to learn the language in its purity from him. This devotion to the elegance of idiom occasionally led to attacks on his want of scholarship.

Mir Bubbar Ali Anis was born in 1217 A. H. or 1216 A. H. Anis, 1217-1291 at Fyzabad in one of its quarters called Gulab A. H. 1802-1874 badi, where his father resided. He was brought up under the fostering care of his father and he came to Lucknow when his eldest son, Nafees, had already been born to him. Unis younger brother accompanied him. Connections did not however cease with Fyzabad for his father and brothers continued to live there. It was only later that the family migrated to Lucknow and settled there permanently.

Anis was not a great scholar in any sense. He had enough learning which stood him in good stead in his poetic career. He learnt Ṣadrā from Mufti Mohommed Abbas and read the preliminary course with Mutulu Hakir Ali. He was fond of physical culture exercises and also learned the use of arms from Mir Kasim Ali and his son, Mir Amir Ali, who were regarded as the finest exponents of this art in Lucknow. He also knew horsemanship. The technical knowledge of arms was highly useful to him in his descriptions of battles where he could utilize it dexterously and with striking effect. He was a great lover of beauty not only in human beings but also in animals and in nature. Anis was very proud of the family to which he belonged. He had an overwhelming sense of self-respect and thought much of the prestige and status of his family. He paid a great regard to the proprieties and was very formal in his intercourse with men. He would never see people unless they had made a previous appointment with him. Even his intimates could not come to him unannounced. In his dealings with the nobles he behaved with the same regard to his dignity. The same treatment was extended to the kings. He would not go unless Wajid Ali Shah sent a special messenger to request him to recite in the assembly. He ranked his noble birth and high avocation as a poet and a marvia-writer above every thing else. He permitted no breach of etiquette or of rules which he had framed to regulate his intercourse with his friends, visitors and admirers. He held fast steadfastly to the rules that he laid down for himself and others, without once deviating from them. He had one fashion in which he clothed himself. His principles and his poetic powers, earned for him respect and veneration from the greatest in the land. Nawab Tahawwar Jung of Hyderabad considered it an honour when he took the pair of shoes of Anis and placed them with his own hand in the palaquin in which Anis was sitting. Anis, apart from his independence, led a life of contentment and never hawked after riches. He never made a request or wrote panegyric in the hope of getting rewards. As a reciter of elegies he got handsome presents from the nobles of Lucknow.

Elegy leapt into sudden popularity when the Nawabs of Oudh became Shias. The period of conventional mourning was extended from ten days to forty days. The nobles and wealthy men of Lucknow especially those of Shia persuasion patronised this kind of composition for its sanctity and devotion. The court of Lucknow would temporarily suspend its gaieties and revelries during the sacred month of Moharrum. Special meetings would be convened at various places where marias were chanted and people wept copiously and mourned deeply the sad death of the martyrs, Hasan and Husain. The Nawabs and nobles would forego their pleasures and abstain from every kind of enjoyment. Such mourning and sorrow for a month was deemed by them a sufficient expiation for the sins of the whole year. The Nawabs even composed marias, soz, salams and rubais all bewailing the death of the Prince of Martyrs. Wajid Ali Shah called and heard Anis and Dibir and Ghazalddin Haidar heard Dibir.

Anis did not leave Lucknow until after the annexation of Oudh. He did not like to move thinking that his art would not be truly appreciated outside Hyderabad. Lucknow, Circumstances compelled him to visit outside places. In 1859 A. D. he went to Azimabad (Patna) and in 1860 A. D. he again went there. He also hailed at Benares on his return, after the second journey. He visited Hyderabad in 1871 A. D. and stopped at Allahabad while coming back. At all these places he recited his maria to thousands of people in spacious halls which were packed to overflowing. Whenever Anis used to recite in Lucknow in his later days, thousands of people would collect from the surrounding places to hear him.

Anis died of fever at Lucknow in 1291 A. H. (1874 A. D.) and lies buried in his own house.

Anis was a born poet and had received poetry in inheritance. Poetry of Anis. No house could present such a long line of illustrious poets and it was natural and befitting that Anis prided himself on his distinguished ancestry. He listed in numbers and wrote verses when he was at Fyzabad. At first he adopted the pseudonym of Hazin probably owing to the intimacy of Mir Zulk with Ali Hazin the famous Persian poet. When Anis came to Lucknow he changed it for Anis at the desire of old Nasikh to whom Khaliq had brought him to see. This tukhllus is said to be a gift from Nasik who predict-
ed a bright and a hopeful future for him. Anis began with writing ghazals but he was early initiated into the composition of masrsas in which his father had distinguished himself. During his own lifetime, Khaliq saw his son famous and admired. With the retirement and death of Khaliq and Zamir, the field was left open to Dabir and Anis. Both took to masrsas with enthusiasm and wrote copiously.

Anis has written many thousands of elegies, odes, quatrains and qitas. The whole of his work is not published, but it is computed to contain over 250,000 distichs. His published poems extend to five volumes and the rest is preserved in his family. He has left a diwan containing anatory ghazals. He used to recite in a very pleasing and charming style which he perfected by constant practice before a mirror. Despite his fertility he was a very elegant and skilful writer. There is no unevenness which disfigures the works of other poets such as Mushaffi.

Mir Anis is one of the most remarkable figures in Urdu literature. As a poet he stands in the foremost rank and there are not wanting men and critics who regard him as the best of Urdu poets. He is variously termed the 'Indian Shakespeare', the 'God of Urdu literature', the 'Homer', the 'Virgil', the 'Valmik' of Urdu poetry. This is the very 'eagacy of criticism'.

Anis rendered a great service to Urdu language. He polished and refined the language and his compositions are remarkable for their sweetness, elegance and freshness of diction. He was always careful about the purity of his idioms and he plumed himself on this as a distinctive feature of his writings. His vocabulary was vast and he used words gracefully and aptly. He added many new ones to the stock of Urdu words and firmly fixed the use of the old. In the beginning he employed old obsolete words which he abandoned as he gained experience and practice. The Urdu of Anis is regarded as most authoritative both in Lucknow and Delhi. His family was regarded as the custodian of the pure Urdu idiom. He always said that he used the idiom in accordance with the practice of his family in a particular way different from what the people of Lucknow. Mir Hasan and Mir Khaliq maintained their connections with the family of Bahu Begum mother of Asafuddaulah, whose family was regarded as the repository of pure Urdu. There was a regular office at Fyazabad where idioms and proverbs which had been coined in the harams of Bahu Begum were recorded and circulated broadcast. At the head of this office were Mir Hasan and Mir Khaliq who were naturally regarded as the masters of pure idioms. Nasik also realized the position of the home.

of Mir Khaliq for he used to advise his pupils to go and learn the language there.

His position in Urdu literature is unique. He supplied the His service to the epic element to Urdu literature. Urdu could not be expected to possess an epic of the rank of Homer's Iliad, Virgil's Aeneid, Vyasa's Mahabharat, Valmik's Ramayan or Firdausi's Shahnama. The language being of recent birth knew not that age which sees the birth of epics. It is too early to judge of its achievements. However Anis contributed something towards this direction. He perfected the old themes and invented new ones for masrsas. His long exordia are delightful and highly poetical. They contain descriptions of battle-fields and fights which rival those of Firdausi in the Shahnama and Nizami in the Sikandarnama. His landscape painting is also admirable and new to Urdu literature. His portrayal of human emotions is extraordinarily clever. He strikes a new note in Urdu poetry.

Anis was a master painter of scenes from nature in all its landscape moods. These descriptions are never independent but always subordinated to the main theme. They are however self-contained and as such are vignettes of perfect beauty and can be detached from the body of the poem without any harm. The dawn of the morning, the close of the evening, the rising of the sun, the moonlit night, the blowing of the zephyr are all painted realistically. The gradual disappearance of stars, the rising of the mist, the mantling of darkness, the blooming of flowers, the verdure of trees are beautifully and charmingly sung.

Anis is pre- eminent in the knowledge of human emotions. His portrayal of and in his interpreting them in his verses, human emotion. Feelings of joy and sorrow, anger, love, jealousy, envy, fear, are all portrayed in a masterly style. He is a master artist as he never forgets the position of the personages who figure in his narration of the tale. If a child speaks, Anis would use sentiments and language befitting a child. He never overlooks the difference and thus shows glimpses of dramatic powers. Anis also distinguishes himself in appreciating the subtleties underlying the various relations of woman to man in her various capacities as mother, sister, wife, aunt.

The descriptions of battle-fields, fights, marches, counter marches, challenges, arms, accoutrements are very vivid and powerful. He has praised swords and horses in many places but every time he describes them with freshness and vigour.
The continuity of description is also remarkable. Anis may not have been an altogether trustworthy historian for he has written certain incidents in his verses which never took place except in his own imagination, but their fanciful existence has been perpetuated by later writers who continue to celebrate them in their marasias. Mir Anis is not free from solecism. Mauvi Abdul Ghaffor Khan Nassakh published a brochure in which he pointed out the prosodical errors and other mistakes of Mir Anis and Dabir. Their apologists retaliated and published pamphlets in which they justified their heroes on every point. The truth lies midway. It is true that the marasias of Anis and Dabir were not published in their original and correct form and that interpolators made emendations. Allowance must also be made for the archaic words sometimes employed; but it must be conceded that the quality of all the marasias is not even and that some verses fall short of the standard of excellence for which the names of Anis and Dabir are so justly famous. No wonder that these poets who wrote lacs of verses are sometimes found nodding.

Mir Anis is singularly happy in his similes, metaphors and figures of speech. He does not indulge in senseless extravagances and stupid hyperbole which was the craze of the Lucknow school amongst which he lived and wrote and although he does not wholly escape the influence yet he uses the figures of speech so judiciously that they are subordinated to the main theme and help to heighten the beauty of the verse. His similes are beautiful, noble and easy to comprehend. He is particularly happy in using them with charming effect. Great things are never compared with small. The similes are never trite and commonplace. He never allows his similes and other figures of speech to dominate him. His style is simple or gorgeous as occasion demands, but it is always eloquent and graceful. The flow of language is wonderful. His verses are characterized by the force and flow of language, elegance of diction and purity of idiom. Eloquence, melody and vigour are admirably blended. His verses are chaste, sincere and polished, and easy to understand although the simplicity often hides subtleties just as a limpid river deceives the unwary about its depth by its clear waters. His style is not uneven. He was a facile and skilful writer who could describe the same subject in various ways with a freshness, alluring and attractive.

Anis occupies a very high place amongst the best masters of Urdu Literature. He sounded a note of real and genuine poetry amidst the artificiality and conventionality of Lucknow school. He heralds the new age ushered in by Hali and Asad. He left Marasia a perfect weapon which could be wielded with considerable effect, and Hali made a noble use of it. He is a special favourite of English know-
ing readers who find a welcome escape from the perfumed atmosphere of conventional love so plentiful in Urdu literature. They find glimpses of true and genuine poetry full of real fire and pathos. The reputation of Anis even in his lifetime stood very high in Lucknow and Delhi and is still unchallenged and unimpeached. His fame is continuously on the increase and will increase with the advancement of Urdu literature and he will come into his own when Urdu literature is properly appreciated.

Mirza Salamat Ali poetically surnamed Dabir was born at Delhi in 1318 A. H. 1803 A. D. His father A. H. 1803-1876 was one Mirza, Gulam Husein. There is a good deal of discussion regarding the nobility of his ancestors and attempts have been made to show that he came of a noble stock and his ancestors were well connected and highly distinguished. It must however be stated that his family was respectable and commanded some influence in bygone days. His father forsook Delhi on its devastation for Lucknow where he married and settled. He repaired to Delhi again when quiet was restored. Dabir, however came, with his father to Lucknow when he was seven years of age and was educated thoroughly. He evinced keen enthusiasm for scholarship and the discussions he held with learned men sharpened his intelligence and wit. Poetry and especially the marasia exercised great fascination and he became a pupil of Zumir, the great rival and contemporary of Khaliq. He however outstripped other pupils by the quickness of his intelligence and attained a proficiency which earned great praise from his teacher and other poets. He was ranked as a great marasia writer and is mentioned by Sarur in his Fisana Ajab along with the memorable marasia writers of that age. His fame advanced rapidly and he had the privilege and the honour to recite his compositions before Nawab Gazuddin Haider and Wajid Ali Shah. Many noble men and ladies of the royal household became his pupils and he became to be regarded as an authority on the Urdu language. His reputation as a poet and his intimacy with his teacher excited the envy of some of the less favoured rivals who created bad blood between him and his teacher on the subject of a marasia which he recited in the assembly of Nawab Itakhuruddinah. In the end however they were reconciled and all misunderstandings were cleared. Dabir was always respectful towards his Ulud and never permitted others to speak ill of him. Dabir was already famous when Anis came from Fyzabad. The poetical contests and rivalries with Mir Anis resulted in sharpening of poetical powers but the rivalries never transgressed the bounds of decorum or sank into the ribaldries of Mushafi and Isha. Both were courteous and respectful to each other and seldom appeared together. In 1291 A. H. (1874 A. D.) Mirza became blind.