

Khulasat-ut-Tawareekh: The important Persian source on Indian culture

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Abstract

Persian language has an major impact on Indian society because during the medieval time this language was the medium of administration and literary activity of elites. Many Persian scholars were migrated from Iran and central Asia to India. India's great civilization impressed foreign visitors and scholars. They were keen interested to know about this country, so we have seen this necessity was the initiation of translation of Sanskrit works. Mughal King Akbar founded a translation bureau in his capital Fatehpur Sikri, and employed many Sanskrit and Persian scholars. He assigned them several task, Translations of religious text and classical literature like Ramayana, Mahabharata, Bhagvad Gita, Singhasan Battisi, etc. The writer of Khulasat-ut-Tawareekh lived during the reign of Aurangzab. In this reign there was no court patronage for this type of literary activities, but we have seen that the environment was favorable for scholars and they were working with more enthusiasm. we have found a good number of Persian books of that period, Many Indian writers like Rai Bindraban Das author of Lubbut Tawareekh-i-Hind, Bheem Sen Kayasth, author of Tarikh-i-Dilkusha, Madho Das, Roop Narain Khatri etc. we're writing with own interest. We have found so many useful works, like translation of Sanskrit book Maan Katohal by Saif Khan, Mufidul Insha by Canpat Rai Aashna, Karnameh waqea by Chatmal Munshi [7]. In this article an attempt has been made to discuss the various aspect of Khulasat-ut-Tawareekh, specially to elaborate the information regarding Indian culture.

Keywords: Khulasat-ut-Tawareekh, Sujan Rai, Persian Translation of Sanskrit Works

Introduction

Khulasat-ut-Tawarikh is a General history of India written by Sujan Rai Batalvi in Persian language. It deals with the history of India from earliest time to contemporary Mughal Empire. The author completed the work in 1695 CE, during the reign of Mughal King Aurangzeb. Information about Aurangzeb's death was later added to the original copy by a transcriber. we have not found much information about the life of author because he has not mention anything else in his book and other contemporary sources, we found little information regarding author that he belongs a family of Khatri with the sir name Bhandari and Dhir, the profession of these families who lived in Batala and surrounding territories was Qanoongo (Lawyer) and Munshi (Accountant). The *Khulasat-ut-Tawareekh* was written in the 40th year of the reign of Aurangzeb (1618-1707 A.D.), corresponding to 1107 A.H. (1695-96A.D.), and the author spent two years in its compilation. This book is written in the year of 1107 but why he hides his identity and not mention about the period of Aurangzeb the important part of this book is war of accessions between Aurangzeb and his brothers, but some manuscripts contain additional information about Aurangzeb's death, which may be added by a transcriber.

آخر الامر بتاريخ بیست و هشتم ذی قعد ۱۱۱۸ هجری بعد انتظام ممالک روز جمعه دو گهری حضرت بادشاه جنت آرام گاه در عمر نود و یک سال و هفت روز دو گهری پیمان هستی لبریز نمودند، مدت سلطنت پنجاه سال و دو ماه بیست روز در ملک دکن در شهر احمد نگر این معنی بوقوع آمده^۱.

In this text, mentions that "Aurangzeb died in Ahmad Nagar, Deccan. The date of his death was Friday, the 28th Zi qada (11th month of Hijri calendar) of the year 1118 A. H., two hours after dawn. His age at the time of his death has given as

91 years 7 days and 2 hours. The period of his reign is stated as 50 years, 2 months and 20 days".

It is chiefly a history of Delhi, wherein the narrative of all its *rajās* and the *sultans* has been related from the very beginning of its foundation in the time of *Yudhister* (Mahabharata) up to the period.

Most Important part of this book is, account of the Indian culture. Sujan Rai has provides a long list of his references of ancient Indian sources of Sanskrit books and their translation in Persian language.

The author mentions in his preface 27 Persian and Sanskrit books used as references:

Sanskrit Translations

- 1. Razm Nama:** Emperor Akbar (963A.H./1556A.D.) got Mahabharat the great Indian epic, translated for the first time into Persian and named it Razm Nama (book of wars) the basic purpose of this project was to dispel the fanatical hatred prevailing between Hindus and Muslims only because of mutual ignorance. The four principal scholars on the project were "Mulla Abdul Qadir Badayuni, Abdul Latif Hysaini better known as Naqib Khan, Mohd. Sultan of Thanesar and Mulla Shiri. The translation work was begun in 990A.H./ 1582A.D.².
- 2. Ramayana:** Ramayana is also translated by Mulla Abdul Qadir Badayuni on the initiative of Akbar in 992 A.H./1584 A.D. Badayuni completed the translation in four year in 997 A.H./ 1589A.D.
- 3. Bhagawat Gita:** Bhagvad Gita is a great book of Hindu religion. It has been described as the "Essence of Vedas"

¹ M.S. A.P.Archives, Hyderabad. Foll. No. 331

² A Descriptive Catalogue of Persian Translations of Indian Works, P. No., 76

originally it formed a section, the sixth book of the great Hindu epic, the Mahabharata.³ Bhagvad Gita has been translated into many languages. Shaikh Abul Fazal Allami the famous Minister of Akbar and the author of famous book Akbar Nams and Ain e Akbari, translated Bhawad Gita into Persian prose, and a portion of Mahabharata in which Lord Shri Krishna induces Arjun to fight with the title of "Tarjuma-i-Arjun Gita"⁴

4. **Jog Basisht:** It is a monumental work containing about 60000 verses. First Translated into Persian at the instance of Prince Nuruddin Jahangir (in the reign of Akbar) in 1006 A.H./ 1597-98 A.D. by Nizam Panipati with the help of Sanskrit knowing Pandits but Prince Dara Shukuh did not approved this translation. He ordered a fresh translation. The name of the translator appointed by Dara Shukoh is not given in the translation, but there are indications in the text pointing to Baba Wali Ram as the likely translator, The Sanskrit book is in verse but the Persian translation is in Prose⁵. Sujran Rai mention the name of the translator is Shaikh Ahmed, but presently we have not found any single manuscript of the translation of Shaikh Ahmed.
5. **Translation of Hari Bansa:** Sujan Rai stated in his preface about Haribansa which translated by Maulana Tabrezi on the initiative of Akbar, But S.H. Qasemi writes in his catalogue " Tahir Mohd. B Imamuddin Sabzwari made this translation of Harivansa at the instance of Akbar Shah in 1011 A.H./ 1602 A.D.. He has also rendered Mahabharat into Persian.⁶"
6. **Gulafshan, translation of Singhasan Battisi:** This is a popular story book it consist of 32 tales about the valour, generosity and magnificence of King Vikramaditya. It has been translated into Persian many times by various translators like: Miftahul Akhbar : Singhasan Battisi by Syeed Muzaffer b, Syeed Hashim Husaini, Singhasan Battisi bu Chand son of Madhuram, Ganjina-i-Dastan by Bhara mal/ Bihari Mal, Inayatullah Kamboh etc.
7. **Raja Wali:** A chronological sketch of the Hindu Rajas from Judhistra to the invasion of Shahbuddin Gauri, translated into Persian by Wali but Sujan Rai states that it has been originally written in the Hindavi language by Bidhyadhar and was translated into Persian by Sahu Ram the chosen disciple of Wali Ram.
8. **Rajtarangni:** It is a metrical Sanskrit history of Kashmir in eight chapters. Pandit Raghunath Kalhan son of Chanpak, Minister of Harsha (1078- 1101 A.D.) compiled it in 1148-49 A.D. in the reign of Raja Jai Singh of Kashmir⁷. This book has been translated in Persian many times. Sujan Rai said:

(نسخه راجترنگنی که پندت رگهنانه احوال راجه های والا شان و رفیع المکان به تفصیل به سہنسکرت نگاشته و آن را مولانای عمادالدین بہ فارسی ترجمہ نموده)

(the Rajtrangi in which Pandit Raghunath had written the detailed history of the kings of India, translated in Persian by Maulana Imaduddin).

9. **Padmavat:** Padmavat is one of the master pieces of Hindi literature, produced by famous Hindi poet Malik Mohd. Jaisi (906-999 A.H./ 1500- 1591 A.D.) during the reign of Sher Shah Suri (945-952 A.H./ 1538- 1545 A.D.) in about six thousand couplets in Awadhi dialect. It is a love tale of Padmawati, (daughter of King Gandhera Sen of Singhal Deep) and Ratna Sen (the King of Chittor). This story has been translated in Persian Many times by different translators like: Shaikh Shukrullah Bazmi, Govind Rai Munshi, Ishrati and others.

Persian Sources

1. Tarikh-i-Mahmud Gaznawi by Maulana Unsuri:
2. Tarikh-i-Sultan Shihabuddin Gori: by anonymous writer
3. Tarikh-i-Sultan Ala-ud-Din Khilji; by anonymous writer
4. Tarikh-i-Firuzshahi by Maulana Ziauddin Barni
5. Tarikh-i-Afaghina by Husain Khan Afghan
6. Zahr Nameh by Sharaf-ud-Din Ali Yazdi
7. Timur Namah by Hatifi
8. Akbar Nameh by Abu'l Fazl
9. Tarikh-i Akbar Shahi by Ata Beg Qazwini
10. Akbar Namah by Shaykh Iahdad Munshi Murtada Khani
11. Tabaqat-i-Akbari by Nizam-ud-Din Ahmad Bakshi
12. Iqbal Namah by Motamad Khan Bakshi
13. Jahangir Namah by King Jahangir (It is also called Tuzuk-i-Jahangiri)
14. Tarikh-i-Shah Jahan by Waris Khan, corrected by Sa'd Ullah Khan
15. Tarikh-i-Alamgiri by Mir Muhammad Kazim
16. Tarikh-i-Bahadur Shahi
17. Tarikh-i-Babri; or Babar Nameh written by Babar in Tutrkish language and translated by Mirza Abad-ur-Rahim Khan Khanan
18. Tarikh-i-Kashmir, translated from the Kashmiri language by Maulana Shah Muhammad Shahabadi from the all above sources, Tareekh-e-Sultan Mahmud Ghaznavi is written by Molana Unsuri and Tareekh-e-Sultan Shahabuddin and Tareekh-e-Qazveni are rare works. In the different catalogues of Persian manuscripts we have not found any single manuscript of above title and it is not clear that how many references Sujan Rai took from these manuscripts, but it is very clear that he has taken many references from Aine-Akbari of Abul Fazl regarding states and revenue system. Khulasat-ut-Twareekh as a source of political history is not very useful and not a reliable source, because Sujan Rai just present an abstract from the previous histories, but we can say surely this book is being considered as an source book in Persian language about ancient India.

The writer has provides the information regarding trees, flowers, birds and animals and aquatics animals also. He gives detailed description of Indian culture like roots of rivers. he informs about the sacred Ganga river and its religious status among the Hindus, rituals ceremonies etc. Sujan Rai mentions the purpose to compile this history. He also writes about the scriptures of India and told that Veda is a book of good and writes about the creation of the world. he says that:

از علوم ہندی چہ نگارد کہ تفصیل آن بہ تحریر در نیاید از آن جملہ آن کہ بید " آسمانی کتابست گویند کہ در عالم غیر از آب چیزی نبود بہ قدرت ایزد بدایع آفرین گل نیلوفر از آب پدیدار گشت و از میانہ گل برہمہ کہ زریعہ آفرینش اوست در پیکر انسانی چہرہ بر افروخت و با بقای رسانی از زبان الہام ترجمان

³ Ibid, 54

⁴ Ibid, 55

⁵ Ibid, 117

⁶ Ibid, 87

⁷ Ibid, 1.

او بید که وسیله هدایت عالمیان تواند بود بر آمد، تا حال که صد هزاران سال
"منقضی شده در هندوستان رواج دارد"⁸

He also describes in detail about these scriptures Upnishada, Ghat Shastra, Niyaya Shastra, Bishak shastra, Sankhy Shastra, Patanjali Shastra, Vedanta Shastra, Miyanmay Shastra, Dhram Shastra, Karam Bhag, Vriyakaran Shastra, Chand, Vedic Vidya, Jotak Vidya, Sandarak, Lilavati Shagun Vidya Akam Vidya, Indra Jaal, Ras Vidya, Kamru vidya, Ratan bidya, Gaj Shastra etc.

Sujan Rai writes about Ganga he says the river is considered sacred and is personified as a goddess Ganga it is worshipped by Hindus who believe that bathing in the river causes the remission of sins and facilitates Moksha (libration from the cycle of life and death) as he says:

از غسل این دریا گناهان اندن مردم جدا می شود و همانا که آن عصیان بطریق
تناسخ بر کنارش در پیکر آدمیان تو یافت⁹.

Sujan rai also mention that the route of sacred Ganga. He says the Ganga passes through major cities like Allahbad, Patliputra (Patna), Karah, Kanoj, Benaras and Culcutta,

"این دریا بعد بر آمدن از هر دوای به محل باره سادات رسیده پایان هستنایور که در زمان سابق دار السلطنت بود و چند فرسخ در عرض و طول آبادی داشت می رسد و از آنجا نزدیک گره مکتیس¹⁰ و انوب شهر و کرنیاس و سورون و بداون که امکان مشهور است و در قنوج که شهر قدیم است رسیده رونق افزای آن دیار می شود و از آنجا جاری شده بعد گذشتن از سیواج پور و کجوه و مانکیور و شهر اود پور و دیگر محال پایان قلعه اله آباد می رسد و در این مکان دریای جمنا با چند دریای دیگر آمده ملحق می گردد و سی کره می آن شهر بنارس می آید و از نزدیک چنارگده و چند محال دیگر گذشته تا رسیدن پایان به بلده پنته هفتاد و دو دریای کشتی رو از جانب کوه جنوب و شمال آمده و تفاوت یکدیگر جابجا اتصال می یابد و دریای زخار نا پیداکنار می گردد و این همه دریا به گنگ موسوم می شود و از آنجا به جهانگیر آباد و اکبر نگر عرف راج محل و مقصود آباد و میر دادپور و خضر امنی گذشته پایان شهر جهانگیر نگر دهاکه می رسد و بعد فرسخها دو بخش می شود یکی بسوی مشرق رفته پدمآوتی نام به نزدیک بندر چانگانون به دریای شور واصل میگردد و دیگر رو جنوب آورده سه لخت می شود یکی را سرستی دومی جمنا و سیومی را گنگا نامند.¹¹

Then he says regarding Ganga informations are available in Vedas, which is predicated to be four thousand years old, He uses term (کتاب قدیم معتبره) for Vedas:

" اعتقاد اهل هند آنکه از بهشت نازل می شود و شرح آن در کتب قدیم معتبره
مندرج است با صدور از بهشت و نزول بر کوه کیلاش و بر آمدن از آنجا در
ولایت چین می رسد"¹²

after that he writes " Hindus considered a vile Ganga's water in the house as auspicious omen and also provide peace to give a dying person to drink it, even scattering ashes over Ganga of loved ones after their death is a custom to be followed by Hindus,

در آن مکان اغسال و خیرات اموال و تراشیدن موی سر و ریش از منوبات و " انداختن استخوان مردگان درون گنگ رستگاری اهل ممات می پندارند و آب آن را بطریق ارمانی به دور دست ها می برند طرفه تر آنکه اگر سالی در ظرف به ماند بد بود و کوهگون نشود و بی شایبه تکلف آب خوشکوارش مانند دل اهل دلان از کدورت پاک و به سان ضمیر مقبلان فیض ناک در عذوبت و شیرینی به آب کوثر دم مساوات میزند و در لطافت و گوارائی با آب سل سبیل پهلومی نهد و از کمال نزهت باجمیع امرچه سازگاری می نماید و فواید بسیاری از برووی کار می آید یعنی سفیم المزاج را صحت و شفا و بیمار بیهامی مزمن را فایده دوا می بخشد صحیح المزاج را قریبی و تندست را فرحت به ظهور می آرد و معده غلیظ را صفائی و آتش عزیز را فروغی می دهد اشتها را افزایش و قوت

باه را تفاوت میکند روی کهربائی را لعل گون و چهره زعفرانی را ارغوانی می سازد. امرای والا شان به هر جا که هستند و سلاطین هندوستان از این رو است¹³ که آب گنگ میخورند

The author presents a detail accounts of various states of India, when he describe about the different states, mentions about Malwa state: "fruits of this state like sugarcane, water melon, mango and grapes are very tasty".

زمین این صوبه نسبت به مرزهای دیگر لختی بلند و همه کشت پذیرد، هر دو " فصل گرین شود. گندم و خشخاش و نیشکر و انبه و خوریزه و انگور بهتر شود¹⁴.

like this when he describes about Khandesh says: "surroundings of this state so many beautiful gardens and trees of sandal wood and different fruits and flowers".

"در حواشی آن باغات دلگشا فراوان صندل و عود و انواع میوه گونه گونه گلهای پیدا یابد"¹⁵.

Sujan Rai admires the betel (Paan) of India, he presents a long Ghazal in praise of betel.

در آنجا سبزه بالادست پان است	چنین سبزی گلو سوزی ندیدم
بجویان کرده طرح بوسه بازی	سخن رنگین شود از منحت او
خوب ترین نعمت هندوستان	خونش چو حیوان بدر آید زتن
سی دندان همه محکم کند	گر سینه را گر سنگی کم شود
زود شود خشک چو آفت ز شاخ	در پس شش ماه بود تازه تر ¹⁶
اگر چه هند سبزه از گلر خان است	کلی از گلستان هند چیدم
شده آئین طراز بزم سازی	گل چین شود از صحبت او
نادره برگگی چو گل بوستان	طرفه نبات که جوشد در دهن
خوردن آن بوی دهن کم کند	سیر خورد گرسنه دردم شود
برگ که باشد بدرختان فراخ	برگ عجب بین که گسسته زیر

He also present a detail account of Sati Pirtha (a Hindu funeral custom which was in practice in the time of author, where a widow immolates herself on her husband's pyre, or commits suicide) as he says:

زنان مردانه کیش وفا اندیش بعد فروشدن شوهر همت والا به پاس ناموس و " حفظ محبت برگماشته به تیم مراسم مهر و وفا به تهیه اسباب معنوی و تربیت سواد همهمی پرداخته. رخت عروسی بر خود آراسته و جامه و تن بغالبه اغشته پر مردانه دار و مردانه کردار با پیکر بیجان شوی فرخنده یا بیکی از پارچهای پوشش او خود را در آتش محبت خاکستر ساخته رقم سعادت دوام بنام خود در دفتر روزگار ثبت میکنند و خط عشق و محبت ابدی خویش بر صفحه اوار میگذارند.
بیت:

"همچون و وقتیه خورده بیکتاب سوزند بهم ز عشق سیراب¹⁷

Sujan Rai praises the beauty of Indian women and says that Indian women is very beautiful and look like a peahen, every posture of her beauty just like a poetry of a romantic poet.

دلبران هند هر یک در حسن و خوبی طاق و به دلبری و محبوی شهره آفاق " هر یک ماهر و شکین موخور وضع پری خو هر یک غزال مرغزار طنازی و تندرو کوهسار فتنه سازی هر یک طاؤس جلوه کبک رفتار سرد قامت گل رخسار هر یک عشو سنج کرشمه ساز دلفریب دنواز هر یک زهره طلعت ماه جبین زیبا صورت نازنین هر یک در جلوه گاه ظهور هوش ربانی را آماده و دلفریبی را چالاک هر یک بمنصه شهود عاشق کشی را مستعد و خونریزی را بی باک.
نظم:

هم خنجر و هم نمک فروشان	خونی نگهان کرشمه کوشان
مہتاب نموده در شب تار	مهوش ضمان زتاب رخسار
دُر کرده بگوش شان گرانی	نازک بدنان چنانکه دانی
گل دسته بدست دلفریبی	رعا قدشان بجامه زیبی
از خنده شگاف کرده جانها	از عشو برفته خانما نها
"18 طوفان کرشمه موج در موج	شاهنشاه حسن فوج در فوج

¹³ Ibid, 25

¹⁴ Ibid, 34

¹⁵ Ibid, 35

¹⁶ Ibid Foll. No. 7

¹⁷ Ibid, foll. no 17

¹⁸ Ibid, Foll- 17

⁸ Khulasat-ut-Tawareekh, P. No. 18

⁹ Khulasat-ut-Tawareekh, M.S. A.P. Archives, Hyderabad, Fol. no. 25

¹⁰ Garh Muktesar (U.P, India)

¹¹ Khulasat-ut-Tawareekh, M.S. A.P. Archives, Hyderabad, Fol. no. 25

¹² Ibid, 24

Music is an important part of Indian culture and began as an integral part of socio-religious life. Music in India popular even from the Vedic times, about the music Sujana Rai presents a brief account, he says: Ghandhart Vidya is a knowledge of Music and sacred dance.

گاندھرت بدیا کہ از بید سویم بعرضہ ظہور آمدہ یعنی موسیقی از گفتن و نواختن و اصول و فروغ گوناگون نغمہ و ساز و روش رقص کہ آن را سنگیت¹⁹ گویند

He describes about the animals of India and writes "as we have listen that horses of Iraq (Arab) is better an speed but there is an another animal like an elephant, It has a bulky body and has a large trunk"

"اگرچہ در بعضی اقطار این دیار اسب بہتر از اسپان عراقی و عربی میشود اما از جانوران این ملک فیل از عجایبات است در صورت و سیرت بی عدیل و قد و قامت عظیم التمثیل در تنومند و بالای کوه آسا و قوت و توانای بی ہمتا چنانچہ صورت مہیب آن بہ شکل جانوری دیگر نمی ماند. خرطوم بجای بینی بہ درازی سہ چہار درعہ و گوش بہ پهنائی کہ غلہ افشان باشد و دندان بطول یک درعہ در رنگ بدن سیاہ چون قیراست سفید کہ آن را عاج گویند و جسمات آن بہ پهنائی تا ہشت درعہ و بلندی تا پنج درعہ اکثر بودہ بہ تیز روی و تند دوی از اسب عراقی گوی بردہ وبہ دلیری و دلاوری شیر مردہ بخاک سپردہ²⁰

He also writes a long poetry in the praise of Indian elephants:

بر کند از خاک و بہ خاکش زند
پیل چو خرطوم بر اسب افگند
بشت ہزار اسب کند زیر پا
پیل بجای کہ بجنبد ز جا
گر دو ہزار اسب یکی فیل بیش
قیمت یک فیل ہزار اسب پش
فیل بجز شاہ ندارد نگاہ
اسب بہر خانہ بود در سپاہ
در صف پیلان کہ شکست افگند²¹
پیل بیک حملہ صفی بشکند

Sujan rai gives the information about the Indian banking system which was in use that time and he praises these practices. As we know that Sujana Rai also belongs form Khatri Family and his family profession was accounting, so he writes in brief about "Hundi System". Hundis were in used as a Financial Instrument during medieval period in India. It was a written document same as banker cheque or a demand draft of today, means Hundi was the exchange currency of that period, and usually Merchants were used to write these Hundis in Indian languages against gold, because he uses the term of (خط ہندی) khat-e-Hindi means Indian Script. So he states:

بنا بر خوف مسالک مہالک شخصی مبلغہائی نقد بہ مسافت دور و نزدیک
تتواند برد صرافان راستکار ازو زر تحویل خود گرفتہ پارہ کاغذ بخط ہندی
بدون مهر و لفاظیہ بنام گماشتہای خویش کہ در اطراف ممالک با مصار و بلاد
نکان راستی آراستی دارند نوشتہ می دهند و آن را بہ زبان این دیار ہندی
22²² گویند

As regard the subject matter of history writing Sujana Rai provides some supplementary information, because he has taken major part from Aine Akbari of Abul Fazal, for the period of Jahangir from Iqbal Nameh Jahangir, about Shahjahan from Shahjahan Nameh of Waris Khan. Sujana Rai focuses only on Hindus history and he was a resident of Punjab, so present a brief account of Punjab and Sikh history. He did not give information about Janism, Budhism which is also purely Indian religion and Great king like Ashoka, Moryas and Guptas, Which is an important part of Indian history. The style of writing is fare, as we know he was a Munshi so sometimes he gives some example of ornate prose, which was the trend of that period. Sujana Rai has deep knowledge of Persian literature. So he quotes many couplets of famous Persian poet like; Firdousi, Saadi, Hafiz and many

Indian poet like; Amir Khusro, Faizi, Zafar Khan Ahsan and many others according to event.

Conclusions

At the end we can say that Khulasat-ut-Twareekh is an important source on Indian culture in Persian language. This book is written in the time of Mughals and that time Persian was court language. As we know that in the medieval times Persian language was the medium among the literary class, and we have found a good number of Persian translations of Sanskrit books. It was an great efforts to know about the Indian culture and preserve heritages. Sujana Rai also made an attempt to introduce ancient India as well contemporary in Persian language.

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¹⁹ Ibid Foll. 14

²⁰ Ibid Foll-7

²¹ Ibid Foll- 11

²² Ibid, Foll. 16