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The Surviving Manuscripts of Mian Muḥammad Ḥusayn Sialvī (d. 1986) An Introductory Survey

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Abstract

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This paper offers a glimpse into the personal library of Mian Muḥammad Ḥusayn Sialvī d. 1406/1986, a respected scholar from Sial Sharif in District Sargodha. His collection once held a rich collection of rare manuscripts in Persian, Arabic, and Punjabi, spanning subjects such as Islamic sciences, Sufism, poetry, and traditional medicine, reflecting his wide-ranging intellectual and spiritual interests. Educated in Delhi at Tibbiya College, Mian Muḥammad Ḥusayn developed a lifelong connection with classical learning. Although much of his library was lost in the devastating flood of 1992, over thirty manuscripts have survived and are now carefully preserved by the present author. This paper introduces these remaining texts, along with a supplementary list of rare books and lithographs, to highlight the enduring historical and scholarly significance of this overlooked private collection.

Introduction

This paper provides a close examination of the surviving manuscripts from the private library of Mian Muḥammad Ḥusayn Sialvī, a modest yet intellectually significant figure associated with the religious and spiritual life of Sial Sharif in District Sargodha. Though not widely known beyond his immediate community, Mian Muḥammad Ḥusayn maintained a personal collection that once held rare and valuable works in Persian, Arabic, and Punjabi. These manuscripts covered a wide range of subjects, including Islamic law, Qurʾānic exegesis *tafsīr*, Prophetic traditions *ḥadīth*, Sufism, ethics, poetry, and traditional medicine *ṭibb*. Mian Muḥammad Ḥusayn's library, unlike institutional repositories, was curated primarily for his own intellectual engagement and personal study. As a result, it remained relatively unknown to the broader public during his lifetime. Nonetheless, it was quietly held in high regard and prominent scholars of the region, such as Mian ʿAbd Allah Sialvī d. 1382/1963, Khwāja Qamar al-Dīn Sialvī 1401/1981, Khwāja Ghulām Fakhr al-Dīn Sialvī d. 1419/1998, and Mawlānā Muḥammad Ashraf Sialvī d. 1434/2013 —would often visit to consult its rare and valuable holdings. Khwāja Qamar al-Dīn Sialvī also played a quiet yet formative role in his education, particularly by guiding him into the study of *ḥadīth*.

His educational journey began at home under the tutelage of his grandfather, Mian Shaykh Muḥammad d. 1345/1927, and his father, Mian Ghulam Muḥammad d. 1362/1943. After receiving his early education in his native village, he pursued further studies at Sial Sharif and later travelled to Delhi for advanced learning. There, he enrolled at the renowned Tibbiya College, where he studied under distinguished ḥakīms and Islamic scholars. His time in Delhi, which included learning at several institutions, had a lasting influence on his intellectual development. It provided him with a strong foundation in both classical Islamic studies and traditional medicine. This unique blend of disciplines is evident in the wide range of texts he collected, spanning theology, Sufism, ethics, and healing practices, reflecting both his scholarly interests and spiritual commitments.

Mian Muḥammad Ḥusayn remained committed throughout his life to making portions of his collection accessible to the local scholarly and spiritual community. This dedication is exemplified by his generous donation of numerous Islamic texts to Dar al-Uloom Zia Shams al-Islam, a madrasa in Sial Sharif closely linked to his spiritual lineage.¹ Nevertheless, several manuscripts, particularly those of personal significance, remained in his possession until the end of his life. Many of these bear his handwritten annotations and marginal reflections, attesting to his deep and sustained engagement with the texts.

After his passing in 1986, the remnants of his library were regrettably neglected. They suffered significant damage during the devastating flood of 1992, a loss exacerbated by the absence of proper archival care. Nevertheless, more than thirty manuscripts survived and are now under the stewardship of the present author. These texts provide a valuable insight into the intellectual world of a rural scholar whose contributions remain largely unrecorded in academic literature.

The present study provides an overview of the surviving manuscripts of Mian Muḥammad Ḥusayn, aiming to shed light on his scholarly life and the broader religious culture of Sial Sharif. It also includes a supplementary list of rare books and lithographs still preserved in the collection. Together, these materials help illuminate the often-overlooked world of private scholarly libraries in Pakistan and contribute to wider efforts to preserve South Asia's manuscript heritage, especially that of rural religious scholars whose quiet dedication to learning deserves renewed attention.

A Brief Biographical and Familial Background of Mian Muḥammad Ḥusayn

Mian Muḥammad Ḥusayn was born on 10 Dhū al-Ḥijja 1336 AH 15 September 1918 CE in the village of Khoriwala, located in the Jhang district of central Punjab, in present-day Pakistan. He hailed from a family deeply rooted in Islamic scholarship and Sufi spirituality. His lineage belonged to the Awan beradrī kinship group, historically associated with the Soon Valley Wādī Sōn in the Khushāb district. From this ancestral heartland, his forebear—likely his great-great-grandfather, Mian Ḥāfiẓ Muḥammad Ismāʿīl—migrated to the Duāba region, the fertile interfluvial tract between the Chenab and Jhelum rivers. Renowned not only for its agricultural abundance but also for its integration into Islamic religious and cultural networks, this region became the new centre of the family's life and spiritual influence. Mian Ismāʿīl eventually settled in Kot Sultan, which became the family's permanent base in the final decade of the eighteenth century. His descendants continue to reside in this area, particularly in the villages of Bhurani, Kot Sultan, Khoriwala, Ramdana Gul da Kot, and Chak 142 located near the border of Sargodha and Jhang districts within the Kirana Bar, as well as in other nearby settlements throughout the interfluvial zone.²

The Awān beradrī, to which Mian Muḥammad Ḥusayn belonged, constitutes a significant ethnoreligious group in the northwestern Indo-Muslim landscape. Traditionally concentrated in the Salt Range and the valleys of northern Punjab, the Awāns are known not only for their martial heritage but also for their sustained contributions to Islamic scholarship and Sufi piety. Beginning in the Mughal period and continuing through the colonial era, numerous Awān families relocated to other parts of the Punjab plains in the context of religious preaching and scholarly mobility. This migratory tradition—locally referred to as Awan-Qārī—represented a systematic and generational movement of Qurʾānic scholars *qurrāʾ*, teachers of Islamic studies, and Sufi-oriented religious figures, many of whom were affiliated with the Chishtī and Qādirī orders.³

The Awan-Qārī phenomenon was not merely a case of kinship group dispersal, but rather a deliberate and organized religio-intellectual mission aimed at embedding Islamic teachings and Sufi ethics into the sociocultural fabric of rural Punjab. The theological orientation of these scholars was typically Sunni, with a strong inclination toward Sufism and popular piety, reflected in their engagement with village mosques, *madāris*, and local spiritual networks. These efforts contributed to the gradual Islamization of large swathes of central and southern Punjab.

Among the most prominent figures of the Awan scholarly and Sufi diaspora is the celebrated Sufi poet Sulṭān Bāhū d. 1102/1691, who established his spiritual centre in Shorkot. His synthesis of tawḥīd divine unity, maʿrifa mystical gnosis, and inward devotion exerted a lasting influence on the religious and mystical landscape of Punjabi Islam.⁴ Similarly, the renowned Sufi poet Mian Charāgh Awān d. 1145/1732, who resided in the village of Dharagri دهرگڑی, near Chachar چھاچھڑ and Mian di Wasti in the direction of Koh-e Sulaymān—within the region now known as Dera Ghazi Khan—composed his celebrated poetry during the reign of Mughal Emperor Shāh ʿĀlam I r. 1708–1712, the successor of Aurangzeb.⁵

Another notable Awan figure is Ḥāfiẓ ʿAbd al-Rashīd, grandfather of the eminent Chishtī Sufi master Ḥāfiẓ Muḥammad Jamāl al-Dīn Multānī, widely known as Ḥāfiẓ Jamāl Multānī d. 1228 /1811, renowned for his spiritual insight and erudition and his contribution to the Chishtī revivalism.⁶ Similarly, Mawlāna Zayn ud-Dīn d. ca. 1295 /1878, the custodian and successor of the khānqāh of Mawlānā Muḥammad ʿAlī d. 1253/1837 at Makhad Sharīf District Attock, situated along the Indus River, also belongs to the Awan lineage and represents another branch of this spiritually influential network.⁷

The genealogical tradition of the Awān beradrī asserts Arab origins, specifically claiming descent from the ʿAlid line through Quṭb Shāh, a figure believed to have accompanied Sultan Maḥmūd of Ghazna r. 997–1030 during his military expeditions into the Indian subcontinent.⁸

The genealogical lineage of Mian Muḥammad Ḥusayn can be traced with notable consistency and historical credibility to his distinguished forebear, Mian Ḥāfiẓ Muḥammad Ismāʿīl, who is believed to have migrated from the Soon Valley to the Doāba region. This lineage has been carefully preserved through family chronicles, personal diaries, and sustained oral tradition, particularly those associated with Mian Muḥammad Ismāʿīl himself. The recorded succession is as follows: Mian Muḥammad Ḥusayn, son of Mian Ghulām Muḥammad, son of Shaykh Muḥammad, son of Mian Aurangzeb, son of Mian ʿAbd al-Laṭīf, son of Mian ʿAbd al-Waḥid, son of Mian Muḥammad Ismāʿīl, son of Mian Aḥmad Dīn, son of Mian ʿAlāʾ al-Dīn, son of Mian Mūsā.

Among the most distinguished ancestors of Mian Muḥammad Ḥusayn were Mian ʿAbd al-Laṭīf d. 10 Muḥarram 1285 AH / 3 May 1868 CE and his brother, Mian Ghulām Muḥammad. Mian ʿAbd al-Laṭīf received his early education under the guidance of his father as well as other respected local scholars. Demonstrating a strong aptitude for spiritual learning, he travelled to Multan, a major centre of Islamic scholarship in South Asia. After completing his studies, he continued his journey to Taunsa Sharif alongside his close companion on the spiritual path, Khwāja Shams al-Dīn Sialvī d. 1300/1883. There, he met the eminent Chishtī Sufi Khwāja Shāh Sulaymān Taunsvī d. 1267/1850, a central figure in the nineteenth-century revival of Chishtī Sufism in Punjab.⁹ He spent a brief period studying at Khwāja Taunsvī’s madrasa, where intensive spiritual and intellectual training not only deepened his

command of Islamic studies but also profoundly shaped his inner development following the Chishtī Sufi ethos.

Recognizing Mian ‘Abd al-Laṭīf’s knowledge, sincerity, and upright character, Khwāja Shāh Sulaymān Taunsvī observed the deepening spiritual bond between him and Khwāja Shams al-Dīn Sialvī. Their relationship was marked by mutual respect, shared devotion, and a strong sense of trust. Sensing the depth and potential of this connection, Khwāja Taunsvī believed it should be further strengthened through the union of their families. He therefore advised Khwāja Shams al-Dīn Sialvī to offer his sister in marriage to Mian ‘Abd al-Laṭīf. This was more than a personal arrangement—it symbolized the transformation of spiritual companionship into kinship. Through this marriage, their brotherhood was deepened, allowing their shared spiritual path to be grounded in familial ties. The union not only solidified their personal and spiritual alliance but also reinforced the broader networks of piety, kinship, and solidarity within the Chishtī order in the region.

Mian Ehsanullah Sial d. 2022 of Thatta Muhammad Panāh shared with the author that Mian ‘Abd al-Laṭīf enjoyed a close and trusting relationship with our revered ancestor, Mian Awais Muhammad, son of Mian Muhammad Panāh. Their bond was not only one of affection and mutual respect but was also deepened through family ties: the younger sister of Khwāja Shams al-Dīn was married to Mian Awais Muhammad, while the elder sister became the wife of Mian ‘Abd al-Laṭīf. In this way, the two men were joined not just in spirit but also as brothers through marriage—a connection that gave their companionship an even stronger foundation.

Further familial interconnections between the households of Mian ‘Abd al-Laṭīf and Khwāja Shams al-Dīn Sialvī served to deepen their social and spiritual bonds. The niece of Mian ‘Abd al-Laṭīf—namely, the daughter of Mian Ghulām Muḥammad—was married to Khwāja Muḥammad Dīn Sialvī, son of Khwāja Shams al-Dīn Sialvī. From this union, Khwāja Muḥammad Dīn had a daughter renowned for her piety and intellectual acumen. Deeply affectionate towards her, he held her in high esteem not only for her intellect but also for her physical refinement and spiritual grace. She was later married to her paternal cousin, Khwāja Najm al-Dīn, son of Khwāja Faḥl al-Dīn.

Moreover, Mian Ghulām Muḥammad’s elder son, Mian Quṭb al-Dīn, gave his daughter in marriage to Mian Qādir Bakhsh, son of Mian Fayḥ Muḥammad—a paternal cousin of Khwāja Shams al-Dīn Sialvī residing in Thatta Muḥammad Panāh. The daughter born of this union was subsequently married to Khwāja Muḥammad Dīn Sialvī’s son, Khwāja Ḍiyā al-Dīn Sialvī, and became the mother of Khwāja Qamar al-Dīn and his brothers: Khwāja Badr al-Dīn, Khwāja Ghulām Fakhr al-Dīn, and Khwāja Ḍahīr al-Dīn.

Furthermore, another granddaughter of Mian Quṭb al-Dīn—namely, the daughter of Mian Muḥammad Aḥsan—was married to Mian Muḥammad Sa‘dullāh, another son of Khwāja Muḥammad Dīn Sialvī. From this union, Mian Muḥammad Sa‘dullāh had three sons—Mian ‘Ināyat Allāh Khān, Ṣāhibzāda Ḥājī Rab Nawāz, and Ṣāhibzāda Muḥammad Iftikhār—as well as four daughters. These intermarriages

reflect a sustained pattern of kinship and spiritual affiliation between the Awan and Sīāl families, representing a deliberate strategy to reinforce familial unity through matrimonial alliances grounded in shared religious and social values.

Notably, another marital alliance between the two families was forged when Khwāja Muḥammad Dīn's elder son, Khwāja Muḥammad Amīn, married the daughter of Mian Aurangzeb. This union resulted in four children: three sons—Khwāja Muḥammad Ḥasan al-Dīn, Khwāja Muḥammad Shahāb al-Dīn, and Khwāja Muḥammad Mu'azzam al-Dīn—and one daughter.

Mian Aurangzeb had three sons: Mian Fateḥ Muḥammad, Mian Shaykh Muḥammad, and Mian Ghulām Rasūl. Of these, Mian Ghulām Rasūl died without issue, whereas the other two sons had descendants. Mian Shaykh Muḥammad fathered two sons—Mian Ghulām Muḥammad and Mian 'Abd al-Ghafūr. Mian Ghulām Muḥammad's son, Mian Muḥammad Ḥusayn, was married to the elder daughter of Khwāja Muḥammad Ḥasan al-Dīn Sialvī.

Numerous family traditions and historical narratives attest to the profound sense of responsibility Khwāja Shams al-Dīn Sialvī demonstrated toward the descendants of Mian 'Abd al-Laṭīf. These accounts consistently emphasize his commitment to their moral, spiritual, and intellectual development. Far beyond offering material support, he took a personal interest in their education and ethical formation, ensuring they were nurtured within an environment shaped by Islamic values and refined Sufi discipline. His pedagogical approach blended compassion with moral firmness, cultivating not only outward piety but also inner sincerity and self-restraint.

One particularly illustrative account of this moral rigor is recorded by Munshī Amīr Bakhsh. It vividly exemplifies Khwāja Shams al-Dīn's spiritual insight and the high ethical expectations he maintained for those in his company. The incident also reflects the deep reverence with which he was regarded—not merely as a spiritual guide, but as a moral exemplar who embodied the integrity of the Sufi path.

According to the narrative, Mian Ghulām Rasūl Awan—a man known for his unwavering truthfulness and upright character—was among the Khwāja's close relatives and disciples. On one occasion, he travelled with his father, Mian Aurangzeb, and Sayyid Amīr Shāh of Thatta, Muḥammad Shāh, a pious associate and confidant of Mian Aurangzīb. The three were journeying to Sial Sharif to visit Khwāja Shams al-Dīn.

While passing through the countryside, they encountered an unattended sugarcane field. Seized by thirst—or perhaps a momentary lapse—Sayyid Amīr took a stalk of sugarcane and began chewing it without seeking the landowner's permission. Though the act may have seemed inconsequential, in the realm of Sufi ethics, even minor ethical transgressions carry weight, particularly for those who aspire to religious authority.

Upon arriving at Sial Sharif, they were received by Khwāja Shams al-Dīn. As his gaze turned to Sayyid Amīr, he—possessed of profound spiritual

discernment—at once perceived what had occurred. Without any prior conversation, the Khwāja offered a subtle but piercing admonition:

“The pious ones of this age do not even refrain from consuming, without permission, a simple stalk of sugarcane belonging to another—yet they seek *ijāza* to lead the ummah in religious affairs.”

His words were not merely a personal rebuke but a broader ethical commentary on the moral integrity required for religious leadership. In Sufi tradition, *ijāza*—whether for teaching or spiritual guidance—is not granted lightly. It signifies a recognition of inner purification, ethical soundness, and spiritual maturity. The incident thus underscores a central principle of the Sufi path: one who cannot govern his impulses is not yet ready to guide others. Preserved in *Anwār-e Shamsiyya*, this episode illustrates the moral vigilance and accountability that defined the spiritual culture of Sial Sharif. It also attests to the stature of Khwāja Shams al-Dīn, whose spiritual insight and principled pedagogy left a lasting impact on all who encountered him.¹⁰

The lives of Mian ‘Abd al-Latīf and Khwāja Shams al-Dīn Sialvī are rich in oral lore and legendary accounts. Mian Muḥammad Akhtar Sial b. 1948 of Thatta Muḥammad Panāh, renowned for his deep knowledge of local culture, wisdom, and folklore, explained to the author that genealogies and family histories were traditionally preserved by *Mirāthīs*—professional record-keepers responsible for maintaining both oral and written accounts.¹¹ One of the most prominent among them was Mian Kamāl Dīn 1917-2000, considered the last notable figure of this tradition. He was more than a chronicler; he was also a respected poet, scholar, and storyteller, admired by landlords, scholars, and Sufis alike.¹² His knowledge was based on the accounts of Mian Bāz, which had been passed down to him by his father, Mian Masnanda, a contemporary of Mian ‘Abd al-Latīf.¹³

According to Mian Kamāl Dīn, one particularly memorable account relates that Mian Bāz told him of a visit by Mian Masnanda to Khoriwala, where he observed a profound intellectual exchange on divine unity *tawḥīd* between Mian ‘Abd al-Latīf and Khwāja Shams al-Dīn Sialvī. Deeply moved by both the profundity of Khwāja Shams al-Dīn’s insight and his physical beauty, Mian Masnanda composed the following verse in his praise—a composition that continues to be preserved within the family’s oral tradition:

"Hik put saput sabhī kul ṭārē, Lakh put kaput, huā
na huā."
One virtuous son may uplift an entire lineage; A
hundred thousand unworthy sons are as though they
never were.

This verse, often cited within his family, was intended to convey the exceptional spiritual and intellectual stature of Khwāja Shams al-Dīn Sialvī, who was regarded as one of those rare, divinely inspired individuals whose influence transcended his immediate milieu.

In addition to his familial affiliations with prominent Sufi lineages, Mian ‘Abd al-Laṭīf also authored a concise treatise in Persian titled *Akhlāq-e Muḥammadī* The Muḥammadan Ethos . The treatise remains unpublished and survives in manuscript form, with one extant copy preserved in the private collection of Mian Muḥammad Ḥusayn. A brief introduction to this work is provided in the following pages.

III. Mian Muḥammad Ḥusayn’s Life and Legacy in Sial Sharif

Mian Muḥammad Ḥusayn took up permanent residence in Sial Sharif following his marriage in 1940 to the daughter of Khwāja Ḥasan al-Dīn Sialvī d. 1364/1945 , thus further cementing the familial and spiritual ties between the two prominent lineages of the region. From this union were born five children—three sons: Mian Aḥmad Ḥusayn d. 2007 , Mian ‘Abd al-Raḥmān d. 1991 , and Mian ‘Abd al-Ghafūr 2014 ; and two daughters. Despite his association with a household known for its religious prestige, Mian Muḥammad Ḥusayn chose a life of deliberate quietude and personal devotion rather than public spiritual leadership.

He eschewed the institutionalization of Sufism through the formal establishment of a khānqāh or madrasa, opting instead for an austere and contemplative life rooted in taqwā piety and zuhd abstinence . His intellectual and religious activities were carried out within a modest and intimate circle. He led the daily congregational prayers at the mosque adjoining his residence and occasionally delivered informal sermons or offered guidance to spiritual aspirants. However, he never assumed the public role of a shaykh or spiritual guide murshid , nor did he seek to cultivate a following.

While studying in Delhi, Mian Muḥammad Ḥusayn closely observed the shifting social and political currents of his time. These experiences led him to reexamine established religious and social traditions with a more reflective and reform-minded perspective. However, the Sufi milieu of Sial Sharif—deeply rooted in inherited tradition—offered little space for innovation or critical engagement. As a result, Mian Muḥammad Ḥusayn found himself constrained in expressing his vision or initiating meaningful change. His efforts to teach and share his ideas met with limited receptivity, even within his immediate circle, and much of his intellectual potential remained unfulfilled.

Living in voluntary retreat from public life, Mian Muḥammad Ḥusayn dedicated his life to the pursuit of religious knowledge and the practice of traditional medicine ṭibb , distancing himself from the distractions of worldly affairs. He spent much of his time engaged in devotional practices, particularly dhikr remembrance of God , and was often found in the mosque immersed in prayer and spiritual contemplation. This ascetic life was not due to social rejection, but a deliberate commitment to inner devotion, guided by the Sufi ideal of detachment zuhd and spiritual focus.

In addition to his spiritual practices, Mian Muḥammad Ḥusayn cultivated a rich intellectual life. He curated a personal library that included classical works on ḥadīth, tafsīr, fiqh, Sufism, and Eastern medicine. Many of these texts were in

manuscript form or rare lithographic editions, attesting to his dedication as a scholar. His collection reflects not only his intellectual curiosity but also his desire to preserve and transmit the Islamic scholarly tradition. The marginalia found in several of these manuscripts—written in his hand—reveal his active engagement with the texts and offer valuable insight into his interpretive method, linguistic acumen, and pedagogical concerns.

Despite his inward-facing and contemplative lifestyle, Mian Muḥammad Ḥusayn maintained cordial and respectful relations with the broader community. Known for his humility, compassion, and unwavering ethical conduct, he was deeply admired by those who came into contact with him. He preferred to live quietly and peacefully, sustaining himself through the modest income derived from a small parcel of agricultural land, which he tended with diligence and simplicity. This self-sufficient way of life—marked by detachment from material ambition, social entanglements, or local disputes—reflected his spiritual orientation and principled worldview. On one occasion, Khwāja Ghulām Fakhr al-Dīn Sialvī shared with the author of this paper a personal reflection on Mian Muḥammad Ḥusayn, noting that although familial tensions and occasional conflicts were not uncommon, he had always found him to embody a remarkable sense of composure and inner tranquillity. In the face of such challenges, Mian Muḥammad Ḥusayn consistently maintained a dignified and non-confrontational stance, refraining from expressions of hostility or rivalry toward members of his immediate or extended family.

Khwāja Ghulām Fakhr al-Dīn described him as a scholar of exceptional erudition, deeply devoted to the pursuit of knowledge. Although he initially began practicing as a ḥakīm traditional physician after relocating to Sial Sharif, he was ultimately unable to continue his clinical work. Nevertheless, he maintained a notable familiarity with medicinal remedies and, on several occasions, shared valuable prescriptions for treating various ailments. He also conducted regular instruction in Islamic studies for a small group of students at the mosque adjoining his residence. As Khwāja Ghulām Fakhr al-Dīn recounted, his medical guidance reflected not only his intellectual breadth but also his sincere concern for the well-being of others.

In an age of increasing social and political upheaval, Mian Muḥammad Ḥusayn's life offers a compelling example of the rural, scholar-mystic who chose to remain anchored in the classical Islamic tradition while living a life of service, piety, and scholarship. Though he did not seek public recognition or institutional authority, his legacy endures through the manuscripts he preserved, the teachings he imparted, and the quiet dignity with which he lived.

Mian Muḥammad Ḥusayn was deeply committed to the holistic education of the younger generation, envisioning a model that combined traditional religious instruction with practical vocational training. He believed that religious scholars should not only possess sound theological and juridical knowledge but also be equipped with employable skills that would allow them to lead economically independent lives, free from dependence on religious endowments or community patronage. This vision appears to have been shaped, at least in part, by his early

exposure to diverse educational environments, particularly during his time in Delhi. There, he may have observed the intellectual debates around the reconciliation of tradition and modernity, and the need for religious scholars to adapt to changing socio-economic realities.

Mian Muḥammad Ḥusayn adopted a balanced approach to education, which he applied within his own family. He paid close attention to the religious and moral upbringing of his three sons—Mian Aḥmad Ḥusayn, Mian ‘Abd al-Raḥmān, and Mian ‘Abd al-Ghafūr. He taught them the Qur’ān, ḥadīth, fiqh, and other essential Islamic subjects. At the same time, he ensured they learned practical skills such as tailoring, driving, electrical work, and welding. He believed these trades were important for a scholar’s dignity and self-reliance, as he saw religious education primarily as a means of character building, not as a source of income. However, his efforts to blend religious and vocational education faced significant cultural resistance. In the conservative social environment of rural Punjab at the time, manual and technical trades were often viewed as the work of lower social strata and thus unsuitable for individuals associated with religious authority or scholarly lineage. Despite their training, none of his sons chose to pursue these professions, largely due to the enduring social stigma associated with them.

In parallel, Mian Muḥammad Ḥusayn’s determined effort to cultivate his sons as heirs to his religious and intellectual legacy met with only limited success. While they received foundational instruction in both religious and modern disciplines, none attained the level of scholarly rigor, public recognition, or academic contribution necessary to be considered true successors to their father’s intellectual stature. His educational project, therefore, remained only partially realized. Nevertheless, it stands as a noteworthy example of a traditional scholar’s attempt to respond to the challenges of his time, negotiating between inherited modes of religious authority and the emerging demands of economic and social mobility.

Mian Aḥmad Ḥusayn, the elder son of Mian Muhammad Ḥusayn, once shared with the author of this account that his father always kept three books close by, no matter where he was—at home or on the road. These were the Mathnawī of Mawlānā Jalāl al-Dīn Rūmī d. 672/1273, the Dīwān of Mawlānā ‘Abd al-Raḥmān Jāmī d. 898/1492, and Sayf al-Mulūk by Mian Muhammad Bakhsh d. 1324/1907. These books were his lifelong companions, and he returned to them again and again for comfort, reflection, and inspiration.

He would often say that Rūmī’s Mathnawī offers the finest interpretation of the meanings of the Qur’an, and that Jāmī’s poetry embodies the very spirit of the Qur’an. In his view, Jāmī’s na‘ts—poetic praises of the Prophet Muḥammad peace be upon him—were among the most beautiful expressions of love for the Prophet.

As for Sayf al-Mulūk, Mian Muhammad Ḥusayn believed it was not only a guide to understanding the inner self but also a profound reflection on the psychology and sociology of society. He deeply admired Mian Muhammad Bakhsh’s clear and direct message, his persuasive reasoning, and his insights rooted in the lived experience of the people. He often quoted a verse from Mian Muhammad Bakhsh:

Mālī dā kam pānī denā, bhar bhar mashkan pāwe
Mālīk dā kam phal phul lānā, lāwe yā na lāwe
Nēkān de sang nēkī kari'e, naslān nahīn bhulānde
Buriyān de sang nēkī kari'e, ultā zu'f pahunchānde
The gardener's job is just to water the plants—he
keeps bringing bucket after bucket.
But it's up to the Master to make them bloom and
bear fruit—He may bless them, or He may not.
When you do good to good people, it's remembered
for generations.
But when you show kindness to the wrong people,
they might turn around and hurt you instead.

Reflecting on this, he would often say that our real duty is to keep doing the work—to nurture, to serve, and to stay steady in our efforts. Sadly, however, we tend to focus more on the results—on counting the fruits—rather than fulfilling our main responsibility: watering the garden. He would remind us to look at how the Creator, along with His creation, continues to do good for us every day. Yet we often forget the blessings of God and overlook the kindness we receive from nature and the people around us.

He believed that those who stay connected to their origin—who remember who they are and where they come from—are the ones with true character. On the other hand, those who forget themselves also forget the good that comes to them from God and His creation. True nobility, he would say, lies in remembering the self and living with gratitude. It doesn't come from lineage or relationships alone, but from a heart that recognizes and appreciates the gifts it receives.

Mian Muhammad Ḥusayn had the daily practice of reading portions from *Dalā'il al-Khayrāt* by Imām Abū 'Abd Allāh Sulaymān al-Jazūlī d. 870/1465 and *Ḥiṣn al-Ḥaṣīn* by Muḥammad b. Muḥammad al-Jazrī al-Shāfi'ī d. 833/1429. Both works were in manuscript form and remained in his regular study. The copies he owned are replete with marginalia and annotations, the majority of which are in Persian and appear to be in his handwriting. A close examination of these glosses may offer valuable insight into the intellectual depth and spiritual wisdom of Mian Muhammad Ḥusayn.

Mian Aḥmad Ḥusayn further shared that his father's most striking quality was his deep and unwavering patience. No matter the circumstances, he never blamed or spoke ill of anyone and was known for his calm and gentle presence. Even in times of personal hardship or disappointment, he would choose silence over complaint, and forgiveness over bitterness. His quiet strength left a lasting impression on everyone who knew him.

He recalled that on one occasion, he asked his father, "Where did you learn such patience and forbearance?" His father smiled softly, eyes filled with quiet reflection, and replied, "From the one whose name I carry—Imām Ḥusayn may Allah be pleased with him." Then, after a thoughtful pause, he added with sincere humility,

“I praise and thank Allah that He never tested me the way Imām Ḥusayn was tested—because we are far too weak to endure what he endured.”

These words were not merely an expression of gratitude, but a window into his inner world—one shaped by deep reverence, spiritual awareness, and a constant sense of human limitation before the majesty of divine will.

Mian Muhammad Ḥusayn was a man of few but meaningful relationships. He didn’t surround himself with crowds or seek out wide social circles—instead, he cherished quiet, sincere connections built on trust and mutual respect. The people he held close were not many, but each one was dear to him. Among those he considered his closest friends were Ṣāhibzāda ‘Abd al-Khāliq of Sial Sharif, Mian ‘Abdullāh Shāh Khagga of Thatti Shahani near Tehsil Sahiwal, Malik Jamādār Khan of Khuda in District Attock, Sardār Gahnā Khān Gaḍī of Jhok Daya in District Jhang, and Mawlānā Ghulām Farīd of Pari, District Jhelum. These were companions with whom he shared not only friendship but a quiet spiritual kinship that lasted through the years. Furthermore, he sustained close ties with the Chishti Mashā’ikh of Taunsa Sharif, especially with Khwāja Niẓām al-Dīn Taunsvī d. 1385/1965, his spiritual guide, although his visits to Taunsa were infrequent.

He passed away peacefully on Tuesday, 8 Dhū al-Qa‘dah 1406 AH / 15 July 1986 CE, in the sacred town of Sial Sharif. News of his passing spread quickly, and many renowned scholars and devoted Sufis gathered to honour his memory. His funeral prayer was offered by the respected Sufi Shaykh Khwāja Mu‘īn al-Dīn Khān Taunsvī d. 1412/1992, the Sajjāda-Nashīn of Khānqāh Maḥmūdiyya in Taunsa Sharif. Their presence reflected the deep respect and affection he had earned during his life as a scholar. He was laid to rest beside the grave of Khwāja Ḥasan al-Dīn Sialvī, within the latter’s khānqāh in Sial Sharif.

III. The Surviving Manuscripts of Mian Muḥammad Ḥusayn Sialvī

In the later years of his life, recognizing the importance of preservation and accessibility, he donated the greater part of his collection to the library of Dār al-‘Ulūm Sial Sharif. Nevertheless, he retained select manuscripts and rare books for his use. Tragically, a significant portion of these remaining works was destroyed during the catastrophic floods of 1992. Only a small number of volumes survived, some of which are currently preserved in the private custody of the present author.

A brief introduction to these manuscripts is presented here as part of an effort to highlight the intellectual pursuits of Mian Muḥammad Ḥusayn. These texts, which he collected and preserved, are not only indicative of his literary and scholarly interests but also serve as tangible evidence of his engagement with the classical Islamic tradition. Many of the manuscripts contain extensive marginalia and footnotes written in his hand, offering critical commentary, interpretive reflections, and linguistic clarifications. These annotations demonstrate not only his deep reading of the texts but also his capacity to engage with them at a high level of scholarly rigor. They further reveal a noteworthy command of both Persian and Arabic, the principal languages of Islamic scholarship in South Asia, and provide insight into his intellectual method and pedagogical orientation. While his contributions may not

have been formally institutionalized, the manuscripts and his marginal notes offer a unique window into the scholarly culture he inhabited and exemplify his role as a learned figure within that tradition. The following is a detailed account of these manuscripts:

1. **Awṛād:** *Asmā' Allāh al-Ḥusnā wa-Du'ā' Kabīr; Usbū' al-Sharīf; Darūd Mustaghāt, Silsila Chishtiyya Sulaymāniyya Shamsiyya.*

Transcribed by Faqīr Muḥammad Bakhsh of Qarya Paṭṭī, a descendant of the Mawlawiyān of Kot 'Īsā Shāh, this beautifully crafted manuscript showcases elegant *naskh* script, combining devotional content with refined calligraphy and artistic detail. Written in black and red ink with decorated margins, it includes *Asmā' al-Ḥusnā* 10 folios, *Usbū' al-Sharīf* 37 folios, *Darūd al-Mustaghāth* 27 folios, and a Chishti-Sulaymani-Shamsi genealogical record 19 folios. The manuscript spans 93 folios in total, with nine lines per page. Though undated, it reflects a careful and spiritually rich compilation.

First Paragraph:

هذه اسماء الهى، بسم الله الرحمن الرحيم- هوالله
الذى لا اله الا هو الرحمن الرحيم -

Last Paragraph:

والحمد لله رب العلمين- تمام شد اسبوع شريف
-کاتب فقير محمد بخش قريه پٹی از اولاد مولويان
کوٹ عيسى شاه -

2. *Īsā Ghūjī*

This manuscript preserves *Īsā Ghūjī*, the well-known Arabic treatise on logic by Imām Athīr al-Dīn al-Abharī d. c. 663/1265. Though the scribe and date of copying are unknown, the 35 folios—written in 13 lines per page—remain mostly clear and readable despite some damaged pages and visible worming. Marginal notes and glosses throughout indicate the manuscript's active use in a scholarly or instructional context.

First Paragraph:

بسم الله الرحمن الرحيم- الحمد لله الواجب وجوده
الممتنع نظيره -

Last Paragraph:

انما هو البرهان لكونه مركبا من مقدمات المبنيه وليكو
ن هذا آخر ما كتبته من الاوراق لا-- ما فى كتاب ايسا
غوجى تمت تمام شد-

عطا کن توجنت نویسنده را۔

الہی بہ بخشای خوانده را

3. *Majmū‘a Manāqib wa-Munājāt*

This manuscript is a collection of Punjabi *manāqib*—panegyric poems in praise of Khwāja Shāh Muḥammad Sulaymān Taunsvī d. 1267/1850 and Khwāja Allah Bakhsh Taunsvī d. 1319/1901—authored by both known and anonymous poets, including Ghulām Rasūl and Gul Muḥammad. The handwriting is clear and uniform throughout, reflecting careful transcription and preservation. Comprising 111 folios 221 pages, the last 13 pages feature supplications and *ta‘wīz* talismanic diagrams. The manuscript contains 7 to 13 lines per page; the date of copying is unknown.

First Paragraph:

اے سزاوارسپاس حمد عالی بارگاہ جس کی وحدت پرپیوا یہ عالم کثرت گواہ
سب تیرا انعام ہی یہ فیض نورمہرماہ تون بین خالق تون بین رازق تون بین غفارگناہ

O One worthy of all praise, O Most High of the
glorious court, Whose oneness is testified by this
world of multiplicity. All this light of sun and moon
is but Your gift, You alone are the Creator, You the
Sustainer, You the Forgiver of sins.

Last Paragraph:

بہال میڈی بہرحال کرین ای ضامن دین ایماندا ڈیہ غلام رسول کون بحرہ دین ایمان دا
حل کر مشکل میڈا صدقہ پرپٹھان دا تمت بعونہ تعالی شانہ۔

Khulāṣa Qādiriyya, Faqr-Nāmah, and Risāla Akhlāq-i Muḥammadī All three works are bound together in a single composite volume. Additionally, the manuscript contains numerous *qaṣā'id* and poetic verses in praise of various spiritual figures, most notably Shaykh ‘Abd al-Qādir al-Jīlānī. Appended to this anthology is an anonymous treatise of approximately sixty folios, comprising a collection of *nukhās* prescriptions or formulations related to medical or health practices. Neither the author, the scribe, nor the date of composition is known. The volume concludes with a genealogical *shajra* spiritual lineage of the Sufi master Sher ‘Alī Shāh. Details are as follows:

i. *Khulāṣa Qādiriyya*, an incomplete Persian manuscript by Shahāb al-Dīn—who also served as its scribe—is written in black ink with section headings in red. Despite its poor physical condition, the handwriting remains clear and legible. A *du‘ā al-mustaghāth* appears at the beginning, though likely added later and out of sequence. The manuscript is incomplete, with the last pages missing, and comprises 79 pages with 8 lines per page. The date of copying is unknown.

First Paragraph:

بسم الله الرحمن الرحيم۔ الحمد لله حمداً لايريد ا
لاقاويله الا رضاه والصلوة على رسوله محمد اكرم

الخلق واعلاه وعلى اهل بيته وصحبه وتبعه وحماه
وعلى جميع المشائخ الطبقات رضى الله تعالى عنهم -

Last Paragraph:

و انوارے کہ در وقت ذکر و مراقبه ظاهر شود از بر کہ
ام طرف باشد ، وجه رنگ دارد۔ اگر از کتف راست
متصل نور سفید ظاهر گردد، آن نور کرام کاتبین
است و اگر طرف راست ظاهر گردد، بی اتصال --

ii. *Faqr Nāma*, authored and scribed anonymously, appears to be written in the same hand as *Khulāṣa Qādiriyya*, suggesting a shared origin or scribe. The manuscript is incomplete, with the final portion missing. Written in black ink with section headings in red, it remains consistently clear and legible despite its deteriorated physical condition. Copied in the month of Ṣafar Hijrī calendar , the manuscript comprises 40 pages with 7 lines per page.

First Paragraph:

بسم الله الرحمن الرحيم۔ الحمد لله رب العلمين و
العاقبة للمتقين والصلوة والسلام على رسوله
محمد وآله واصحابه اجمعين ۔ اين فقر نامه است۔

Last Paragraph:

بگو اول امام تن است، دویم امام جان است، سویم
امام عقل است، چهارم امام فهم است، پنجم امام
دل است۔ جواب بگو پنج امام کجا می باشد بگو تن
در محراب است و جان۔۔۔

iii. *Akhlāq Muḥammadī*, a Persian treatise by Mian ‘Abd al-Lāṭif, is bound with *Khulāṣa Qādiriyya* and *Faqr Nāma* but appears to be in a different hand, suggesting a separate scribe copied it. The manuscript comprises 30 pages with 15 lines per page and was copied in the month of Ṣafar. At the end, the scribe has added several traditional medical recipes, indicating its possible use by a *ḥakīm* and reflecting the manuscript’s practical as well as ethical and spiritual value.

First Paragraph:

بسم الله الرحمن الرحيم- الله سبحانه تعالى در مجید
خود می فرماید انا عرضنا الامانة على السموات الا
رض --

Last Paragraph:

تمام شد رساله اخلاق محمدی ﷺ - بفت ماه صفر،
تمام شد

7-8. *Daqā'iq al-Akḥbār and Risāla-yi Farā'iẓ* Bound Together

Daqā'iq al-Akḥbār, authored anonymously, was transcribed by Ghulām Ḥasan, son of Ḥāfiẓ Muḥammad b. Aḥmad Qārī. The manuscript comprises 195 pages, with 15 lines per page, written in a consistent hand.

First Paragraph:

رب يسر ولا تعسرو تمم بالخیر- بسم الله الرحمن
الرحيم- الحمد لله رب العلمين والصلوة والسلام على
رسوله محمد واله اجمعين- قد جاء في الخبر ان الله
تعالى خلق شجرة- ولها اربعة اغصان فسمها شجرة
اليقين -

Last Paragraph:

والحمد لله رب العلمين تمت تمام شد دقائق الاخبار
در آخر ماه بهگن در روز خمیس ازدست فقیر برتقصیر
راجی الی رحمة الله تعالى غلام حسن ولد حافظ محمد
بن احمد قاری غفر الله تعالى کل ذاته برای پاس خاطر
میان نور محمد ولد فاضل ڈیہڑی ساکن پیرو سن-
۲۱۷ -

ii. *Risāla-yi Farā'iẓ*, a Punjabi verse treatise on Islamic inheritance law by Darwīsh Muḥammad, was transcribed by Ghulām Ḥasan, son of Ḥāfiẓ Muḥammad b. Aḥmad Qārī. Written in a clear and legible hand, the manuscript includes Persian marginal notes reflecting scholarly engagement. The colophon names Miyān Nūr Muḥammad, son of Fāẓil of Dihdī, as the owner. Copied in 1057 AH, it comprises 14 pages with 14 lines per page.

First Paragraph:

پاک منزہ رب نون دائم بک ثناء خالق موت حیات دا ایہی بک خدا

Last Paragraph:

ستونجه بک بزاربپی بجری سنه اعوام ایه فرائض سنتون بوئی جدن تما م

9. *Dīwān-i Jāmī*

Dīwān-i Jāmī, a complete collection of poetry by Mawlānā ‘Abd al-Raḥmān Jāmī, is written in a neat and consistently legible hand. Section headings appear in red ink, and numerous marginal glosses indicate active scholarly engagement. Although the scribe and date of copying are unknown, the manuscript comprises 178 pages with 18 lines per page.

First Paragraph:

المنة لله بخون اگر خفتم یک چند چون غنچه، عاقبت به شگفتم

All praise is due to God, though I lay in blood and silence,
For a while, like a bud—at last, I blossomed.

Last Paragraph:

حسن مقطع جو بود رسم کهن قطع کردیم بر این نکته سخن
ختم الله لنا بالحسنی وهو مولای ونعم المولی

10. *Dīwān-i Munshī Ghulām Ḥasan Multānī*

This complete collected poetry of Munshī Ghulām Ḥasan Multānī, a disciple of Ḥāfiz Jamāl Allāh Multānī, was transcribed by Faqīr Yār Muḥammad. The manuscript is written in a clean, and consistently legible script. The poet’s *takhalluṣ*, “Ḥasan,” is highlighted in red ink throughout. Copied on Friday, 23 Sha‘bān 1303 AH, the volume comprises 163 pages with 10 lines per page.

First Paragraph:

توئی ای عشق برق خانمان سوز بیا درخمنم آتش زن امروز
یده سرمایه ناموس برباد دلم راکن زبندبستی آزاد

In the name of the One who created love—In the name of Allah, the Most Gracious, the Most Merciful

O Love, you are the fire that burnt down everything—Come and set my world on fire today. Let my pride and reputation be blown away, And set my heart free from the chains of this world.

Last Paragraph:

تمام شد کتاب مستطاب دیوان حسنیہ تصنیف
شریف قبله عالم، موثق الشریعة، مصدق الطریقة،
محقق الحقیقة، ملحق المعرفة، خواجه خواجگان و
محبوب ذوالمنن حضرت خواجه غلام حسن شهید
علیه الرحمة والغفران، از دست خط فقیر یار

محمد خلف میاں بلال بخش، مجاور خانقاہ شاعر
موصوف مرحوم۔ تتمہ

11- 13. *Kutub-e Nawḥ*

i. *Sharḥ Mī'at 'Āmil* by Shaykh 'Abd al-Qāhir b. 'Abd al-Raḥmān al-Jurjānī was transcribed by Muḥammad Faṭḥ Allāh b. Muḥammad A'zam in 1270 AH. This clear and precise copy features red ink for headings and key phrases, enhancing readability. Numerous marginal notes reflect its active use in a scholarly or instructional setting. The manuscript comprises 28 folios, with 15 lines per page.

First Paragraph:

بسم الله الرحمن الرحيم۔ الحمد لله على نعمائه
الشاملة وآلائه الكاملة والصلوة على سيد الانبياء
محمد المصطفى وآله المجتبي اعلم ان العوامل في
النحو على ما افه الشيخ الامام الاجل افضل علماء
الانام عبدالقاهر بن عبدالرحمن الجرجاني سقى الله
ثراه وجعل الجنة مثواه مائة عامل -

Last Paragraph:

وقدتمت هذه النسخة المباركةالعلام شرح مائة
عوامل في يوم الخامس وقت الظهر ١٢٦٩ - راقمه و
كاتبه فقير حقير محمد فتح الله عفى عنه و عن
اسلافه در مسجد حك ؟ملوك - اين تمام در ماه
پهگن -

ii. *Hidāyat al-Naḥw* by Mullā Abū al-Ḥasan 'Alī ibn 'Uthmān al-Hindī al-Lāhūrī was transcribed by Muḥammad Faṭḥ Allāh in 1270 AH 1853–54 CE . The manuscript is well-preserved and written, with red ink used for headings. Marginal notes throughout indicate scholarly or pedagogical engagement. It consists of 71 folios with 13 lines per page.

First Paragraph:

رب يسر و تتم بالخير۔بسم الله الرحمن الرحيم
الحمد لله رب العالمين والعاقبة للمتقين والصلوة
والسلام علىرسوله محمد واله و اصحابه اجمعين اما

بعد فهذا مختصر مضبوط في النحو فجمعت فيه
مهمات النحو على ترتيب الكافية:

Last Paragraph:

تمت هذه النسخة المباركة بعون الجار الاعظم في يوم
الربع في وقت الضحى في التاريخ احد و عشرون من
الصر من يدفقير محمد فتح الله بن حافظ محمد
اعظم ابن حافظ محمد نظام الدين ابن حافظ
محمد مصطفى ابن حافظ محمد يوسف عفرالله
لهم من الجنة وحفظ الله لهم من النار و لجميع
المؤمنين والمؤمنات برحمتك يا ارحم الراحمين-
١٢٧٠هـ.

iii. *Kāfiya* by Ibn Ḥājib, transcribed by Muḥammad Faṭḥ Allāh, was copied on 19 Dhū al-Ḥijjah 1270 AH Asūj, mid-morning . The 91-folio manuscript is written in a clear script, with red ink used for headings and grammatical rules. The final folios contain additional devotional and instructional materials, including *Wadāʿ-i Ramaḍān*, verses for the ʿĪd sermon, a list of Islamic disciplines, and a supplication for ʿĀshūrāʾ. The manuscript is laid out in 9 lines per page.

First Paragraph:

رب يسر و تمم بالخير-بسم الله الرحمن الرحيم-
الكلمة لفظ وضع لمعنى مفرد و هى اسم و فعل و
حرف-

Last Paragraph:

وتقول في التثنية وجمع المؤنث اضربان واضربنان
ولاتدخلها الخفيفة خلافاً ليونس وهما في غيرهما مع
الضمير البارز كالمنفصل فان لم يكن فكالم متصل ومن
ثم قيل هل ترين وترون وترين واغزون واغزن واغزن
الخفيفة تحذف للساكنين في الوقف فيرد ما حذف
والمفتوح ما قبلها تقلب الفاً- قد تمت نسخة المباركة

الكافية بعون الله تعالى في يوم السبت في وقت الضحى
و في شهر ذى الحجة ١٢٤٩ في مقام المسجد الپدېرى
در ماه اسوج بدست خط فتح الله عفى عنه و عن
اسلافه۔

14. Fawā'id al-Ma'mūl

Fawā'id al-Ma'mūl by Nafīs 'Alawī was transcribed by Ghulām Ḥusayn, son of Miyān Nūr Ḥusayn, son of Mawlānā Qul Aḥmad Jār Allāh, in 1309 AH. The manuscript is well-preserved, with legible text; section headings appear in red ink, while the main body is written in black. Occasional Persian marginalia suggest limited but notable scholarly engagement. It comprises 180 folios with 18 lines per page.

First Paragraph:

بسم الله الرحمن الرحيم۔ الحمد لله رب العلمين
المستحق بجميع محامده على اسبغ من جميل عوائده
حمداً يوافي ما اجزل من نعمه وفوائده ويكافى
ما تفضل به من زوايده وصلوته وسلامه على نبيه
محمد ﷺ ۔

Last Paragraph:

قد وقع الفراغ من تسويد هذا البياض في يوم السبت
قبل اداء الصلوة الظهر من يد الحقير فقير غلام
حسين بن مياں نور حسين بن مولينا مولوى قل
احمد جارالله وكان عمرى في وقت الكتابة قريب ستين
سنة وتمت الكتابة في سنة الف وثلث مائة وتسع
١٣٠٩ هـ في شهر ذالقعده اللهم اغفر لى وارحمى
ولوالدى وجميع امة محمد صلى الله تعالى عليه وسلم

15-16. Qiṣṣa Mīrzā Šāhibān and Qiṣṣa Sassī wa Pannūn Khān Two books in one volume

15. Qiṣṣa Mīrzā Šāhibān

Qiṣṣa Mīrẓā Ṣāhibān, a Punjabi poetic romance by Mawlavī Ilāhī Bakhsh, was transcribed by Sayyid Ghulām Ḥusayn Shāh and completed on 28 June 1935. The manuscript is well-preserved, with consistently legible text, and comprises 76 pages containing 12 to 19 lines per page.

First Paragraph:

اول آخر سیونے سچ صحیح سبحان
جس عشقوں جگ پساریا شرف دتا انسان
From the beginning to the end, Truth alone
prevails. Love spread across the world and honoured
humankind.

Last Paragraph:

وچھڑ گیاں جوڑیاں پئے واثاں کھلے بھلین
الہی بخشا لے خط ودعیانی دا ون ابو جند دین

16. Qiṣṣa Sassī wa Punnūn Khān

This Punjabi poetic romance by Mawlavī Ilāhī Bakhsh was transcribed by Mawlavī Allāh Ditta and completed on 9th September 1935. Though the first page is missing, the manuscript is otherwise well-preserved. A note on the last page records its ownership by the late Khwāja Muḥammad Ḥasan Dīn. It comprises 146 pages, with 12 to 19 lines per page.

First Paragraph:

بے یسن مزمل خاص بیان محمّد
تاج لولاکی رکھیا سر تے عالیشان محمّد

Last Paragraph:

احمد شاہ مرالوی نے کیا شعرون قلم چلائی
درمعانی تھین پُردفتر برمحفل روشنائی
گل بانگے وچ شہرین دسن واہ واہ دھوم مچائی
الہی بخش عشاقاں دے دل سن سن پان صفائی

17. Qaṣīda al-Burda

This manuscript of *Qaṣīda al-Burdah*, authored anonymously and copied by Mawlānā ‘Aṭā’ Allāh, was completed on 19 October 1893. It features clear, elegant Arabic script in red ink, with each couplet followed by a Punjabi *khamsah* five-line stanza translation. The translation is metrically graceful and poetically crafted. The manuscript comprises 34 folios with 16 lines per page.

First Paragraph:

امن تذکر جیران بنی سلم
مزجت دمعا جری من مقلة بدم
آءنف سچ دس سانوں کنیوں اینوین وچ غمدے
کے جانا تینوں تیر کلیجے لگے کیے ستمدے

Last Paragraph:

ما رنحت عذبات البان ریح صبا
واطرب العیس حادی العیس بالنغم
یا رب کرتون اذن ابرتی رحمت مینہ وسائے
اوپر حضرت جانجان تائین ایہہ جہان تکائے
یاوت ریح صبادی جان جان شاخان بان بلائی
بھوت جان خوش آورزون اوتھے اوہہہ چلاے
یاوت جان جان دہنہ
چن کولون روشن ہی چمکاری

18. *Malḥūzāt of Shāh ‘Abd al-‘Azīz Dihlawī*

This composite manuscript contains the *malḥūzāt* of Shaykh ‘Abd al-‘Azīz Dihlawī in Arabic and Persian. The first three folios are missing, with folios 4–5 containing Ṭibb-i Yūnānī prescriptions. The main text spans folios 6–35, followed by *awrād* devotional litanies on folios 36–60. The foliation then jumps to 118, revealing a gap, and continues to folio 126. Folios 119–120 feature a dated poem *Munājāt Khwājah Naṣīr al-Dīn Chirāgh Dihlawī*, d. 757 AH / 1356 CE. The first complete folio is numbered 7, following damaged leaves with herbal notes. The manuscript consists of 62 folios with 8 to 17 lines per page; both author and scribe are unknown, as is the date of copying.

First Paragraph:

بسم الله الرحمن الرحيم ونصلي على رسوله الكريم
بعد حمد رب العالمين ونعت سيد المرسلين صلوات
الله عليه وعلى آله الطيبين واصحابه التابعين واضح
باد که عاصی گنهگار نالایق ساکن موضع بردوان
پرگنه حویلی دُبا که جلال پور در سنه یک هزار دو
صد بست و نه بهجری از مرزا پور متعلقه بنارس
دارالخلافت، شاه جهان آباد۔

Last Paragraph:

مولوی صبغة الله المعروف بمولوی بدرالدوله
درتفسیر فیض الکرم می نویسند که در آیت ما اهل
به لغيرالله آنچه درتفسیر عزیزی نوشته حرام است ،
آن چیز که بروی نام غیرالله بلند کرده شود خواه قبل
ذبح یا وقت ذبح شاید بعضی از شاگردان وی الحاق
کرده اند چراکه مصنف این تفسیر شخصی -

19-24. *Majmū‘a*

This composite volume comprises six distinct works bound together, including Punjabi *qaṣā‘id*, mystical treatises, and poems. The contents are: i *Mutafarriq Panjābī Qaṣā‘id*, mainly by Ghulām Muḥy al-Dīn, ii *Marghūb al-Qulūb* Sayings of Shaykh Shams al-Dīn Tabrīzī, iii *Tawba Nāma*, iv *Qīṣṣa Hīr-Rānjhā*, v *Risāla ‘Ishq-i Rasūl* ﷺ, and vi *Jang Nāma Imām Hanafī*.

i *Mutafarriq Punjābī Qaṣā‘id* is a collection of poems by various poets, primarily composed by Ghulām Muḥy al-Dīn.

First Paragraph:

الف الله تهين ذرتون يوسف كهيا وكبه وتبهوى
آوين جاوين نظر نپاوين بهنر چت لهبنوئي

Last Paragraph:

صم بكم رباں چيلے، كهنوں حال سناواں
باجه خريد غلام تسادى جى مين مطلب باواں

ii *Marghūb al-Qulūb*, a Persian prose work by Jalāl al-Dīn Rūmī, was transcribed by Ghulām Muḥy al-Dīn. The manuscript comprises 22 folios, each with 10 lines per page, and features a clear and legible script. Chapter headings are in red ink, while the main text is in black and well-preserved throughout.

First Paragraph:

رب يسر ولا تعسر وتمم بالخير۔ بسم الله الرحمن
الرحيم الحمد لله رب العالمين والعاقبة للمتقين
والصلوة على رسوله محمد وآله واصحابه اجمعين
اين كتاب مرغوب القلوب ازگفتار شيخ المشائخ
، قطب المحققين، واما م السالكين، دليل برهان راه
طريقت، شاه ميدان حقيقت، شمس الدنيا والدين
شمس تبريزى قدس الله سره العزيز است۔

Last Paragraph:

تم تم تمام شد۔ اين كتاب مرغوب القلوب از دستخط
غلام محى الدين برائے پاس خاطر خود نوشته در
خانه خود هڈالى بوقت چاشت درروز منگل وار تحرير
اتمام يافت بمنه كمال كرمه ۱۳۱۲ھ نوشته بماند
بخط غريب؛ نصر من الله وفتح قريب۔ نوشته سیه
بر سفید را نیست فردا امید، دستخط فقیر حقیر
غلام محى الدين۔

iii *Tawba Nāma*, a Punjabi poem by Mian Arorā, was transcribed by Ghulām Muḥy al-Dīn and spans 10 folios with 10 lines per page. A lengthy Punjabi composition precedes it and concludes with a *Mawlūd Sharīf* and a supplicatory poem *du'ā' iya naẓm*, though some folios show damage. This is followed by *Qīṣṣa Sassī*, composed in alternating red and black ink, with the recurring refrain “Yā Rab tawba kar qabūl” consistently inscribed in red as the fifth line following every set of four lines. The script remains generally neat and legible throughout.

First Paragraph:

لکھیا روزازل دابہر گنریوین نجاندا
قلم دتا لکھ بربندی تائیں، خط پیغام خوشیاں دا
مگر عشاقان دی ہتھ دتس کاغذ لکھ غماں دا
شہدوں مٹھا مشتاقان نون اہو غم دلبران دا۔

Last Paragraph:

نال فضل دہ کلے بارے
جنت وچ جا وڑاں مشکور
یارب توبہ کر منظور تم
تم تمام شد توبہ نامہ من تصنیف میاں اروار

iv *Qīṣṣa Hīr Rānjhā*, a Punjabi romantic tale authored and transcribed by Ghulām Muḥy al-Dīn, is written in black ink across 10 folios with 10 lines per page. The text remains legible throughout, though the paper shows noticeable signs of wear in some areas.

First Paragraph:

الف ارادہ ازلی آبا، کہیا عشق پسارا مارنقارا
ذرہ بک چنگون پہا پہڑ کے ہویا شور ککارا اوچاسارا
Alif—the primordial utterance of the Divine Will! Behold! Love was proclaimed, and the drum of destiny resounded. From a single speck arose a mountain, and its echo thundered across all dimensions.

Last Paragraph:

العبادة بعد الوصول شرک سرتوں ہٹسی بہار بنے
تقرار برکت شاہ فتح اللہ بہیل کہلے سیہ اسرار
ہوئی اظہار تما م شد قصہ ہیر و رانجھا دستخط
غلام محی الدین الراقم غلام محی الدین۔

v *Risāla ‘Ishq-i Rasūl* ﷺ, authored and transcribed by Raḥīm Bakhsh, comprises 41 folios with 11 to 15 lines per page. It contains five Punjabi poems focused on love for the Prophet ﷺ, written in both red and black ink. Despite some fading, the text remains largely legible.

First Paragraph:

عشق رسول اللہ دی مینون بیدل آن کرایائے
کبری عقل بیہوش دیوانی ڈانوانڈول پھرایائے

Last Paragraph:

نوشتہ بماند سیہ برسفید
نویسنده را نیست فردا امید
الہی ہر آنکس کہ این خط نوشت
عفی کن گناہش عطا کن بہشت

vi *Jang Nāma Imām Ḥanafī*, a Punjabi verse narrative by Mian Ḥisām al-Dīn, was transcribed by Ghulām Muḥy al-Dīn. The manuscript comprises 229 folios with 11 to 18 lines per page. Though the date of copying is unknown, the text—chronicling the battles of Imām Ḥanafī—is written in clear black ink. While some pages are fragile, the manuscript remains largely legible.

First Paragraph:

اک مروت ادا نهونه دي تیری یاسبحانان

لکه لکه وارکران شکرانه نال کروڑ زبانان

Last Paragraph:

تم تمام شد جنگ نامه امام حنفی و آوردن حضرت
زین العرب بیوم پنجم شنبه بوقت دوپہر گذشتہ
دستخط میان حسام الدین درموضع لہری اسکندر
الان برائے پاس خاطر غلام مجید من موضع ہڈالی
والہ تحریر یافت۔

25-26. **Majmū‘a** Anthology : *Qaṣīda al-Burda*, *Darūd-i Mustaghāth*, *Asmā’ Allāh al-Ḥusnā*, *Asmā’ al-Nabī* ﷺ, *Qaṣā’id fī Madh al-Nabī* ﷺ, *Qaṣīda Bānat Suād*, *Qaṣīda Ghawthiyya*, translation of the *Salāt* in Punjabi, *Risāla-i Muhtadī*, *Chehl Ḥadīth* This anthology comprises a collection of devotional texts, including *Qaṣīda al-Burda*, various *darūd*, and litanies in praise of the Prophet Muḥammad ﷺ, along with didactic works in Punjabi. Several poems are accompanied by explanatory Persian commentary. The volume reflects a rich intertextual devotional tradition across multiple Islamic languages.

i *Risāla-i Muhtadī*, a treatise in rhymed Punjabi verse by an unknown author, was transcribed by Nizām al-Dīn. It comprises 38 folios with 13 lines per page. The text clearly outlines the foundational pillars of Islam and features legible script throughout, with most folios bearing Persian and Arabic marginal glosses or explanatory notes.

First Paragraph:

اکھان خاصہ روح نون، بہت تحیت ساتھ

پہلوں حمد خدانوں اس تستہی بعد صلوٰۃ

Last Paragraph:

پڑھی جیکوئی سوکھی ثابت بوس ایمان
رسالہ مہندی لا الہ الا محمد رسول اللہ ۔

عبیدہ ویکھ کتاب تھیں کیتا ایہ بیان
محررالفقیرالحقیرنظام الدین نوشتہ

ii *Chehl Ḥadīth*, authored and transcribed by Nizām al-Dīn, comprises 28 folios with 14 lines per page. It contains 39 selected sayings of the Prophet Muḥammad ﷺ, each followed by a Persian explanation and illustrative narrative. Marginal glosses in Arabic and Persian are present throughout. Despite the title, the manuscript includes only 39 ḥadīths but appears textually complete. A metrical Punjabi translation of the ritual prayer *namāz* is appended at the end.

First Paragraph:

رب یسر ولا تعسر وتمم بالخیر۔ بسم اللہ الرحمن
الرحیم۔ الحمد للہ رب العلمین والعاقبة للمتقین

والصلوة على رسوله محمد وآله اجمعين - اما بعد
جمع کردم چهل حدیث معتبر ومشتهرتا مسلمانان
بخوانند ومنفعت گیرند

Last Paragraph:

معنی چنان باشد که پیغمبر فرمود ﷺ یعنی ببیند
مردے را کہ اور اعطا شده است خامشی وپارسائے
بدانید کہ اور ا حکمت داده اند سزاوار رحمت حق
گشته است واللہ اعلم بالصواب۔

27. *Miftāḥ al-Ḥikmat*, a Persian verse treatise on traditional medicine *ṭibb* by Darwīsh Muḥammad Ḥakīm Amīn Ābādī, comprises 48 folios with 16 lines per page. Though the scribe and date of copying are unknown, the manuscript remains largely legible despite physical deterioration and worm damage. The handwriting alternates between *nasta'liq* and *naskh* scripts, with Persian marginal annotations offering commentary. The final portion is missing, indicating the manuscript is incomplete.

First Paragraph:

بسم الله الرحمن الرحيم۔ حمد نامعدودم حکیمی را
کہ بقانون حکمت بالغہ وصنعت کاملہ دافع انواع
امراض ورافع اصناف اعراض است ودرود نامحصور
رسولی را کہ طبیب عیوب امت است و شفا
صدور ملت است وعلی الہ وعترتہ اجمعین ۔ اما بعد
فقیر حقیر درویش محمد حکیم امین آباد مرید قطب
الاقطاب حضرت شیخ فرید الدین شکر گنج چون
خواست کہ رسالہ مختصر و مقالہ موجز اندرین فن
بطریق نظم منتظم نمائد۔

Last Paragraph:

بیان می کنم قلت شیرا	بقول حکیمان باطن صفا
زانواع این رنج آردشفا	دوائش بگوئم ترا بی بها
بدہ چند مدت بشیر بقر	بکن زیزہ، سحی باریک تر
بود قوت شیر گردد مرید	ازین رنج بالا شود ناپدید

بمیں فائدہ دوغ بزمی دبد	اگر مدتش زن بعمل آورد
اگر یوزہ ، جو خورد چند بار	شود درزنی شیرازان بی شمار
مفتاح الحکمت کہ در نسخہ منقول عنہ	ماندہ بود و در دیگر دیدہ شد۔

28. *Manāqib-i Raḥamkār Bābā* is a Persian hagiography authored by ‘Abd al-Ḥakīm and transcribed by Faḡl Aḡmad ‘afā ‘anhu , completed on Thursday, 18 Muḡarram 1276 AH 15 August 1859 CE . It includes a detailed genealogy of Shaykh Raḥamkār d. 1063/1653 , tracing his lineage to Imām Ja‘far al-Ṣādiq. The manuscript comprises 123 folios 246 pages , with 14 to 19 lines per page, and is written in a clear, elegant hand. Section titles are in red ink. The manuscript is complete and well-preserved, with minimal damage and consistently legible script.

First Paragraph:

رب یسر ولاتعسر وتمم بالخیر۔ بسم اللہ الرحمن
الرحیم الحمد للہ رب العالمین والعاقبة للمتقین
والصلوة والسلام علی محمد واله اجمعین۔ پس
از حمد وصلوة بر رسول می گوید عبدالحکیم کہ
او وسیلہ جو بندہ است بسوئی خدا کریم کہ من ذیل
عصیان آلودہ دارم۔

Last Paragraph:

الصلوة والسلام علی خیر خلق اللہ محمدی ثم
الصلوة والسلام علی الاصحاب وعترته نرجو رحمته
یا غیاث المستغیثین، اکر منی بهدایتک وفضلک ونیل
مرامی۔ تمت تمام شد متبرکہ مناقب حضرت رحمکار
بابا قدس سرہ - تحریر بتاریخ ۱۸ شہر محرم ۱۲۷۶
ہجری مقدس، روز خمیس دست خط عاصی ابد
فضل احمد عفی عنہ، تحریر شد۔

29-30. *Wazā‘if-i Kalīmī* — Comprising *Marqqa‘-i Kalīmī* and *Kashkūl i. Marqqa‘-i Kalīmī*, a Persian work by Khwājah Kalīmullāh Jahānābādī d. 1729 CE , was copied in Dhū al-Qa‘dah 1299 AH October 1882 CE by an unknown scribe. The manuscript comprises 116 pages with 15 lines per page and includes Arabic invocations throughout. It is written in a clear,

legible hand, with section headings in red ink. Although the paper is brittle, it remains intact, and an indistinct seal appears at the end of the volume.

First Paragraph:

بسم الله الرحمن الرحيم- ياكل الكل، بك الكل
ومنك الكل واليك الكل- صل على تعينك الاقدم
والمظهر الاثم لاسمك الاعظم، اما بعد: بر فائده كه
مسطور درين اوراق است بمنزله رقعہ ايست-

Last Paragraph:

تمت بعون الله تعالى شانه على كتاب مستطاب مرقع
شريف نجام نويسی مسكين تمام شد و الصلوة و
السلام على رسوله و على كل مقبوله فقط-

ii. *Kashkūl*, a Persian treatise by Khwāja Kalīm Allāh Jahānābādī, was copied in Dhū al-Qa‘dah 1299 AH October 1882 CE by an unknown scribe. It comprises 72 pages with 15 lines per page and includes Arabic expressions. The text is richly annotated, with red ink used for headings. Although ink spread has affected many pages, the content remains mostly decipherable.

First Paragraph:

بسم الله الرحمن الرحيم- الحمد منه به عليه
والصلاة من لديه اليه - اما بعد كشكولى كه لقماتش
لطيفه ربانيه را قوت بخشد و نفس ناطقه قوت دبد-

Last Paragraph:

واگذاشته لاله را بدم گفته نفس را از بالائی دماغ
رسانيد و بدل فردد آرد و بعد از آن سوراخ طرف چپ
نيز محکم ساخته در حبس نفس بنشينيد آنقدر كه بي
كلفت باشد دم را نگاه دارد و وقت گذاشتن نفس
انگشتی كه بر پر ه جانب چپ بود برداشته دم
را با بستی و تدريج بالا الله سرديد كه در رزد سردادن

مضرت می رسد فقط - لااله موجود الا الله محمد
رسول الله ﷺ - قد تمت بعون الله بشهر ذى العقد
١٢٩٩ بجرى فقط -

31-32: **Wazā'if** — Containing *Dalā'il al-Khayrāt* and *Ḥiṣn al-Ḥaṣīn*

31. *Dalā'il al-Khayrāt*

This manuscript of *Dalā'il al-Khayrāt* by Abū 'Abd Allāh Muḥammad b. Sulaymān al-Jazūlī d. 870/1465 is written in Arabic, with Persian explanatory notes throughout. Though the scribe and date of copying are unknown, the 105-page manuscript is neatly written, with key sections highlighted in red ink. It appears to have belonged to Mian Muḥammad Ḥusayn, who used it regularly for daily recitations and invocations. The text contains 15 lines per page.

First Paragraph:

رب يسر ولا تعسر وتمم بالخير- بسم الله الرحمن
الرحيم- وصلى الله على سيدنا محمد وعلى اله
وصحبه وسلم - الحمد لله الذى هدانا للايمان
والاسلام والصلوة على محمد نبيه الذى استنقذنا به
من عبادة الاوثان والاصنام -

Last Paragraph:

وصلى الله على سيدنا محمد خاتم النبيين واما م
المرسلين وعلى اله وصحبه وسلم تسليما - تمت بعون
الله تعالى وحسن توفيقه والحمد لله على ذلك حمد
اكثيرا -

32. *Ḥiṣn al-Ḥaṣīn*

This manuscript of a work by Muḥammad b. Muḥammad b. Muḥammad al-Jazarī al-Shāfi'ī d. 833/1429 is written in elegant Arabic, accompanied by Persian glosses for clarification. Spanning 170 folios with 15 lines per page, it is bound together with *Dalā'il al-Khayrāt* in a single volume and was likely copied by the same scribe. Red ink is used for section headings, and the script throughout is clear and easy to read, reflecting both aesthetic care and pedagogical intent.

First Paragraph:

بسم الله الرحمن الرحيم وبه نستعين - لااله الا الله
عدة للقاءه - اللهم صل على سيد الخلق محمد واله

وصحبه وسلم - قال الفقير الضعيف المسكين
المنقطع الى الله الراجى من كرمه ان ينجيه من القوم
الظالمين محمد بن محمد بن محمد لجزرى الشافعى
لطف الله تعالى به فى شدته - اما بعد:

Last Paragraph:

والحمد لله وحده اولا وآخرا وظاهرا وباطنا وصلوته
على سيد الخلق محمد وآله وصحبه وسلامه عليهم
اجمعين - اللهم اغفر لمؤلفه ولكاتبه تمت الكتاب
والحمد لله على ذلك حمد اكثر لاله الا الله محمد
رسول الله صلى الله عليه وسلم -

IV: The Rare Books in the Library of Mian Muḥammad Ḥusayn Sialvi

The library of Mian Muḥammad Ḥusayn Sialvi contains a notable collection of rare books and lithographs, reflecting his scholarly and devotional interests. Featuring ornate typography and traditional bindings, these works offer insight into the religious and intellectual context of their time. The following is a list of items from his collection.

1. *Āftāb-i Ma'rifat a'nī Rubā'iyāt-i Washshāq: Dīvān-i Washshāq*, Lālah Rū Dardāt-i Washshāq, muqaddima: Rām Rachpāl Sīngh Shēdā Dihlavī, Kekstīn Press, 1919, pages: 200.
2. *Al-Adilla al-Qawāṭi 'alā Ilzām al-'Arabiyya fī al-Tawābi'*. Abū Muḥammad Abū Yalṭhūrī, Dār al-Shafaqa, Istanbul, Turkīyah, 1377/1977.
3. *Akhbār al-Akhyār fī Asrār al-Abrār wa-Majmū'a al-Makātīb wa-al-Rasā'il ilā Arbāb al-Kamāl wa-l-Faḍā'il*. Shaykh 'Abd al-Ḥaqq Muḥaddith Dihlavī, Majtāba'ī, Delhi, 1332 AH, pages: 392.
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Conclusion

In this paper, we have offered a brief introduction to Mian Muḥammad Ḥusayn Sialvī and the library he built in Sial Sharif, District Sargodha—a collection that still survives, at least in part. Mian Muḥammad Ḥusayn had a deep and abiding love for classical Islamic learning, Sufism, poetry, and traditional medicine. His library once held many rare works in Arabic, Persian, and Punjabi, reflecting the richness of his intellectual world. Tragically, much of this collection was lost in the 1992 flood. Yet more than thirty manuscripts survived, and they are now preserved with care by the present author. This study has described those manuscripts and provided a list of sixty-four rare books and lithographs that once formed part of this remarkable archive. By documenting these materials, we hope to spark interest in further research. These texts—whether in Arabic, Persian, or Punjabi, in prose or verse—offer valuable windows into Islamic thought, regional culture, and historical memory. They deserve to be read closely, edited critically, and shared more widely, so that the legacy of Mian Muḥammad Ḥusayn and his intellectual world can continue to inspire future generations.

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- 2 Kirana Bar is a geographical area located within the Chaj Doab region of Punjab, Pakistan, encompassing parts of Sargodha and Jhang districts. Chaj Doab, one of the several interfluvial tracts of Punjab, lies between the Chenab and Jhelum rivers. The name "Chaj" combines the first syllables of these two rivers. Within this doab, the two main *bar* (upland) regions are Kirana Bar and Gondal Bar, with Kirana Bar primarily situated in Sargodha and extending partially into Jhang.
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- Note: I am grateful to Prof. Dr. Mumtaz Khan Kalyani for kindly providing the correct pronunciation of the name of the village of Charagh Awan.
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- 8 Note: The Awan beradrī’s genealogy and socio-political role have been widely debated. While oral traditions link them to ‘Alawī soldiers in Sultan Maḥmūd of Ghazna’s army and thus to Imām ‘Alī (may Allah be pleased with him), colonial sources often classified them as Jats. Designated as an 'agricultural tribe' in 1925 under the British 'martial races' policy, the Awans have since maintained strong

representation in the Pakistan Army. Notable among them was the Nawab of Kalabagh, a prominent Indus landlord. See details: Christophe Jaffrelot, *A History of Pakistan and Its Origins*, Trans. Gillian Beaumont (London: Anthem Press, 2002); Rajit K Mazumder. *The Indian Army and the Making of Punjab* (Delhi, Permanent Black; Orient Longman Private LTD, 2003); Sarwar, Malik Muhammad. “Archaeological Remains in Son Sakesar (Salt Range).” *Journal of Central Asia* 19 (1996): 150–169. Centre for the Study of the Civilizations of Central Asia, Quaid-i-Azam University; Jamal J. Elias. *Death Before Dying: The Sufi Poems of Sultan Bahu* (University of California Press, 1998).

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10Munshī Amīr Bakhsh. *Anwār-i Shamsiyya*, (Maṭba‘ Mufīd-i ‘Ām Press, Lahore, 1335/1916, first edition), p. 150.

11 Mian Muḥammad Akhtar Sial, a descendant of Mian Muḥammad Panāh—the paternal uncle of Khawaja Shams al-Dīn Sialvī—is well regarded for his ancestral knowledge. His genealogical lineage is as follows: Muḥammad Akhtar, son of Muḥammad ‘Alī, son of Dādār Bakhsh, son of Mian Faiz Muḥammad, son of Mian Muḥammad Panāh.

Note: Mian Muḥammad Panāh was a Qādrī Sufī and the *sajjāda-nashīn* of Dādā Shayr Karam ‘Alī, a disciple of the eminent Sufī saint Mūsā Pāk Shaheed Multānī (d. 1010 AH/1601 CE; see Muhammad Shafique and Ghulam Shams-ur-Rehman, “Descendant Sufism: Dynamics of Gillanis’s Role in Multan [1849–2013],” *Al-Ehsan*, vol. 7 [2017]: 3–28, GCU Faisalabad). According to Munshī Amīr Bakhsh, he was a Sufi of high spiritual rank and served as the spiritual guide to several influential individuals. Known for his generosity, he regularly gave alms to the poor and needy. He also established a new village, Thatta, named after himself, where his descendants continue to reside. Mian Muḥammad Panāh was the paternal uncle of Khwāja Shams al-Dīn Sialvī—his younger brother’s son—who later became a distinguished Chishtī Sufi. He also commissioned the construction of a tomb over the grave of his great-grandfather, Dādā Shayr Karam ‘Alī, and was himself buried beside him in Sial Sharif (*Anwār-e Shamsiyya*, pp. 10, 15–16).

According to Mian Muḥammad Akhtar, Rājā Ranjīt Singh held Mian Muḥammad Panāh in high regard. Saeed Bhutta records that the renowned Punjabi Sufi poet Mian Murād Bhattī (d. ca. 1848–1850) was among his *murīds* (disciples). Bhattī’s celebrated poetry collection, *Sir Sāwīn Raṭṭī Parīt* (lit. “Even a tiny particle of love is equal in stature to the head.”), is considered a seminal work of Punjabi mystical poetry of its time (Mian Murād Bhattī, *Sir Sāwīn Raṭṭī Parīt*, ed. Saeed Bhutta [Lahore: Pakistan Punjabi Adabi Board, 1993], pp. 20, 27).

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13 Saeed Khawar Bhutta (b. 1966), Professor of Punjabi at the University of the Punjab and a distinguished scholar of Punjabi literature, recorded numerous oral narratives from Mian Kamāl Dīn, which he later compiled and published under the title *Kamāl Kahānī*. This work constitutes a valuable repository of regional legends, oral traditions, and historical recollections. For details, see *Kamāl Kahānī* (Lahore: Sanjh Publications, 2006), 226 pages.