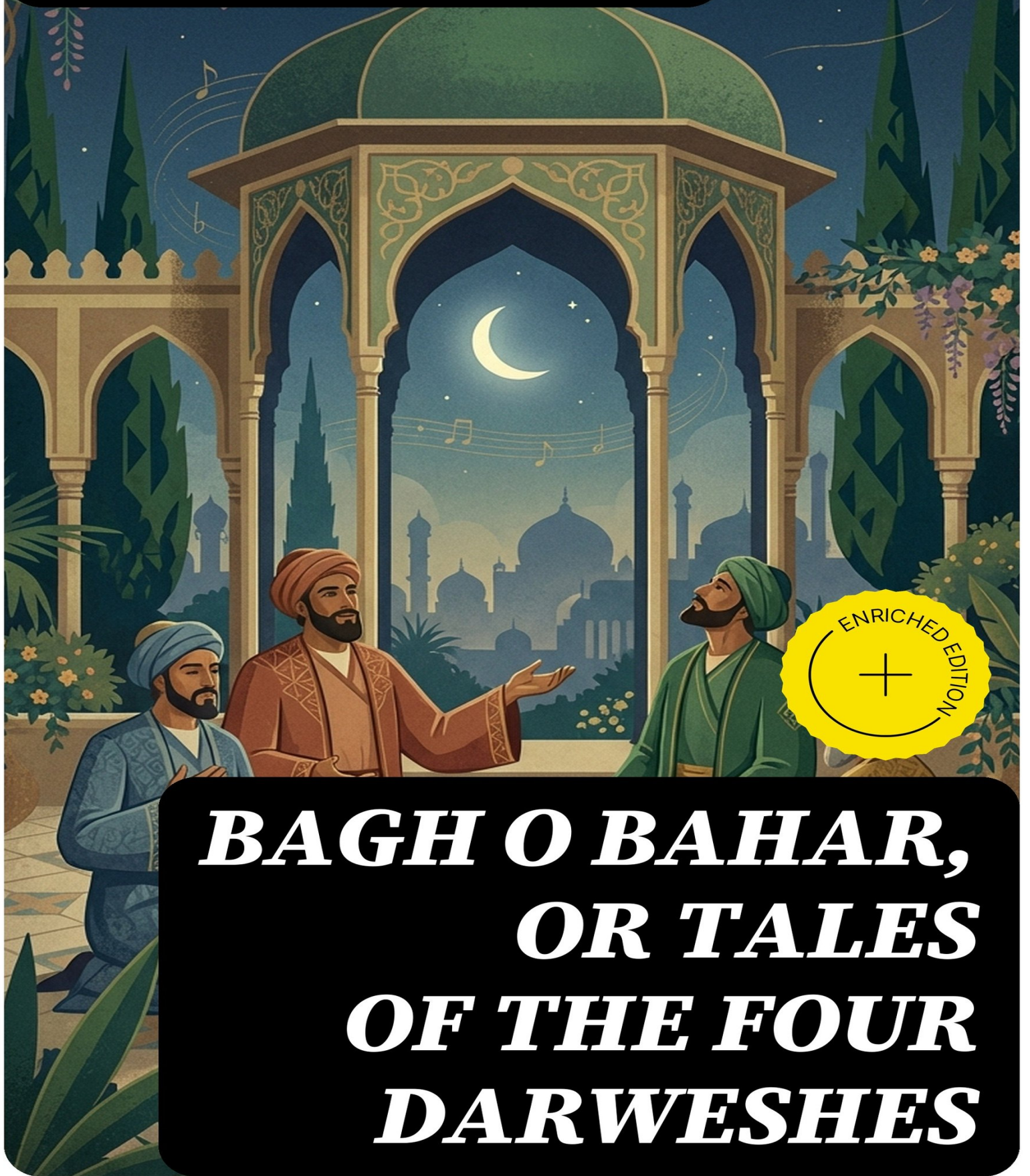


**AMIR KHUSRAW  
DIHLAVI**



**BAGH O BAHAR,  
OR TALES  
OF THE FOUR  
DARWESHES**

**Amir Khusraw Dihlavi**

# **Bagh O Bahar, or Tales of the Four Darweshes**

**Enriched edition.**

*Introduction, Studies and Commentaries by Alec Turner*

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# Introduction

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This collection presents *Bagh O Bahar*, or *Tales of the Four Darweshes*, traditionally associated with the eminent Indo-Persian poet Amir Khusraw Dihlavi, in a complete, coherent sequence. It gathers the framing materials and the full cycle of interlinked narratives: a royal introduction, four distinct adventures narrated by dervishes, and the central Tale of Azad Bakht. By assembling these pieces in reading order, the volume foregrounds the architecture of the cycle—its frame, embedded stories, and returns to the courtly center—so that readers can appreciate the design that has made this work a touchstone of South Asian storytelling and a model of elegant narrative construction.

The tales have long circulated under Amir Khusraw's name in Persianate literary culture, and achieved renewed life in the early nineteenth century through a celebrated Hindustani prose rendering by Mir Amman of Dilli, produced in the pedagogical milieu of Fort William College in Calcutta. That adaptation became a cornerstone of modern Urdu prose. To honor that transmission, this collection includes Mir Amman's contextual materials alongside the narrative sequence. The conjunction of an earlier attribution and a later prose redaction exemplifies how authoritative texts in South Asia often travel across languages and centuries while retaining their recognizable form and appeal.

The present volume gathers several distinct text types that together compose the work's public life. It includes a

Preface, the Petition of Mir Amman of Dilli, Mir Amman's Preface, and an Introduction that establishes the frame of the stories. These paratexts stand beside the core narrative pieces: the Adventures of the First, Second, Third, and Fourth Darwesh, and the Tale of Azad Bakht. The result is a compendium that spans genres—letters or petitions, prefaces, and a suite of romance and wonder tales—presenting both a literary artifact and a record of its historical framing and intended readership.

Across the cycle, unifying themes consistently surface. Fortune changes hands with dizzying speed; love demands steadfastness against ordeal; friendship and loyalty bind strangers into kin. Hospitality, gratitude, and wise speech are treated as social virtues that sustain both humble wayfarers and high-born rulers. The dervishes' poverty is not mere deprivation but a posture of clarity, setting worldly splendor in perspective. Above all, storytelling itself is a moral and social act: by hearing and speaking well-shaped tales, listeners recover courage, rulers learn empathy, and communities find a shared language for hardship, hope, and reconciliation.

Stylistically, the work shows the Persianate taste for luminous imagery—gardens, seasons, jewels, sea and desert—deployed to make ethical states and emotional trials visible. Narratives proceed through patterned episodes, balancing suspense with symmetry. In the Hindustani prose associated with Mir Amman, this imagery is carried in idiomatic, supple sentences that set a standard for lucid narration while preserving a courtly cadence. The combination of ornate motifs and accessible diction has

helped the tales endure, inviting both first-time readers and returning admirers to savor their rhythm, humor, and finely tuned sense of dramatic timing.

The paratexts included here are integral, not incidental. The *Petition of Mir Amman* speaks from within the institutional and linguistic conditions that propelled the Hindustani version into prominence, articulating purpose and audience. *Mir Amman's Preface* explains editorial choices and the aims of presenting a clear, exemplary prose. The general Preface and the Introduction situate the reader for what follows, offering a bridge from historical context to narrative immersion. Together they disclose how the tales have been taught, transmitted, and read, and they encourage us to attend to questions of language, authority, and literary craft.

The Introduction frames the central premise without which the cycle would not cohere: a ruler, Azad Bakht, weighed down by care, wanders beyond the palace and encounters four dervishes gathered in a nocturnal retreat. Their presence turns the night into a chamber of stories. The king listens; the dervishes speak in turn; and a community forms around a shared fire of narrative. This moment affirms the work's guiding conviction that solace and counsel are found in telling and hearing, and that the distance between throne and threshold is traversed by words.

The *Adventures of the First Darwesh* set the tone for the sequence. A noble youth is separated from what he holds most dear and is driven, by love and circumstance, across cities and wilderness. The route is strewn with marvels,

moral tests, and encounters with figures whose advice or deception shapes his path. The journey dramatizes endurance: how patience, tact, and courage become a traveler's provisions. It also models the tale's interplay of chance and intention, where a chance meeting and a deliberate choice may both serve a destiny revealed only step by step.

The Adventures of the Second Darwesh extend the repertoire of motifs while deepening the ethical field. Disguise and recognition, trade and travel, letters and tokens, enchanted places and perilous seas all become instruments for examining trust. The narrator's wit and self-command allow him to navigate intrigues and moments of bewilderment. Through reversals that neither trivialize suffering nor glorify cunning, the story weighs resourcefulness against humility and shows how good counsel, timely restraint, and fidelity to a pledge can return a wanderer from the brink of ruin to the possibility of restoration.

The Tale of Azad Bakht returns the focus to the listener who has become a learner. As the ruler hears successive accounts, his own understanding of governance and responsibility is tested. This tale therefore reflects on power from within the frame, not by argument but by example and contrast. The court, with its obligations to justice and care, stands in dialogue with the dervish circle, where speech is a form of service. The tale's reflections remain within the horizon of the premise, guiding readers to consider how attention, patience, and empathy transform rule into stewardship.

The Adventures of the Third and Fourth Darwesh complete the cycle, expanding the set of narrative patterns while drawing threads back toward the frame. Unexpected kinships, narrowly averted missteps, and moments of visionary insight carry these stories forward. Each adventure offers its own constellation of places, trials, and helpers, yet they are designed to converse with what has been heard before. Their cumulative effect is to show the world as a network of interdependence in which a boon granted in one quarter answers a want in another, and where perseverance keeps open the possibility of a just outcome.

As a whole, the collection illuminates why the Tales of the Four Darweshes have been cherished in multiple languages and settings. They exemplify the cosmopolitan reach of Indo-Persian narrative, the pedagogical clarity of early modern Hindustani prose, and the enduring aptitude of frame tales to braid pleasure with instruction. For readers seeking Amir Khusraw Dihlavi's lasting significance, these stories attest to a literary horizon where ornate imagination and ethical reflection reinforce each other. Gathered here with their framing documents, they invite unhurried reading—either sequentially or in parts—so that the art of telling, and of listening, can do its quiet, civilizing work.

# Author Biography

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Amir Khusraw Dihlavi, active from the late thirteenth to early fourteenth century, stands among the foremost poets and intellectuals of the Delhi Sultanate. Writing chiefly in Persian while also composing in early Hindavi, he helped shape a distinctive Indo-Persian literary culture. A court poet and a Sufi-affiliated figure linked to the Chishti milieu, he mediated between elite and popular idioms, formal refinement and accessible feeling. His reputation rests on an exceptional range: panegyric, romance, didactic verse, devotional lyric, and playful riddles. Celebrated for verbal ingenuity and cultural synthesis, he remains a touchstone for South Asian literature, music, and devotional expression.

Educated in the classical sciences and adab of the Persianate world, Khusraw mastered Arabic and Persian letters and the arts of poetic composition at an early age. The cosmopolitan courts of North India provided both patronage and a rigorous arena in which to hone craft and wit. Equally formative was his association with Chishti Sufism, especially the reverence he held for Nizamuddin Auliya, whose ethical and spiritual ideals—love, generosity, and the embrace of diverse communities—infused Khusraw’s verse. This dual tutelage, courtly and Sufi, shaped a poetics that could praise rulers while also speaking to the yearnings of ordinary devotees.

Khusraw’s career traversed several Delhi Sultanate courts, where he composed celebrated masnavis and lyrical

collections. His Khamsa, modeled in structure on the Persian quintet tradition, includes *Matla‘ al-Anwār*, *Shīrīn u Khusrau*, *Laila Majnun*, *Hasht Bihisht*, and *Ā’ina-yi Sikandarī*. He also authored historical and panegyrical works such as *Qirān-us-Sa‘dain*, *Miftāḥ al-Futūḥ*, *Nuh Sipih*, *Tughluq-nāma*, *Khazā’in al-Futūḥ*, and the romance *Dawal Rānī Khizr Khān*. Alongside Persian masterpieces, he cultivated Hindavi compositions, including riddles and songs, demonstrating ease across linguistic registers and an ability to address different audiences with equal elegance.

Stylistically, Khusraw fused Persian aesthetics—intricate metaphor, symmetrical architecture of rhyme and meter—with imagery and idioms drawn from the subcontinent. His ghazals and masnavis balance courtly polish with Sufi pathos, staging encounters between worldly ambition and spiritual longing. He wrote with playful intelligence—charades, wordplay, and riddles—yet returned, again and again, to themes of love’s discipline and the heart’s illumination. Though claims about specific musical inventions are debated, his poetry is integral to the qawwali repertoire and other devotional traditions, where its cadences and refrains continue to animate performance and communal memory.

The collection noted here—containing a Preface, The Petition of Mir Amman, Mir Amman’s Preface, an Introduction, and tales labelled as the Adventures of four darweshes and the Tale of Azad Bakht—reflects a later Urdu prose reworking by Mir Amman of Dilli. Those narratives, popularly known as “Tale of the Four Darwesh,” have long been associated in tradition with Khusraw, though modern

scholarship discusses the attribution with caution. The presence of Mir Amman's prefatory materials and framing indicates how Khusraw's reputed storytelling milieu inspired subsequent authors to reshape and transmit these romances for new readers and pedagogical contexts.

Khusraw's commitments, as evidenced across his oeuvre, align with Chishti emphases on compassion, hospitality, and the meeting of cultures. He praised rulers and commemorated events, while also voicing devotional yearning and ethical counsel. His ease with both Persian and Hindavi helped bridge linguistic communities and contributed to the eventual flourishing of Urdu. Many later poets, singers, and storytellers drew on his verses to articulate ideals of love, justice, and conviviality. The stories associated with his name—like those adapted by Mir Amman—suggest a narrative ethos attuned to wonder, moral testing, and the transformative power of companionship.

In his later years, Khusraw remained closely connected to the spiritual circle of Nizamuddin Auliya in Delhi. He died in the early fourteenth century and is traditionally said to be buried near his revered guide, a testament to their enduring bond. His legacy endures in multiple spheres: the canon of Indo-Persian poetry, the devotional soundscapes of qawwali, and the Urdu literary heritage that reinterpreted and disseminated tales linked to his memory. Readings, performances, and new editions keep his voice present today, while the Four Darwesh cycle—through Mir Amman's influential rendition—attests to the living afterlife of stories associated with Khusraw.

# Historical Context

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Bagh o Bahar stands at the confluence of medieval Indo-Persian storytelling and early colonial-era language reform. The Tales of the Four Dervishes were long attributed to Amir Khusrau Dihlavi (1253–1325), the Delhi Sultanate poet and disciple of Nizamuddin Auliya, though modern scholarship generally treats that attribution as uncertain. What is firmly documented is the early nineteenth-century Urdu rendering by Mir Amman of Delhi at Fort William College in Calcutta. That prose version, widely circulated under the title Bagh o Bahar, transmitted a much older Persianate narrative repertoire into a new linguistic and pedagogical environment shaped by British administrative needs and North Indian cultural change.

The work reflects the Persianate cosmopolis that linked Delhi to a wider literary world from the thirteenth century onward. Genres such as qissa and dastan, with their nested narratives, marvels, and moral turns, were cultivated in courts and urban salons. Sufi themes—dervishes, asceticism, miraculous encounters—interlace with courtly adab, producing stories that entertain while instructing. Even where Amir Khusrau’s direct authorship is debated, the idioms, metaphors, and narrative conventions resonate with the milieu in which he wrote: Persian-inflected North Indian culture, devotional circles, and encyclopedic storytelling designed for both refinement and ethical reflection.

The eighteenth century brought dramatic political shifts that frame the sensibility of *Bagh o Bahar*'s later Urdu life. After Aurangzeb's death in 1707, Mughal authority fragmented. Nadir Shah's sack of Delhi in 1739 and subsequent Afghan, Maratha, and regional conflicts diminished imperial prestige. The East India Company's ascendancy, culminating in control over Bengal after 1757 and occupation of Delhi in 1803, altered patronage networks. Poets, scribes, and teachers sought new sponsors in emerging centers such as Lucknow and Calcutta. The melancholy evocations of Delhi found in Mir Amman's ancillary writings gained poignancy against this backdrop of displacement and urban transformation.

Fort William College, established at Calcutta in 1800 under Governor-General Richard Wellesley, became a key site in this transition. The College aimed to train Company officials in South Asian languages and bureaucratic idioms. The Scottish philologist John Borthwick Gilchrist advocated Hindustani as a practical lingua franca and commissioned original compositions and adaptations to build a graded prose canon. Within this program, Mir Amman of Delhi produced *Bagh o Bahar* around 1802–1804, fashioning a clear, idiomatic Urdu that could serve both as a model of style and as a vehicle for vocabulary, etiquette, and moral exempla suitable for colonial pedagogy.

Mir Amman's preface and his petitionary materials exemplify new relationships between Indian literati and colonial authority. He presents himself as a Delhi munshi who, amid the city's decline, finds patronage in Calcutta's institutional setting. These paratexts adopt established

rhetorical forms of praise and humility while redirecting them toward Company institutions and professors. They also defend a particular linguistic choice: the everyday, urbane speech of Delhi, stripped of excessive Persian archaism yet retaining the cultured register known as *zabān-e urdū-e mu'allā*. Through this positioning, Mir Amman participates in the reconfiguration of patronage from court to college.

The material history of the text tracks the shift from manuscript to print. Early Calcutta editions appeared in the first decade of the nineteenth century, facilitating standardized classroom use. From the 1820s, lithography—well suited to *Nastaliq* script—accelerated Urdu printing. By mid-century, presses in Delhi and Lucknow, notably Nawal Kishore Press (founded 1858), issued numerous editions. *Bagh o Bahar* became both a school text and a popular book, circulating through bazaars and libraries. The diffusion reflects broader technological change: cheaper reproduction, expanding reading publics, and the emergence of a commercial literary market beyond exclusive courtly circles.

British interest in the work shaped its paratextual life in English. Mid-nineteenth-century editors and translators, including figures such as E. B. Eastwick and Duncan Forbes, produced annotated versions for students of *Hindustani*. Grammars, readers, and vocabularies positioned *Bagh o Bahar* as a benchmark of “easy” prose. These editions framed the tales with philological commentary, glossaries, and cultural notes, embedding the narrative within Orientalist pedagogy. The text thus functioned dually: as a repository of Indo-Persian narrative motifs and as an

exercise-book for colonial language training in India and at institutions such as Haileybury.

Prefatory writing in *Bagh o Bahar*'s printed avatars reveals an encounter between Persianate and colonial conventions. Traditional prefaces opened with invocations and panegyrics, situating authors within chains of learning and patronage. Fort William-era prefaces add justifications of linguistic choices, statements of pedagogical aim, and acknowledgments of European sponsors. Mir Amman's preface advocates colloquial clarity against overly florid diction, while English editors supply typographic norms, orthographic rules, and lexical lists. Together these paratexts perform authority—literary, religious, and scholarly—and register a moment when the locus of linguistic correctness was migrating from hereditary courts to classrooms and presses.

The Introduction and the figure of Azad Bakht, the king who encounters the dervishes, echo mirrors-for-princes traditions in which rulers learn prudence through exempla. The king's nocturnal wandering and his openness to counsel reflect ideals of just governance amid instability. For readers in late Mughal and early Company times, this frame could resonate with lived uncertainty: sovereignty seemed precarious, and the virtues of listening, restraint, and fairness were newly urgent. Without divulging outcomes, the framing devices foreground the relationship between ethical rulership and narrative wisdom, binding the entertainment of marvels to sober political reflection.

The dervishes' adventures carry listeners across a wide geography emblematic of Indo-Persian horizons. Settings

evoke long-familiar routes linking Hindustan to Central Asia, Iran, and the Arab lands, with cities, deserts, and ports conjuring a precolonial map of mobility. The tales absorb commercial and pilgrimage circuits into romance: caravans, bazaars, and courts become stages for trials of character. Such geography is not cartographic reportage but a literary idiom of worldliness, indexing the reach of Persianate culture and the social fact of travel—of merchants, scholars, soldiers, and mendicants—across the interconnected zones of the Indian Ocean and Central Asian worlds.

Social detail in the narratives reflects urban life as a matrix of crafts, services, and etiquette. Artisans, traders, performers, and domestic workers appear alongside nobles, judges, and scholars, sketching an economy of interdependence. Descriptions of markets, fragrances, textiles, and architecture encode connoisseurship while marking status differences. For eighteenth- and nineteenth-century readers, such scenes captured both continuity and fragility: crafts persisted while patronage patterns shifted; cities retained skills amid political upheaval. The tales thus offer a cultural inventory of urban North India at a moment when older elite ecologies were adapting to new economic and administrative structures.

Sufi coloring is integral to the collection's idiom. Dervishes embody patience, poverty, and trust in divine ordering, themes circulating in Chishti-affiliated lore around Delhi since the thirteenth century. While the text's exact medieval provenance is debated, its ethical lexicon—humility, gratitude, providence—draws on a widely shared devotional discourse. This spiritual framing does not

displace worldly action; rather, it calibrates it, presenting miraculous turns as confirmations of moral stance. For audiences formed by shrine culture and khānqāh sociability, the tales' combination of wonder and wisdom modeled a piety compatible with urban life and courtly responsibility.

The narrative architecture—frame tale with embedded stories—belongs to a transregional repertoire stretching from *Kalila wa Dimna* to the *Arabian Nights*. Its pedagogy lies in patterned variation: each dervish's account explores fortune, fidelity, and discernment under different constraints. Fort William's curricular logic exploited this design. The repetitive-yet-varied structure supported graded reading, cumulative vocabulary acquisition, and the rehearsal of idioms. It also enabled instructors to pause for moral inference without exhausting suspense. The alignment of a classical storytelling form with modern classroom needs illustrates how older genres were repurposed for institutional learning without losing their aesthetic appeal.

Language politics underpin *Bagh o Bahar*'s influence. By championing urbane, comprehensible Urdu, the text participated in a broader standardization of Hindustani promoted by colonial philology and Indian literati. Debates about correct usage—Delhi versus Lucknow registers, Persian derivation versus vernacular clarity—played out in prefaces and classrooms. In 1837, Company regulations replaced Persian with regional vernaculars (including Hindustani/Urdu in the north) in law courts, creating demand for prose models and technical vocabulary. *Bagh o Bahar*'s status in syllabuses and exam lists reflects this

administrative shift, as the language of governance and education recomposed around print and pedagogy.

The collection's place within Fort William's output is illuminated by contemporaneous projects in other North Indian languages. Lallu Lal's *Prem Sagar* (c. 1803), fashioned to model "Hindi" in Devanagari, and Urdu works like *Bagh o Bahar* collectively crystallized a bifurcated but intertwined standardization. Munshis and pandits, once attached to courts, became authors for a market of students and officials. Their choices—script, lexicon, and style—shaped later linguistic identities, even as readers continued to move fluidly across registers. In this environment, *Bagh o Bahar* helped define a prose norm that later reformers, educators, and journalists adapted for new publics.

Within the stories, love, loyalty, and wit intersect with legal and ritual proprieties, revealing an ethical world negotiated through counsel and consent. Marriages, oaths, and judgments mirror the institutional realities of qazi courts and household governance. Such motifs align with *adab* literature's aim to polish conduct. They also travelled well into colonial classrooms that sought to impart both language and etiquette. In this sense, the *Adventures of the First, Second, Third, and Fourth Dervish* are not only entertainments but casebooks of social reasoning, mapping how prudence, speech, and self-control operate under pressure across ranks and settings.

Authorship questions surround the label "by Amir Khusrau Dihlavi" often attached to the Persian precursor. Manuscript evidence and stylistic analysis have led many scholars to date the core narrative to a later Indo-Persian

milieu, with the Khusrau attribution understood as a mark of prestige rather than secure provenance. The Urdu *Bagh o Bahar* is securely by Mir Amman. Yet the invocation of Khusrau's name is historically revealing: it signals the authority of a revered Sufi-poet in legitimizing narrative pleasure and ethical instruction, and it shows how lineages—textual and spiritual—were constructed to anchor cultural memory across centuries of change and loss. The collection's evolving reception underscores how a medieval-style romance, revoiced in plain Urdu, could serve radically new ends. Colonial language policy, print capitalism, and curricular reform turned an elite narrative repertoire into a widely taught classic. Later readers—reformist educators, literary historians, and students—have variously treated *Bagh o Bahar* as a model of “pure” Urdu prose, a window into Indo-Persian urban culture, and an artefact of Orientalist pedagogy. Its afterlife invites reflection on how stories mediate between worlds: Sufi-inflected courtly pasts and the bureaucratic modernity that recast them.

# Synopsis (Selection)

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## **Prefaces and Petition (Preface; The Petition of Mir Amman, of Dilli; Mir Amman's Preface)**

The prefatory pieces establish why the tales are being presented and outline the storyteller's aims, audience, and moral horizon. Their ceremonious yet inviting tone frames the collection as both instruction and delight, highlighting the authority and humility expected of a narrator. The progression from these formal openings into the frame story signals a shift from ceremonial address to immersive narration.

## **Frame Narrative (Introduction; Tale of Azad Bakht)**

The Introduction and Tale of Azad Bakht provide the collection's frame, in which a ruler, seeking counsel and solace, encounters four darweshes and invites their stories. This courtly and contemplative setting threads the disparate adventures into a single arc about kingship, destiny, and the restorative potential of storytelling. It balances suspense and reflection, preparing readers for a procession of linked yet self-contained tales.

## **Adventures of the Four Darweshes (First, Second, Third, Fourth)**

Across the four adventures, each darwesh relates a circuit of ordeals—separations, voyages, disguises, and marvels—that test loyalty, wit, and endurance. The tales blend romance, peril, and moments of humor, moving swiftly through palaces and wilderness alike while turning on coincidences, vows, and timely recognitions. Together they develop recurring concerns with the volatility of fortune and the eventual alignment of justice and mercy.

# **BAGH O BAHAR, OR TALES OF THE FOUR DARWESHES**

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PREFACE.

THE PETITION OF MIR AMMAN, OF DILLI.

MIR AMMAN'S PREFACE.

INTRODUCTION.

ADVENTURES OF THE FIRST DARWESH

ADVENTURES OF THE SECOND DARWESH

TALE OF AZAD BAKHT.

ADVENTURES OF THE THIRD DARWESH.

ADVENTURES OF THE FOURTH DARWESH.

# PREFACE.

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The *Bagh O Bahar*, or "Garden and Spring," has, for the last half century, been held as a classical work throughout our Indian empire. It highly deserves this distinguished fate, as it contains various modes of expression in correct language; and displays a great variety of Eastern manners and modes of thinking. It is an excellent introduction not only to the colloquial style of the *Hindustani* language, but also to a knowledge of its various idioms and popular phrases.

The tale itself is interesting, if we bear in mind the fact, that no Asiatic writer of romance or history has ever been consistent, or free from fabulous credulity. The cautious march of undeviating truth, and a careful regard to *vraisemblance*, have never entered into their plan. Wildness of imagination, fabulous machinery, and unnatural scenes ever pervade the compositions of Oriental authors,—even in most serious works on history and ethics. Be it remembered, that *jinns*, demons, fairies, and angels, form a part of the *Muhammadan* creed. The people to this day believe in the existence of such beings on the faith of the *Kur'an*; and as they are fully as much attached to their own religion as we are to ours, we ought not to be surprised at their credulity.

I have rendered the translation as literal as possible, consistent with the comprehension of the author's meaning. This may be considered by some a slavish and dull compliance; but in my humble opinion we ought, in this case, to display the author's own thoughts and ideas; all we are permitted to do, is to change their garb [2q]. This course has one superior advantage which may compensate for its seeming dulness; we acquire an insight into the modes of thinking and action of the people, whose works we peruse through the medium of a literal translation, and thence many instructive and interesting conclusions may be drawn.

To the present edition numerous notes are appended; some, with a view to illustrate certain peculiarities of the author's style, and such grammatical forms of the language as might appear difficult to a beginner; others, which mainly relate to the manners and customs of the people of the East, may appear superfluous to the Oriental scholar who has been in India; but in this case, I think it better to be redundant, than risk the chance of being deficient. Moreover, as the book may be perused by the curious in Europe, many of whom know nothing of India, except that it occupies a certain space in the map of the world, these notes were absolutely necessary to understand the work. Finally, as I am no poet, and have a most thorough contempt for the maker of mere doggerel rhymes, I have translated the pieces of poetry, which are interspersed in the original, into plain and humble prose.

**D. FORBES**

58, BURTON CRESCENT, *July*, 1857.

# THE PETITION OF MIR AMMAN, OF DILLI.

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*Which was Presented to the Gentlemen Managers of the College [of Fort William].*

May God preserve the gentlemen of great dignity, and the appreciators of respectable men. This exile from his country, on hearing the command [issued by] proclamation, [1] hath composed, with a thousand labours and efforts, the "Tale of the Four Darweshes," [entitled] the *Bagh O Bahar* [2] [i.e. Garden and Spring,] in the *Urdu, e Mu'alla* [3] tongue. By the grace of God it has become refreshed from the perusal of all the gentlemen [4] [of the college]. I now hope I may reap some fruit from it; then the bud of my heart will expand like a flower, according to the word of *Hakim Firdausi*, [5] who has said [of himself] in the *Shahnama*,

"Many sorrows I have borne for these thirty years;  
But I have revived Persia by this Persian [History.] [6]  
I having in like manner polished the *Urdu* tongue,  
Have metamorphosed *Bengal* into *Hindustan*." [7]

You gentlemen are yourselves appreciators of merit. There is no need of representation [on my part]. O God! may the star of your prosperity ever shine!

forms of companionship that hold even as participants later travel onward.

THE PETITION OF MIR AMMAN, OF DILLI, MIR AMMAN'S PREFACE, and the PREFACE depict textual wandering across social spaces, from appeals at a seat of power to invitations extended to a dispersed readership. These movements acknowledge that stories travel by persuasion and care, not by decree alone. The paratexts negotiate thresholds between courtly expectation and communal understanding, assembling a readership that may not share the same place yet can share an ethos. In this sense, authorship itself becomes a journey of affiliation, where identity as a narrator crystallizes through responsibilities assumed toward hosts, patrons, and listeners encountered along the way.

## **Question 5**

**How do chance and design interplay within the frame and its nested adventures?**

TALE OF AZAD BAKHT locates the frame in a night whose contingencies draw unlikely companions together, foregrounding chance as the convening force. ADVENTURES OF THE FIRST DARWESH introduces deliberation within that contingency, as choices, vows, and strategies carve paths through unpredictability. The interplay suggests that fortune offers openings while character determines how they are used. Happenstance brings people to thresholds, but intention governs the crossing. The frame and first adventure together outline the collection's grammar, where coincidence initiates movement and resolve sustains it,

avoiding fatalism without denying the world's surprises that redirect plans and revise expectations.

In ADVENTURES OF THE SECOND DARWESH and ADVENTURES OF THE THIRD DARWESH, improbable encounters and timely recognitions sit beside steady perseverance, creating a texture where design and accident remain in constant negotiation. Characters adapt to shifting circumstances without surrendering their aims, demonstrating that intention can be flexible without becoming unprincipled. Missteps and recoveries accumulate into a craft of living that treats unforeseen turns as material for wisdom. The tales avoid a mechanical moral, instead presenting patterns that are legible yet not deterministic, suggesting that life acquires shape through repeated adjustments rather than a single decisive plan or entirely blind luck.

The PREFACE and THE PETITION OF MIR AMMAN, OF DILLI acknowledge the contingencies surrounding the work's making while also outlining deliberate choices about scope and manner. Appeals for support and statements of intent imply that creative production depends on circumstance, relationship, and opportunity. Yet these texts also reveal a considered architecture guiding selection, sequence, and voice. By bringing chance and design into view at the level of composition, the paratexts mirror the adventures' dynamics, where improvisation coexists with planning. The collection positions itself as both responsive and crafted, inviting respect for the labor that orders surprises into coherent pathways.

The INTRODUCTION and MIR AMMAN'S PREFACE tune readers to recognize motifs that recur with variation, preparing them to notice echoes within ADVENTURES OF THE FOURTH DARWESH without demanding a rigid pattern. The fourth account gathers earlier currents, showing how a sequence of episodes can suggest meaning through resonance rather than explicit argument. Design manifests as arrangement and emphasis, while chance appears in the contingent meetings that enable recognition. The collection's closing movements demonstrate a confidence that sense can arise from attentive juxtaposition, leaving room for ambiguity. The result honors both planning and unpredictability as partners in narrative and understanding.

# Memorable Quotes

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**1q** "It is best to be silent on a subject concerning which nothing can be said."

**2q** "all we are permitted to do, is to change their garb."

**3q** "All these delightful scenes without her were so many thorns in my eyes."

**4q** "Whilst there is breath, so long there is hope."

**5q** "Man was created to exercise compassion,"

**6q** "Whilst there is life, there is hope."

**7q** "Why art thou sad, simple-minded one!"

**8q** "'The anguish of love, you must ask of the lover,"

**9q** "The slave went up to her and delivered his master's message, and"

**10q** "a full view of her, the dart of attachment pierced his breast; he rose"

**11q** "Both at last consulted together, and settled it between them to destroy me, and seize all my property and goods."