our literature and art. It gives unity to our national life, and the circulating sap to all our social institutions."—*B. N. Dar.*¹⁸⁹

Hinduism—the best in it, Vedanta and Vaishnavism—has rehabilitated and redeemed itself in the eyes of Educated India and the world during the last 50 years or so. It has been rediscovered to us mainly through the interpretation of Max Muller, Vivekanand, Ram Tirath, Sister Nivedita, Anand K. Coomarswamy, Annie Besant, Paul Deussen, Baba Bharati, K.S. Ramaswamy Shastri, Arabindo Ghosh, Tilak, Arthur Avalon, John Woodroffe who have written in English and Ram Tirath (once again), Shiv Brat Lai, Suraj Narain Mehr, Prabhii Lai and Janki Nath who have written in Urdu. This representation created an enthusiasm for religious study which has never since waned and which has proved a powerful factor for the enrichment of the Indian vernaculars. By the close of the last century Urdu had acquired only the Hindu religious tales; but with the coming of age of the younger generation of poets in the first quarter of the present century, most of whom are University men, and so, presumably and demonstrably conversant with the English writings of the above-mentioned interpreters Hindu transcendentalism and devotionism have found adequate utterance, materially and artistically. It needs no elaborate showing that Vedānta and the Bhagti cult are most beautifully and powerfully serviceable to poetry which finds them sources of unending inspiration. Modern Urdu, and for the matter of that whole Urdu, poetry would, in the opinion of the present writer, be

* Contemporary Movements in European Literature, London, 1928, page 32.

189. Speeches and Writings, Vol. I, 1921, Lucknow the chapter headed " Signs of the Times."

very poor, indeed, in serious thought and higher ideas, if the best Hindu contribution to it, which all pertains to the above two subjects were abstracted from it. Such work by Shu'la, Kaifi (B. M.), Mehr (S. N.), Dina Nath Mu'jiz, Raj Narain Annan, "Watishta Prashad Fida, Maharaj Bahadur Barq and others falls under three heads :

1. Translations of the Bhagwad Gita¹⁹⁰.
2. Life events of Sri Krishna.¹⁹¹
3. Expressions of Hindu transcendentalism and Buddhism¹⁹².

190. Guldasta-e- Haqiqat by Munshi Singh Ahqar ; Shri Bhágwat Gita by Bajrang Sahae Şanobar; Makhzan-i-Asrar by Dina Nath Mu'jiz; Shams ul-⁴ Ulum by Harkishan Lal Wazirabadi; Naghma-e-Rahmani by Suraj Narain Mehr ; Ghiza-e-Ruh by ' Ashiq Lakhnawi; Jalwa-e-Jahá-Numa by Pran Krishna.

191. Bazm-i-Brindaban, Shu'la Hisari ; Braj Bilap, Shu'la Hisari; Jalwa-e- Krishna, Kishan Praghad Bhad ; Krshna ki Bansi. Shaida Dhilawi. Shiv Shambhu, Sep. 1917, pp. 35-38; Bindraban ki ek subh, Mahrum, pp. 48-50, Kalám-i-Mahrum; Bansri ki dhun, Wafa Siyalkoti, Gruldasta-e-Sukhun, page 225; Phir kabhi Hind me ai Bansri wale ~~shá~~ ^{shá} ^{shá}, Májá, Mahrum, Kalam-i-Mahrum, Vol. II, pp. 19-20.

192. Tauhid-i-Wajib-ul-wujud (25-31), Hayat-i-Insani ka natak (145-152), Khuda Kaha hai (205-208) by Mehr in Kalám-i-Mehr, Vol. I, first edition and Maqsad-i-zindagi (213-216), Mujhe dukh pyana hai (221-222), Khuda kis Jagah hai (230-242) and Puranokimahima (248-251) by him in Kalam-i-Mehr, Vol. II, first edition ; Poems by Shiv Brat Lai e. g., in Vigiáni- May 1918, pp. 4, 13, 21 32, 33, 36, 72 and 100; Manzil-'Irfa , page II, Mastana Jogi, monthly, Lahore, March 1927; Faryad-i-Adam, Surur, Adib, January 1910, page 32; Bagh-i-Dil, Kaifi, Adib, June 1910, page 299 and July 1910, pp. 43-54; Maslak-i-G-autain, Shamim, Adib, August 1910; Qaumi 'Imarat, Kaifi (B. M.) ibid, May 1908, pp. 347-350 ; Tafctliq-i- 'Alam, Kaifi (B. M.), Adib, June 1912, pp. 316-317 ; Qil-o-Qal, Kaifi, Adib, August 1912, page 99 ; Falsafa-e-zindagi, Nairang-i-Hasti and Mahatma Buddh, Falak, Jám-i-Falak, second edition, pp. 53-54 and 61-63 and 96-98 and Hayvt-i-Jáwid, Mahrum, Kalám-i-Mahrum, Vol. II, pp. 65-66.

A few books are : Bazm-i-Brindaban by Shu'la ; **Bichár** Mala, by 'Arif ; Krishna Darpan by Barq ; Prem Tarangini by Kaifi ; Rubá 'iyat-i-Mehr by Mehr.

A close inspection of the poems enumerated in the foot-notes leaves no doubt that many of them—and the one by Shu'la above all others—are wonderful successes in making religion poetry and poetry religion, and in this are very like Hebrew Poetry. They have what William Watson¹⁹² calls the smile on the lips of truth and the light which beams out of the eyes of spiritual wisdom to dispel the gloom of the *Tamas* in the individual and the national mind. What we miss, however, in them are the doubts and questionings of the modern Hindu intellect and the lights and shades of the individual poet's faith. The form of such work, it need hardly be added, is the popular Masnawi and Mus adas and here, too, one many well wish for a change. The present writer has not been able to trace the influence of poetry in any other Indian Vernacular upon the work under analysis which at present shows no signs of a change of form or substance.

The guiding spirit of much of the Hindu share of modern Urdu poetry is the same as of modern Hindi poetry,^{192b} namely, the Hindu religious and social revival. The achievement of the former is, however, in the opinion of the present writer, more real, fuller, more spontaneous, powerful and effective than of the latter which shows a greater lack of expression of reactions at points where Religion and Science touch the individual poet's heart and intellect as well as the national life.

192a. Forgot not, brother singer, that though prose
Can never be too truthful or too wise,
Song is not truth, not wisdom, but the rose
Upon truth's lips, the light in wisdom's eyes.

192 b. All sides of modern Hindi poetry will be found adequately touched upon in Bakhshi's Hindi Sahitya Vimarsh. While Hindi religious and social verse is richer and stronger in pure Indian thought and emotion than Urdu poetry is, its music, too, is deeper and more varied. Just for an illustration or two see Bhagto" ka Manoranjan by Snehi, Swargiya gan by Nirmal (J. P.), Ek siddhant by Gupta (M. S.) and Wishwa Sāngit by Awant in Mauoranjan, monthly, November December 1925 ; and Stawa by Viyogi and Ek band by Sahishru, in Māhuri, monthly, June 1925. The latter journal (same issue) also contains remarkable poems by Pant, Midho and Gopal Sharan Singh. (*Contd.*)

The Muslim Revival—more social and educational than religious or ¹⁹² reflective and philosophical—which has been fairly exhaustively discussed by Dr. 'Abdul-Latif from within, has found its best poetic worker, appreciator and appraiser in Akbar whose *forte* is a running commentary, pointed, penetrative and outspoken, on almost everything that has happened during the last fifty years in the Muslim world of India and abroad. A few poems of literary importance on the Holy Prophet and on abstract, philosophical subjects ¹⁹⁵ should, also, be remembered.

For the influence in detail of Urdu metres etc. on modern Hindi poetry one should study Snehi's Trishul Tarang; Bansi Dhar's Mere phul; Din's Navin Vin; Viyogi's Nirmalaya, and Samer's Saurabh. For some general characteristics of Hindi Literature and its present position and future prospects see pp. 100-103 and 104-107 of Keay's Hindi Literature, 1920. For modern Hindi poets and their works see Misra Baudhu Vinod, Vol. I, pp. 163-174.

193. A few important modern philosophical poems by Muslim poets are: 'Ilin-o-'Aql, Shafaq, Tamaddun, April 1914, pp. 7-8; Zindagi, Hamid Hasan, *ibid*, July 1914, pp. 34-35; Sala-e-'Am, Dil Muhammad, Makhzan, June 1913, pp. 62-63; Raz-i- Hasti, 'Aziz Lakhnawi, *ibid*, August 1913, pp. 65-67; Kitab, Hosh Bilgrami, *ibid*, December 1915, pp. 65-66; Sains-o-Falsafa, Matin, Agra, 1916; Jawahir-i-Manzum (translation of Ruba'iyat-i-Sarmad), Saulat Dihlawi; Mukalama-e-Saif-o-Qalam, Masnawi Fil-Aqaid, and Jamd-i-Bari Ta'ala, and Munajat by Ism'ail in his Kulliyat, first edition, pp. 72-78, 81-82, 83-85 and 91-100, also lusan 148); (Falsafa-e-Gham, Iqbal, Makhzan, July 1910, pp. 55-56; Dars-e-'Amal, Mahwi, a collection published in 1923, Lucknow; Haqaiq-i-Hayat, Shad 'Azimabadi, Ma 'arif, March 1923, pp. 232-234; 'Aql ke Karishme, Ashk, Zamdna, March 1907, pp. 208-210; Zauq-i-Irfa, 'Aziz, Adib, February 1910, page 98; Dunya, Wásif Akbarabadi, Adib, October 1910, pp. 193-194; Muñazara-e-Nafs-o-Ruh, Shafaq, Zamana, April 1908, pp. 280-281; Alam-i-Hayat, Qaisar, Naqqad, May 1913, pp. 46-47; Sahifa-e-Fitrat, Nadir, Zam&na, February 1913, page 125; Jawáb-i-Shikwa, Makhzan, December 1912, pp. 65-69; Falsafa-e-Mahabbat (Shelley), Tur, Makhzan, July 1911, pp. 70-71; Falsafa-e-Kainat, Makhzan, December 1916, pp. 60-62.

The outturn of social poetry in Urdu during this period is, as in Hindi, very large and the best of it is very effective in expression. It ¹⁹⁴ can be entered under:—

194. The product is so vast and so uniformly good that a classification of even the best poems will be too much for the space available here. Only a few are given and are entered under the general head patriotic and social verse. For further details see the collections of verse by Chakbast, Akbar, Falak, Khaliq, Muhib, 'Ishrat, Shibli, Akmal, Hali (Appedix A.) Hindustan Zamin Kantori, Zamana, April-May 1907; Meri Pyari Bharat Mátá, Sehr, Zamana, January 1922, pp. 55-57; Various poems, Qhakbast, Subh-i-Watam, 1926, pp. 1-3, 3-5, 6-9, 10-13, 27-28, 24., 25-26, 51-55, and 174-177; Different Poems, Ism'a'il, Kuiliyat, first edition, pp. 69-71, 370-372 ; 372-373 ; Rag Kaunsiya, Ram Tirath, Ram Barsha, Lucknow, first edition, page 118 ; 40th and 42nd poems of Nazir Ahmad in Majmu'a-e-Najm-i-Benazir, 1918, 2nd edition ; Shikast-i-Congress, Nadir Kakorawi, Azad, monthly, Lahore, April 1908, page 49; Hindustan Hamara, Sadiq, ibid, page 16; Dair-o-Haram, Hamid, Makhzan, July 1908, pp. 58—61; Self-Government, Agha Sha'ir, Himala, Lahore, April 1907, pp. 62-63; Gae, Bismil ('Abdur-Rahim), ibid, page 40; Tegh-i-Hindi, Nazar, Zamana, March 1908, pp. 203-205; Khawatin-i-Hind, Ashk, ibid, March 1908, pp. 205-206; Yad-i-Watan, Badr, ibid, pp. 206-208; Ek Hindustani larke ká git, Mahnim, ibid April 1908, page 279; Narm-o-garm fariq, Sitá Ram, ibid, May 1908, page 351; Bharat Mata kyo roti hai, Mahnim, ibid, June 1908, pp. 410-411; Hubb-i-Watan, Badr, ibid August 1908, pp. 131-132; Bulbul-i-Watan ka git, Muhammad Faruq, ibid, November 1908, pp. 263-264; Du'a-e-Shauq, Shauq, (Sant Ram), Shiv Shambhu, June 1917, pp. 86-88; Qaumi Lidari ke khawáhá Narain, ibid, September 1916, pp. 60-63; Hindustan ki derina 'azmat, Ijád, ibid, May 1915, pp. 52-55; Sarzamiri-i-Watan, Auj Gayawi, Adib, July 1912, pp. 53-54; 'Azmat-i-Hind, Abr, Adib, August 1911, pp. 93-94; Mashriqi Adab ki tásir, Ashhari, Adib, April 1910, pp. 201-202; Jawán Bewa, Mahshar, ibid, pp. 203-204; Taahhul, Arshad, Adib, August 1910, page 97; Ránd ká Charkha, Shakir, ibid, December 1910, pp. 288-289; Khak-i-Hind, Mahrum, Zamána, November 1924; Thár, Asar, ibid, February 1926, pp. 127-128; Talim-i-Niswa, Mahrum, ibid, July 1911, pp. 50-52; Bara Din, Akhtar, ibid, December 1912; Rsuhwat, **iwat**,

1. Parda.
2. English Education for males and females.

Tribhawan Nath Hijr, *Zamana*, May 1917, pp. 244-244; Tegh-i-Hindi, *Barq*, *ibid*, August 1918, page 90; Gharib Kisan, *Sehr*, *ibid*, October 1918, page 172; Hasrat-i-Watan, *Shad Bajwariya*, *ibid*, July 1207, pp. 69-70; Qauini Imarat, Kaifi (B. M.), *ibid*, May 1908, pp. 347-350; Various poems in *Majmu'a-e-Kalam-i-Shibli*, 1918, first edition, pp. 80-81, 74-75, 08-69, 58-59, 54-55, 42-43, 1-29; *Afsana-e-Ibrat*, 'Aziz, *Tamaddun*, January 1915, pp. 9-12; A poem by Basit on page 40 of the same issue; *Muslim se khitab*, Dil, *Tamaddun*, April 1913, pp. 33-35; *Musalmano khabar lo*, 'Aziz, *ibid*, May 1913, page 30; *Halal-i-Ahmar*, *Tamamui*, *ibid*, June 1913, page 72; *Inqilab*, Kaifi, *Adib*, January 1913, pp. 52-53; *Qaumi Taraqqi*, *Makhzan*, November 1913, pp. 62-67; *Tanana-e-Qaumi*, *Safir*, *Zamāna*, January 1913, pp. 58-59; *Pesha ká intikhab*, *Amir Ahmad*, *ibid*, April 1913, pp. 208-209; *Vaidik aur Tibb-i-yunani ka marsiya*, *Shuhrat*, *Makhzan*, March 1915, pp. 70-72; *Qaumi Nazm*, *Nazm*, *Zamana*, May-June 1910, pp. 274-280; *Sha'iri ki Maujuda Halat*, Kaifi, *ibid*, November 1915, pp. 111-115; *Chakbast's poem* on pp. 128 A and B., *Zamana*, August 1914 and B. M. Kaiff's on page 128 Jim, *ibid*, both dealing with the Indian soldier in the Great War; *Isar* (self-immolation of *Sneh lata* of Bengal), *Sehr*, *Zamana*, August 1914, pp. 134-137; *Marsiya-e-Qaum* (dealing with Indians in South Africa), *Chakbast*, *Zamāna*, January 1914, pp. 51-53; *Qit'a dar hamdardi-e-Hindiyani-N'atal*, *Zamana*, April-May 1914, page 283; *Hamara Watan*, 'Azmat Ullah Khan, *Urdu for 1922*, page 651; *Hubb-i-Watan*, *Azad*, *Nazin-i-Azad*, 1910, second edition; Various poems of *Surur* in his *Khumkhana-e-Surur*, 1911, pp. 3-4, 5, 93-100, 101-102, 105-106, 115-116; *Hubb-i-Watan*, *Mehr*, *Kalam-i-Mehr*, 1909, pp. 190-191; *Scouts ka git*, *Afsar*, *Zamana*, November 1922, page 618; *Suhagaa Bewa*, *Josh Malihadi*, *ibid*, June 1923, pp. 57-59; *Tahrik-i-Ittihad* *Sehr*, *ibid*, May 1924, pp. 305-307; *Chup ki dad* and *Shikwa-e-Hind*, *Mali*; *Gharib ki faryad* and *Yatimo ki sada* by 'Arshi and *Shad* on pages 208 and 36 of *Tarjuman*, monthly, *Lahore*, January-June 1916; *Mauj-i-Zamzam* and *Shukriya-e-Europe*, *Agha Hashr* (booklets); *Muslim ka shikwa*, *Faiak*, *Payam-i-falak*, 1922, page 31 and his poems on pp. 56, 61, 84-85 and 111-112 of *Jam-i-Falak 1922*.

3. Cow-worship.
4. Untouchability.
5. Swadeshi.
6. Political rights and ideals.
7. Communal advocacy.
8. Anglicization of Indian social life.
9. The manual labourer, the factory worker and the farmer.
10. The widow.
11. The orphan.
12. Hindu-Muslim Unity.
13. The Balkan War and the Great War.
14. Indians outside India.
15. Poetry evoked and provoked by poetry¹⁹⁵.
16. Marriages between Indians and Britishers.
17. Growing Materialism and Westernization of Indian Youths.

Social poetry, a child of the marriage of patriotism to humour, began with the Awadh Punch, started in 1877. The political demands and programmes of the Congress and Muslim League and their resolutions on social subjects have ever since their start kept a whole list of social and political subjects before the poets for the exercise of their talents, poets many of whom like Chakbast, Bissau Narain Dar, Hasrat, Falak, Iqbal, Dil Muhammad, Dr. Nagir Ahmad, Shibli, Azad, Mahrum, Mehr, Ism'ail, Labhu Ram Josh, Mela Rám Wafa, Rev. Ahmad Shah, Khaliq, were or are, themselves, social workers, educationists and political leaders and sufferers, most being connected intimately with one or other of the many movements and institutions like the Aligarh Movement, The Muslim University, The Hindu

195. Jawab-i-Musaddas-i-Hali, Jagan Kishor Husn; Shikwa az Iqbal, Anand Nárain Mulla, Zamana, February 29, pp. 118-119; Bhárat Darpan (Musaddas), Kaifi (B. M.); Shikwa, Shyam Singh, 1925, Bijnor; Bazm-i-Nau, 'Ashiq, Shiv Shambhu, September 1915, pp. 37-39; Muslim ká Shikwa, Faiak, Payarn-i Falak, 1922, page 31; Jawab-i-Shikwa, Makhzan, December 1912, pp. 65-69.

University, Kayasth Sabhas, Sanatan Dharm Conferences, The Home Rule League, Congress, The Christian Cooperative Movement, The Anjuman-i-Himayat-i-Isiam, The Muslim Educational Conference, Panjab, The Indian National Social Conference, and The Theosophical Society. Their social poetry, like religious poetry, has had no tradition behind it and has been influenced only by the Life and Thought of the times. It is, at its best, marked by genuine love of the community or the nation expressed (in the musaddas form mainly) with a force of style and diction, and a sincerity of purpose and belief which reveal every depth and height the Indian Social and Political Renaissance has reached. This is real poetry for the masses who fully appreciate it for, in these fields it has shed much of its Persianized diction, its artificiality, its obscurity and, coming straight from the heart of the writer, it goes right into the heart of the reader. A large part of such poetry is from the nature of it, ephemeral but it is something for poets and poetry to have helped rouse a people or a community to a sense of patriotism, social responsibility, inter-communal harmony, and to have ingrained in the nation a deeper, more intelligent and, also, practical love of the soil, of ancient life and literature, and of our modern Makers, both through appreciation of the good and through fearless exposition of the evil about us.

It must however be added that a good part of Urdu social poetry is just pamphleteering, tractarianism, rhymed journalism and misplaced rhetoric, and hence falls flat on the trained ear and mind, though carrying conviction with the layman.

Poetry of wit, humour, satire ¹⁹⁵a and irony, found mainly in the very suitable miscellany of a ghazal — the work of Awadh Punch ¹⁹⁶men, Akbar ¹⁹⁷, Muhib Daryabadi ¹⁹⁸, Talib

195a. Besides the work of poets mentioned below, we have the following miscellaneous examples of some worth :

Ek muhazzab qaumi nazm, Hafiz Tamaddun, November 1914, page G^f Parcla, Sayyid Fazl-i-Rabb, Makhzan, March 1913, pp. 62-63 ; Darhi aur Munchh, Salim Warisi, Makhzan, October 1913, pp. 66-69; Khayalat-i-Jadid, Mahshar, Zamana, May 1913, page 338.

196. Started in 1877 at Lucknow and closed down in 1912 A. D. " Oudh Punch " is again at work under the editorship of Mumtaz Husain 'Usmani, Lucknow. See Intikhāb-i-Awadh Panch, Lucknow.

Banarasi¹⁹⁰, Balmukaud Gupta^{199a}, Gauri Shankar Lal Akhtar²⁰⁰, Zarif Banarasi²⁰¹, Zarif Lakhnawi²⁰², Bismil Allahabad!—is in its higher moments, of a very effective appeal and provides an inexhaustible armoury of all kinds of scathing, lashing, biting, cutting instruments— something far superior to similar production in any of the North-Indian vernaculars, and equal in quality to that of the best satirists of modern Bengali who have selected the essay and the short story as their vehicles. It is the envy and despair of Hindi and Panjabi poets, at least.

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 Mohan Singh ••• "Indian Social Life and Modern
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 Social Reformer, Bombay, March
 20, 1925 (pp. 448-449), April 3,
 1926 (pp. 482-483), April 10,
 1926 (pp. 496-498) and May 8,
 1926 (pp. 562-564).

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198]

200 See Appendix A for their works.

203

196. Started in 1877 at Lucknow.

199. Shadi ka gham, Makhzau, April 1913, pp. 62-63 ;
 Ma'jun-i-Mazaq, *ibid*, June 1913, pp. (63-64 ; Ma'jun-i-Mazaq,
ibid, July 1913. pp. (66-67 ; Haft-Paikar, Shiv Shambhu,
 February 1914, pp. 57-58; Ma'jun-i-Mazaq, *ibid*, March 1926,
 pp. 87-88 ; Bulhawas Bairistar, Makhzan, November 1912,
 pp. 65-67 ; Bare din ki barai, *ibid*, January 1912, pp.
 55-56

200. e. g. Tashbihat ka nirala farhang, Shiv Shambhu,
 Ap. 1915, pp. 50-53 ; Tambaku, *ibid*, May 1915 pp. 3-5.

201. See the collection of poetry of wit and humour
 called Tajkira-i-Tabassum-i-Gul, Lucknow.

202. Ghazal-i-Zarafat and Gharelu Sha'iri by Zarif
 Husain, in Tamaddun, Delhi, October 1915, page 43.

- Baij Nath ... " Three Modern Indian Reformers " in East and West, March 1913.
- Hamid Ali Khan ... " Pandit Bishan Narain Dar " in East and West, April 1917 (pp. 329-344).
- M. L. Zutshi ... " A Defence of Urdu Poetry " in Hindustan Review, October 1928 (pp. 458-459);
" The Development of Hindustani Literature", *ibid*, October 1925 (pp. 97-100) and "The Reviewer's Last Words ", *ibid*, April 1926.
- Abdul Qadir ... " Hali as a Poet and a Prose-Writer " in Hindustan Review, October 1922 (pp. 49-54);
" Maulvi Muhammad Husain Azad", *ibid*, July 1926 (pp. 377-381).
- Sayyid Abdul Latif ... " English Influence on Urdu," Hindustan Review, April 1926 (pp. 278-283).
? "The Late Munshi Jwala Prasad " *in* Hindustan Review, March-April 1911 (pp. 342-343).
- M. L. Zutshi ... " Bishan Narain Dar" in Hindustan Review, December 1916 (pp. 475-483).
? " Lucknow in Hindustani Literature " in Hindustan Review, February 1916 (pp. 121-125).
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CHAPTER XII.

CONCLUSION

One's hope is that a growing love for poetry and a growing realisation of the true nature of humanity will, in due time, find their world-wide consideration in the Art of Life—life based on a truly artistic conception, vivified by pure feeling, built on symmetrical but free plan, and showing beauty and grace of exterior. From this basis may arise the great world Renaissance towards which India is now opening a broader way, in which poetry, so long the slave of blindness and desire, will become the herald of the Spirit.—J. H. Cousins, *The Renaissance in India* (pp. 217-218).

Having glanced at the Iif(-influences and the literary products (of the Urdu speaking people and parts) in the preceding Chapters, we may here properly analyse both and read their common psychology. Their psychology was till the last mid-century or so, that of imitations and subservience to Classicism, sensualistic amusement, and preservation intact of superiority, and perfection of tradition and form, so far as the Muslims were concerned and the struggle to exist in an almost completely reversed and adverse atmosphere in the case of the Hindus. The Modern period with its peace and liberty and knowledge and popular demand ushered in two changos. A. Dawn of the realization of Literature not as an amusement (shaghl) and pastime, and a sensual tonic of immediate though flouting effect, but as the faithful servant, wise and rofinodly aesthetic companion, and cultural and spiritual interpreter, guide and protector.

B. Serious, mass adoption of the vernacular as vehicle of expression for all thought, not one or other phase of it alone.

This has meant the beginning (humble but very promising), of both Romanticism and Realism. The new psychology, at work since the sixties of the last century, is that of orientation and assimilation, serious endeavour and rebellion for freedom, marked by missionary earnestness.

The operation and effect of the new psychology is, however, not yet quite scientific, truly national and powerfully, distinguishably individualized. The dead-weight and the crushing manacles of Form still incapacitate the spirit which would fain free itself and raise a glorious structure grounded in the glorious Religious (Hindu) and theocratic past (Muslim) and to sing and paint beauty of every type about us in a tone and in colours, which may enable our new-born ambition to raise its head with pride.

"What has already been achieved in a small measure by Modern Urdu poetry is :

1. Fumbling, faltering experimentation with new line-lengths and line-arrangements and a better understanding and use of the facilities and beauties which Hindi vocabulary and radifs supply.

2. Introduction of new subjects—most of them uppermost in the political, social and cultural mind of Modern India.

3. Better fusion of thought and emotion, strength and grace, simplicity and colourfulness.

"What it has still to acquire are:

1. Nationalization, inter-provincialization (without injustice to and assimilation of, what is native and essential to each Province), less decentralization, Hindustanization of vocabulary, idiom and imagery.

2. Assimilation of the best in modern and ancient poetry in other Indian vernaculars, and in modern English.

3. Expansion of subject-matter to include, particularly, Re-incarnation and all it implies, the psychological and psychical sides of Indian philosophy and the feminine side of Indian life.

4. Attainment of an individual, distinguishing note and style, and creation of the Great personal lyric and ode and hymn and national balladry instead of poetry of "words and words and words", an assemblage of phrases *about* love and *about* the Self and *about* God.

5. Manifestation and assertion of a more thorough and intense spirit of freedom from the shackles of form and tradition, from the flamboyant, the high-falutin and the jargonized in them.

Signs are not wanting that with the final political settlement and the final realization of the need of an Indian *lingua franca* and of its true, popular character, we may before the close of this century, get in Urdu such poetry as to the Muslims, at least, who have in every Province adopted it as their national tongue²⁰³ will give full satisfaction with its Arabacized²⁰⁴ scientific arid technical vocabulary, with its Persianized diction, and with Muslim cultural substance, as an adequate medium of expression and as a sufficient repository of their poetic thought and sentiment. Hindu writers, like Jigar Barelawi, Josh Malsiyani, Anand Narain Mulla, Barq Dihawi, Munawwar, Mahrum, Firaq, Akhtar (G S. L), Sharar (Raj Bahadur), Wafa Siyalkoti, Bismil Allahabadi, "Raunaq, Shaida are continuing to pour into Urdu best modern Hindū thought and there is absolutely no ground visible as yet of the turning away of the Hindus from a field in which beginning with²⁰⁶ Munshi Jaswant Singh Lahori in the 11th century A H or may be even earlier, they have striven and won as much as have the Muslims.

203. See Taraqqi-e-Urdu, A. Yusuf 'All, Adabi Dunya, August 1929, page 350, para 1.

204. "There are some who hold that, Urdu being largely Arabic, we should take these terms unaltered from Cairo and Beirut. Others are satisfied with an indiscriminate use of English, but Salim's school maintains that Urdu is essentially Hindī in its origin and that its terminology should be worked out on Indian not Arabic lines."—T. Grahame Bailey, Bulletin of The School of Oriental Studies, London, Vol. V, Part II, page 382 Also see "Paujab me Urdu" by Kaifi in Hazar Dastan. Lahore, January 1926, pp. 3-24.

205. See Nairang-i-Khayal, Salnama, 1930, Ghildasta-e 'Ishq by Professor Agha Haidar Hasan, pp. 47-49.

CHAPTER XIII.

Translations from Urdu.

The link between the literature of one race and that of another, is, therefore, mainly formed of the *stuff* that may be communicated through the mental organism, and may be appreciated for its own expression. That *stuff* will be compounded of two main substances, the ideal and the philosophy out of which the literary expression has grown.—*James H. Cousins, The Renaissance in India.*

I should say that the proportion in which poetry comes through in a translation depends on the proportional importance, in the original, between the formal elements and the matter.—*G.L. Dickinson.*

These renderings from the outstanding twelve have been made as metaphrastic as possible, to allow the foreign reader to judge of the merits and demerits of these representative pieces.

IQBAL

† Falsafa-e-Gham

† † (*The Philosophy of Sorrow*)

Although the wine of Life is all intoxication of pleasure, still the cloud of Life has in its skirt tears, too. The bubble of Life dances on the wave of Sorrow. Of the book of Life, the Sura of Aiani, too, forms a part.

Even if one petal is less, it is no longer a flower; a nightingale that has not seen the autumn, is not at all a nightingale.

The story of the heart is richly coloured with the blood of Desire; the song of Manhood is imperfect without the Wail. The scar of sorrow is the lamp in its breast, to the

† The originals will be found in the Urdu section to which the pages mentioned in the footnotes to this chapter refer.

† † Pages 17-18.

seeing eye ; and to the spirit the looking-glass of the Sigh is an instrument for its adornment. The nature of Man is perfected by sorrowful happenings ; the dust of grief is a polish for the looking-glass of the heart. Sorrow awakens youth from the pleasure of sleep (or Dreaming) and this musical instrument is touched to life with that plectrum alone. For the bird of the heart, sorrow is the great wing of flight; the heart of Man is a secret and sorrow is the revelation thereof. Sorrow is not sorrow, it is a silent song of the spirit, which lies in an embrace with the music of the lute of Existence,

He whose evening is unfamiliar with the wail of O God! he in whose night are not manifest the stars of tears ; he the cup of whose heart knows not the shattering of sorrow ; he who is ever drunk with the wine of pleasure and luxury ; that flower-picker whose hand has never boon bruised by the piercing of the thorn; he whose love is unaware of the misery of separation if the calamity of sorrow is far removed from his day and night the secret of life is also hidden from his eye. O you who have the understanding of the organization of the world, why should not the travelling on the path of care and sorrow be easy to you.

Love is the introduction to the old book of Eternity ; the intellect of man is mortal but love is immortal. The evening of death is ashamed of the sun of love ; Love is the glow of Life and endures for ever. If the departure of the beloved had meant annihilation, the fervour of love, too would have vanished from the lover's heart. Love dies not with the death of the beloved; it departs not but resides in the soul in the shape of sorrow. The existence (or eternity) of love sheweth the immortality of the loved one ; the life of the loved one knows not termination.

The stream comes singing down the forehead of the mountain ; it comes teaching the birds of the heaven how to sing. Its looking-glass is aglow like the cheek of the Houris; falling on the crags of the valley it is dashed to pieces. What was a channel (stream) became divided up into lovely pearls ; in other words; after (or on account of) this fall (or happening) the stars of waters came into formation. The stream of flowing mercury was split up and scattered; a new world of restless drops appeared on the scene. But separation is a lesson in union for these drops; a few steps more and it is all once again like a streak

of silver. The flowing canal (or river) of Life is one, in reality; falling from the height it became the crowd of mankind. We separate to unite in the depths of the world ; we weep because we mistake temporary separation for permanent.

Those who die are not annihilated ; in reality, they never part from us. When the intellect be besieged by the calamities of the world; or when it be enveloped in the darkness of the night of youth; when the expanse of heart have become the battle-ground of Good and Evil; when the darkness of the path have made journey to the destination very difficult; when the *Khizr* of courage have retired away from Desire to a solitary nook; when thought have failed and the voice of conscience become silent; when there be not even a co-traveller in the valley of Life ; when there be not even the glitter of the moth to show the way, the forehead of the departed ones is illumined in this darkness, just as the stars shine out of the dark night.

AKBAR.

Barq-i-Kalisa. †

(The Lightning in the Church)

Last night I met that Miss in the Church ; Oh, that beauty, that sauciness, that delicacy and that uprising. The curled tresses have such glory that even calamities would become their pupils ; the graceful stature had such grandeur that even the Doomsday upheaval would become its target (or be a willing sacrifice to it). Her eyes were such a peril of the world as make one a sinner ; her cheeks wore such a shining morn as the angels would love. Her speech was so fiery as the flame may leap up to hear ; her voice was so charming as may make the listening nightingale wink. She had such a charm in her movement as may make the stars stop ; she had such a rebelliousness in her coquetry as may make the Governors bow down. She was such a one as would set aflame piety with the fire of her beauty ; as would shoot lightnings from the

† See pages 14-15.

sweetness of her smile. The beauty of her narrative was steeped in the cheekiness of her speech; she was thoroughly posted in the news of Turkey, Egypt and Palestine. My heart was ground down; it collapsed and had no strength left; that note in which were the sounds of dignity, that note vanished altogether. The determination to control myself had no effect; I chanted "Yá Hafizu" (from the Quran) but it availed not. Then said I: "O you spring of the garden of nature, I place all my wealth and honour and religiousness at your feet. If you, promising faithfulness become mine, then my heart would covet nothing more in the whole world." When in the fervour of eagerness I thus opened my lips, out of coquetry she wrinkled her forehead and said: It is impossible for one to like the Muhammadans; the stories of this nation all reek of bloodshed. Becoming pious ones (taking to penitence of prayers) they start saying: Thou shalt not see me; becoming Ghazls they effect raids on the Frontier. If one of them becomes a Mahdi, they all get excited and (under him) jump into the flames and face the canon. If anyone (of them) behaves heroically in the field, they all get puffed up; if they get opportunity and material to settle down, they cause the upheaval of the Doomsday. How can one feel satisfied that they are of good disposition, for as yet in their veins circulates the effect of the order of Jihad (declaration of a general Pan-Islamic fight). When I perceived some inclination in the eyes of that enemy of patience and when the aggrieved heart heard the slightest patter of the feet of success, I submitted: O you, the sweetness of my Life and the comfort of my spirit, there is no longer to-day any influence of Adam and Nuh (Noah) upon the world. In the garden there is not a single tree of Tur; no one in this age goes mad for the tress of the Hourí. No longer in our memory reside Buráq (the Begasus) and Rafraf; the whole nation now looks with a stare at the Engine. The colour of self-sacrificing Khálid is no longer in us; over our heart sways only the colour of Hafiz of Shiraz. We have now neither that battlecry (Takbir) nor that rage of the army; we all now look at you and utter "May God be praised!" To your eyebrow be sacrificed the filigree of the sword of the religious fighter. to your face which is like a looking-glass be

sacrificed the light of our Religion, From the page of the mind has vanished the discussion of good and evil; we are divided in our heart, though from our lips we titter God is One. Where is now the surge of Kausar round my garden? In civilization (civilized manners) I am a pupil of the head wine-seller. O my life, you have really no cause to reprove me, for I am a Muhammadan only in name. When I plainly said that if you are really an understanding sort, then dispel from your tender heart this suspicion, this doubt, and accept my Muhammadanism to be just a tale of the Past, then she smiled and said, "O well, then, take me, also, as willing."

JOSH.

† Naghma-e-Sahari (*The Song of the Morn*)

(This poem seems to me to be an echo of Tagore).

In the shades of the Stars I meet the pathways singing and winding their way round the (scattered) farms. Is it the dawn of the morning or a virgin arriving coyly playing with her bracelet? The first ray, steeped in heart-burn, is piercing me and reminding the wounds in my heart, of the pupils (of her eyes). The cool breeze, drenched in dew, is blowing, passing concealedly through the groves and touching the buds to bloom. The songful nightingales upon the lops and twigs are telling the sacred lore of Love and Beauty to the seekers of esoteric knowledge. The light-raining eyes of the sinking stars are lifted up to the Heavens for a glimpse of Him.

† † Tar4na-e-Bahár (*The Song of the spring*).

The spring has returned and once again the wind is redolent of my Love; once again the mad cries of the Papihá-bird fill the air. The cry of "Where is my Love", is raised and the tumultous noise of "Thy secret is True". The coils are cooing and the water-fall is resounding. The crops are surging; the mango-tree has come to fruition;

† See page 26.

† † See page 27.

the Sowers are fall of fragrance and the hearts have opened (bloomed); twigs have shot out and the musk-spreading breeze is blowing. Once again have the trees sucked fresh colours from the earth and once again the form of spring is visible in the leaves of the trees. Once again every inhalation of mine has become a whole world of fragrant odours and once again am I touched by the wind which has passed through the tresses of my Love. The intoxicated shepherd has, again, started his song in the dense woodlands, once again we hear the sound of the songs of the tree-branches. The wine-shops in the draughts of cool winds have again opened and once again the life-giving lip smells of wine. The zephyr is again astir wearing garlands and drawing lines on the trees and filling them with colours. Once again the soft musical instrument is frolicking with the sense of hearing; the sounds of Barbat and chang and Sitar (all musical instruments) are again coming.

The birds have smiled again, and again has the cold wind blown; again am I spontaneously reminded of a (lost) world. The wounds caused by broken pledges exude again and once again does my breast smell of Waiting.

Chakbast

† Sair-i-Dehra Dun. (*A visit to Dekra Dun.*)

Brick and stone are ail draped in green ; instead of dust flying about, here the colour of the greenery fills the air. Never does occur here any shortage in the materials for springfulness, for the spring has made in this garden its permanent stay. From a distance the water appear* like a white dragon waving along its way. The montane atmosphere is such as just lulls the spirit of - man to the sleep of escape (or comfort). The heart-ravishing music of nature reveals its influence in every stock and stone, which affects one like a melody. This music of nature is not born of a plectrum nor does it make its home only in the folds of the physical ear. He alone can hear it whose

f See pages 29-30. Several lines have been left out This extract is almost half of the original.

heart has melted (over the fire of Divine Love); if there be Divine flame within, then every vein of the body will shew itself to be an instrument for the birth of this music. This music passed into me like the intoxication of wine; my spirit longed to lose itself in it by becoming just a note, a tune, a melody. Everyone was drunk of the wine of True Love, whether it was a tree or a mountain, whether a spring or this handful of dust, this me. What are trees and mountains? What is the sacred person of Man? What are birds and winds, clouds and rains? Why, they are but the elements of the Surge of Sentient Life; all are co-travellers of the one Qáfila of Eagerness (to glimpse Him). All these are heart-bits of mother Nature; there is no antagonism in them; they all are brought up in the same lap; none is a foreigner. They are just the bass and tenour (or alto) of the Song of Nature; they are all folds of one musical instrument astir in the assembly of Creation. The secret of no one's life is separated from another's; there is no difference between us men and this waterfall. Our body is made of earth, its is constituted of water. The soul in us is the Flow in it. In such thoughts was my sub-conscious self deeply engaged; I had such an unawareness that consciousness could well be sacrificed to it. My heart in its own humour was made restless by the longing that in this very atmosphere should the soul be liberated of the prison-house of body. When death comes, let it come at the foot of this mountain-range and let my tomb be built under one of the many waterfalls * here.

† Hasrat

1. (Manzil-Wasi-i-yar hai paidá etc.)

The destination of Union with my Love is manifest between the boundaries of Hope and Fear.

The present writer has visited the spot described. It is called Sahara Dhára, 3 miles from Rajpur on the way to Museourie. It is certainly a spot where spring has come to stay for ever and where one may well wish to bid one's last farewell to the Passing Pageant of this world.

† See pp. 32-34.

The heat of the Same of Love within the heart of man is the light of Absolute Beauty in the face of Truth.

In short when that very Light of Earth and Light of Heavens shines in the forms of Beauty and Love, why should not from the Union of Love and Beauty beam forth Light upon Light ?

I reached within his presence and offered my life; anything else I neither said nor heard.

The Town of Union is not at all distant, if the feeling of Eagerness (Longing) be the guide to it.

We are willing servants (Volunteers) of Him; we shall, by God, be nothing else but the martyrs of faithfulness.

All have been effaced by Love ; there is now neither the sorrow of separation nor the longing for His Person.

2. (Ḥasil jo hue dard-i-mahabbat ke lazāiz etc.)

* * * * *

As long as it is not revealed to us that Love is worship, how can we taste the sweetnesses of submission to you.

It is the reactions of their deeds which sway the un-bodied souls (after death); they are neither the rigours of Hell nor the pleasures of Heaven.

* * * * *

3. (Parhie iske siwa na koi sabaq etc.)

Let us learn no other lesson but this : the service of all created beings and the Love of the Majesty of Truth.

* * * * *

The prints of Loving have been effaced from the heart and the page of Life has been left plain.*

Rām.

†1. (Abr-e-kohsār me Gyani ki halat)

* The extracts given above are very insufficient, indeed. The reader should turn to the English translation of the Selected Poems of Ḥasrat, Part I, rendered by "Hashimi," 1922, Cawupore,

† See page 42.

The state of the knower during rain in the mountains.

I become a tress and spread myself over the cheek of creation; then with the comb of the wave of wind I become aranged once again. Coming along, when I reach the bank of the rivulet, I put ear-rings of whirlpools in the ears of the water-channel. It is I who stood towards the head of the green grass and uttered "Qum" (Arise, be alive again); it is I who have given the desire of Smiling to the rose-bud. I have a relish for hearing the sound of the beautiful songs of the waterfalls at the foot of the mountains. My rolling down the mountain-tops punctuated by stoppages ; and that turning of mine now to the east, now to the west. My donning a new form every hour and minute ; my emerging with newer and newer dresses. My marching on with a pot of milk on one of my palms; my laughing and my frowning. That coming on running from afar and shedding tears ; and that trudging along singing. Who can give a clue to my whereabouts ? This gesture of a careless gait works a havoc. Who will be less negligent than me in moving ? (While I was walking) the knot of my skirt got untied and pearls dropped out.

† Did-i-'Arif (*The Vision of the Seer*).

When I have to see God, I see you ; I see you when I have to see God.

1. This curtain of material possessions,
This veil of dejection and disappointment,
This covering of honour and respect,
That globe (for the lamp) of Heart and Brain,
That tapestry of I and You,
That trim finery,
That green moss of Coyness,
That black quilt of Extinction,

† See pages 44-45.

This envelope, this robe, this veil, this parda, when I took these off you and undressed you, behold you were nothing else but God Himself.

2. O breeze of Eagerness go and remove the tress
from the cheeks;

O zephyr of Knowledge go and take off that bed-cover
of sleep;

O fierce wind of Intoxication, destroy the existence of
the cloud;

O bomb of Discrimination destroy this fort-wail at once ;

So that ignorance be at once reduced to ashes, doubt may be burnt up and that state may be attained when from all the four sides of me this melody ring forth—
We are God, God are we.

3. The sword has not this power; the cannon has not this ability; the lightning has not this strength; the poison has not this efficacy; nor is this the work of a fierce tempest, nor is this the force of the roaring tiger; there is no emotion, nor sex-hunger, nor reproach nor mischief, that may shake you ; if they come to shake you (from your resolves) they will be reduced to ashes ; open you, those divine eyes so that all these calamities may vanish.

4. Those hill streams ; those springtime clouds ; that shining moon and those stars—they are all but wondrous shapes of you. The blood in the heart of the nightingale, the ruddiness in the cheeks of the rose, the red coquetry of the sunset (or sunrise)—they are all your red birth* It is your own home, O Ram; just turn your face towards it. Verily, O Rám, you are yourself Rahim and Ram ; you are yourself the Lord God.

*Literally—the dung of birds.

Riyāz.

8. & 9. No morn follows the night of sorrow; even if it does, it appears not in my home. The beautiful ones sleep on till the sun has mounted high in the Heavens thus, in their homes, too, morning does not appear.

10. Riyāz is a youngman with a tottering step ; even when he is not drunk, he walks unsteadily.

11. Let me intoxicate you with a red goblet, full of wine; let me (thus) paint the picture of your Youth.

12. Whichsoever side we place the brick of the wine-cask, the foundation of Ka'ba is laid there : whichsoever side we pour down the wine-cup, from there bubbles up the spring of the water of Immortality.

15. It has run out (poured out); now Youth will depart; this red-coloured wine will be lost.

17 & 18. The Shaikh has asked for one of his own age ; the oldest available stuff will now be sent from the wine-house. The Angelic Riyaz is coming to drink; the liquor will now, therefore, he passed through the skirt of the Houri.

21. Riydz is wiser than (*Murshid* of) all these other drinkers for he ever beholds the light of God (or Truth) in the wine-cup.

27. Drinking stealthily while seated behind the wine-cask—this is the truth of (their) (love of) solitariness (or solitary life).

29. Ruddy wine, dark clouds, green meadows, O Riyaz verily all these are nothing if they cannot break the vow (of abstemiousness).

33. Even in my old age, I am taking just a little, so that it be the source of strength to me,

34. May I be a sacrifice to you, O wine-server; I have drunk so much out of your hands that now even without taking any wine, there plays ruddiness (literally, light) upon my face.

Surfir.

* Yad-i-Tifli. (*The Recollections of Childhood.*)

Oh, whither has departed my childhood when I was free of the cares of the world, when neither the heart was full of desire nor the tongue was familiar with plaints. Whereto has gone that spring-time and those days of all-happiness, when my rosy-face was not pale from fear of the autumn. Then I sang at one time with the Koil and at another with the Qumri; I used to tease the song-birds in the garden for hours together. I was then happy to imagine that the nightingale sang songs out of her love of me; the secret of her love for the rose had not yet been revealed to me by her tales. O Papiharbird, for many a day have I been your companion in childhood and heard your melodies. Whenever a spell of rain came down from the skies in the month of Sawan, many a paper-boat did I make and float on the rivulets. Sometimes I would kiss the buds, sometimes I would fondle the blooms; I too was, alas! dying a thousands deaths for the love of the rose, like you O nightingale. O rainbow, for years I have run on the grass in the glade to catch you, run with the rapidity of a stone-piercing arrow shot from a strong bow. Sometimes I longed to bring down the moon a guest in my house and sometimes I desired to pull out the stars from the heaven and bring them down for myself. How wondrous were those eager nights when I leapt up to pick the stars from the sky with my feeble hands and sinews! Whenever I chanced to see myself in the looking-glass, for hours I continued to marvel wherefrom such a lovely shape had come into the glass. Will not that innocent smile of childhood over again play on my lips? O youth, will never again indistinct and incomplete words (babble) drop from my tongue? Will never the breeze come to lull me to sleep in my evening of separation from my love? How long will the pieces of my heart remain scattered to float in the air, by the spark-raining sigh. Oh for those good days of childhood when I was not a target (literally half-killed one) of the arrow-glance of the beautiful ones; when the lancet had nothing to do with my chief

* See pages 55-56.

throat-vein nor did my sides tease the lance. I had, then, no anxiety to earn my living nor any grief for the death of friends and relations. I never, then, wept tears of blood from my blood-bespattering eyes. I had not then this multiplicity of engagements nor this abject submission to rules and regulations; I was not then chained with the fetters of sorrow; I was free from the bustle (upheaval) of the world. Hard reproaches never then struck my heart like swords; I was not then a martyr of the reproofs of the near ones which are thrusts from the dagger of the tongue.

The high Heaven was my rocking-bed and the sun and the moon were my playthings; at nights I used to bring down on earth the stars of the sky. The yard of the house was my little home where my childhood was my guest; O tyrant youth, who sent for you and wherefrom have you come? And (now having come,) O youth, even you with all these sorrows and cares and disappointments and dejections (you have brought in your train) even you I cannot expect from the magic of the changeability of the world, to stay with me as my guest for long. Your departure has yet to come; old age is yet to arrive; yet the Heavens have to wreak many a vengeance upon me—a poor, feeble thing. Life has a thousand squabbles and the world a thousand affairs; O Surur, how can all these calamities be borne by a handful of dust (that I am or that Man is).

Falak. †

I do not ask you for the riches of this world; I do not want from you the glory of this world. I do not seek in this world place and honour; I cry fie upon the fame of this world. Nor do I complain of my own poverty; I desire not to relate the tale of my personal griefs. I have come to your door with this request, O Giver, that may you cast a glance of kindness on my Country. Make India once again the pride of the world; make this ruined garden, the envy of the paradise once again. If she prospers, I, too, shall thrive; if she receives nurture, I, too, shall receive sustenance and grow.

* It reminds one of the American definition of Life as one damned thing after another. M. S.

† See pages 90-92.

If you had sent out a cry from your very heart, O nightingale, then what to talk of the rose, even the thorns would have shed tears (for you).

Such as have neither the fragrance of faithfulness, nor the colour of the virtue of sincerity, may such flowers, O God, soon be reduced to the dust. (Even) The thorns of our motherland, which have been consigned to the dustbin, we shall pick up with our eyes and shall treasure them in our heart as if they were flowers.

O Falak, march on despite all calamities; as long as you have breath in you sing the sorrows of your country.

Those who came to destroy us have been destroyed ; we survived and shall ever survive.

O adversity, come, we welcome you with all our heart; Against your sword we place the shield of our breast.

* * *

What has become of the wealth of the tillers of the soil, you ask ? Well, part has boon taken away by drink, part by lawyers and part by the land-tax.

Mahrūm,

† Mahatma Buddh.

His last night in the Royal palace.

O earth with the dust-besmeared head, do not be full of sorrow; I share your grief with you ; I am worried on your account. O earth, for your sake and for the sake of your children I am restless and my heart knows no peace. If you are the target of sorrow, I, too, am half-killed ; the arrows of your sorrow (or your darts of sorrow) I have received upon my own breast.

† See pages 99-100.

O black-robed sky, you appear in mourning; are you a cloud of the tears of sorrow, or the smoke of sighs; are these the rednesses of the sunset or the tears of blood on the skirt; are the sun and moon the scars on the breast? You are grieved to see the dwellers of the earth; so am I, whose mornings were mornings of the doomsday and whose evenings, the evenings of sorrow.

O stars, who are all-expectancy and who look up to me as seekers; well, I am coming, I am just coming to sacrifice myself to you; since long I am restless with the desire to depart (literally, roaming). But alas! I have been gyved with golden fetters and every moment I am thinking out plans of release.

O pleasure of the dawn of youth, farewell; farewell, O longing and taste for passing happiness; farewell, O diadem and throne of over-lordship; Depart I from You, O happiness; farewell, O pleasure. I bid you adieu, O sorrow for the days and nights of longing; O sorrow-knowing heart, be you now the tomb of your (or my) longings.

And, then, my separation from You, O comfort of my Life; Oh, how my unhappy heart rebels and writhes; to leave you thus asleep, how can I be such a stony-hearted one? O looking-glass-faced one, your separation weighs like a huge mountain over me. I have determined upon this course, but how to part from You; alas! how should I break the thread of the pledge of faithfulness to You!

Your separation and then of that priceless pearl, who is just now resting in the bosom of the mother-pearl; he who was blessed with life by the rain of Love; who will indeed, add to the lustre of life; he who will be the heart-illuminating candle for the house of Life, and the light of sight for the wonder-struck (? or blind) eye.

O deceitful spectacle of mortal love, do not mislead me; O unreal love, do not deceive me now. Admitted that the face of the rose-flower is worth seeing but what is that to me? For, I have beheld the garden of the world to be but a bed of thorns. These improper attractions are like fetters; I am going to break them like the charm of a false writing.

Farewell, O mother, father, wife and people of the land ; beware ! shed no tears at my departure. For your own sake have I adopted this course of separation ; let us all wait and see what the revolution of day and night brings before us. Help, O true search of the path of Emancipation ; in what solitude are you, O candle of the secret of creation? †

Mehr.

† † Zan-i-Kamil (*The Perfect Woman*)

Admitted that lustrous pearls and diamonds are to be found in the sea and the mine ; admitted that in gold and jewels there is great brilliance ; but God-given Beauty is such a thing as has its peerless virtue spoiled by ornamentation. The (true) beauty-adorner (bedecker) of a woman is only the ornament of modesty ; wear the jhumar of this for this is the (true) adornment of youth. The veil and the masque are artificialities ; if you have modesty in your eyes, then it is a true veil. Let gold and pearls not depend from your lips and mouth, as do in the case of the boors for they make life miserable. The (true) ornament of the mouth is that pearls drop from it and at the time of conversation both the older and the younger ones profit therefrom. In your neck let there be necklaces of purity and chastity, such as make the *Naulakkhas* (worth nine lacs) burn out of envy. Let your breast be the treasure-chest of love ; let not the fire of vengeance and enmity burn there. Instead, let such be the light of the purity of your heart as make the fixed and the shooting stars borrow their light from it. Let faith and realization and virtue reside within your breast and let in your heart be the matchless lights of knowledge. If the armlets adorning your body be those of service to your husband, then in your sinews there will be still more strength and glory on account of them. Boys of tender age and old men of advanced age need help ; do not stay away from them. Go about and help the needy and the helpless ; sit down and rub the hands and feet of the tired and the exhausted ones. The person of woman in this

† Based on a passage in the "Light of Asia" by Edwin Arnold.

† † See pages 105-106.

world is all-good, all-virtue; who has ever succeeded in giving her her due ? That home where she resides is the place of manifestation of the grace of God ; where she is, there is the endless benefaction of the Lord. Woman, and then that woman who unites in her person the beauties of form together with those of character. Having created her, the Absolute Artist is proud of the act ; and why not, for his production is peerless and unparalleled.

† Mai kya hu (*What am I*).

It is my beauty which is reflected in the beautiful ones ; I am the Sun of the East of Beauty ; I am the bit called the Moon. In my veins is filled the song of my Love; I am that two-stringed instrument which is ever astir. I am the food of the spirit and the charm of all Music ; I am the guitar, the bin, the daf (tambourine), the chang and the chikara. The prose of the prose-writer and the poetry of the poet proceed from me; I am the joy, the simile, the metaphor in any artistic literary production.

†† Qit'a-e-Mutafarriq

The sky has cleared (the clouds have parted), and the scent-laden wind has started from the garden moving her steps, how ? Just like a Brahmin woman who is returning from the bank of the Granges early in the morn after taking a bath. She has flower-garlands round her neck, and her forehead and throat are all redolent of the Deccan sandal, rubbed all over. While the brain of all chance passers-by is filled with the scent proceeding from her, she is moving with all possible care not to touch or be touched by any one.

* Ghazal

(With the qafiya tang, jang and radif ho kar)

On the pretext of retiring to solitude the professor of piety being harassed, went towards the forest ; why did not that coward put on fight like me and face the fetters ? I am

† See page 107.

†† See pages 107-108.

* See pages 108-109.

dreaming of the higher regions while the chains of likes and dislikes close round my feet; but never mind, I am sure one day to fly up toward the Heaven, like a kite, O heart, acquire purity so that, Divine lights may gleam in you ; it is purity alone which gives price and prestige to the diamond which is in origin but a stone. This earth is a veritable magic-house of wonder for in each particle of it is concealed Truth (or God); whichsoever side the intellect went, it returned from that tired (of endless penetration). As long as your heart is impure like that, how can you vision God ? This looking-glass (of your heart) has been eaten up by the rust of your selfishness, on which may God's fury descend. Vain is wailing and vain is lamentation ; there is no possibility of release; the magic-house of the world (worldliness) incarcerates us like the British prison. Wherever I have gone I have found your reflection, your lustre, your glory; what a wonderful keeper of *parda* you are in spite of your this frowardness and ingeniousiess.

* * * * *

Nadir.

† Pighhle pahar ki Koil. (*The Koil in the small hours of the morn*).

Alas ! O my co-singers, what is the use of your coming in this garden ? They are all mourning here the death of the gardener. Those love-ditties of the nightingales are not to be heard today when one hears only lamentations of fate and complaints against the Heavens. I, too, am rendered helpless by this all-round melancholy ; I cannot keep company with my jolly friends. I sit apart with bent head and think of a new way of mourning. Do not expect any songs from me, though I admit that my song has the taste of a morning-ditty. Alas ! the assembly of the world is but a passing affair and every moment there is here the fear of sudden death. Be it a king or a beggar, he never escapes death.

† Seepages 111-112.

They come and give away their lives, this is the blood-money they have to pay (for the crime of coming) here. Here cries a mother and there a father; here they are observing the tenth day of the death of an old man and there the third of that of a youth. Here is buried Alexander and there has died of wounds in the battle, Darius. This is the tomb of one and that the sepulchre of another. Every particle here belongs to the dust of the departed ones and at every step here is the blood of the helpless ones. This dew and these flowers are really the tears and blood of the nightingale and this orchard of the world is the slaughter-ground. When we closed our eyes and saw the world, we sighted nothing but a pile of dead bodies and of rotten bones. This garden and this orchid-all are mortal but the parrot of Poets (or Poetry) will chirp for ever (their fame and influence will endure). Yes, sing on O Koil, in the small hours of the morn; let the melodies of your mournful ditty resound till eternity. Only *your* voice is immortal, while every particle of this dark earth-house must perish. Let the whole world sleep on utterly oblivious; never worry if there is no one to listen to your songs of saddest thoughts. The mountains, the forests stand silent, with their breaths held; while every tree of the garden rolls in intoxication. When at dawn the people of the world awake from their unawareness and when you decide to wing your way up to the Heavens, at that time once again give such a cry on this earth as may seem like the loud utterance of the call to prayers, raised in the ka'ba (Holy Mosque at Mecca). Then let your cry rise up and strike against the roof of the palace of the sky, while let it pierce the breast of every youth and old man on earth till they all with one voice supplicate you for shelter and ask you to stop, saying O cruel one, is it your song of sadness or a dart out of the bow?

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- Shiv Shambhu ... ••• Lahore

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Tamaddun	•• Lahore and Dehli
Tarjaman	••• Lahore
Chand	••- Lahore
Nazar	••• Lucknow
Uadh. Punch	••• Lucknow
Azad	••• Lahore
Himála	••• Lahore
Novelist	•• Lahore

Current

Zamdna	••• Cawnpore
Urdu	••• Aurangabad
Humdyu	••• Lahore
Ma'arif	••• Azamgarh
Urdd-e-Mu'allá	••• Cawnpore (and Aligarh)
Nigar	••• Lucknow (and Bhupal)
Makhzan	••• Lahore
Roshni	••• Lahore
Adabi Dunya	••- Lahore
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(Relating to the twelve poets whose work has been translated into English in the foregoing pages.)

We seek poets for their several personalities ; we wish to know the author without looking at the signature.—
(*Anon.*)

Iqbāl.

Dr. Sir Muhammad Iqbal Kt., M.A., Ph. D., Ex-member of the Panjab Legislative Council and Dean of the Oriental Faculty, University of the Panjab. He started his life as a lecturer in philosophy at the Government College, Lahore, and later left for the west, having obtained his Doctor's degree from a German University on the strength of a thesis on philosophy in Persia. He has been the *shagird* of Arshad Gorgani and Dagh. He is a great patron of Anjuman-i-Himayat-i-Islam. His influence, personal and poetic, has been exerted all on the side of Pan Islamism, separate political rights for his Community and Muslim education.

His highly Persianized poetic style and too easily assumable activist pose have produced a whole host of imitators with their insincerities and echoes, with their polishings and trimmings and prunings and camouflages of Literature with a capital L. The content matter of his poetry is richly imaginative and deeply thoughtful. He is claimed by his co-religionists to be the greatest living poet of Urdu.

Akbar.

Sayyid Akbar Husain. He practised as a Vakil at Allahabad and was, later, appointed Sessions Judge. He was a fellow of the Allahabad University and had received the personal title of Khan Bahadur from the Government. Wahid Allahabadi was his Ustad in poetry.

He may safely be called the Swift of Urdu poetry. In his works is to be met the largest number of Foreign (British and Continental) words, larger perhaps than in the works of all other poets put together and the fun of it is that they do not at all jar on the ear and fit exquisitely in the context. For an orthodox Muslim's frank and liberal view of all what has passed in India during the

last 50 years, one must go to Akbar's three volumes of kulliyat, which are brimful of caustic wit and sardonic humour, bright faith and gloomy prophesying.

Josh,

Sayyid Shabbir Husain of MalihabM (U. P) is still in his mature youth, in the employ of Hyderabad (State) University, Translation Department His achievement has been great and his promise is greater. Ho started with unhealthy sensuousness and prurience in his poetry—a legacy from the Wasokht-writers but has, luckily, shod thorn and is now turning to healthier, more vital and useful themes. He is also leaving behind in style the gaudiness, inane phraseology, and melodramatic crudity of many poetic pot-boilers and log-rollers of to-day. Of course ho is still a writer on themes rather than a poet under compulsion, unlike Hasrat, Iqbal and IWin, and like Mahrum, Surur, Nadir and Rivaz. Tho present writer must confess that he is greatly impressed by the freshness of josh's imagery and metaphor, and the newness of his music.

Chakbast

Pandit Braj Narain was a Bachelor of Arts and Laws of the Allahabad University. He rose high in his practice at the bar. He was one of the most cultured followers of Mrs. Annie Besant. A bolovod social friend, a keen educationist, a sincere liberal in politics and a versatile scholar he brought to Urdu poetry that liberalism, that personal poignant expression, that richness of genuine emotion and that profundity of higher thought which it lacked sadly oven after four centuries of active existence. His early death came an a shock to one and all. He combined in his work the virtues of Atish and Anis both of whom he deeply admired, the one for his mystic touches and the other for his strength of phrase and rapidity of narrative.

Hasrat

Sayyid Fazl-ul-Hasan was born at Mohan near Oawnpore. Ho graduated from the Aligarh College in 1903 and soon after started his monthly Urdu-ti-Mu'alla and a Swadeshi Stores at Aligarh. He has been thrice in jail for political reasons. He claims to have followed the late Lokmanaya. Tilak in politics. Ho was President of the Muslim

League in 1921. With more than one break, he has continued his Urdd-e-Mu'alla up to to-day. His *Intikhab-i-Dawdwin* and *Tagkirat-ugh-Shu'ard*, and also, commentary on Ghalib are rare and most valuable works. His wife was perhaps the first educated Muslim lady to cast off *Parda* and work for social reform and political advance publicly.

Hasrat is the best Ghazal-writer of the modern age, considering both the quality and the quantity of the output. In diction he is a purist, a virtuoso, a precisian ; in style sincere but abstract ; in substance, he is a true all-round mystic both intellectual and practical. He is the *shagird* of Taslim and claims rightly to have combined in his poetry the virtues of both the Delhi and the Lucknow School

Rām.

Swami Ram Tirath was born in Gujranwala District in the Panjab. He was descended of Goswami Tulsī Das of the Ramayana fame. After a most brilliant academic career at the University of the Panjab (taking his M. A. in Mathematics) and after a brief term of Professorship at the F. C. College, Lahore, he renounced the world and lost himself in contemplation and ebullient enjoyment of that physical glory and that spiritual sustenance that is the Ganges in its montane course. Of this God-charged divine man modern India may well be proud. He visited Japan and America on a lecturing tour and conquered them once again (after Vivekananda) for that Hindu Transcendentalism which is the highest reach of philosophy.

Ram's poetry resembles Blake's for it is the painting of the personal vision in individual, original idiom and singing of the personal joy and pain in physiognomic notes and cadences. No greater, truer and more melodious and rhapsodical lyrics than some of his have as yet been given to Urdu. Gentlemen with a foot-rule and smaller men are, however, kept away from enjoying his inspired work on account of the elisions and half-rhymes, stress-shiftings and metrical crudities and colloquialisms in it.

Riyaz.

Sayyid Riyaz Ahmad was born at Khairabad. He started his Gulkada-e-Riyaz from Khairabad, which was one of the earliest monthlies. He owned and edited two other papers, weeklies, " Riyaz-ul-Akhbar" and " Fitna aur Itri-Fitna ". He was for some time employed in the office of Superintendent Police, Gorakhpur, He now resides at Lucknow.

Riyaz is the master of an individual style. He is matchless on wine and the drinkers. In the conversational manner he delivers, sometimes, very acute and penetrating comments on Life and Literature.

Surūr.

Munshi Durga Sahae Surur was born at Jahanabad in Pilibhit District. He read up to the Matriculation. He called himself a Shagird of Bayan of Meorut. He served on the Zamana, Cawnpore, for some time and then took to the practice of medicine, an occupation inherited from his father. Drink cut his youth short.

He was a true Romantic. His work is shot through with high Idealism. He revived in his verses the glory that was Hinduism. A thorough patriot, he pointed out how rich was the treasure-house of subject-matter in Hindu history and India's own natural scenes and sights.

Falak.

Lal Chand Kapur was born in Hafizabad. He studied English, Hindi, Urdu, Sanskrit and Persian at Lahore and passed the Matriculation Examination. During his early years he was deeply influenced by the poetry and philosophy of Ramayana, Gita and Mahabharata. Most of his time has been spent in journalism at Lahore and Sialkot. His poetic Ustad was Ufuq. He has been in jail thrice for political offences.

Falak's poetry is the piercing cry of patriotic India. He is the true poet of the people, of both classes and masses whose hopes and fears, visions and sufferings he voices in an easy, effective style. Akbar, a realist and satirist writes from without; Falak, a Congressman and social worker writes from within.

Mahrum

Lala Tilok Chand was born at Isa KheI in the Frontier Province. All his life he has been a High School teacher. He owes his mastery of the technique of Urdu poetry entirely to his vast private study of the Masters, ancient and modern.

In form Mahrum's work witnesses the happy marriage of tradition to rebellion. In substance, it is a statutory of tragic figures from the past and the present, from the human world, and the animal and the vegetable world. I should call him a poet of Longingness—"poor mortal Lougingness" in Mr. Walter do la Mare's phrase ; a poet of the tragic and the Pantagruelic in All-Life.

Mehr.

Munshi Suraj Narain Kayasth of Dehli is the only one of the glorious triumvirate (Azad, Hali and Mehr) happily still with us. He joined the Panjāb Education Department in the nineteen-eighties and retired as Inspector of Schools after over 30 years of most fruitful service.

Mehr is the bard of childhood and the poet of saint-hood. In person, he is the best representative of the old type of Hindu Culture of which Kayasths have had more than their due share. In poetry, he is a thorough practical Vedantist and in many of his Qasidas and Ghazals shows what brilliant gems can Imagination carve out of the Philosopher's stones. His style is personal, easy, original, sincere, direct and convincing. He has been greatly influenced by Swami Ram Tirath, Shiv Bart Lal and Swami Vivekanand. In an interview he gave to the present writer in 1928, he likened himself to Wordsworth and expressed great admiration for the work of Anis and Mir Hasan which he said was free of Takallufat and of Ghalib whose philosophy appealed greatly to him but to whom he preferred Zauq so far as language was concerned. He also appreciated the work of Dagh and Bihari Lal Mushtaq, pupil of Ghalib, both of whom he had personally met more than once. His poems for children were written as early as 1891-92 A. D. For much of what has passed and still passes for jījha'iri in Urdu he said most appropriately : "Hamari Sha'iri to anar hai Chandni yā qālin par ; patisha anar hai, chhote chhote."

Nādir

Nadir Ali Khan of Kakori near Lucknow was one of the younger trinity of Modern Poetry, the other two being Surur and Iqbal. In one of his poems published in August 1903 (Khadang-i-Nagar, Lucknow, page 23) Iqbal wrote:—

Nadir-o-Nairang hai Iqbal mere hamsafir,
Hai isi talis-i-fit-tauhid ka sauda mujhe.

Nadir seems to have had a good working knowledge of English. His genius was assessed first and fully by Naubat Rae Nazar, then editor of Khadang-i-Nazar (vide pp. 15-16 of the issue of January 1902) who in the same issue first discovered to readers outside the Panjab, Iqbal, then a Lecturer in Government College, Lahore, with his sham'-o-Parwana (pp. 14-15). Nadir's Jazbat-i-Nadir is a rare book naw-a-days and deserves reprinting.

Nadir may be said to be a successful imitator of Surur whom he sincerely extolled more than once and upon whose death he wrote a most touching threnody. The wistfulness, the love of passing beauty, the keen observation of similitudes in dissimilar things, and the minute noting and recording of all sights in Nadir are qualities which him to the fraternity of Keats and Davies.

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Falak (1887-)

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Nadir(1867-1912)

1. "Hazrat-i-Nadir Marhum" by Safir Kakorawi in Zamana, October 1912, pp. 243-245.
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APPENDIX A.

(Arranged alphabetically)

<i>Name of Poet.</i>	<i>Important Publications (Collected Poems)</i>
*Abr—Bighan Narain	
Aṣar—Imdad Imam	Diwan
Aḡsan—Muhammad Ahsan	
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* The asterisk shows that so far as the present writer is aware no collection of the poems of this poet has yet been published.

NOTES.

NOTE 1.—A representative selection of the Ghazals of Amir and Jalil; Hali, shu'la and Ism'ail ; Hasrat ; Taslim ; Jalal and Arzu ; Nudrat, Fani, 'Aziz and Mahshar ; Wahshat; and Dagh and Jigar Muradabadi ; Muztar Benazir and Mast will be found in Intikab-i-Sukhum* (11 Vols) published by Hasrat Mohani from Cawnpore, in Vols. VIII, X, I, III, IX, XI, V, II and V (Part 1) respectively.

NOTE 2.—Selections from the Uhazals of Jauhar and Jahangir will be found in Khumkhana-e-Jawid, Vol. II

NOTE 3. — A poem or two each of 54 out of the more famous poets mentioned above will be found in an anthology called Bahiir-i-Hind (pp. 41-136) published by Labbhu Ram of Naulakkha Bazar, Lahore.
