

One of the greatest figures in Urdu literature, the brightest star in the firmament of Urdu poetry, and the most towering genius of his age, a great thinker and a prose writer of eminence Mirza Asad Ullah Khan poetically surnamed Asad and Ghalib was born at Agra in the year 1212 A. H. (1796 A. D.) He is also known as Mirza Nausha and had the titles of Najmuddaulah, Dabir-ul-mulk, Nizam Jung conferred on him by Bahadur Shah II the last titular king of Delhi. Ghalib had a great and legitimate pride in the nobility of his birth and there are numerous allusions in Urdu and Persian prose and poetry to his princely ancestry. He was sprung from a noble Central Asian family of Turks of the Aibak clan which traced its descent through the Saljuk kings to Faridun in the misty and legendary past. His grandfather was the first member of his family to migrate to India and to take up service in the army of Shah Alam II. His father Mirza Abdulla Khan had a chequered career having served the Nawab of Oudh and the Nizam of Hyderabad and finally the Rajah of Alwar. He lost his life in 1217 A. H. in an attack on the fort of a recalcitrant chief subordinate of the Rajah of Alwar. Mirza Abdullah was married to a daughter of Khwaja Ghulam Hussain Khan, a commandant in the army and a respectable citizen of Agra. The care of Ghalib devolved upon his uncle Mirza Nasarullah Khan a Risaldar in the British army who held a jagir or fief from the British, but who soon died in 1221 A. H. when Ghalib was only 9 years of age. He was brought up by his mother's family but he continued to receive a pension from the British in lieu of the *Jagir* of his uncle. Ghalib spent his early childhood in Agra where he received education from Sheikh Muazzim a famous tutor and it is said, also from Main Nazir the celebrated poet and tutor of Agra. When he was only 14 years of age he came in contact with a scholar of great learning, Hurmuzd, a Persian by descent and a great traveller who knew the living language of Persia and Arabia. Hurmuzd who changed his name on his conversion to Islam stayed with Ghalib for 2 years at Delhi and Agra and encouraged him in his studies in Persian for which he had a natural aptitude. Hurmuzd's assistance enabled him to attain a wonderful mastery over the language which he displayed later on in his life.

Ghalib first visited Delhi in 1216 A. H. as his uncle was married in the family of Nawab Fakhruddaulah and Ghalib himself was married to the daughter of Nawab Hali Bakhsh Khan, poetically surnamed Muruf, younger brother of Nawab Fakhrudaulah of Loharu, in the year 1225 A. H. when he was only 13. The atmosphere of Delhi was surcharged with poetry and the various poetical assemblies which were the order

of the day and his contact with a poet as a father-in-law must have given him an early and a powerful impetus to compose verses. He at first affected the Persian language and wrote copiously in it, but gradually the popularity of Urdu and a natural desire to distinguish himself amongst his compeers led him to compose in Urdu. Ghalib undertook a journey to Calcutta in 1830 A. D. in connection with the pension given in lieu of the Jagir of his uncle but he was unsuccessful despite his stay of two years there and his appeal to the Privy Council in England.

Ghalib also visited Lucknow and Benares *enroute*, and wrote a prose panegyric in praise of the minister of the King of Oudh and a qasida in praise of Nasiruddin Haider. Wajid Ali Shah, in recognition of his talents bestowed on him a pension of Rs. 500 a year but it was stopped on the annexation of Oudh after a lapse of two years. In 1264 A. H. (1847 A. H.) Ghalib suffered an imprisonment for three months in connection with gambling, owing to the rancorous hostility of the kotwal or Inspector of Police but he was treated with respect and consideration. In 1842 A. D. Ghalib was a candidate for the new post of a Professor of Persian in the recently founded Delhi College but as due honours were not shown to him when he was called for the interview by Mr. Thomson, the Secretary to the Government of India, he declined the offer. In 1266 A. H. (1849 A. D.) Bahadur Shah II conferred on him the titles of Najmuddulah, Dabir-ul-mulk, Nizam Jung in a Durbar and commissioned him to write a history of the line of Taimur on a salary of Rupees fifty per mensem. In 1271 A. H. Ghalib was appointed a Ustad (teacher) of the king on the death of Zouq and had to correct his verses. During the Mutiny he came under a cloud because of his intimacy with the king and his connection with the court. His pension was stopped and he was subjected to various inquiries. He however cleared himself and succeeded in dispelling all the ugly rumours and doubts that had gathered round him. His pension was restored and the *Izzat* and dignity accorded to him before the Mutiny, were continued. Ghalib was also appointed *Ustad* of Nawab Usuf Ali Khan of Rampur who bestowed on him a pension of Rs. 100 per month which was continued to him throughout his life. Mirza Ghalib died in 1285 A. H. corresponding to 15th February 1869 at the ripe age of 73 years 4 months and was buried at Delhi.

Ghalib was extremely courteous and genial and had a host of friends and admirers. He was always a regular and prompt correspondent and corrected the verses of his pupil and replied to the letters of his friends with unflinching punctuality to the last day of his life. He was possessed of broad sympathies and was a man of extremely tender, loving and loveable nature,

as is revealed by his letters and verses. He transcended the prejudices of religion and rose superior to bigotry and fanaticism. He was in fact a latitudinarian caring neither for the creeds of the various Islamic sects nor for the so-called infidelity of the Hindus. His best friends and pupils were amongst the Hindus the most notable of them being Munshi Hargopal Tufta, a remarkable writer of Persian verse. Although not always in affluent circumstances his purse was at the disposal of his friends and he was always generous to the needy. Coupled with his liberality, his conduct was characterized by frankness and candour. He never belittled his own delinquencies and gave a free expression to them. He was a moderate drinker but he never concealed it and wrote to his friends and in his poems apologetically and haltingly as if he were overweighed with the consciousness of his own shortcomings. With courtesy and urbanity he combined in himself the dignity and excessive self-respect and independence of character. He behaved like a noble and met the nobility on equal terms. He refused the professorship as he was not shown fitting honours. He might carry his self-respect and independence to fantastic extents but he was always humble, considerate, loving and sympathetic to his large circle of friends. His domestic life was not exceptionally bright or happy. To his wife to whom he was wedded at the age of thirteen he owed no excessive fondness but he was not unhappy. Children of his own he had none, as they all died in infancy. His only brother who became insane and lived with him died at the time of the Mutiny. Ghalib was attached to a relation of his called Arif who was a poet of great promise but his death soured Mirza's life. The evening of his life was further embittered by his bad health and numerous ailments. His life was not the life of an affluent man but it never bordered actually on starvation. He was however in strained circumstances and felt the pinch of want keenly. No wonder that he sought solace in his moderate cups. Like Mir, Ghalib had passed through the fiery ordeal of tribulations which gave a poignancy to his verses. Ghalib, however, was never haughty and conceited but was judicious in his praise, which made it valuable. The most outstanding feature of Ghalib's character was his inexhaustible fund of humour and wit. They eased the jolts of his life and seasoned his troubles. In his darkest moments, would flash out some gleam of humour which would relieve him of pain and misery. His wit is not mordant and caustic. It is mellowed with human sympathies and is always original and apt. He is occasionally cynical but the cynicism is not born of disgust. His playful humour does not spare the most sacred of the ties and many a shaft of delightful wit are aimed at his wife and his marital life which need not be taken too seriously. His memorable biography written by his devoted pupil Hali is replete with numerous anecdotes of his wit and humour.

Ghalib, as a scholar, ranks very high. He had read deeply and widely and his profound erudition evoked considerable respect and applause from contemporary scholars. In fact so much was he in love with his Persian that he not only wrote copiously in that language but wished to be judged by his Persian works. He often bewailed the fact that his attainments in that language were not adequately recognised, especially as Persian was going out of vogue in India. It is a curious trick of fate that his Urdu poetry on which he laid no store should entitle him to the highest place in the temple of fame. It was only to follow the fashion and at the instance of his friends and patrons that he wrote in Urdu. He was an omnivorous reader and had read deeply and well. Such was his powerful, retentive and alert memory that he never purchased a book but took books on hire which he returned when finished. He was an improvisatore of no mean order and could compose verses to order extempore as he did on one occasion at Calcutta to the wonder and admiration of the company. Arabic, he did not study thoroughly but knew tolerably well. He had a great command over prosody and dabbled in astrology. He had read sufism carefully and made use of its doctrines in his poems. He had no taste for history, mathematics and geometry although he has left a work on history. He had no aptitude for religious elegy or chronograms but he was a great thinker and a philosopher. His genius had many facets and he combined the learning of a scholar, with the exquisite expression of an artist.

He is the author of the following works :

- (1) Ood-i-Hindi "The Indian Amber".
- (2) Urdu-i-Mualla "The Royal Urdu".
- (3) Kuliyaat of Persian poetry and prose.
- (4) Diwan-i-Urdu.
- (5) Lataif-i-Ghaibi.
- (6) Tegh-i-Tez.
- (7) Qata-i-Burhan.
- (8) Panch Ahang.
- (9) Nama-i-Ghalib.
- (10) Mahr-i-Nimroz.
- (11) Dastambu.
- (12) Subdchin.

Ood-i-Hindi and Urdu-i-Mualla published in 1869 A. D. His Persian and Urdu writings are in Urdu and contain letters written by Ghalib in his characteristic style. Ood-i-Hindi

also contains some exordia and prose compositions. Lataif-i-Ghaibi written under the pseudonym of Saif-ul-Haq is a miscellany. *Tegh-i-Tez* in Urdu and *Nama-i-Ghalib* in Persian are the outcome of controversy that centred round the solecisms and mistakes that Mirza pointed out in his *Qata-i-Burhan* afterwards called *Durafsh Kawaiani*, of *Burhan Qata* which was regarded as a standard lexicon. *Panch Ahang* relates to prose composition in Persian. His bulky *kuliyat* of Persian verses contains *qasidas* in praise of God and Mahommed and the Imams, eulogies of kings of Delhi and Oudh and Governors of British India and eminent nobles. His *diwan* of Persian *ghazals* ranks very high. *Mahr-i-Nimroz* contains in Persian an account of events from *Iaimur* and *Humayun* and was commenced in 1850 A. D. at the command of *Bahadur Shah II*. *Dastambu* in Persian is a narrative of incidents of the mutiny in Delhi ranging from 11th May 1857 to 1st. July 1858 A. D. and is a valuable record of contemporary writing. *Subdchin* is a Persian book which contains two or three *qasidas* in Persian, some *Qaitas* and some letters.

While Mirza was at Calcutta certain people found faults in his compositions and cited one *Qateel* as their authority. Ghalib impugned the authority of *Qateel* and adduced some verses in his support from *diwans* of Persian masters. This infuriated the opponents who were pupils of *Qateel* and they levelled their shafts of criticism at him and attacked him vigorously. Ghalib wrote a *masnavi* entitled *Bad-i-Mukhalif* in which he justified himself by citing further authorities and throwing oil on the disturbed waters. The second controversy relates to the mistakes that he detected in the authoritative lexicon of the time, *Burhan Qata*. He wrote a book in 1276 A. H. 1862 A. D. and called it *Qata-i-Burhan* and rechristened it *Durafsh Kawaiani* in 1277 A. H. This book shows his depth of research and scholarship. It attracted considerable attention and many people wrote counterblasts in reply. Ghalib met the objections of one *Mirza Ahmad Beg* of Calcutta embodied in a book called *Mawaid-ul-Burhan*, by writing book called *Tegh-i-Tez*, and the objections of *Hafiz Abdul Rahim* in *Sata-i-Burham* by writing *Nama-i-Ghalib*.

Ghalib's position as a Persian poet need not be considered here. It must however be mentioned that he is regarded as a master of prose and poetry in Persian literature and his name is associated with some of the greatest literateurs of India in the Persian language—*Khusru*, *Faizi*, *Naziri*, *Bedil* and *Hazin*.

Ghalib's art may be considered in three periods which mark the development of his genius and which have different characteristics of their own. It must be stated and accentuated at the outset that Ghalib did not want to be judged by his Urdu *Diwan* which he calls 'colourless' and took legitimate pride in his Persian works which alone he thought would enhance his reputation. His soaring genius, his lofty thoughts and his keen intellect left their impress on Urdu verse and the short *diwan* of 1800 lines is one of the most cherished and highly esteemed treasures of Urdu Literature. The first stage which may roughly be taken to extend from his childhood when 'he lisped in numbers' to about 25 years of age when he expunged from his big Urdu *diwan* all obscure and Persianised couplets. This Urdu *diwan* which had been relegated to the limbo of oblivion has been found out and published and affords many opportunities of judging his early efforts and tracing the gradual development in his art when he discarded the heavy yoke of Persianised constructions and the tyranny of hairbreadth subtleties of thought worthy of European schoolmen, the *cyni sectors*, of the middle ages. The early period is marked by fond and excessive imitation of Persian poets of the *Naqshbandi* school, its greatest exponent being *Bedil*. Not satisfied with a simple expression of simple and great truths, the school tried to gain distinction by indulging in lofty flights of fancy and fine subtleties of thought without much meaning and with little effect. They were frequently charged with digging a mountain to find a mole. Ghalib very naturally took to this style, for the aristocracy of his temperament required him to be distinctive, and saturated as he was with Persian modes of thought, and familiar as his tongue was with Persian ways of expression, he found it congenial and comparatively easy to write in that style. It furnished an outlet for his high ideas. His scholarship proved of great assistance. It is clear that *Bedil* predominated over him for not only did he imitate him but frequently paid him homage by directly alluding to him in his verses. Such an influence, pernicious as it was, lasted not very long and Ghalib recovered from his infatuation. He not only cast *Bedil* out completely but even purged his work of the odes written in his style. These early efforts are distinguished by quaint similes, sublime flights of thoughts often verging into obscurity, Persianized constructions and unfamiliar and uncouth words which smothered fluency and elegance. There is no effect, no deep probings of human nature such as are found in his later compositions, no firmness of grasp. The touch is uncertain and the style is crude and immature. These strings of long winded Persian constructions with only a slight sprinkling of Urdu words could only be called Urdu

verses by courtesy. Some of these discarded verses were so highly Persianized that by a mere change of a word or two Ghalib incorporated them in his Persian Diwan. These early efforts which were much ridiculed, show glimmerings of the towering and incisive intellect and the promise of a great poet and thinker. The essence of Ghalib's poetry is distinctive and the bent of his mind in early days indicates the lines of improvement in later years. In the crudities of expression and the lofty flights of thoughts of these early compositions are discerned treasures of new ideas and beautiful imageries, which were presented in a new and attractive garb. The hostile criticisms of his opponents, the burlesque and ludicrous imitations of his style, the sober advice of his esteemed friends such as Moulana Fazl Haq Khairabadi, Mufti Sadruddin Azurda and Hakim Agha Jan Aish and his own acute and discerning intellect dispelled the illusion. He had outgrown Bedil's influence. In the second stage the futile subtleties divorced from facts no longer attracted and domineered him. There was more refinement of language, there was greater command over the vocabulary, there was a closer restraint in the use of Persianised constructions and idioms. The chrysalis stage had passed but the modes of thought and the love of old, difficult and Persianised constructions still clung. But such use does not offend good taste. It is admirable and thought provoking. Such verses could be comprehended after a little battling with them but the delight born of such an encounter is thrilling. The very effort engenders joy. The last stage of improvement is the cream of Ghalib's art. It is the quintessence of poetry. Some of his verses are wonderful examples of condensation in elegant language. These odes combine purity of language with dignity of thought and rare beauty of expression. The verses are terse and compact, simple elegant and flowing, pregnant with thought, subtle, delicate and original. It is these verses which place Ghalib in the forefront of Urdu poets.

One of the claims of Ghalib to greatness is his originality—
 Ghalib's claim to greatness 1. His originality
 originality in thought, expression, similes, metaphors, imageries, vocabulary and constructions. Even common place thoughts are invested with a charm which make them look new. Ordinary incidents are presented in a light in which they had never been viewed before. For his new thoughts he seeks new modes of expression. The strikingly original manner in which he writes lifts the ordinary theme from the common place. His love of the novel and original with his power of condensation leads him to paradoxes which he uses with singular effect. Ghalib also makes a departure from the ordinary practice of Urdu and Persian poets by making words follow thought instead of

thoughts following words which is an artificial way of verification and which is responsible for the tons of insipid and colourless stuff with which the diwans of poets abound. His verses are no efforts at rhyming but are thought packed.

Closely allied to this, is his allusive style and suggestive nature of his poetry. 'He strikes the key His allusive style. note and leaves the reader to make out the melody. He does not play for passive listeners'. He does not revel in full descriptions. As has been mentioned above the essence of his poetry is distinction. The whole tenor of his life proves the aristocracy of his intellect and his remoteness from common-place modes of thought and habits. He changed his *nom de plume* when he found that a middling poet was using it and his verses were being confounded with his; he was distinctive in his dress, behaviour and speech. His letters show that he abhorred the vulgar and the commonplace. His early style flows out from the same source and is dominated by the same ideas. Ghalib's poetry is 'caviare to the general' for it is thought packed 'fancies that broke through language and escaped'.

Ghalib is essentially a poet of self-introspection 'He sings of life and all the phases of life'. He fully Ghalib: a poet of self-introspection. opens his heart to his readers and sings of the tragedies of his own life, his dimmed grandeur 'the slings and arrows of outrageous fortune, his illusive and ever receding hopes, his galling poverty, his unavailing efforts, his scepticism occasionally relieved by a buoyant faith in the goodness and justness of Providence, the thousand and one attachments and affections of life its pomp and circumstance, its joys and its vexation. His verses are subtle records of his various and varying moods now of jubilation and exaltation, now of gloom and despair.

Ghalib is eminently a great thinker and his verses are full of deep philosophic truths expressed with 4. Ghalib a great thinker and a philosopher. remarkable facility in philosophic language. He is a mystic and a transcendentalist rising superior to the prejudices of sects and creeds. He says 'I am a worshipper of one God, my religion is the renunciation of creeds. When creeds are extinct, they become ingredients of true faith. He not only preaches but practises and his life was one beautiful example of freedom from sectarian or religious intolerance. His ideals of worship are very high. He says 'He whom I worship lives beyond the bounds of comprehension. To the seeing eye, the temple of worship (Qaaba) is only a symbol of the real temple'. Ghalib repudiates the pleasure garden view of paradise and the glowing pictures of

the gratification of sense, as humiliating and demoralising to the purity of high ideals. He writes 'We know what paradise is in reality but oh Ghalib! it is a fine idea to keep one's heart happy' and again 'True worship is not evoked by the thought of wine and honey. Hurl down such a paradise into hell'. Ghalib believed that the supreme misfortune, the real tragedy of life is individual self-consciousness because it sunders the individual from the cosmic consciousness. Far happier he would have been, he says, in 'a vein of touching pathos, if he had not been torn away from his God and caught up in the trammels of narrow individuality'. He complains, 'when I was nothing I was God, and if I had not been anything I would have been God. I have been ruined by having been (a separate individuality), what I would have been if I had not existed at all! (I would have been God)'. As a mystic Ghalib transcends the trivialities of vexations and joys and sings serenely from his elevated plane. 'In dream my imagination was doing 'commerce' with thee (the world) when my eyes were opened I found that I had neither any losses nor any gains'. How beautifully he illustrates the truth that the sensible phenomena are a manifestation of the life force yet they are not the life force itself. As Bergson says 'the life force is immanent in the forms and yet transcends them'. Says he, 'we look upon everything as God and very easily imagine that we see God in everything. But that God is beyond all comprehension. And our case is like that of the people who imagine themselves awake in their dreams; whereas the fact is that they are still fast asleep.'

Ghalib's poetry apart from its philosophic truths is full of concentrated emotion. The intense pathos of the poetry of life, the heart-rending anguish of helpless suffering, the blank bewilderment of unbearable misery, the stern and inexorable shocks of sudden misfortune, the painful consciousness, in short that "life is a sad funeral procession with the laughter of the Gods in the background" all this finds an echo in his verses. He says, 'The bond of existence and the bond of sorrow are in reality the same. How can man become free from the fitful fever of life before he dies'. And again, 'Yes Sorrow is soul-corroding but how can I escape so long as I have a heart. If I did not suffer from the stings of love there would be the stings of fortune'. And once more, 'Oh Asad! how can anything except death cure the pain of life. The candle has to burn on any how, till the dawn.'

Ghalib shared the child's egoism and the nervous sensitiveness of his contemporary Shelley. He cannot understand why he should not be let alone and have his own way and he cries

out 'After all I have a heart of flesh and blood. It is not a stone or a brick-a-bat why then should it not be moved by sorrow'. Yes I shall weep a thousand times, why at all should anybody oppress me. The child cannot understand why he should get pain. The concentrated passion, the unreasoning simple fond hopefulness, the pathetic clinging to fast vanishing faith, the dread of impending calamity but not the full consciousness of it are beautifully mirrored in the couplet in which he says, 'Ah friend! Why are you so nervous in telling me of the disaster in the garden. Why should it be my nest on which the lightning fell yesterday?'

The verses of Ghalib bear the imprint of his suffering. In his verses he proclaims the divinity of suffering and the baptism of tears that makes sin itself divine. Of the intense humility and lowliness of heart born of sincere repentance and a sense of utter insignificance there is a remarkable example in the couplet, 'I sold myself to the world for nothing. But when I pondered over my worthlessness, I found that even this (nothing) was too high a price.'

The tragic gloom of Ghalib's odes is occasionally relieved by His humour. rays of dazzling light. The sunshine and joy are interspersed with despair and darkness. His poems are lit up with a humour subtle and delicate like the bloom on a flower. It is not broad or coarse but is mellowed to suit the most fastidious taste.

Some of his verses are the concentrated essence of poetry. Their simplicity hides depths not easily fathomed, like the transparent clearness of a deep river. 'Beyond every image, every ostensible thought of his, there are vistas and back grounds of other thoughts dimly vanishing with glimmers in them here and there, into the depths of final enigmas of life and soul'.

Ghalib is a consummate artist and has an astonishing power Ghalib, the artist. and felicity of presentation of the visual picture. 'Ah! Love, the joy of night, the pride of heart, the peace of sweet sleep, belong to him over whose arms thy locks are gently waving'. And again, 'Ghalib! my eyes have been closed in sleep (of death) by the efforts of keeping them open. Alack! they have now brought the beloved to the bedside but at what an hour'.

Ghalib has great power of condensation. Some of his verses Ghalib's great are models of brevity and suggestiveness. power of con- Here is a couplet, 'It reminds me of the densation. number of sore spots in my heart owing to longings unfulfilled. Do not therefore ask me Oh God! to render an account of the sins committed by me'. The verse

is full of pathos and has that haunting quality which characterizes true poetry. 'It makes a pretty reference to the numerous sins committed in life but it also alludes to the heroic struggles of feeble humanity against alluring temptations. It has also a subtle meaning for a bold and straightforward sinner who audaciously tells God that the number of sins committed is very small but the longings of committing sins for which he found no opportunities is still greater and these have left some spots in heart and thus makes a pretty allusion to the fact that sins are committed not only in act but also in thought.'

Ghalib is superior to his contemporary Zauq and Momin in thought, in philosophy of life and in genius but is inferior to Zauq and superior to Momin in simplicity of style and beauty and flow of language. He can be compared to Browning as a philosophical poet. 'Browning's genius lies in what Professor Saintsbury has called the dissection of a soul. Ghalib's genius does not so much dissect as probe into the mystery of life. He sees truth by flashes. His poetry does not consist of long drawn-out reflections and sustained thinking out of sudden yet sure revelations of mystic glimpses. He is a metaphysical Browning. Ghalib also differs from Browning in that he has none of the latter's ruggedness and grotesqueness'. He may resemble Heine in his themes of despair and gloom but he can more aptly and justly be called the Goethe of Urdu Literature.

Ghalib joined to the keen intellect of the philosopher and the transcendental vision of the mystic, the exquisite expression of the artist. His art is truly superb and yet superbly true. Once again beauty is truth and truth beauty. To Ghalib had been given in an unusual degree "the vision of the faculty divine", and it is no crude enthusiasm to say that he was a great mystic. With him mysticism was not an amateur pursuit but a realization and in his poetry there is an accent of conviction, a stamp of sincerity which raises it to the level of the most impassioned utterances in the literature of the world*

Ghalib left a host of pupils chief amongst whom are Nawab Ziauddin Nayyar and Rakhsgan, Majruh, Salik, Hali his biographer, Zaki, Nawab Alaud-din Khan Alvi, Munshi Har Gopal Tufta, Aziz, Mashshaq and Jauhar. A few are noticed below.

*I am indebted to Raghupati Sabai's valuable article on Ghalib in the East and West for the philosophy of Ghalib. I have also consulted with profit the articles of M. Khuda Bux and Abdul Qadir on Ghalib in the *Hindustan Review*.

Mir Mahdi Majruh, son of Mir Hussain Figar, was a distinguished and dearly beloved pupil of Ghalib and a resident of Delhi. He had to leave it during the Indian Mutiny and take refuge in Panipat. When the storm blew over and things once more settled down to their normal level he came back to Delhi and took part in the *mushairas*. He went out in search of livelihood and spent some time at Alwar where he was a pensioner of Maharaja Sheo Dhayan Singh. Towards the evening of his life Nawab Hamid Ali Khan of Rampur made him an allowance and he passed his days in peace. In 1316 A. H. he published his diwan entitled *Mazhar-i-Muani*.

Majruh writes fluently in chaste and simple language. He elects to write in short metres in which he shines best. There is no freshness of thought but his style is masterly and his verses are faultless. Hali praised him. He was one of the last exponents of old Urdu poetry and carried on the traditions of the old poets in a befitting manner. Ghalib addressed to him many letters.

Mirza Qurban Ali Salik was the son of Nawab Mirza Alam Salik: died 1893 B. G. He was born at Hyderabad, some say at Delhi. He received his education at Delhi. At first he adopted the pen-name of Qurban and consulted Momin but after Momin's death he became the pupil of Ghalib and chose Salik as his takhallus. At the time of the Mutiny he left Delhi and sought refuge at Alwar where he began to practise as a Vakil and stayed for a few years there. He went back to Hyderabad where he became a *sireshtadar* in the education department of the State. He also edited a Urdu magazine called *Makhsan-ul-Fawa'id* under the patronage of Nawab Umudatul-Mulk. His diwan is entitled *Hinjar-i-Salik*. He died in 1291 A. H. in Hyderabad.

Salik was a distinguished pupil of Ghalib. His verses are remarkable for loftiness of thought and flow of language but there is no freshness. His ode on the devastation of Delhi and his elegy on the death of his poetical master Ghalib are poignant.

Nawab Syed Mohammad Zakaria Khan Rizvi poetically sur-named Zaki came of a distinguished and noble family and was born at Delhi in 1839 A. D. His father Nawab Syed Mohammad Khan and his maternal grand-father Nawab Azamuddaulah Mir Mohammad Khan Muazzam Jung Sarur were poets and authors of diwans, the latter having also written a *tazkira* of Urdu poets. Zaki received his education at Delhi and was deeply learned in Urdu, Persian and Arabic. He had also some knowledge of medicine, law, *tassawuf* (sufism) astrology, music and calligraphy. He had