

LITERARY HISTORY
OF
THE BALUCHIS

BY

MUHAMMAD SARDAR KHAN BALUCH

BALUCHI ACADEMY QUETTA

LITERARY HISTORY

OF THE

BALUCHIS

(The Khanate Period (1650—1990 A.D.))

Volume II

By

MUHAMMAD SARDAR KHAN BALUCH

B.A. (Hons) M.A. (Alig)

M.A.R.S. (London)

SITARA-I-IMTIAZ

Founding-Fellow Pakistan Academy of Letters.



**BALOCHI ACADEMY
QUETTA**

**ALL RIGHTS RESERVED BY BALUCHI ACADEMY,
QUETTA, PAKISTAN.**

First Print Published : 1984
No. of copies Printed : 1000
Price in Rs. 250/00
Export Price in U. S. Dollar 40.00

Printed by : **KALAT PRESS**
Rustamjee Lane, Jinnah Road,
Quetta, Pakistan.

Published by : **BALUCHI ACADEMY**
Patel Road, Quetta,
Pakistan.



"A literary masterpiece of one of the most eminent scholars of the Muslim world, an indispensable guide for the research scholars of Baluchistan, a monumental work of the highest quality."

'Baluchistan Times'

"It serves as a beacon for scholars to know in detail the literary heritage and contribution of the Baluch mind in the domain of literature."

'The Daily Mashriq Quetta.'

ھل ھو ورنائی مزن گوا تھیں
دبر اپھنا ذے منان داتھیں

(محمد خان گشکوری)

To my late father khan Bahadur Mir Ibrahim Khan, whose unparalleled love, undoubted benevolence, unchallenged advices and unquestioned admonitions, I ever remember and remain indebted to the end of my days.

مہر اٹھ دید و خ آں مر و اٹاں
آں دلی بند اں مسند اٹاں
(طوقہ علی مستے)

CONTENTS

Chapter		Pages
I	The Khanate Period	1
II	The Distinguished Poets of the Eastern Group during the Khanate Period.	49
III	The Far-Famed Poets of the Western Group.	306
IV	Miscellaneous Folk songs, Ballads, Satires and other Poems of Love by Unnamed Poets.	470

PREFACE

The narrative of the literary figures in the present volume, comes under the light of ascertained information and confirmed traditions, and therefore, the description of events to great deal gleam with the light of statistical data. Hitherto, very little was known about the private life and dealings of majority of the poets, but after incessant enquiry and investigation, I succeeded to place before the honourable readers a brief but an authentic sketch of the strain and stress under which these poor and pious souls passed their doleful and eventful life. As already mentioned at various places that the Baluch people pay little heed to statistics. A Baluch will seldom probe into the minute details of an occurrence or event. Perhaps, he himself is a crisis and only believes in the effect of crisis. Course of an event is of little significance to him. He only values the result whether good or bad. In the preparation and completion of this volume, I too, fell prey to my own maxim, "that every Baluch is a permanent threat and danger to another Baluch." The main social and political curse prevalent among the Baluch race is the outcome of feudalism or tribalism which has distorted, disunited, dejected and divided the entire race into multifarious jarring political and social groups. Because of their despotic office and hereditary legacy and training, the tribal chiefs in general are full of despite, bloody as the hunter. In the entire Baluch tribal polity, everything

appear of their negligence and nothing of their purpose, if at all, meant for peace and perfection. As it is, the Baluch people today have to face tons of scruples, scrup'es of scruples, all obstacles, all incredulities and unsafe and unsound circumstances. To a Baluch, vengeance is always is his heart, jealousy and pride in his looks, death in his hand, blood and revenge always hammer in his head. As such, for a Baluch to seek help from a Baluch, would mean to expect milk from a dry cow. Nevertheless, he is always kind, benevolent, generous, hospitable, sympathetic, sincere, honest and tolerant to entire mankind. As all the water in the sea can never turn the swan's black legs to white, so all the best virtues of a Baluch will not soften, surrender or subdue his heart for the good of his own blood. One must admit that how poor are they who have no love for their own race and region. I endeavored to my utmost to get few rare poems from some Baluch nobles, but their baseless prejudice and unmerited jealousy prevailed upon their manly graces, and they neither proved just or sincere to the race nor to their literary legacy, and my all earnest effort ended as futile as writing on water. However, I promised to my fellowmen, to give them a documentary record of their intellectual heritage, and this, I hope, I have done in the two volumes, and the rest will be accomplished, if God will, in the third volume now under pen.

Dated: 15 - 10 - 1981.

Muhammad Sardar Khan
Baluch

CHAPTER 1

THE KHANATE PERIOD

The conduct of nations like that of individuals is governed by the law of Requital. A race or nation which acts and lives in accordance with moral order and enhances the progress and development of mankind, survives and grows powerful. The courses of history are determined by an unchangeable standard. History is a lawful, systematic process. It is one of the fundamentals of history, that there is no safe and certain foundation set on blood. He that steeps his showiness and security in pure blood, shall find but bloody showiness and security. It is certain that blood will have blood. Any monarchy or authority gained through sword, must ultimately vanish through sword.

The purple of the haughty Rinds who reigned at Sibi and Kālat as described in the first volume of my book, will excuse a brief digression on their speedy fall, as their momentary blaze was soon followed by a never ending darkness. Man is born, advances, declines and dies, similar is the case with the rise and fall of nations, but the speedy fall of the Baluch monarchy within three decades, is infact, not the genuine course of history, but its mockery, displayed by this strange set of people, who must be addressed as shames of Baluchistan. The proudest families of the historic Rinds, now are content to lose their past territories in the changes of history but yet feel proud about the tree

of their pedigree which still stands deep and lofty rather proverbial both among themselves, the Baluch people and poets who glorify their deeds and repent their decay whether as fact or fiction. If anything parallels the amazing celerity with which the Rinds dominated territories from Makuran to Panjab borders, it is the swift discord and fall of their immediate descendants. The swift decay and decline of the Baluchis in Baluchistan will excite the attention of every reader, as it represents the most awful scene in the history of the nomadic races of Asia. The power of the succeeding chiefs after Chākar, had so diminished, that it was barely felt even in the capital city, Sibi, and their fall lost the Baluch hegemony for ever. The rise, mushroom like, of numberless alien chiefships and quasi chiefships in the heart of the Baluch territory, and its periphery proved sufficient, to seal the national history of a united Baluch race. The possibility of decentralization and dismemberment always lurked in the Rind camp in the nature of their hasty and incomplete conquests and their rough and rude policy which was conducive to instability and discontinuity.

Among the pastoral nations the policy is rude and rough and valour is unique and universal. The rise or ascendancy of an individual must be founded on his personal power and firmness to punish his adversaries and award his friends. High in name and power, higher than all in blood and life, Amīr Chākar, knew the philosophy and psychology of his race. He kept the Baluchis united for his personal grace, greatness and grandeur aim and ambition, gain and game, fame and name, but not as a national need or norm. What

he ambitioned, he gained. He kept the race in a constant state of conflict, engaged and consumed their valour and vehemence, energy and enterprise, venom and vengeance of one tribe against another, yet keeping all under his thumb. The mighty and the meek alike would bow before him for fear and favour. The sphere of his influence and attraction, he would enlarge by the ruin of the proud and the submission of the prudent, and with his best friends and followers divided the sweets and bitters of life. In his ascent to greatness, he had trampled on the necks of his equals, and thus established his fame and dominion over the entire race and region. In 1510 A. D. he left for Panjab, and for the rest of his life, this first and the last great chief of the Baluchis, breathed his last between heaven and earth, as a distinct man of mark at Satgarha, a town in the present Sahiwal district. After his departure, peace and justice, piety, fear, laws and customs, awe and respect, manners and stations, all vanished, and the entire realm stood ripe and ready for stroke and sedition. His absence marked the death knell of his race, the Baluchis without him remained like a body without soul, a machine without energy. Disunity, discord, decay, degeneration and disintegration seized the Baluch camp and Court and spread like wild fire far and wide. The Baluch territories and people had become a forest of beasts, to be chased and hunted. None of the Rind nobles, after Chākar, rose superior to his fortune to fix awe and authority over the circumjacent refractory tribes. The fate of the not-fearing Baluchistan was left to the merciless

arbitrement of sword and shaft. High birth, riches, vigour of limbs, power and prestige, pomp and pleasure are subjects all to the cruel dictates of the jealous, envious and culminating time. Amidst the great confusion and conflict, the Rinds looked bewildered, both their fortunes and friends were at stake. Bereft of any single or supreme leader, the unfortunate Rinds, as is the case with all nomadic races, started to employ and exhaust their martial characteristics and national character against each other. Every one ardently followed the malice of his swelling heart.¹ The haughty Baluch nobles, proud of their blood and breeding, in their rages, their furies, their wraths, their modes, their displeasures, their indignations, their pomps, their exaltations, did, in their ales and angers massacre their best allies and sinews. Uncertain life and sure death seized the mind of every Baluch fortune seeker. Such was the horror of the general decay and discontentment that majority of the Baluch tribes in confusion rushed on the neighbouring mild and wealthy climates of Sind and Panjab, never to return back, with the exclamation that 'let us not live in Baluchistan,' and in due course of history mingled with the servile cowards of the fertile regions, and imperceptibly lost the freeborn spirit and martial virtues of the mountain alongwith their language besides racial traditions and characteristics, which were essential to the pleasure and plenty of a true Baluch camp and court. With the Rinds, all the unsettled humours of the land, fiery

1. For details the readers are refered to read 'The history of the Baluch race and Baluchistan,' and also 'The Great Baluch,' by Muhammad Sardar Khan Baluch,

voluntaries with rough and rudy faces and fierce dragons spleens, bearing their birthrights and blood prides on their backs, in short, a braver choice of dauntless, homeless, heedless and headless spirits, hazarded to parley or to fight, so as to make new fortunes over the fragile populace and fertile plains of Sind. The rude and bloody Baluchis rushed upon the peace of the Sindis, settled there, but did not bleed Sind and forbid peace ascend to heaven. The Baluchis got more there than ever the generous hand of Sind could give. The Sindis too witnessed this down-trodden equity with peace and horror. The mass migration of the Baluchis, affected the population of the province to an extent that today every third man in Sind is a Baluch. Accordingly entire Baluchistan and the Baluch people, hereunto, remains disunited and divided. A long period of four centuries have not been sufficient to repair the ravages of few decades, The Baluch rigid tribalism, marked with inter-tribal, inter-clannish and inter-family feuds, pride and jealousies on the one hand, and alien intervention on the other hand succeeded in paving the way for the complete dismemberment of the whole race, and the fatal result has been that majority of the Baluch territories and tribes submitted willingly to the intrigues and viles of diverse alien families of divers blood, who in the course of time became their hereditary masters, and all sections of various tribes were reduced in different degrees of tribute and obedience not by the effort or terror of their arms but by perfidy and pretext and the difference of their origin and interest was smoothed by a general con-

formity of laws, language, and Baluch national manners. The result has been that their power and riches, hitherto, has never been challenged, grudged or brought to account by none of the Baluchis of genuine blood or breed.

With the fall of Rind power, the glory of Sibi passed away, its hegemony ended miserably, as it acted as an important centralizing force, for it set the standards in fashion, literature and music. The Sibi of Amir Chākar remained in heaps and piles of ruin. The whole territory was left defenceless against aggressors and invaders, like sheep without a shepherd, and the Rind realm was portioned out among various tribes and fortune seekers. The fertile and prosperous Gandāwa became the haunted place of owls and kites; the alluring fields of Kachhi became relentless place of intrigues and instigations the neighbouring mountains of Marri Bugṭi area presented a veritable stage of turmoil and tragedy between the contending sections of the doomed Rind clans and families. Bijiār, the Phuzh Rind, a redoubtable warrior, spent his days in constant alarm, his attempts to occupy Sibi and entire neighbouring highlands, were but the flicker of an expiring flame. Makurān, the cradle of the Baluch race, after an incessant struggle for supremacy and superiority among various local adventurers, at length, tired of sick fortune, surrendered her pleasures and plenty to the viles and vocation of a Sikh family from Panjab, hitherto, known as Gichki chiefs.¹ The vast and wide tract of

1. Various are the version about the origin of the Gichkis. However, this is certain that they are not of Baluch origin. For more information, the honourable readers are referred to read 'History of Baluch race and Baluchistan,' by M. S. Khan Baluch: c.f. *Ruq'at-i-'Alamgir*, edited by Naib Ashraf.

Khārān fell before the valour and vantage of an alien dynasty, the Nausherwanis.¹ Because of the discord and degeneracy of the twin strong Baluch tribes of the place, the Kalmati and Bulfati, the coastal chiefship of LasBela, the Armabel of the Alexander's time, without any resistance or reproach yielded to the art and artifice of an obscure family of Indian pedigree, famed in Baluchistan's history as the Jāms.² The spirit of freedom and feud, under the feudal institution is almost the same everywhere. The political atmosphere of the Western Baluchis in Persian Baluchistan too followed the fate of their unfortunate race after the fall of the Baluch hegemony in Baluchistan. For a long period, domestic and inter-tribal hostilities of the tribes in Persian Baluchistan excited the ambition and enterprise of a little known Durrani family of the Barakzai section, who, perhaps, came from the neighboring Chakensūr territory of Afghanistan. Consumed in discord and disorder, few among the Baluch nobles were able to command, but none willing to obey each other. The prudence or fortune of the new dynasty

1. The chief's family of Kharan belongs to the Nikodari family of the Mangols of Seistan whose headquarter was at Kharan; See 'Rauz-us-Safa quoted by Price.

2. The Jam's of Las-Bela claim descent from Abdul Munaf of the Quraysh tribe, but this claim is not supported by any historical evidence. In all probability they belong to the Rajput blood and are the German-cousin of the Jams of Navanagar in India.

prevailed over the misfortune and misery of the Baluchis who had nothing either to hope or fear but to lose everything. The flower of the nobility of Persian Baluchis extending over an area of 60,000 square of miles,¹ at length, fell an easy prey to the design and discipline of the Barakzai family who kept the Baluchis always alarmed and armed against the onset and aggression of the Persian masters. The word and deed of the new Afghan dynasty was obeyed with full faith and fidelity till the power, prestige, pride and prejudice of the entire family was trampled into dust in 1935 A. D. by the Pehlavi sovereign and soldiers. As such the entire Baluch race and regions from the confines of Kirmān to the water sheds of Panjab were divided by alien dynasties at the cost of Baluch blood, integrity and independence. The great decentralization of the Baluch people, made tribalism more firm and strong than it was during the Rind supremacy. The big tribes around the plain and mountains of Sibi Obeyed the mastery of foreign blood. The Bugti tribe succumbed to the fortune of an Indian blood, the Rahejah,² the Magassi tribe, a section of the formidable Lashari tribe, in the eventful period following the extinction of the Gowhrām's family, yielded permanently to the power of a

1. "Persia and the Persian question," by George N. Curzon, Vol.II, p.258.

2. The Rahejah, Ahujah, Novejah and Shahejah belong to the Rajput blood, and even today, they are found in number in Jaisalmer and other Rajputana territory in India.

Sindi family with their famous ancestor Jam Nandah,¹ and the historic Rinds whose rise and fall is known to posterity and whose emulation and valour was once proverbial became devoid of the love of arms, their emulation degenerated into envy and their valour and vehemence sullied by civil discord and internal disunity, insensibly sunk to an emulation of servitude, while superseding every consideration of dignity by the stronger argument of necessity, finally submitted to the wealth and weal, policy and perfidy of a Pathan family, the Babi, who, hereunto, boast to be the proud successors of the great chief, Amir Chākar. We need not repeat that throughout history the Baluchis had been king makers. They were only fated to know how to sacrifice their lives, but were never tutored to get the game and gain, though ever they played the game manfully on many fatal fields, but always gave the trophy to others. Their help to the Sāssanian emperor of Persia, the Mughal emperors of India, the Arghun rulers of Sind, the Langah rulers of Multān, the Durrani rulers of Kandahār are illustrative proofs and glaring testimony of history. To the present Age of the Atom, the Baluch people have learnt no lesson from history, though they ever tasted and tested the cruel dictates of cruel time and fate. Feudalism or patriarchal authority has done irretrievable damage to the socio-politico-economical structure of

1. - Jam Nizam-ud-Din known as Jam Nandah was the distinguished ruler of the Samah dynasty of Sind. He died in 1517 A. D. For the genealogical tree of the Magassi chiefs, see the table on page 193, "Tarikh Baluchistan" by Hetu Ram, second edition, printed by Baluchi Academy.

the Baluchis both in pristine and present ages. It has ever been the cause of all Baluch misery. There has never been a time when access of power and riches did not corrupt its possessor. This insitution has allured, abated, aggravated and rather created all those forces which are responsible for the general catastrophe. The only remedy lies in the fact that the designs, decorums, dangers, discipline and disease of feudalism should be completely wiped out from the Baluch land, and in its place, justice, equity, social uniformity and racial unity will naturally creep in the body politics and social order of the Baluch camp and court.

I have reserved for the last, the day Baluchis are united and led by a selfless leader of word and deed and armed with unmatched political acumen, undoubted faith, unquestioned honesty and unchallenged character and conduct, then it can be proudly asserted with full verity that no nation of the world can dominate them.

Enter Brachia

Amidst the general chaos and confusion that enveloped the Baluch land and drowned in blood all families of power after the ruin of the Rind sovereignty over Baluchistan, the Arghun¹ adventurer, Shāh Beg son of Shuj'a-ud-Din Zunnun, fled from Kandahar² captured

1 The Arghuns are Mongols and are descendants of Arghun bin Arak Khan bin Halaku Khan, the grandson of Chengiz Khan, the Mongol emperor. Babar in his "Tuzuk-i-Babari" gives another version and held this dynasty in great contempt.

2. He was driven from Kandahar by Babar. (For detail see *Tarikh-i-Masumi*, edited by Daud Potta.

Pishin and soon advanced and occupied Siwr' (Sibi) whatever was precious or profane in and around the deserted capital of the Rinds, became the first prey of conquest of the greediness of the Arghūn hero. The Arghūn fortune-seeker ravaged with equal fury the neighbouring areas of Sibi which he hoped to possess, and those which he was hastening to leave. After a repose of few moons, love for war and thirst for conquest, turned his ambition towards peaceful and prosperous Sind which fell an easy prey to the Arghūn chief. Whatever might have been the designs of the conqueror, yet as we see, he did not extinguish her cities, her arts and all the institutions of public interest. In his advance to Sind, he chastised many Baluch tribes of Kachhi that stood in his way. The Magassi tribe was the first who bitterly tasted the gall of his sword and soldiery.¹ The central Kalat highland extending from Mastung to Mulla yet remained without a master, and this entire mountain region was peopled by the tribes of same descent and similar manners, known as Brahui. From their ranks, a new dynasty arose to power, no historian had delved their pedigree to the root. This family is known in Baluchistan annals as the Ahmadzai Khans of Kalāt, and are supposed to be branched off from the humble stock of

1. For comprehensive study, see *'The country of Baluchistan,'* by Huges; *'Travels in Beloochistan,'* by Pottinger; *'Travels in Balochistan, Afghanistan, etc by Mason;* *'Unexplored Blochistan,'* by Floyer; *'History of Baluch race and Baluchistan,'* by M. S. Khan Baluch; *Mem of Akhund Mullah Sadiq* written in Persian language; *Tanz's history of the Ahmadzai Khans of Kalat.*

Kambarari section of the Mirwari tribe of Brahuis, with their previal ancestor Rais Ahmad.¹ Probably in 1026 A.H (1604 A.D.), the star of a nobleman of this family, named Mir Ahmad II. began to rise over the Kalāt highlands, and was declared as the chief of Kalāt Niābat, and thus from private station he flew to that of a ruler. His ambition for sovereignty, which might be self-centred, was undoubtedly brave, but he had not much to applaud his star and status, as he could not infuse a soul into the wilds of Kalāt highland. Nontheless he contented his ambition and avarice with the life and luxury of the mountain. The neighbouring Brahui tribes clustered round him and praised his days, as is usual, the present eye praises the present subject. The new dynasty, as we see, in due course of history did not prove to be messengers of peace and plenty, weal and wealth, but the emissaries of war and woe. The petty successors and predecessors of Mir Ahmad II till the rule of Abdullah Khan, represents a list of figure-heads, recorded as chiefs, disregarded as puppets, famous for feuds, infamous for deeds, all respectively ascended the throne of petty chiefship of Kalāt with less honour and less heed, with less gain and game, and dropped into the grave with less regard and less regret. The whole story of the early chiefs, is therefore, a record of controversial statements, held or refuted by traditional evidences which are entitled to no credit.¹ The eloquent description by the various

1. See "*Travels in Beloochistan,*" by Sir Henry Pottinger.

British chroniclers, namely, Masson, Hughes, Pottinger, Tate, Elphinston, Macgregor, Leech and Raverty are tentative. The description differ from each other on principal events and dates, and therefore, serves the purpose of good fiction instead of actual history.

The regime of Abdullah Khan comes under the ascertained light of history. He is mentioned as Zamindār (landlord) of Kalāt,¹ and probably held the purple of the place in 1713 A. D. (1128-44 A. H.). The contemporary traditions and ballads speak of him as an inexorable chief evading from laws and leniency. Of grave and austere stamp, he is said to have addressed himself often as 'the Royal Eagle of Kohistān,' and sometime as Qahār (powerful), which was bestowed on him by his favourites, and was applied, perhaps, to his huge stature, rather than his exploits or enterprises. The Royal eagle was killed by the sparrows of Sind in the year 1143 A. H. (1730-31 A.D.) in a fight against Mian Nur Muhammad Kalhora at Jandehar² near Gandāwah in Kachhi. Later on, as it appear, Nādir Shah Afshār 'The Napoleon of the east,' confirmed the Kachhi district to the son and successor of

1. See 'M' asir-ul-Umara.'

2. 'History of Sind,' by Mirza Kalich Beg Fredun, pp 146-47; Raverty 'Notes on Afghanistan and port of Baluchistan,' pp. 610-11; Masson states that the fight between the Brahmi and Kalhora chiefs took place at Jandrier between Dadhar and Mithri, while Pottinger states Khanpur as the field of conflict. Both the places are situated near Gandawah some twelve miles distances from each other.

'Abdullah Khan as the blood feud of his father. Thus the blood of 'Abdullah Khan annexed the prosperous Kachhi with the hilly chiefship of Kalāt, and the fertility and prosperity of the plain up to the present time served as the feeding ground both for Brahui people and prince. Besides being a soldier, 'Abdullah Khan had a taste for poetry, and he improvised several elegant ditties in praise of his beloved, a girl of talent and beauty from the Kachhi plain. Numerous are the stories told of his life of luxury and levity with this girl. He bestowed as the price of his love, a big tract of Kachhi plain to the relatives and tribesmen of his inmate. In the first half of the twentieth century a net work of perennial canals under the British rule has turned this area into a verdant field of valuable crops to the extent that today the relatives and tribesmen of his beloved boast to be the most wealthiest tribe in Baluchistan. His love episode and poetic gift positively concealed something of the refined and softer graces under his austere exterior, as is clear from his poem reproduced below:

۱ ذی شکاراں پہ سکیں گور دے رفنگاں
شک لمس گور و کنبی شدریں ہاچناں

۲ ہرزا ملت کوہ و میزریں گناں ہیچگان
کاڈ پسند دوستیں دہدگان سامالی کغان

۳ فود مردچی آج قندھار باگیں رستگ انت
دلی سرگوات و کاپلی کوشان زرتگ انت

۴ فوج و ہنگاہر من میلبار ہرشتگ انت
ڈھاڈر و سیوی دے ہسنبی ۷ گوستگ انت

۵ ڈھاڈر و سیوی فنگریں وش کوشیں ہروم
دائم گوں لہراں سٹ گوں لہراں دانگ انت

۶ آپہر چہ باگیں ٹہٹہ ۷ ہور ۷ وارنگ انت
سنج و سیہانی مرگ دل آرامین زہرتگ انت

۷ دوشی گروکان سے ہڑی جوهانی جتگ
کل اسل ۷ دراہلیں شیزاں ریزنگ انت

۸ شاعر گوں کرمانی عظیم گو آپ ۷ ترکتگ
قاب کنین قرنپاں من گل ۷ دہما توہتہ

اچ مز ۷ دوستیں مردے آزارش کتہ
دوشی رگماں کہ ہفت ہڑی والا ریکتگ انت

- ۱۰ بیک و تائید و گرہہ گوں مسکان سینتک انت
 ہار خراسانی من لہیں آسکی گردن ۷
- ۱۱ دیم گوں ہقالی زباد بوئیں چندنان
 کیگدے گوشر گوں پور در پشو کیر کنلان
- ۱۲ کوشیں سردست گوں فکر پیچیں قلملان
 جی ! بہشتی وزر۷ وش کوشیں صمین
- ۱۳ من گل ۷ دیما توہتہ بے گنجیں زہیر
 ہوا سل ۷ من قدح ۷ زریں سینتک انت
- ۱۴ باڑئی سیاہیں گجگ ۷ بہ عطر شتک انت
 تہنگو گوناپی بہ سپت زلفے اشک انت
- ۱۵ دوست منابنت جو کہ بہ رگامی شنکینتک انت
 گورتگیں ملانی ہوا قلان سبز کتہ
- ۱۶ مادگ و میشان در دہانی زر دوش کتہ
 دوشی من واپ ۷ درہاتیں دوسہ منی

۱۷ لال و یاقوت و دانگی گوهر قیچی
تھی خیالان غافل نہ انت بالا دستگی

۱۸ ہر دین کہ نہ گونگ دپ و لٹاں رچی
صور عاروسی لال گشے عیدی منبہی

۱۹ آج کمانیں تیران مناپکے جنت کشی
واگ منی موجانی دلء بندو کا دجی

۲۰ گوں ترانت انت حموئے لڈوکیں پری
دوست ہمانت گوں ہارو بادام اطللسان
دوست کچینی گوں مہ گوری ماہیں کوئران

1. Yesterday I went for hunting in a valley fragrant with the fragrance of wild herbs,
So that I may hunt thick-haired fat wild-goat of the mountain;
2. I encamped on the peak of lofty and narrow gorge,
The recollection of my coquettish beloved soothed my heart;
3. There arose from the direction of Kandahar, clouds loaded with water,
Which were carried by the winds of Delhi and the morning breeze of Kābul;

4. The countless army of the clouds besieged the Malā-
bār Coast,
They passed over the land of Dhādar, Sibi and Pasni;
5. From Dhādar and Sibi, they spread over the generous
and alluring Prome.
The clouds overwhelmingly began to gather moment
by moment;
6. They obtained water from the sweet waters of Tathah,
From the water of the raining clouds, the birds of the
barren and cultivated lands quench their thirst to heart
content;
7. Yesterday night, the lightning strongly flashed thrice,
(And) the heavy and noisy drops of water encom-
passed the tent of my beloved;
8. Moistened my beloved's Kirmānian¹ coverlet,
The drops of the heavy rain raided upon her delicate
cheeks;
9. The clouds displeased my beloved from me,
Last night the clouds pelted seven time;
10. The rain moistened my beloved's jewels scented with
musk,
The precious necklace of Khurāsān in her deer-like
thin neck too became wet;
11. The clouds washed the rouge from the face of my
beloved,
And dampened the shining ear-rings of her paper-like
thin ears;

1. Kirman in Persia has been famous for its carpets and embroidery works.

12. The embellished bangles of her crystalline forearms became wet,
All these misdoings of the winds of paradise and of the sweet monsoonic clouds are worthy of regret;
13. Ye clouds hath annoyed my beloved,
As she had already mixed perfumes in her silvery cup;
14. She had cleansed her wanton ringlets of hair with perfumes,
The ornaments of gold were arranged with superb delicacy upon her locks;
15. I love to the last, the locks of the beloved dishevelled by the breeze,
They appear on the face as growth of vegetation after a flood;
16. Just like the presence of sheep incites the impatient zeal and pleasant pleasure of lambs,
Similarly I delighted when in the night I saw her in my dream;
17. I addressed her, O thou, the rare ruby, the garnet and the invaluable pearl,
I am never negligent of thine imagination;
18. When my beloved paints red her lips,
She looks gay and gracefull as a newly wedded girl;
19. She (then) shoots swift arrows from her piercing eyes,
And brands the restless waves of my cheerful heart;
20. O my swinging fairi, I affirm with faith that thou art my sole beloved who is ever decorated with jewels and dressed in brocades;
Thou art the beloved who challenges the full moon in charm and splendour.

Soon after the death of 'Abdullah Khan, his elder son and successor, Mohabat Khan, succeeded to the fortunes of his father, and in 1737 A.D. Nadir Shah confirmed him in the rule over that part of Baluchistan, which his father had previously exercised.¹ The usual gloom prevails over his life and times.² Idleness tends to vice. We are told that he passed his days in idleness and ease, a detestable chief, a bolt of nothing, shot at nothing.

~~Nadir Khan~~ Khan¹ Nasir Khan assumed the sceptre in 1741 A.D. and with his ascension the fame and politics of Kalāt assumes a significant place in the history of Baluchistan. Within few years of his long reign he expanded the unimportant principality of Kalāt to a magnitude of a monarchy. Though the Khānate of Kalāt was not founded on plentiful pleasures, yet on solid basis, and thus rescued the added territories from national and foreign usurpers, but with all this credit on his part, he never cared to build the capital Kalāt, the city of prosperity, it remained just like a leafless trunk of a tree, only to fall at the first stroke of the axe. His sagacity to rule taught him to gather round him most willing souls, that promised and performed noble service and sacrifice on the field. But with all his

1. See Nadir Nameh.

2. The contradictory statements of different British chroniclers have clouded with doubts the rule of the early Khans of Kalat. To remove the mist of doubt, please refer to "History of Baluch race and Baluchistan," by M. S. Khan, Chapter III.

1. The title Khan was used by the Mongal rulers who were addressed in history as the 'Great Khan' of Mongolia. The word Khan is a Mongolic or Turkish word. It was used by the various petty Turkish rulers who ruled Central Asia, Afghanistan and parts of Baluchistan. The word 'Khan' has more dignity than the Turkish equivalent 'Beg'. The ottoman Turk's termed 'Beg' as bey Kirghiz bi or biy. Beg was used for any noble man, in opposition to the common people.

soldierly qualities, he failed to maintain a regular army and regular treasury, but based his rule on the merits and demerits of feudalism. It is therefore, that he went happy and left his successor poor and powerless. Ahmad Shāh Abādli in his Indian and Persian campaigns is indebted much to the assistance given by this Brahui hero.¹ All the later chroniclers speak of him as a ruler to be praised and pleased. If a man is great, he must be compassionately good, and indeed Nasir I was pitifully good and gracious to all, both in his private and public life. Being a monument and wonder of good deeds, he, though expired long since, yet he is full of grace and fair regard.² In the month of June 1795, Nasir shuffled off this mortal coil, and with him, the Brahui golden age came to a close. He was well versed in the literature of sword and shield but foreign to the strokes of pen and sublimity of fine arts. A reign of nearly half century even proved less effective to soften and smooth his taste and tenor for arts and learning. After the death of Nasir Khan, his cousin usurped the Masnad, but Shah Zamān, grandson of Durrāni hero, Ahmad Shah Abadli, intervened and "Commanded that the eldest son, Mir Mahmud should be installed therein, and he despatched a force alongwith him to enforce his commands. Mir Mahmūd was installed, and the Khutbah was read for the Durrani sovereign, and money stamped with his name, as had been the custom heretofore."³

1. The Encyclopaedia of Islam,' edited by M. Th. Houtsma, Arnold Vol. I p. 203.

2. "The Country of Baluchistan," by A. W. Huges, pp 188-89. See also "Travels in Beloochistan," by Pottinger.

3. "Notes on Afghanistan and part of Baluchistan," by H. G. Raverty, P.617.

Thus Mahmūd (the praised) without any praise was invested with the diadem and purple without any maxims of policy and pride. The day he assumed the throne, he started to offend the stream of regular justice. Being a son of an illustrious father, it was a surprise that he was to royalty unlearned, probity untaught and politeness unseen. He possessed a ridiculous unrestrained spirit, full of forms, figures, fears, ideas, actions and motions. Throughout the Brahui realm intrigues became rampant, provinces revolted, tribesmen disturbed, administrative machinery turned foul. Being fooled, by foolery thrived, an overbearing and ease-loving piece of flesh that terrified all, played judge and executions all himself, melted down his youth and spent his energy and fire in different beds of lust, fished, enjoyed and wasted the lamps of night in carousal, and never learned the honourable manners of dignity and decency. He made the throne of Nasīr, a seat for levity, luxury and baseness. Mahmūd died about the year 1821 A.D. after a protracted illness which is reported to have occurred from over indulgence in easy vices.

Mehrāb Khan succeeded to the Khānate and his rule starts and ends into a series of stormy prologues followed by fatal sequels. He was a true despot, and his graces, if any, were lost in a harem of numerous concubines. From the start of his rule, he found himself encompassed by a host of perfidious courtiers, of foul blood and feeble means, all of whom armed with pious frauds, either wanted to dethrone their master or bargain his life for lust of glittering

gold.¹ Most large in their abominations, his paltry courtiers succeeded in their vile designs. The prolonging trials of heaven are meant to find persistive stability in man. Mehrāb remained throughout constant to his fortunes and misfortunes, but at length, his dominion and life surrendered to th ambition and intrigues of Muhammad Hussain, Akhund Muhammad Sadiq and Syed Muhammad Sharif, the ill advisers of the unfortunate ruler. Without any justification or cause with less need and less heed, the British Imperial army after their defeat at Kandahār, retreated back to Baluchistan and to hide their shame and wash their defeated force, on 12th November, 1839 A.D. under General Willshire attacked Kalāt.² The Khan with a handful of his men fought like a ravaging lion and met a soldier's death. His death gave death blow to the Brahui state, Baluchistan and the Baluch people, and the national policy slipped away from the hands of the Khān to those of the British, the Brahui realm lapsed more and more into political disunity and degeneration. His tragic death yet remains the most mournful event in the annals of the Khānate rulers, a detestable event in which the human lives are lost by human profanation. This grave accident as described by Malleson who fairly quits the Khān of the imputed blames, was "more than a grave error, a crime." Mehrāb Khan was not a patron of art and learning, and was quite foreign to the use and benefits of pen and ink. One of his courtiers, Akhund Mulla Muhammad Sadiq Shīrāzi, fourteen years after his master's martyrdom, wrote a brief history of the Khānate house, He was born and flourished in Mastung. His date of birth is unknown, but according

1. See "*History of the Baluch race and Baluchistan.*" by Muhammad Sardar Khan, edition first, pp. 91-95.

2. "*Narrative of a journey to Kalat.*" by Charles Masson, p. 79.

to his own statement, he finished his treatise on the 11th of Ramdhān, 1276 A. H. Being himself one of the favourites of the reigning heads, he describes the life and time of the various Khāns with all colour of base insinuating flattery, and thus, well prostituted his talents, if at all, he had any, In spite of all drawbacks and demerits, the manuscript conveys an interesting account regarding the internal intrigues and corruption of the tribal chiefs and of the court of which he was a member too. The exordium of his treatise starts as such:

بعد حمد ایزد پاک نعت خواجہ لولای
 محمد کازل تا بدھر چه هست بہ ارا لیش
 نام اونقدر بست

After the defeat and death of Mehrāb Khan the whole of Baluchistan fell before the British aegis. The British authorities annexed some portions of Sarāwān and Kachhi to the Kabul rule under the direct control of the British suzerainty. The once real and near neighbour of Persia on the south-east were no longer the feudatories of Kalāt i.e. Makurān and Khārān, but the British Raj which held the keys of the Indian empire at Calcutta. The British authorities enthroned Shāh Nawāz on the Masnad. Nasīr II who was destined to go down in Kalāt history as second renown Khan, took refuge in Khārān, as he had no

immediate friends or supporters to take his fortune by the arm and side with him. After several vicissitude of fortune and turns of history, when Baluchistan was bleeding and the Kalāt monarchy stood on the threshold of servitude, Nasir was proclaimed as the Khan of Kalat on 6th October, 1841 A. D.¹ He accepted the crown, and deserved at first the esteem and admiration of his race, and afterwards suffered the meanest envy of his blood. A prince of admired reverence and talents, he determined to fight to the last trench for the integrity and independence of his race and region, and ambitioned to convert his shepherd tribe into robbers, and the band of robbers into an army of conquerors. On the other hand, he was too aware that the new enemy, the Britishers, entered his territory as little snakes, and if not immediately crushed, will soon attain the venom and magnitude of serpents. With all his ambition, perhaps the unexperienced Khan, was less informed and less knew that the Kalāti air was still impregnated with the same vices which sacrificed the sacred blood of his father. Treachery and intrigue, the faithful companions of ambition and enterprise soon seized his soul. His sole aim and ambition was cut down by intrigue and gall from within his own house. He was condemned to an underserved and untimely death. In the month of May, 1857 A. D. this heroic prince was poisoned through one-eyed and palsied chamberlain, Gul Muhammad who was conspired by the mother of Khudādād Khan, the future Khan of Kalāt. Thus Nasir lost his life, and his aim and emulation fell prey to the inability and incapability of

¹ See *"History of the Baluch race and Baluchistan,"* by M. S. Khan Baluch.

his posterity, who are bound to weep and repent for the instability of human greatness. "Under a judicious course of training," writes Hughes, "he might have learnt how best to curb and control with tact and address the unruly chiefs that had given his unfortunate father so much trouble and uneasiness. Cut off suddenly at an early age by poison it is generally believed, for showing tendencies of the English a nature, his country lost in him a sovereign who promised to initiate the deeds and virtues of his great namesake."¹

Khudadad
Khan

On the decease of his step brother, Nasir II, Khudādād Khan at the age of sixteen succeeded to the Khānate dignity amidst joy and fear, joy because of his tender age, fear because of his perfidious courtiers. Nasir might have been successful in curing his ills and that of the Brahuis with the virtue of his courage and capacity not by pride or prejudice, but his successor of tender age, proved partly cruel by blood and birth and partly by the instable character of the race he ruled. Whatever might have been the aim of the new ruler, the cruel dictates of time shattered all his hopes to make Kalāt, a foremost monarchy among Asiatic states. Infact, the new prince from the beginning desired to build a strong monarchy, and thus endeavored to crush the power of the tribal chiefs, whose patience at length, exasperated to despair and rebellion. For little less than two decades, he unsheathed his ambitious sword against the Brāhui chiefs. As such he soon found the throne of Kalāt, a bed of thorns. From

1. "The Country of Baluchistan," by A. W. Hughes, pp. 235-36.

the beginning to the end, distrust besieged all and terror seized the land. All the regions and legions smilingly revolted against him, and the Kalāt history and Baluchistan shone over with civil wars. From the start till the finish, his reign was marked for barbarous and unnatural revolts, and his entire regime in the Kalāt annals, can be fairly termed as the period of the 'great fear' and the 'days of revenge.' Sardar Azād Khan, the Khāran chief, renounced his allegiance to the thorny throne of Kalāt, and caused great trouble and tumult in putting forward, a coward and a counter-feit claimant, Fateh Khan, to the Kalāti purple. In 1860, the Makurānis put themselves to the horn. Khudādād, a prince from crown to the toe, of dreadful cruelty, knew no quarter or mercy. He crushed the Makurān chief in his designs and dangers. In 1863, Sher Dil Khan (the lion heart), a monstrous bundle of bones and flesh, the cousin of the Khan, assisted in his viles by the villainous Tāj Muhammad Zehri, fomented a rebellion to grasp the purple. The Zehri chief never proved slow to plough, sow and scatter the cockel of rebellion, insolence and sedition. In Kachhi, Sher Dil made a dastardly attack on the unlucky Khan, and severely wounded him. Licking his wounds, he fled to Khāngarh (Jacobabad), and in his absence, on the 17th March 1863, the leading Brahui chiefs planted the lion (Sher Dil) with the fortune of a fox, on the throne, which he enjoyed for few moons, as it soon proved, like a dance on a volcano. After his recovery Khudādād retreated to gain his princely post and prestige. By his hideous crime, Sher Dil owed the

1. For details the readers are referred to read "*History of the Baluch race and Baluchistan*," by Muhammad Sardar Khan. Chapter IV, pp. 99-114.

law of the sword, his life. In 1864, Khudādād entered Kalat with all the glory of a hero and was installed as the Khan of the Brahuis. Now both the time and the tide of fortune emboldened this Nero of the Ahmadzai line to make the entire territory a nourish of salt tears. He did nothing but meditate on blood, and by the hand of his kingly sceptre, made much work for tears in many Brahui mothers.²

Terror and tyranny, he made the article of his faith, and created such a dread amongst the subjects that his word was deemed as the sword of death, and the fate or future of every man of heart and mind was decided by the frown or smile of this peevish despot. He acted throughout his rule as a God's raging agent. Shadowing the genuine rights of the subjects under his wings of terror and tyranny, blood was his only argument, war his precursor and war his vengeance. He brought noblest minds to basest ends. All peace and prosperity disappeared away from the realm, like the furious breathing of the winter wind that shakes all beds from blooming and growing. In 1292 A. H. (1870 A. H.) in the month of Zilhaj, Nūr-ud-Din, the chief of the Mengal tribe, alongwith seventy one Mengal dignitaries were given to the edge of the sword in cold-blood under the very shade of the nose of the reigning Khan. The Sarawānian chiefs too hardened their necks and followed a hazardous course in denouncing the Khan. But the Kalāti

1. We are bound to know and quote something about this chief; Sir Henry Green remarks about him that "One thing is however beyond a doubt that a more desperate intriguer, or a greater traitor did not exist in any native court in Asia, and so long as he remained at large, His Highness the Khan's position could never have been safe." See "Papers relating to the affairs of Khelat," presented to the parliament, p. 9.

2. To our pity and perplexity we are informed that he put to the sword more than four thousand persons in various ways by various means. His personal diary in the possession of his posterity is an eloquent testimony of the above assertion.

hammer proved too strong and successful in crushing the heads of the Sarāwānian snakes. The constant tyranny and transgression estranged from the line of Mir Ahmad I, the love, laud and loyalty of the people. His rule represented a tremendous translation of tyranny on behalf of the purple and a profound hypocrisy on the part of the Brahui ranks and regions. The man that had no music in himself, nor is unmoved with concord of fair, fine and sweet souls, is fit for treasons, spoils and strategems. With all his genius and strict measures, to calm the mal-contents, his administrative drifts and shifts, maintenance of regular army and treasury, if at all to be praised, yet his despotic whims and all sinews of cruelty were sufficient to sully his fame and disarm his ambition. In his strange personality and suspicious person, carnality and cruelty worked together as close companions. He would flesh his desire in different beds of lust. More than two hundred concubines of different blood and breed satiated his greed for sensuality. At length, tired of the battle-field and tugged by fortune, the Brahui chiefs of Sarawan employed means other than war to destroy the sapless roots of the Khanate tree. Accordingly they began to pack cards with the British authorities who already held a loaded pistol at the heart of entire Baluchistan. Civil discord is a poisonous worm that gnaws the bowels of the realm. The disaffection of classes and masses was mostly aroused when he caused the murder of the Mastaufi¹ of Bhag and his sons. The murder of the Mastaufi, who ever sat crowned in his master's spite, proved the sullen and sudden presage of his own decay and fall. At last, as ill luck would have it, the unfortunate Khan was deposed by the British government and was made a state prisoner; not a single shot was fired

1. He was suspected and finally accused of keeping secret correspondence and conspiracy with the British authorities.

from the Kalat side. and none of his subjects afforded or offered a grain of pity for this tyrant, whose punishment looked to the multitude, less than his crimes. In his exile, he tasted and treaded the water and earth of various places in Baluchistan, and the major part of his disgusting days, he breathed at Pishin, where he breathed his last and entombed there to rise to account for his misdeeds when the last trumpet shall sound and before the Sovereign Judge, entire mankind with all their perfections and imperfections on their pates will stand sad and bewildered for final reward and punishment. Thus, lost Khudādād, his fame at Bhāg, lost his throne at Belpat,¹ and lost his life at Pishin, and as such the same eye whose bend did awe the Baluch territory, closed for ever in the Pathān area. Khudādād had taste for learning but the untamed times did not offer him a peaceful stage to achieve the peace, benefits and luxury of mind. The perfidy and pride of the Brahui chiefs disturbed and distressed his ship of life which ever remained foreign to the coast of peace. His diction of pen was marred by the edge of his bloody sword. The art of calligraphy manifested itself for the first time on Baluchistan soil during his regime. The fertility of Kachhi plain initiated the emergence and fertility of this art. The act of book-decoration and the Holy Qurān illumination reached the highest development in the late Khānate period. The artistic merits and penmen of the Kachhi followed the pattern of other renowned calligraphers of yore. Calligraphy became the most highly prized art during the 'Abbasid Caliphate, as this Arab art drew its prestige from its object to perpetuate the word of God, and

1. After the murder of the Mastaufi and his sons, the Governor General's Agent for Baluchistan, Colonel Browne, alongwith an army came to Belpat, and summoned Khudadad Khan then at Bhag, to meet him at Belpat, where he was made a state prisoner.

and flowered at Makurān. Some members of the family moved towards the central Kalāt highland during the beginning of the thirteenth century and settled at Kalāt. Because of their rigid orthodoxy, erudite learning and prolific knowledge, the entire dynasty was addressed as the enjoyed the approval of the Holy Qurān¹. Before taking leave from Khudādād, we need to give a passing mention of few luminaries who gloried in the domain of Persian poetry before and during his iron age, though all of them, to some extent were patronized and protected by the ruling head.

The family of Nūr Muhammad Ganjābi² son of 'Abdullah claimed descent from the 'Abbasid line.³ From Shirāz they came alongwith the army of Muhammad bin Qāsim, the conqueror of Sind, in 712 A. D.⁴ The young Arab conqueror bestowed to the family a big tract of land near Panjgūr in Makurān and for centuries they flourished

1. See Qalqashandī, Vol. III, pp. 5 seq.

2. The modern town of Gandawah was named as Kandabel or Kandeil by the Arab chroniclers. The town served as a cantonment and capital of the Kachhi district (the Nudhiya of the Arabs) under the Arab supremacy. See Al-Maqaddasi and 'Kitab-i-Masalik-wa-Mamalik.' Under the Mughal rule, the town was named as Ganjabah.

3. Qazi Nur Muhammad in one of his verse states about his pedigree as such:

The 'Abbasids are the descendant of al-'Abbas, the uncle of the Holy Prophet (may peace be upon him). The dynasty became famous in the political drama of Islam after the name of the first 'Abbasid Caliph, Abdul-al-'Abbas (750 - 57) who referred to himself as al-Saffah, the bloodshedder, which became his nickname; See Tabari, Vol. III p. 30; Ibn-al-Athir, Vol. V, p. 316.

4. The author of 'Jamī-ul-Tawarikh states the date of the Arab invasion of Sind as 96 A. H. (714-15 A. D.); Raverty gives the date as 92 A. H. (710-11 A. D). The actual date is 93 A. H. (712 A. D.); cf. Yaqubi, vol. II, p. 346.

family of 'Qazīs'. Qāzi Muhammad Dāūd was the grandfather of Qāzi Nūr Muhammad. A man of sober brow, was famed for his unparagoned piety, unquestioned purity, super and simple learning and leanings.¹ All these qualities combined in one mind and heart, trumpeted his fame far and wide in different camps and courts. Sultān Mahmūd Khan, governor of Bakhar invited him to Bakhar, gave him reverend estimation, and appointed him as Qazi of Bakhar, and conferred upon him a big Jagir at Ganjābah (Gandawah) which later on served as the permanent residence of the Qazi family, all of whom enjoyed the flood of fortune on the fat and fruits of the land in full peace and plenty. Throughout his tenure as Qāzī of Bakhar, Muhammad Daud administered the affairs with smooth, just, discreet and stable bearing. Later on, Qāzi Nūr Muhammad kept the prestige of the family with full force and fame. He had a mind that well suited with his fair and outward character. Being a commander of verse and words, he had command over the sword. He licked the favours of Nasir I, and thus made his paunch fat and his fortune rich. A poet, a scholar and a soldier, he accompanied his patron ruler in his various campaigns fought against the Sikhs of Panjab. In his poetic compositions, he praised Nasir I more than ever man did merit. To greet the graces of the ruler, he composed a dīwān famed as 'Jang Nāmeh', which later on, he dedicated and titled it after the name of his patron as 'Tahfat-al-Nasir Baluch.' This famous poetic composition rivals the 'Shāh Nāmeh' of Firdausi Tūsi in

1. Tarikh-i-M'asumi, p. 329.

fluency, phraseology and erudition. In his Jang Nāmeḥ, he describes in exquisite diction the courage and capacity, vigour and rigour, tenacity and terror of the Baluch forces under Nasir I alongwith the army of Ahmad Shah Abdālī against the Marhattas in the third battle of Panīpat fought in 1761 A. D. We reproduce here a part of his verses in which he describes the scene of a fight fought against the Sikhs: —

چوروز دگر چشمئہ آفتاب

بدر زد سراز قصر دریائے آب

ہمہ نامداران بدستور پیش

بر شد ستادند برج ثے خویش

ز فوج قراول سواری دوان

بیامد بر شاہ گیتی ستان

کہ آمد زسک لشکرے بے شمار

بہ پیوست باغازیان کار زار

بامداد ناید اگر شهریار
بغازی قراول تباہت کار

بفرموده شه کانون گیرودار
روان شد همه لشکر از هر کنار

شهنشہ بر اسپ روان بر نشست
همی راند دھوار مقررع ہدست

ہمہ سروران امیر و وزیر
خواتین افغان زبر ناؤ پیر

همی قاختند از پس شهریار
بر آمد بعالم یکے گیر و دار

چو خان بلوچ این خبر راشنید
ازین غصہ چوں دیگ آتش تپید

نخست از همه پیش خان بلوچ
بروئے شنهشه رواں شو بفوج

براسپی زواں قند چون قندباد
برآمد بزهن خان فرخ نهاد

همه سروران برا هوئیان
سرا بانیان و دگر جهلبان

زسگسی و از رند ولاشار هم
بلیدی جوانان عالی هم

همه فامداران فولاد چنگ
همه موکنه مثل شیروپلنگ

اگر بر شمارم زهریک بنام
دگر دفترے درج سازم تمام

غماذ زمین بهر فلک سرکشید
چو خورشید شد اندر آن ناپدید

ازاں گرد کان در هوا اشد سحاب
 نہاں شد در آن تیرہ ابر آفتاب
 بیک سودرہا دگر سوئے دشت
 ز گرد سپہ بحر و بر تیرہ گشت

At length, Qāzi Nūr Muhammad in declining age, with grey hairs, and having experienced the bruise and ease of many years, was killed in a fight against the insurgents in Kachhi area.

Syed Muham-
 mad Taqi Shah

Syed Muhammad Taqi Shah bin Syed Muhammad Shāh bin Shah Ism'ail came from Kandahar.¹ In his boyhood he was expected strongly to be worthy of his family. He was a born poet and was fully educated in religious rituals and various fields of learning. The qualities and perfections that is borne in ones person, the bearer knows not, but commends itself to others. In the prime of his youth, he left Baluchistan for the court of Mir 'Alī Murād Khan Tālpur (d. 1249 A. H.-1833 A. D.), the ruler of Khairpur state. For a time he tasted and tested with tact the pleasures of the Talpur court. The art of court, as hard to leave as keep, but somehow or other, without abusing the past favours and graces of the Khairpur ruler, this poet of noblest note marked with all dignity, without any grudge or grief bid-farewell to the delicacies and intricacies of the Tālpur court, and measured his steps towards

1. See his 'Gulistan Shahadat' p. 11.

Karachi, and from there committed his fortune unto the favours and fancy of the ruler of Las-bela, Jām Mīr Khan (1830 - 1888 A. D) who felt his piety, learning and perfection in the art of poetry. Being an invaluable gem, his wit and wisdom soon found bottom in the heart of the Jāmate ruler, and became the theme of all his wits. Destined to fame in the flower of his youth, he passed his best and graceful days under the favour and fortune of the Jām. The chief of the Mengal tribe, Nur-ūd-Dīn, had close relations with the Jām both by matrimonial alliances and eventful circumstances. At Las-bela, the poet cemented close companionship with Nur-ūd-Dīn, who was later on, most mercilessly, massacred with his companions at Kalāt by Khan Khudadad Khan. This grave incident saddened his soul, his heart dropped blood. To Nur-ud-Din, the poet ever promised friendship and performed it perfectly. Some griefs are medicinable, and to cool and calm his pains and pangs, he dedicated his famous poetic composition titled as 'Gulshan-i-Shahādet' after the martyrdom of his boon companion. In this mathnawi, he describes in detail the character and courage of Nur-ūd-Dīn and his companions. The book in the monotony of metres, style and similes shares with its most part with the memorable 'Shāh Nāmeh' of the great poet, Firdausi. His pen name was Tāib and his 'Gulshan-i-Shahadet' enjoys wide celebrity among literate circles both in Baluchistan and Sind. After describing the martyrdom of the Mengal chief, he gives a heart-eating description of the hollowness of this transitory and foul world, its ephemeral glory and graces, mutable woes and weals as such:

جهان کهنه دیری است پر شور و شر
بهر منزلش رنج و خوف و خطر

همه نیش او خالی از نیش نیست
دلے کو کزین نیش دلریش نیست

خنک آنکه پروی بر افشاند دست
به عیش و به آسائشش دل نه بست

گزر کرد اوزین گرز گاه تنگ
سبک جست ز ازین سر حله بے درنگ

تو هم قائما برگ رفتن بساز
حریفان برفتند و تو سانده باز

بکاری جهان چون نداری سری
هماں به که بگزاری و بگزری

Mirza Mubarrak
nad 'All.

He was born and bred, flowered and faded at Kalāt. By birth he was a poet, by fate a courtier and by taste a man of pen. Well versed in court crafts, he held a high bid

among the courtiers of Khudādad Khan, perhaps, the best feather of his wing. Half pious and half wordly, his house at Kalāt, attracted men of belles-letters. He enjoyed the hollow popularity of his fame and fortune, and the reigning prince never set him in a shower of gold. He was an all-round poet, his various satires, love songs and elegies clearly display his poetical ability and learning, but his chief reputation is maintained because of his lyrical poetry.¹ A poet of love and lyric, his verses are filled with an army of charming words and similes. His poems rich in elaborate similes, replete with well-weighed thoughts raises the blossom and fragrance of human thoughts and passions. It will be a sin against justice and learning, if one deny to rank him among the renowned lyrical poets of Persian literature. Considering his fame and merit in the poetical domain, he can be rightly addressed as the Kalāti Horace of his age. Before a tyrant prince, if wisdom and wit carry any weight and value for a time, it can too be an easy source of misfortune and misery for its possessor. In his later days, the cruel dictates of political weather compelled him to abandon Kalāt, the place both of his fortune and misfortune, and the poet to spend and end his latter gasp, left for Sind, where he linked his fortune for twelve moons with the courtiers of Mīr 'Alī Murad Khan Tālpur.¹ The Tālpur Mīr adhered to the Sh'ia sect and Mirza Ahmad 'Ali was a rigid Sunni. The poet laureate of Mīr, Syed J'afar 'Alī of Dhohi too belonged to the Shi'a creed. Once in a flush of joy, the Mīr asked his poet-laureate to compose some verses, whereas

1. See *Taqmalah Maqalat-al-Sh'ura*, p. 24.

he composed extemporaneously the following verse in extreme excitement:

ز عمر خویش بے زارم که او فام عمر دارد
ز چشم خود دو آزارم که بر سنی نظر دارد

Intensely gratified, the Tālpur Mīr addressed Mirzā Ahmad 'Alī to reply in verse, and he extemporarily versed the following quatrain:

بود بر کنده آن چشمی که از سنی ضرر دارد
دو صد خنجر بر آن سینه که او کین عمر دارد
روافض گرزند طعنه بیاء بغار پیغمبر
ممکن عیبش که او لعنت زمیراث پدر دارد

Hearing this pungent reply, the Mīr, a ruler of a melancholy disposition, felt it and was hurt to the core. The Mirzā too felt that he had made his occasion bitter. He soon broke the sinews of his means and left the court as his stars speedily and steadily began to shine dimly on his fortune. He joined service under the British government at Tatha as superintendant of Salt department. He served there for twelve years, but it seemed that the salt of Sind too proved tasteless to sound and suit his taste.

1. For a little time before enlisting himself among the courtiers of the Mir, he remained at Shikarpur; See 'Mufarah-al-Qulub,' by Ibrahim Khalil.

Away from his country and companions, being of crabbed age, now all length proved torture to him. In the meantime Khan Mahmūd Khan of Kalāt, after the deposition of his father, invited him to come back to Kalāt in 1893 A. D. and accordingly, he retraced his steps towards his homeleand. Swift winged with desire to get a grave, which he got soon in 1894, and was buried at Quetta with all his merits and miseries.

Mulla Muham-
mad Hassan

He belonged to the Baduzai section of the Bangulzai tribe, and was the son of 'Abdur Rahmān son of 'Ali Khan who was contemporary of Nasir I, and held a high position in the state affairs, served his sovereign with dignity and decency. 'Abdur Rahmān had a taste for learning and had three sons, of whom Mulla Muhammad Hassan topped in genius and ingenuity. He served under Mehrāb Khan (1821 - 1839 A. D.) as his Shāh Ghāsi (Chamberlain). After Nasir I majority of the Khans were in a stationary or retrograde state. All the ministers or Shāh Ghāsis of th Khānate rulers in general and of Mehrāb Khan in particular were master of intrigues, and ever added coals to the Khānate cancer. It is a strange misplay of history to note that either calls of necessity or perhaps the gratification of the sense or vanity prompted or tempted the Khans to employ ill-bred and ill-blooded advisors who scattered among the people and provinces the seeds of division and decay, and paved the way for the precipitate fall of their masters. Mulla Muhammad Hassan was the chamberlain

of Mehrāb Khan, but the moral of his wit was not plain and true towards his benefactor, who met his memorable martyrdom, decay and defeat through his impious intentions, Mulla Hassan's disposition was of a strange type. He had many qualities, but had always success in a bad cause and not for general good or grace, as the elephant had joints, but none for courtesy and comeliness. Throughout his life, Mulla Hassan was esteemed in regard but harmful in use. Nobody can be true to a man when he is so unsecret and uncertain to others. It is a perplexing phenomenon of human life as how novelty may move and parts with person. To make his comfort and convenience safe and secure, Nasir Khan II, imprisoned him and our poet saw his end within the end of his prison room.¹ Considering his poetic capabilities and abilities, we are prone to class him among the first rank Persian poets of the Khānate regime. His poetic works consists of four volumes (diwans) of which the fourth 'diwan' alone contains nearly seven thousand verses.

Mulla Dad

Mulla Muhammad Hassan had two sons, Maula Dad and Allah Dād. The former was born in 1255 A. H. (1839 A. D.), the year which saw the martyrdom of Mehrāb Khan and heralded the dark doom of the future Khānate state. This Nihangizai sub-section of the Badūzai section boasts of graceful and inspired poets, of whom Mulla

1. "The Country of Baluchistan," by A. W. Hughes, p. 205.

Muhammad Hassan and his son Maulā Dād are worthy of note, and this family acted as the channel for transmitting the treasures of Persian erudition among the less learned people of Baluchistan. Maulā Dād was a born poet, and from boyhood, he was inclined towards the sublimities of arts and learning. His father held a high position under Khan Mehrāb Khan as one of his courtiers, who kept two faces under one hood, and so he fully tested and tasted that the ruler's court is like the house of Fame, and the palace full of envious tongues and deceptive ears. Usually in the courts to be honest and direct is not safe. Shrewed to the last inch, his father, kept his son away from the influence and impact of royal company and camp. Service is no heritage, and safety lies always in a middle course. Mulla Hassan's eyes were cloyed with view of injustice and tyranny throughout the Kalāti realm. Life or leisure without learning or literature is death, so he took leisure in the literary activities and accomplishments of his son. Maulā Dād was a born poet, and he compassed fame for himself through his wit and poetry. Having a clean heart and a clear mind, his conduct and career was free and pure from gall and vengeance, and so the spirit of revenge never hammered on his head, though his father was imprisoned and counted his last days in the prison room. We note with surprise that Maulā Dād passed an honest life free from all wordly lust and laud, and so no reproach and everlasting shame sat mocking on his plumes. With glory and grace, he died in honour's honoured bed in 1324 A. H. (1906 A. D.). He had no issue, and his only everlasting issue is his 'dīwān, which has been published, and it contains more than two thousand verses. His entire 'dīwān' is marked with simple and sound ideas, and not disfigured

by far-fetched metaphors, unbounded and absurd exaggeration. In one of his verses, he singles out himself for special praise as his poetry conforms to that of the Persian poet, 'Unsari, the poet-laureate of Sultan Mahmūd of Ghazna.

شعر شکر افشان مولاداد
زینت شعر عنصری دارد

In another place, he admits Hafiz of Shīrāz as his tutor in the domain of poetry.

گفتم بمولادرسخن کرد آن خدای ذولمنن
روز ازل استاد من آن بلبل شیراز را

Mahmud
Khan II

When levity and cruelty play for a kingdom, the milder gamester is the soonest winner. In 1893 A. D. at Quetta, the exiled ruler, Khudādād Khan, was forced by the British authorities to write a deed renouncing the throne in favour of his son Mahmūd Khan, who is also held responsible in intriguing with the Brahui chiefs for the imprisonment of his father who had fallen on evil times. Before a huge gathering of Kalāti chiefs, he assumed the crown on the 10th of November 1893. This black prince or the prince of darkness displayed his worst side as a ruler. Impotent of his personal character and his princely dignity, he was the summary of all errors that all vainglorious rulers follow. From the start he recoiled from his blood and all his words and deeds were not befitting a

prince descended of so many rulers. Pleasure and peace, laxity and levity besieged him soon and sat so fit in him satisfaction. His courtiers lived idly in pomp and ease, and the officials of the state thrived in his idleness. Lust and liberty crept in the minds and marrows of the masses, breath infected breath, tongue flattered tongue, heart beguiled heart, and the entire society thus became polluted and poisoned. Skilled and skewed in politics and ethics by a pack of despicable slaves, nothing was certain of his whims and freaks, one day he would bestow gold, next day stones. Amongst ignoble parasites, complaisant, wolves, fools of fortune, courteous destroyers, and Time's flies, he lived loathed and long. In one of his choice, he was strongly firm and fixed: if every of his wishes had a womb, and fertile every wish, he would have stamped more than thousands of issues, and, infact, the same coiner with his tools graced the Kalāt Mīri with an army of bastards, who knew not where and when their royal father stamped them. In his time the whole of Baluchistan came under the octopus grip of the British lords. After an unhappy reign of thirty eight years, sufficiently old, sightless and sighless, he bid farewell to his vices, and summoned by the angel of death in 1931 A. D. to account for his shameful and shameless deeds.

When Khudādād Khan was made a state prisoner, his son, 'Azam Jān, was too confined at Quetta by the British government. The calamities and miseries he suffered during his long confinement, all the more strengthened the

determination of this prince to battle on in the face of destiny, as it is true to the hilt that no cross no crown. Men's true mettle is known in adversity as gold is assayed in fire. A keen observer of things, 'Azam Jan proved an invincible prince who battled throughout his life against an adverse fate. From cradle to the grave, he experienced in various forms the taste and distaste of fortune and misfortune. When he assumed the sceptre, he was the most experienced man of the world and religion. He assumed the Insignia of royalty at Quetta in 1931 before a splendid Darbar presided by the then viceroy of India on behalf of His Imperial Majesty the King of England. In 1933, after a long innings, he entered the eternal land of Nod, with all his noble aims and ambitions within his noble heart.

In September, 1933 A. D. fortune in alliance with fate installed Mir Ahmad Yar Khan in the diadem. He was a kind and benevolent ruler but a prince of no ballast, a mercurial character of cheveril conscience. He liked the best people but for a moment, his nerves were soothed by flattery than by rigid truth. If at all he had nerves, they were veins in flower. Facts he liked, but ever followed fiction, fast to learn and too fast to unlearn. His promises ever flew beyond his condition so much so that what he spoke was all in debt. To achieve anything substantial with objective standard and permanent values was neither his fate nor his fortune. Failure was the corner stone of his princely career, if ever he could find a chance of failure, he would be the first man to embrace it with eager and

ease. Ever proved a good friend but hopeless as a foe, and as such his reign presents a record of feasts, pomps and vain-glories. Few years after the creation of Pakistan, he resigned his state and stately power in favour of the new state for the greater interest and benefit of the Muslims. A state and a dynasty created and fostered by the point of sword, vanished away by a stroke of pen. Thus sealed the fate of the Kalāt state, and history has closed for ever its pages to record the annals of this dynasty. Mir Ahmad II founded the state, Nasir I established it on firm basis, Mehṛab Khan paralysed it, Khudādād bought the Coffin, Mahmūd Khan II dug the grave and Ahmad Yār Khan buried it. Hereafter, it will be in the mouth of every intelligent man that Mir Ahmad II born at Kalāt, had won all for his line, and Ahmad Yar born at Quetta had lost all. This last ruler of the Brahui dynasty sought refuge in the bowels of the earth in 1977.

Both in discipline and doctrine the Brahui rulers were true demagogue of despotism. Virtue and wisdom, justice or mercy were meaningless words in their code of conduct. The reign of these rulers press themselves on our curiosity when we recollect that the uniformity of their public and private lives were neither softened by mercy or refined by policy. Never in war, in peace, in their prosperity, and in their decay and fall, the Kalāti rulers, invite our sympathy. Stubborn to the end, ill-fated, ill-tutored, and finally unconscious of the vengeance of earth and heaven, their unfortunate reigns have ever been clouded by poverty,

disunity, suspicion and treason. The entire period of the Brahui hegemony had been without spirit, without reverence, without fame and fortune. The Kalāti state was found and depended by the sword, flourished by tyranny and terror, ruined by invested interests, less guided by policy and prudence, more influenced by flattery and bribery, and thus through plagues, portents and revolts the state smashed miserably to the vanity of the rulers and the viles of the ruled. It seems that economical development and intellectual enhancement was neither needed nor craved by the rulers and the ruled. By the introduction of trade, riches scatters, and of knowledge, prejudice and ignorance dispels, but during the two hundred years of the Ahmadzai rule, the prerogative of mixed blood and birth had been only most strongly felt and most sadly and humbly acknowledged, and no other qualities of head or heart could bring any individual to his desired or deserved goal. The tribesmen or the masses remained ever distressed between the ignorance of the ruling head and the power of the feudal chiefs whose temper was refreshed and invigorated by the dictates of intrigues and interest.

Such is the brief story of the Brahui rule. The term Kalāt, previously, denoted an area of land stretching from the border of Persia on the west to the plains of Sind and Panjab on the east, and now the name Kalāt dwindled into the rank of a petty village.

CHAPTER II

THE DISTINGUISHED POETS OF THE EASTERN GROUP DURING THE KHĀNATE PERIOD

The Baluchis as mentioned in the first volume, never endeavored to add something in the domain of creative activity during medieval age. They rather failed to assimilate the lore of Persia and the historic heritage of their ancient Semitic ancestors, the great Kaldians, and never carried their thought beyond poetry to original thinking and research. The elaboration or enterprize of the Baluchis in fields other than poetry, seems to be the weakest point in their intellectual armour. It has been a strange phenomenon of Baluch history and is bound to vex and tax the pen of any philosophic historian to mention as why the Baluch mind never dared, desired or devoted itself to add something to the intellectual legacy or glory of the race, although, we hear the name of few men of letters in various parts of the Baluch territories at intermittent periods but without any personal or impersonal record of their labour or learning. This vexing problem, has become a controversial matter for the present intellectual camp of the race. Some obvious causes seems to be beyond question or doubt. Throughout the course of their long history, the Baluch people have not enjoyed the comfort and benefit of any civilized and centralized government, may be alien or their own. Peace and prosperity are the

foremost requirements for all intellectual pursuits and professions. Pen and mind do flourish under healthy socio-economical atmosphere. The Baluchis had never been under one banner or organized political centre or if ever, for sometime they happened to remain under a well-disciplined government, they were treated as outlaws. For a short period, they lived together under the shades of Rind sword, and during that period the philosophy of sword and shield flourished with full vigour, and at length, the same sword saw their end. The nomadic way of life and nomadic outlook has given them a nomadic culture. To praise nature and enjoy it, but never to struggle against it, had been the chief source and sauce of the Baluch culture and social structure. The deep feeling for nature had been the characteristic of Baluch classical poetry. The race ever remained a peacefull ally and neighbour of nature. Contentment impedes struggle, discontentment leads to various ways of life, of struggle, strain and station. Madness is the pomp and beauty of this life, and madness is the outcome or crop of discontentment in any field. Less need, less deed; less greed, less heed and less speed had ever been the governing feature of the nomadic code of conduct and career. No social group is free from inner conflicts. Once society has developed beyond the most primitive communities, they never have been and can never be the same. The chief source of all conflicts is the clash of interest among the members of the same group or between different groups. No political system, has so far been successful to eliminate internal conflicts. As such the

rigidity of tribalism and the rigidity of the envious tribal chiefs, proved ever a great check for individuals to display their inborn talents of mind, perhaps, in all spheres of life and activities; the misery of the masses or tribesman was for the chiefs their abundance, and their suffering a game and a gain to them. The rise or reputation of a tribal man was considered as a direct challenge to the power and prestige of the chiefs, who were intolerant of an equal, unconscious of a superior, incapable of policy and popularity, and would act ever as an envious nipping frost, that bites the eldest infants of the soothing spring. Last but not the least, the Baluchi language throughout ages remained as an written language. In recent years, Baluchi language has been introduced to the grace and sublimity of pen and paper.

The entire poetry of the classical period represents the literature of sword, seed and steed. The study of the horse was developed almost to the rank of a science. The distinguished poets of the classical age, were themselves the far-famed heroes of Baluch history. The heroic and poetic career of these personages afford an eloquent example of the intimate way in which poetry was closely linked with political and public life. The political and social atmosphere of this period assisted in producing and prouiding a healthy climate and a favourite stage and soil for the profuse production and propagation of the Baluch classical poetry, which serves as a norm to the present time. During the classical period, the tongue of the poet was as effective as his tribe's bravery. The poems might

arouse a tribe to action in the manner as the flaming
censure of a leader in a modern political campaign. Such
poems committed to memory and transmitted from hut
to hut, valley to valley and tongue to tongue served as an
invaluable means of publicity. Moreover, the poets, usually
were supposed to be endowed with knowledge hidden
from the common eye, for it was believed that poets are in
league with unseen powers, and their curses or praises
bring evil or grace upon the enemy and the friends. Just
like the Bedouins of the pre-Islamic days, the nomad
Baluchis too measured intelligence by poetry. Besides
being oracle and Orator of his tribe, the poet was regarded
to be the historian of the community. The tribes too
boasted of their poets in the same manner as they app-
lauded their bravery, horsemanship and generosity. Their
concept mainly coincided with the Bedouin conception
of greatness and grandeur as recorded by al-Aghani
"who dares dispute my tribe. . . . its superiority in
horsemen, poets and numbers."¹ In fact the classical
poetry throws light on all phases of Baluch medieval life.
With the departure of the classical period of the Baluchis,
an apparent change is felt in the Baluchi theme and
thought. The poetical field drifts from national sword and
national hero worship to tribal sword and tribal glory, and
the poets began to feel as the spokesmen of the warring
parties. The nomadic Baluchis in general started to bade
farewell to tent life which was replaced by mud-houses.

1. Al-Aghani, Vol. viii, p. 77.

The hard life slowly began to surrender before settled life. During the Khānate era, we find this change on a firm base. The tribesmen felt conscious and cautious of the fear and favour of a united feudal government. For the first time during the Khānate rule, the boundaries of Baluchistan were defined and demarcated. A slight check, thence, appeared in the free movement and migration of the nomad Baluchis in alien territories. A rough, rude and ready discipline besieged the wanderings of the race from place to place. Likewise, a dramatic change appears in the course of the stream of poetry. The terse, incisive and simple expression of the classical period had gone for ever. It was supplanted by polished and elegant style, rich in elaborate similes and replete with rhymes. Formerly the hero glorified his name with his courage and capacity in the battle field, the contemporary poets too lauded his hero's valour in his composition. Now the poetic field seems to be changed from the valorous acts of hand to the soft sentiments of heart, from steed to the sweet-heart, from the field of arms to the field of heart, from the pointed arrows to the delicate arms of the beloved, from brutal bravery to the bounties of beauty. The flinty Baluch heart seems to be softened by the civility and courtly manners of the people and palace, soldier and sovereign of the neighbouring territories, Sind and Panjab. Previously life would blaze by the use and abuse of sword, now life began to linger round beautiful faces and curly locks. Formerly ruddy drops that poured on the bloody field of

battle would honour its possessor, now the burning sighs and salt of broken tears would deify its owner. In past, the whizzing noise of the pointed arrows would awake the pointed thoughts of the poet, now the pointed eye-lash of the beloved proved sufficient to rouse and raise his poetic passions and perfections. In short, during the Khānate period, the place of old and antique song was replaced by love-songs and songs of life, and the mind and spirit of the poet seems to be more relieved than the light airs and recollected terms, traditions, usages and events of the past most full of spirit, bold and prompt paced times of the Rind chivalry. The poetry of this period is marked with its charmingly fresh pictures of mountain life and scenery. All poets begin in the conventional manner by praising first the Almighty, and then nature and lastly their mistress. The majority of the poets made it their business to make love to the beautiful damsels. In language of deep passion and exquisite felicity they would immortalize their feeling towards the fair sex. As love, lore and poetry are deeply interlinked with each other, so we find, a Baluch poet standing fair, fine and firm to every kind of love. Infact, the poets of this era are the representative of the pure Baluch nomad school.

Jam Durrak.

This illustrious poet was son of Karam Khan who belonged to the elite of the Dombki tribe, and was a german-cousin of the chief of the above tribe, the Miroee

family. This best poet of his time was the contemporary of the best ruler of the Khānate line, Nasīr Khan I, better known as 'Noori' in Kalāt annals. Probably Jam joined the caravan of life during the second decade of the first quarter of eighteenth century and took refuge in his final destination between 1784 - 85 A. D. During his long life he experienced various tides of life, and perhaps, prosperity had never been his page, He was an adept in the art of sword and spear-play, and when he protested his manhood, horse-racing and hunting were his master passion. He was a poet by nature and possessed in himself a salient, living spring of grace and chivalric action. A marvellous falorous gentleman, he was never fed of the dainties that are bred in a book, but was witty without affection, bold without impertinence, facetious without vulgarity, and learned without opinion. A man of noble strain, worthiness of nature, breed of greatness, infact, a wonder of good deeds and words. Very few persons in the globe have breasts pure from dirty apprehensions and illegal meditation, but we find. Jām, always having a clean breast for the preservation of clean thoughts and acts. The beauty and worth that is borne here in the face, the bearer knows not, but commend itself to other eyes and wits, but as usual, jealousy is the common disease of all living lumps of earth, and jealousy too is the apprehension of superiority. His whole family rather his tribe was a nest of hollow bosoms. The contemporary Dombki chief, a man of thankless nature, and his relatives fell prey to the common curse of mankind, folly and ignorance, and began to grudge the

popularity of this rising poet of virtue and wit. There is occasions and causes why and wherefore in all things. Nature even teaches beasts to know their friends, but man sometime proves worse than beast. Jam's own breed proved deaf and dangerous. Our poet Jām, possessed a sharp will corresponding with his stiff age. A man of wit and humour, he would seldom plunge himself too far in anger. But circumstances envenomed his soul beyond the limit of his patience, and for the greater part of his life, he abandoned his home and hearth, friends and familiars. Fate opened for him a glorious fortune. The help of heaven we wrongly count the act of men. He came to Kalāt, sought and received the protection and patronage of Nasir I, and soon he felt that he came not to beg honour but to wed it. He was loved and respected by the people and the prince. After a short period, his family again started to love him when he was lacked. Things may last long but not for ever. Spring does not always flourish, and no man is wise at all times. At length, with less cause and less anxiety, he left the court of the Brahui prince for ever. His relatives persisted him to come back to his native place. It is reported, that he fell in love with a lady of the bluest blood, livelier than lively or lilly, His many lyrics display his inner sentiments that she was the very heart of his hope. His beloved's beauty seems to have added much fire, beauty, sweetness and volubility to his composition. Numerous are the tales told of his thrilling life. Once while he was travelling alongwith his companions through the Kachhi plain, a band of robbers, bastard in mind and

bastard in courage, attacked them. His companions were put to the sword, he received severe wounds and fell unconscious on the ground. In that state, he saw a group of the Hooris of paradise with cups full of heavenly syrup and offering it to his martyred companions. One of them offered a cup to him and while he placed his lips to drink the syrup, another Hoori cautioned him to take back the cup as he was alive and hence deserve it not. He snatched away the cup. When he came to his senses, he found nothing but intense fragrance and sweetness in his mouth. After his recovery from the wounds, he would lick the margin of his lips to the extent that blood would come. When people inquired from him about this state, he would relate the story with a heavy heart with the remarks that 'would that I had come home confined.' Besides his poetic gift, people attributed him spiritual power. When famine caused by drought besieged the land, the people of the place would gather and urge him to pray for rain. He would bring radish alongwith long leaves, and after sprinkling water on it, hanged it by the side of the wall in front of him. The dripping of water from the leaves of the radish served as a stimulant to rouse his spirit and soul. In an ecstatic mood, he versed extemporarily most pathetic, enchanting, thrilling and alluring verses combined with flashes of gratitude describing the all prevailing grace of the most Beneficent God. It happened often on the very day, clouds hovering over the place and would pour in showers crystal tears to quench the thirst of the parched ground.

After a protracted illness, he supped his porridge in the place of his birth and was entombed east of the Lehri village, near the mouth of the Lehri stream. He lies all alone, under a poor grave, unheard and unheeded, and the greatness of his name lies buried deeper than oblivion, and his thankless family and the tribe must deplore their injustice and negligence towards this great poet and weep his dust, which if it had the power of locution might have voiced that 'never was I, in sooth, when I breathed, what can I expect, when I lie breathless.'

Jām versed poems extemporarily and verses would come pouring like the tide into a breach, and drew out the thread of his verbosity more graceful and finer than the staple of his argument. The most illustrious name in Baluch poetical annals after Bivragh (Bibark), the grand, is that of Jām Durrak. In this poet, Baluch sentiments and thoughts culminate, and is, one might assert, incarnated. His bombastic and ornate style, with its improbable metaphors renders him to the present day the most popular and most widely quoted poet in the Baluch world. In the great feast of Baluchi literature he made a mark to shine for ever. All the succeeding poets dress him up in voices, and declare placidly, 'Jam was the only poet, all others proved inefficient.' His poetry can be called as 'the height of perfection.' 'An eminent poet' is said to

1. The distinguished poet, Muhammad Khan Gishkauri is stated to have uttered these remarks.

have remarked. "Jam enkindled the fire of poetry to its heights, while we are blowing the ashes left by him." His poetry presents to us a fine pattern of elegance, armed with original thoughts and flashes of brilliant imagery, combines linguistic beauty with sweet melody which is the patent domain of Naziri in Persian literature. Jam specialized in love poetry, and he has few rivals in amorous sentiment, erotic expression and elegant diction. This chief of erotic poetry can be fairly addressed as 'the Orid of Baluchistan.' The epithet 'bravo' and well done or well said are praise to other poets, but it would be satire to say 'bravo' and well said to Jam Durrak, for he stands peerless amongst the poets of Baluchistan.

As already mentioned that he loved a lady of blood most secretly and sacredly, but the flood of fortune less favoured him as she belonged to an highly aristocratic family. He loved her, we are told, as faithfully as one deny the devil and she too remained constant to him as needle to the north pole. His love, regards and respects without restraint or retention were devoted to her. She, as stated, had such a beauty that the poor rude Baluchistan had not her match, perhaps, the sweetest lady that ever Jam looked on, It seems that he had wasted and worried his youthful age in words and verses, in dreams and desire, in thought and themes, but paid no homage to his beloved's bed. The lovers are usually sentimental, soft, slothful, sublime and subject for ridicule, and there is somewhat flattery in love and friendship, as in domain of

romance, violent tumult are kind and salt surges fresh in love. Throughout his romantic life, Jam seldom looked heavy, sour and sad as is shown by his poetic compositions. Without a badge of bitterness, he seems ever fresh and hopeful, and never dejected or defeated by inward impediments. Usually in virtues, beauties, livings and likings, beloveds exceed account, and this we find in his compositions to the climax of expression. We reproduce here one of his poems named 'the laughing thunderbolt,' wherein the exquisite diction, splendid imagery, and the sweet flow of the verses, clearly display the special charms that gives credit to his genius and originality:

۱ آختغان كهندانء گروخ دوشى
قيهورىء شه جلگوء پارا

۲ نشك دوستانى داثغنت مارا
ما گل گنا شتان اكبر همو جانء

1. Last night the lightning came laughingly,
(It came) with power and prestige from the side of
julgaw¹ (west);

1. In Baluchi language, a place surrounded by thick forest and having abundance of water with scenic periphery is addressed as 'Julgaw,' and this word is purely a word of ancient Avestic language. In this verse the poet has used this word either for Dadhar or the village of Kirtha in the Bolan pass, both these places are situated on the west of Lehri.

۳- رستا یک درین ۶ چہ دکن ۶ پارا
پہ گورا استیناں عجب رنگین
درست ۶ دوست ۶ مہذب گونت

۴- من گنواں کہ گوں دل ۶ جھیران
دل گنواں کہ گوں من ۶ جھیریت

۵- گریہ کھنت تھنگو دروشیں بچی
زور کھنت شاہ و ظالمیں ترکی

۶- دیاں مٹراں زنجیر مہتراں لوٹیر
اڑ ہاہاں کہ ماں صداں یکے
مول من گواراں دہ صد و لکھے

۷۔ مادل ۽ حال پہ مرکب ۽ واژه
ڈاھ بڑھتہ بری ۽ رُو و حنینا

۸۔ شنگ کھنت موری زامری دُمب ۽
جنت ابرسرزان ۽ ملوکین ۽

۹۔ اومنی واژہ بھنگ و مسکانی
مان تھئی پھاع ۽ مک حُرآسانی

۱۰۔ قادر شئی راہ نگہم داری
من تھرا بیگاہی براں اوذا

۱۱۔ اوذا مان میسری دیرو ۽ دیسا
آں کئے آہو دروشمیں مان انت

۱۲- سرو قدیں گور گہر گریہ سہین
لعل و ہمیرا و آسمی بوئیں

۱۳- رُئی ماں مصنوعاں بہر یو ایغیاں
عرض کن و اظہار کن سہری گالاں

۱۴- اژ دئی محنت جین دل ۽ حالان
نہند دل ۽ اندوہاں کبک تھالان

۱۵- واس چمبیل ۽ گل شر مارا
دش سہی ۽ شر عشق ۽ اسرار

۱۶- دوست آغا درمانے ہا مارا
دُر حدیث بیا کہ وہش حدیث بیوں

-۱۶

اندوہاں نعل ایغاں بہ گال آیں
دژ مناں خاک ماں دیدغاں ساؤں

2. Conveyed to me the signs of my beloved,
Adorned my body with flowers;
3. There appeared from the south a rainbow,
Surrounded by clouds of strange colour,
All these natural beauties are consistent
with the graces of my beloved;
4. I am a fool to quarrel with my heart,
My heart is a fool to quarrel with me;
5. It (my heart) surprisingly weeps like
a golden faced male babe,
It struggles like a tyrant Turk monarch;
6. It demands from the mistlike clouds,
the chain-like long black locks (of my beloved),
(My beloved) is unique among thousands,
Prized in lakhs of rupees by her close companions;
7. I disclosed the secret of my heart to my steed,
The swift and sprightful steed took the message;
8. (The steed) dangled his peacockish
zamor¹ like tail,
Began to lash it on my kingly thighs;

1. A wild grown plant with long and thin branches usually found on the sides of crags.

9. O my lord, the user of hemp and musk,
May the musk of Khurāsān² be ever within thy
turban;
10. The Omnipotent may protect us in the way,
I will take thee there by the evening;
11. Ye will be in front of the princely hamlet,
Where resides a soul with figure lively
as that of a deer;
12. Her figure is tall and straight like the Cypress tree,
(She) is a ruby, a diamond gifted
with sweet fragrance of Jasmine;
13. Strolls struttingly with costumes brought
from Herat,
Ye should express my inward
sentiments (to her);
14. (Tell her) the condition of thine needy
heart,
Sit and scatter the sorrows of
heart (before her);
15. To me she is a flower, the like of
Jasmine,
She is fully schooled with the
secrets of love;
16. My friends, if thou can give
me any medicine (to cure the grief
of my heart),
Ye the participator of my secret,
Come and let both of us discuss the
tradition of love:

2. The poet has mentioned here the musk of Khurasan, but in the Persian literature the musk of Tartary and Turkistan has ever been praised for its perfume.

17. (Then) I will disclose to thee
The sorrows of my ruby-like beloved,
(And) put dust in the eyes of
the enemies.

Surrounded by nomadic culture and code of life, Jam's notions, and emotions were least affected by nomadic weal or woe, drifts and shifts. A confirmed poet and a confirmed lover by nature, his heart was regent of love rhymes, the consecrated lord of sighs and moans. He loved, sighed, prayed and pleaded. His deep, delicate and penetrating conception of love, and the outbursts of his feelings and pangs of love is clearly manifested in his poems which will never tire the reader with a book of words but grips the imagination as he ever unclasps his heart in his beloved's bosom. In many poems, he, with foot-begged patience addresses the beloved, depicting her dignity and demeanour, fame and fancy, side by side his personal honesty and humility, sincerity, sacrifice and service. Generally all lovers of Platonic type stand on extremes. To the extent of extreme exaggeration and impossibility and beyond all supposition, if it be, that the special track of the beloved be paved with lover's eyes, even then the lover imagine the beloved's feet too delicate and overnice for such tread. Such is the case with Jām as is shown in the following poem entitled as 'I and thee,':

مروشی منی دل عجب چال کننہ
عیناں زیری نظر خیال کننہ

۲ بیکان رندی برے لوڑ کنتھ
گل ۽ پٹ براتی منا جوڑ کنتھ

۲- دوست مہربان بی من دیوانہ نیاں
وٹ ۽ بال کنتھ و مجالہ میران

۳- بگوش دارے بیلاں جام ۽ زارماں
کہ ایش و وہشت من تجھے گوشاں

۵- ناحق بیبت ۽ کپتھ من چنچوں کھناں
سوختہ من ۽ لعل ۽ ڈکھ و غماں
من گوں کے فراقان تھئی بہر کھناں

۶- برو تھو ہوزا کہ دوست جاں کنتھ
برحبان بندی صدے سال کنتھ

۷۔ چھو بندی درمی عر سرا سایہ کنتھ
دل عر دوست داریش ون عر دعایا کنتھ

۸۔ کلئیں مسین کنتھ باروا
روح تنگیں پہ ہے روح برا

۹۔ ہرچہ گنا ہے کل من کھٹہ
اولاک پھرنگیں جتہ بار کھٹہ
سراداں من گوشاں جتہ گار کھٹہ

۱۰۔ بگوش دارے بیلاں جام عر زار ماں
کہ ایش و دہشت من تھئے گوشاں

۱۱- جیہر جڑا مال ۽ رعیدیں گروخ
چہ دیر منزلاں بیابان بڑجان جنوخ
چھو کایاں کھرا مان ۽ کہنی آفوخ

۱۲- زیب دار کھناں بنت جان ۽ گہاں
بول و پلوہ و وٹی ڈاونان

۱۳- پیلوشگیں شار و پیشین براں
بو آں رندی گوں و ہمشین چراں

۱۴- گیوار ۽ نیاما جنت عطراں
بازیں زہیراں من تھالال کھناں

۱۵- بگوش دارے بیلاں جامِ زارماں
کہ ایش و دہشت من تھئے گوشاں

۱۶- طوطا کہ ندے ماں بان و سرا
برے سلماں پہ واسطہ حُذا

۱۷- برے گل و رامان کھل و دفء
برے گل و رامان روش و شفء
کھڈی و پولی کنتھ من گورا

۱۸- توئے چار دہی ماہ من تھی مہگواں
توئے روش نیمروش من تھی ارنواں

۱۹- توئے گر دگیں بگ من گھوڑواں
خاناں لیٹھے من تھی چھتراں

۲۰۔ پاذاں شپارے من تھئی لستران

توئے سیاہیں سیاہ مار من جوگی سراں

مندراں جناناں من دستت گراں

۲۱۔ توئے سوزی طوطی من تاویر زیوراں

توئے کوٹ مارسی من تھئی دروازغاں

۲۲۔ توئے گواٹ گرٹز من تھئی اوڈھراں

توئے نیلینس کب من تھئی تارو گراں

توئے زالتینس گوخ من تھئی ڈوھراں

۲۳۔ بگوش دارے بیلاں جام ۽ زارماں

کہ ایش دوہشت من تھئی گوشاں

۲۴- مروشی منی میان ۽ تیغ ۽ گلن
کہ داسکارہ جام ۽ کش و بنیلین

۲۵- آندرا و مندرا تھی سہت تھنگویں
آسکی گریہ و تھی چم قدیں

۲۶- نہ سوہنت گل ۽ راگل ۽ دسری
ہے سہت و سوہنا گلین سومری

۲۷- اٹل ماہ ۽ برجے من سیاہیں شغاں
اٹل گروخی چلیک ۽ من سیاہیں جھمراں

۲۸- اٹل زحم رشوخیں من تھی کھونغاں
اٹل گل بہار ۽ من آہی بہار گاہ
اڑ تھی واساں من مست چھو بلبیل

۲۹- بگوش دارے بیلاں جام ۽ زارباں
کہ ایش ووشنت من تھئے گوشاں

۳۰- گالاں بگوش دار او جام ۽ بخر
کوڑی فناہیں دنیا حاخ در

۳۱- کھسے ۽ نہ بڑھتہ دنیا توڑسر
توئے جیٹھڑے مناں سونہہ سر
من باغاں گشینئ توئے باغ ۽ بر

۳۲- اغا تو نیاے تہ وت زانے تہ
چہ زبریں زوان شاعر ۽ حال بیث

۳۳- سوشیث جان جام ۽ بہانال بیث
گھڑی عاشقان ۽ گو زغ سال بیث

نیں بچہ نیارے من جام ڈرک آں
کہ از ڈو مکیاں من سرستغاں

۲۳۲

1. My heart is designing a strange strategem today,
It discloses its inner eyes, meditates on secret thoughts;
2. Sometime it behaves soothingly, but often worries (me),
(And) makes me a white scapegoat for the beloved;
3. Let the beloved be kind, I am not insane,
She assume airs and leaves me to die in distress;
4. O firends, lend thine ears to the lamentations of Jām,
These are pleasant, I will tell else more,
5. Unjustly troubles have besieged me, I know not what to do,
The sorrows and afflictions of the ruby-like beloved have burnt me,
With whom I should distribute my pangs of separation;
6. Go thou (Jām) to the place where resides the friend,
She is busy to construct huts so as to live for hundred yars;
7. She closes the door to hide her head Under the shade,
Keeps her heart within bounds and prays from her mouth;

8. O Ye, all Muslims believe me,
My soul is distressed because
of that soul-robbing beloved;
9. I am guilty of all guilts,
Have over-burdened the strong beast of
burden,
Have hidden it from top to toe;
10. O friends, lend thine ears to the
lamentations of Jām,
These are pleasant, I will tell else more;
11. (My beloved) is similar to a high-spirited
animal or a thundering thunderbolt
I will go with speed (on my swift steed)
which would leave behind clumps of earth
(with its hoofs),
When I come close to her, I will fell
in front of her like a thirsty pigeon after
tiresome flight sits near the bank of a pond;
12. She then gracefully adorns herself with
ornaments like nose-ring and anklets,
13. (Decorates) herself with broad head-cover
and satin clothes,
Perfume herself with sweet scented
aromatics;
14. Apply perfumes on the head where
the hair is parted,
(Then) I will spread before her my
many afflictions;

15. O friends, lend thine ears to the
lamentations of Jām,
These are pleasant, I will tell else more;
16. O parrot, when you sit on a raised
platform,
For the sake of God, take my
compliments with you,
17. Convey it to the flower-like beloved
on the gate of her hut,
Convey it to (my) flower day and night,
She will set in order the string of beads;
18. (Convey to her) if thou art full moon, I
am thy eclipse,
Thou art noon, I am the evening;
19. (If) thou art like a herd of camel. I
am thy grazier,
(If) thou sleep on the ground, I am
thy matting
20. (If) thou art barefooted, I am
thy sandal,
(If) thou art a black snake, I am
thy charmer,
Shall recite charms and spiritual
instruction and hold thee in my hand;
21. (If) thou art a green coloured parrot,
I am thine jewel and amulet,
(If) thou art a fort, I am thine gate;
22. (If) thou art a dusty storm, I
will serve as a shelter,

- (If) thou art a deep well, I am thy swimmer,
 (If) thou art a milky cow, I am thine pot;
23. O friends, lend thine ears to the lamentations of Jām,
 These are pleasant, I will tell else more;
24. Today my sword within the scabbard is pleased,
 As apparently it hangs on Jām's shoulder as his companion,
25. Good or bad, thine apparel are golden ornaments,
 Gay and pert as the deer, ye have cup-like eyes;
26. The beauty and delicacy of flower cannot vie with this flower (beloved),
 with these costumes she is a flower of Sumerian¹ exaltation

1. The Baluch poets have throughout with pride used as proverb the word 'Sumeri' for all worldly pleasures, grandeur and graces of this transitory world. This word has a great historical significance. The Baluchis belong to the Chaldean (Kaldian) branch of the Semitic race. The Sumerians established themselves in the Tigris-Euphrates valley about 4000 B.C. and they were closely related to the people of India. They were supplanted by the Akkadians in 2500 B. C. under their leader Sargon I, the first Semitic ruler in history. The Sumerian period followed the Neolithic era which provided the beginnings of the cultural heritage of modern man. In the field of economic and social life, the Sumerians made a profound impression on the people of the Near East, and, hence the Baluchis, hitherto, extoll and quote their era as paragon of ephemeral glory.

27. The priceless beloved is like a sign
of the zodiac of moon, I am the pitch
dark night,
The priceless beloved is a streak of
lightning, I am the black cloud;
28. The priceless beloved is a trenchant
sword, I am the shoulder to hang
it around,
The priceless beloved is the flower of
spring, I am the spring,
Because of her amiable intercourse,
I wanton like a Philomel;
29. O friends, lend thine ears to the
lamentations of Jām,
These are pleasant, I will tell else
more;
30. Listen the verses, O ye, the heart
of Jām,
This life is mortal, the world
is a transitory mass of earth;
31. No one has enjoyed the plenties
of this world to his heart content,
Thou art a proud one, (while)
I possess a balanced head,
I am a chosen orchard, thou
art its fruit;
32. If ye do not come to me, then
ye knoweth, what carping tongue
the poet will employ;

33. The body of Jām will burn away
(because of beloved's absence) and his
value will be of no worth as that of
a useless horse-shoe,
(without beloved) the duration of a single moment
for lovers seems lengthy as the
passing of a year;
34. (Even) now cannot thou recognize
me, I am Jām Durrak,
I have renounced my connection from
the Dombkis¹.

Both in form and substance, Jām has chosen a novel and a selected style to express and impress the sublimity of his sentiments and elegance of language with profuse profundity. He has peeped to some extent into the spring of the garden of Divine love besides his mundane activities. He possessed undoubtedly, an unchallenged command over the language which is evident from his all poetic compositions, and specially obvious from his various poems in shortest metre, and perhaps, he is pioneer poet in this respect, as is shown in the following poem where he uses two words in a line, and still his thought is delightfully clear and compact;

1. The headquarter of the Dombki tribe is at Lehri in the Kachhi district of Baluchistan. The tribe is spread over in the Jacobabad district of Sind too. Jam Durrak belonged to one of the sub-sections of the family of the Chief of Dombkis.

۱- نگوشت کنگران
بیل و کینغان
شاهی مینبلان

۲- گوشدار گفتاران
شیراء و فتران

۳- لعل رپتغان
گال گوشتغان
در سپتغان
۴- پیری بانگها
دیشون دگربا

۵- ارواحی مثال
حمیدی شاه جمال

بوستان ۽ بہار
دستان انار -۶

بھلیں گندغاں
ہیڑتیں دُنییاں -۷

ریبھی نرگان
عینانی زیان
ہر دوجی جان -۸

1. Hearken my friends,
My companion and avenging
Comrades.
The royal associates;
2. Listen to my songs,
The long list of my poetic compositions;
3. I have gathered rubies,
Composed verses,
perforated pearls,

4. Yesterday morning,
I saw the beautiful one;
5. She is delicate like soul,
A black-eyed nymph with kingly beauty;
6. (She is) like the spring of a
flower garden,
(Her) teeth glitter like the seed
of pomegranate;
7. (She laughs) comely like a blooming
flower,
The world is too little to encompass
the pleasures of her laugh;
8. She is a narcissus of the fertile
plain,
(Her) radiance harms the sight
of the eye,
She demands passive obedience and
sacrifice of soul.

Jām Durrak is the father of lyric poetry in the domain of the Baluch intellectual camp, and his verses, or at least his name, will ever be repeated by the enthusiasm or affectation of amorous emotion and delicacy.

Being a poet of excellence, a man of wit and sentiments, Jām was too true to his salt and soil. He extolled his blood and heritage, loved and lauded Baluch conceptions and conventions to the height of thought. The fame of the spread of his race was the soul of the domain of his many compositions. Heights fall short of his praise on account of his loftiness in the field of Baluchi poetry and Baluchi traditions. Once he came to Sibi and visited the fort of Amir Chākar Rind and gave vent to his heart-

stirring national feelings in the following heart-breaking verses as such:

۱۔ چاکر دیری این بلندی آں
سنگ پہ حونی میں دل و ابرانت

۲۔ پُرشہ ماشہ کپتغیں سنگاں
گیر انت اولی دور بلوچانی

۳۔ سنگ پہ ارمائیں دل و گال انت
چھے و پڑسے او میر بلوچانی

1. The ancient high walls of the fort belonged to Chākar, The stones within the walls are lying heart-struck;
2. I inquired from the scattered stones, Do thou recollect the past (glory) of the Baluch regime;
3. The stones rejoined with a gloomy heart,

۴- گوستغت اول هوت کلامانی
دور پناه وارنت مرد و بوزانی

4. Why thou inquire, O chief of Baluchis?
Those chivalrous men of words and works have passed
away since long, Men and steeds prosper under
prosperous regime.

Semak

Among the very few known poetesses, Semak, is the foremost that ever mother Baluchistan produced. Poetry is a species of fine art, operating by means of language, a sort of imaginative and creative composition. In short an emotional, sensational and sentimental outburst of heart translated into finely picked and arranged words. It concerns to melodramatic ideas and is fitted to produce natural or unnatural, real or unreal scenes of interest and excitement. Chivalrous adventures and excitement in love and war, imaginary notions or inventions, strange conceits and fiction and extravagant and interesting stories cover the vast field of poetry, but in fact, love and beauty are the main theme, the soul of poetry. A poet must by birth or profession or taste be a lover, a lover of anything in the universe, spiritual or material. Love is the corner-stone of poetry. In the domain of literature and fine art, the Baluch people have only employed and expressed themselves through the medium of tongue, the tongue armed with

poetry. They are a strange set of people, as they inherit very sensitive nerves, sentimental to the last joint, vengeful to the last ditch, and ever inclined to last infirmity of a noble mind. They are very jealous of female honour, jealous to the point of over madness. To preserve the honour of the woman folk is a sacred duty, and article of faith to them. He will never digest any sort of infidelity on the part of his wife, and never forgive any encroachment on her chastity from any side, and not the least stomach an evil eye being turned towards her. Death is the only reward and remedy both for her and her paramour. Woman, therefore, ever remained under threat and danger and guarded by the edge of sword. Even in the nineteenth century, the Baluch father would advise his son that honour requires that one should not marry a girl having a beautiful gate of the mind, so that no man should raise his eyes towards her, for according to them, beauty is the main source, which attracts every eye, fair or foul. As such in the camp of the Baluchis of past, we note, usually not beauty and the beast but ugly and the best. Amidst such a race whose trammels of society conventions are too strict and severe, it is too risky and ruinous for a Baluch poetess to throw off the mask and give vent to her sentimental and romantic notions, which would definitely put their relatives beard ablaze. We, therefore, find the Baluch poetess always alert to control her poetic composition, and perhaps, very few had made their mark, and one among them is Semak. The Baluch poetess have always remained within their social usage and boundry, neither levelled at the moon nor cried for the moon. As already

mentioned in many places that as far as extant Baluchi literature is concerned, it was only a spoken literature, and was preserved and transmitted by oral traditions from tongue to tongue and tent to tent, and never committed to writing. From these oral traditions, We are informed of two famous poetesses of Baluchi literature, Māh Nāz¹ and Semak. The other poetesses, if any, had composed doggerel in the form of lullaby, and other cheap and rough verses, mainly dirges, praise of young unmarried or married, male or female folk.

Semak belonged to a noble family of Rind, a pleasant spirited girl, stuffed with all honourable virtues of her blood, possessed such a gentle grace, of such captivating presence and charming discourse that would make anybody traitor to himself. In the neighbourhood of Semak's family lived Nathā, a Rind of profound sincerity, serenity and simplicity, of fresh and stainless youth, courageous, wise, and in dimension and the shape of nature a gracious person. He had the value and wit to make an offence gracious, his spirit ever toiled in frame of decencies and nobleness. Nathā desired impatiently to wed and bed with Semak, as in fortunes, in graces and in qualities of blood, he deserved this fair and fine soul, this mortal-breathing fairy. He sent the message to her father to wive his daughter, and accordingly, the pair were wedded with all the grace and grandeur of tribal custom and usage. This couple of noble dust loved each other past the infinite of thought, and held each other dear as precious eyesight, She proved a rose in his grace, but was over-mastered with this piece of heroic dust. The pair were bound with such delicate, sweet and sincere bonds of love that when Nathā departed

1. She was the cousin and wife of Mir Shah Dad Rind son of the great chief, Amir Chakar Rind.

from her, sorrow would abide and happiness took his leave. Of and on their near and dear relatives would witness a kind of merry war of soft and delicate desires between him and her. They enjoyed the bloom of blood for a short period. Nathā, a man replete with fame, was killed in a tribal conflict in the flower of his age. The saddest news extinguished the candle of Semak's life, she felt thunder-struck, flew in grief, shocked down to the ground and lost her mental balance. In due course of time agonized hours with Time's ugly hand, wrote severe and strange defeatures in her face. She became mere a bare skeleton. There was no blood in her liver as will clog the foot of an ant. In utter dismay, despondency and derusion, she would wander horn-mad in the premises of her house, and looked like sow playing on a trump. Daily would visit the tomb of her husband, and pour hot salt drops from her waning eyes on his grave. Her strong will power, rigid sincerity, blind faith and infinite love proved and provided her a mean of blessing. The spirit of his martyred husband would come out of the grave and converse with her. The spirit of Natha cautioned her not to disclose this sacred secret to any soul, otherwise, he will stop this communion. This heavenly help helped her to regain her nerves. To the stern amazement of all, she began to improve speedily and steadily her health, for reasons only known to her. One day the mother of Nathā asked Semak about the state of her being rejuvenated. The latter refused to tell but she persisted, and, at length, disclosed reluctantly the tale in the modesty

of honour. Thus, hereafter, she remained deprived of this heavenly benediction and benefaction, and thence poetized her heart-dissolving and heart-burning sentiments in a lively and homely language in many couplets, quatrains besides many long poems. When the first time she saw the spirit of Nathā coming out of the grave, she expressed her zealous feeling as such:

ماں بروتاں بزنگلین ریشاں
چوٹوا دهنترتی زوادانی

“His beautiful curly beard, moustaches and locks were perfumed with heavenly perfumes.”

In another long poem, she displays her impatient love and superb imagination in a fine language clothed with sublime literature, whereas each verse seems to her a healing balm for her wounded heart. To her the only glimpse of Nathā would prove more beneficial and benevolent than the produce of the sea and the mine:

۱- شہ مڑاں استین ۽ سراکشیت
بڑز شہ ماران ۽ قومی کوه ۽

۲- کھو کر چھوٹھا ہو بیر میں پہاغ انت
شف گروخ میان ، گوہری تیغ انت

۳- درین شے دل بکھریں واغ انت
گزر شے نتقاؤ توپک ، گوآنک انت

۴- تاہی نوزاں گوں شما عرض انت
گور صحاوانی زیارتاں گوارت

۵- یک دے موبجاتی کنے ترمپاں
در کھپیت تھنگو دروشمیں ننتا

۶- گال بول بیت گوں تاہی نوزاں
شما کئی تھنی ئیں دل ء کھا ئیش

۷۔ شاکئی چہم ۽ گریٹھیں اریٹ
شاکئی منت ۽ من ایت

۸۔ چھو جو او داڑ تاہنی نو ذال
سیمک ۽ تھنی میں دل ۽ کاؤں

۹۔ سیمک ۽ چہم ۽ گریٹھیں ارسوں
ماجن ۽ ویران گونگ ۽ ویش

۱۰۔ پرتھوئے نتھا ۽ گنوخ بیش
رنگ چھو آسان پھرا بیش

1. From the fog, there arose clouds,
From the heights of the lofty mountain of Mārān;¹
2. The white clouds appeared similar to the (big) white
turban of Nathā,
The nightly thunderbolt therein resembled his
jewelled trenchant sword;
3. The rainbow looked like the embroidered silver coated
rein of his horse, Mal,²
The thunder roared like the fire of his musket;
4. The monsoonic clouds, I request thee,
To pour down rain over the graves of pious people;
5. For a while start raining intermittently,
Wherefore Nathā may come out of his grave;
6. He (natha) questioned the monsoonic clouds,
From whose thirsty heart thou hath emerged out?
7. The falling tears, from whose weeping eyes art thou
flowing,
Who is obliged to thee for thy pouring rain;
8. The monsoonic clouds replied as such,
We came out from the thirsty heart of Semak;
9. We are the bewailing tears
from the eyes of Semak,
We have seen lady in utter
ruin and distress;

1. A name of a lofty mountain on the north-east of Kalat, famed for hunting of wild goats.

2. The name of Natha's horse.

10. O Natha, she turned mad because of thee,
Her face became black like ash that remains after
combustion.

Muhammad
Khan Gishkauri

He belonged to the Gishkauri tribe, the elite of the Phuzh Rind, and was brother of Mir Darya Khan, the generous, the chief of the tribe, a lineal descendant of Bivragh, the grand (1470-1585 A. D.). He was born in 1788-89 A. D. and entered the land of leal in 1919 A. D. after passing a bounteous time in different colours of pleasure and peace for one hundred and thirty years. Thus his eyes and ears have seen and heard the feigned glory, turmoil, tumult, treason and terror of the six successive rulers of the Brahui Khans of Kalat. From his childhood, he was highly fed and highly taught of the manners of his proud blood. He had best token of his proud line in the large composition of his parts. A man of honest conduct and character, people had great confidence in him to the extent when anybody spoke to him a secret, then he would prove the grave of it, and none could corrupt or deceive him with even well weighing sums of gold. Fair coloured, tall big-boned strong man framed of the cyclop's size, as upright as the cedar, was an iron-willed man, steel to the very back. Even in the strength and height of misery, he never lost his faith or courage. The manners of gait, the expressure of his eye, the shape and size of his beard, forehead, and complexion, all these natural signs from his youth, displayed tenacity,

character, worth, virtue and wit. A master genius, he possessed a prodigious memory in tracing genealogy and was so reckoned as genealogist or register of the Baluch race. A born poet, was quite foreign to learning and the use of letters, but wit and wisdom found bottom in the boundless deeps. Being the wisest man of his age, was respected both as a poet and an admirable advocate of moral values, and hence his whole life was a bag of all honours. The kindest man, the unwearied spirit in doing worthy things, and one in whom the ancient Baluch appeared more than any that drew breath in Baluchistan. To fear the worst usually cures the worst, and as the desire of man is limitless and the act a slave to limit, hence fair thoughts and most sage saws would be ever this gentle soul's fair pillow, and his wisdom which, like a bound confined his capacious parts. He would of and on alarm the people about the world's slippery turns, harangue before the stream of people that omission to do what is indispensable confirms a commission to a list of peril. As such, a man of comely virtues, he loved all, trusted a few and did wrong to none. Every man has his faults, and honesty, sincerity and truth were his. To the indigents and ignorants, he surpassed the very heart of kindness, and usually kept himself away from the society of the aristocrates as he knew that imperious seas breed monsters. Crowned with faith and constantly loyal to his religion, free from gross passion, constant in spirit, garnished and decked in modest complement, he disliked mundanity, and would ever put forth his

rightful hand in a well-hallowed cause. His reason was sharp and sententious, and in many of his poems, his ascetic character and morality is as clear as is the summer's sun. Taking into account his wise saws, deep thoughts and conclusive statements, it seemed that he had a mint of phrases and proverbs in his brain. He deplores the vices of his time, and often would declare that morality has been expelled and immorality declared moral. His eyes were cloyed with view of sins and immorality, and as good words are better than bad strokes, he staged a crusade against the common peccability of mankind, for unnatural deeds do breed unnatural griefs. Apart being the soul and substance of his family, was a father and a friend to all high and low. When and whenever he opened his jaws, the impatient audience would hear wit and oracle. He mantled many folds of favour from different class of people, but ever deemed life and its attractions as nothing but to walking shadow, full of worry and woe, sound and fury, signifying nothing. A good old chronicle, he so long travelled hand in hand with tact and toil with time.

When he declined into the vale of years, he nursed stone in his bladder, and his later years proved troublesome for this grandman of the mountain. He kept aloof, entombed himself alive, and cased his fame and reputation in his home. Every local cure proved futile to save him from the pains of the disease. When remedies are past, the griefs are ended by seeing the worst. He was brought to Sibi for surgical operation. People of the adjacent villages gathered in the hospital to witness the last struggle of the

last Baluch of the old school of thought against the dictates of fate. Before the operation the surgeon made preparation to make him unconscious with chloroform, but he refused that he did not want to meet the Almighty in an anaesthetic state, as he never touched or tasted in his life any narcotic causing intoxication. In the operation theatre during the course of operation, to the amazement of all, he in his full senses lay stretched motionless as a dead body. No sooner operation was performed, the sooner, he opened his eyes and asked the surgeon to show him the stone. He took the stone in his hand, held it before his eyes, and said, 'O, piece of stone, didst thou know not that I am a harder stone than thee.' Because of extreme old age, loss of blood and the unbearable pain, strain and stress suffered during the operation, three days after his heart collapsed, and all his troubles ended manfully. His entire tribe was grieved with killing grief. Most reverend for his graces and for his stretched out life, his worthy body was taken to his native place, Mal, a village ten miles south-east of Sibi, and all young or old, rich or poor maintained a mourning ostentation patent to tribal civility and codes of honour, and did all rites that appertain unto a burial.

He was both an epical and ethical poet. The language of his composition is classical. In language of intense passion, the freshness and chivalry of his verse breath a spirit of tenderness, courage and capacity. Marked with supreme sagacity and superb serenity, he was, indeed in the field of poetical composition, a poet of philosophers,

and a philosopher of poets,. Besides Baluchi, he composed poems in Sarāiki language, all of which cover wholly the field of his ethical vision.

We reproduce here one of his best poems giving an ornate detail of the illustrious age of the proud Rinds, their supremacy over Baluchistan, the magnificence of the epical hero of the Baluch race, Amir Chākar, and his various dignitaries of highest rank, the swordmen of superb parts, the extent of Rind sovereignty, thier administrative system, dress and manners, generosity and grandeur and the cause of their rise and ruin which the poet bewails in a most pathetic tone.

۱- مالک ۽ کارو قدرت آں گنداں
جنت و طائی ءو در جہاں رہیتہ

۲- عہد گوں پنج کس ءو نہ کنت گرڈوا
در شک ساسی و تھینوراں نیلی

۳- اکبری شاہ از تھنگویں تخت ءو
در مرسلو اولیا نبی گوستا

۳۔ ذوالسکندر گوں گھوڑو وارڈاں
زم زم دارا گوں گوٹم و گرڈاں
مہگئی بیٹری مکٹ گیرتھ مسرگاں

۵۔ مے ۽ کہیں قصے سرتہ
یاد کہناں اولی گوستغین مڑاں

۶۔ سے صد و پنجابی سراہتاں
چاکر و میرٹان ۽ جماعتاں

۷۔ نوبت و باری ۽ کتہ رنداں
نشگین میرٹان ماں چاکر ۽ سایہ

۸۔ دور دوزاں رند ز بوراں
شادو شادکامی ٹنکو رانا

۹- سنگو شیر و نوبتاں گورٹا

داش بشکیش طلا و بوراں

۱۰- شیخ و سبھی تمیل براں کھوش ء

پگوا رند کل سفید پوش ء

۱۱- سنگھڑ وارٹی این قلم گوش ء

پھڑیں رنداں داٹ بشکیش ء

۱۲- چاکر ء شیری نعرہ او گزند ء

میر میرمان گوں گو نہریں تیغ ء

۱۳- نام بلوچ ء از بھپوراں گونت ء

گور ہمائیں مرگ ء بڑھو داشت ء

۱۴- تیغ زمین ریحان گوں شینہٹریں سپاہ ء
ڈر مینن مڑدانی دل ءو داغ ء

۱۵- الن گوں شہداد ء بزرگین ء
حمزہ گوں حاجی ء نوادین ء

۱۶- نندو ڈر کھوئیں بہاں بانزیں
جو نکل و جنگ دوست حبیب ترکیں

۱۷- باہر گوں شاہی مہذبیں پنج ء
غصی بیورغ ء ملوکین ء

۱۸- گریشٹی مولانغ چہراغ رنگیں
دکھی جٹو ء کلامانی

۱۹- بحار و پیروز شاه خدایانی

محمد و لوز بندغ منطریانی

۲۰- هوت بان و پیورغ گون لکویس تیغ عر

دادلا انت مان بندنیں راجبال

۲۱- چاکر دوستی ر طلب گو آنت

لیکواں بازانت مژد تمنانی

۲۲- پلوا رند کل ترک ادغانی

تور زن بهادر شیر برانی

کو پرش پورینتھ مواسانی

۲۳- وز کلا هول پوش و زنجیر

خنجر و شلین نیرغ و کاشخار

۲۲- کھونغاں جہلا کمان سانڈیں
چھار رہیں گونڈل نیغ حُراسانی

۲۵- ہر گرا پیلا میر پھوڑانی
چھوں سمدرانی سیلٹی ماراں

۲۶- کھو کرد استیناں پیانیناں
جو دھیور پنجاب برگرے تاختر

۲۷- لس بیلا داں شہر ملتان
سنگھرو کچی کوہ سلیمانی

۲۸- تخت سیوی ڈیہہ حُراسانی
پہ کمان تیر لیکھواں بہرا

۲۹۔ ناگہاں رُستہ شہر و شیطانی
پھر شتھاں راج پہ حکم ربانی

۳۰۔ چھوں جہازانی تختو سستہ
گور صیدی پہ مینرلاں رپتہ
دنر پہ چن ء بہو خینا

۳۱۔ ملتان روش ء بخت برائینتہ
گیشتریں پٹ ماں پلوا بستہ

۳۲۔ گڈا ڈیہہ ہماں روش ء برائینتہ
کہ ننگریں میرٹان کشائینتہ

1. "I behold the works and wonders
of the Lord,
In odd and even numbers, entire world
is passing away.....
2. None promised to return back to this
transient world,
Animal life, trees and towering mountains
will meet the final destruction;
3. Great monarchs with their golden
thrones, besides the prophets and saints
have passed away;
4. (The glory of) Alexander (the zul-Qarnain
of the Holy Qurān) with his immense and
insuperable armies,
Darius with his stormy forces, have been
overwhelmed like the eclipse of the moon
and were caught like bird by a trap;
5. Within my heart, there arose an old
story,
I recollect personalities of bygone days;
6. The events of the past three hundred and
fifty years¹ of the assemblies of Chākar
and Mirhān;
7. The Rinds displayed a brilliant
role (in Baluch annals),

1. According to the information of the poet's son, his father composed this poem in 1850 A. D. and hence the poet mentions in this verse the events of past three hundred and fifty years which comes to 1500 A. D. the exact date which corresponds to the rule of Chakar over Sibi.

- The generous Mirhān¹ bloomed under
the benign shade of Chākar,¹
8. The Rind cavalrymen with their steeds
roamed freely,
Peace and pleasure soothed their
mirth;
 9. The minstrels would sing amidst
braying trumpets,
They (Rinds) bestowed gold and
rare steeds;
 10. Countless lambs were slaughtered
and roasted (daily)
The garb of the Rinds consisted of
white robe;
 11. The true-bred Rinds gave as
gift the famous steady going and
thin cross-eared horses of Sangher;²
 12. Chākar clamoured like thunder-cloud
or bellow of lion,
Mīr Mirhān would bedeck himself
with gold-hilted jewelled sword;
 13. The name and fame of Baluchis
echoed beyond the heights of lofty
mountains,
(And) embraced excellences of Huma;³

1. He was the cousin of Amir Chakar, and one of the bravest and most distinguished commanders of the contemporary Baluch camp.

2. Sanghar was a Tehsil in Dera Ghazi Khan district, and now it is called Taunsa Tehsil.

3. A phoenix, a bird of happy omen, and it is supposed that the head of it over shadows will one day wear a crown.

14. The far-famed swordsman, Rehān;¹
With his (famous) black mare,
Was ever a burning mark on
the heart of his foes;
15. Allan² with the sainted Shāhdād³
Hamzah⁴ with Haji⁵ the Nawab;
16. Nindaw⁶ with his falcon-like
sprightful mare,
Jongal⁷, Jang Dost⁸ and the Turk-like
bravest Habib⁹.

1. He was one of the best swordsmen of the Rind and was the chief of his section.

2. Allan was the nickname of Allahdad, the son of Amir Chakar. He was famed for his military genius and martial spirit and strategy. He commanded the Baluch army at the time of the conquest of Delhi by Humayun.

3. He was the eldest son of Amir Chakar and was known for his piety and virtue. The famous historian Ferishta attributes to Shahdad the introduction of 'Shia' creed in Multan. According to the famous geographer al-Muqaddasi, the bulk of the Baluchis of his time at Perisa belonged to 'Shia' creed; (See 'Ahsan al-Taqsīm al-Aqalim,' p. 469).

4. He was the cousin of Amir Chakar and was celebrated for his generosity and good conduct.

5. Brother of Hamzah and one of the wealthiest of his race.

6. He was a Rind of the first diamond. Wise and sober, was the father-in-law of Amir Chakar. His descendants, hereunto, are addressed as Nindwani.

7. Jongal was a Rind of the purest dew and was a stubborn warrior of repute.

8. He was reputed in the skill of archery.

9. A formidable warrior whose bravery and tenacity became a byword among the Rinds.

17. Bahar¹ with his son, princely
Bivragh²
Bivragh with his kingly rage;
18. The lion-hearted Maulanagh³graced
With his candle-like shining face,
The awe-inspiring Jaro⁴ famed for
his keeping vow;
19. The crack-fighter, Bijar⁵ and
Perozashah⁶
Muhammad⁷ and the pearly
Nodhbandagh⁹
20. Haibatan⁹ and Bivragh¹⁰ with their
trenchant swords,
Were all honoured and loved by the
mighty and pompous race;

1. Bahar was the father of Bivragh, the grand, whose mother was the sister of Amir Chakar.

2. Bivragh or (Bibrak), the grand, was the classical hero of the whole Baluch race. He was the great grand ancestor of the chief's family of the Gishkauri tribe. Without Bivragh, the entire Baluch history remains like a nut without any kernel.

3. He was the cousin of Bivragh, the grand, and his name was Hasan but was addressed both by the prince and the people as 'Maulanagh,' meaning most reckless and rash, for feud and fight ever rode sparking in his eyes. He was recognized as the top most warrior of the race.

4. A very harsh and rigid dignitary was famed to fulfil his pledge, pledged to any body.

5. Bijar was one of the standard beares of the Phuzh Rind army.

6. He was the son of Bijar Phuzh, and the present Perozani section of the Bugti tribe are his descendants and german-cousin.

7. He was the cousin of Amir Chakar and his descendants are called Muhammadani, a section of Dumbki tribe.

8. A Rind nobleman of approved valour and confirmed honesty.

9. The formidable chief of the Mirali tribe (the Buledys).

10. He was the son of Haibatan, the Mirali chief.

21. All these personalities passionately
Craved the favours of Chākar,
(Besides these) many were the gifted
souls of the race;
22. The entire Rinds were brave like
the Turks of Afghanistan,
All were best swordsmen and
brave as the untamed lion of the
forest;
They smashed the head of the proud ones;
23. And would be clad in coats
of mail,
(And)equipped with stiletto,
pointed spear and dagger;
24. Around their shoulder, hanged the
heavy stallion killer bow;
(Alongwith) the four-sided sharp
arrows and the Khurāsānian¹ steel;
25. Everywhere, like the mad elephant,
roamed the armies of Amir Chākar;
(And) swept the land like the
Waves of sea or flooded streams;
26. Overwhelmed territories as swiftly
as the white clouds besiege a land;
Their cavalry men ravaged
The territories of Jodhpur and Panjab;

1. In the Baluchi literature, the swords of Shiraz, Khurasan and of Hind India were extolled to the peak.

27. (The extent of their influence) extended
 from Las-bela to the city of Multān
 (from east to west) Sānghar and Kachhi
 Upto the mountain range of Suleymān;
28. From the throne of Sibi¹ to the
 heights of Khurāsān²
 The whole realm was distributed
 according to the strength of the
 fighting force (of the tribesmen);
29. There arose unexpectedly the
 evil sparks of discord and satanic deeds,
 Thus disintegrated the whole race
 by the command of the Almighty God;
30. In like manner as the ships are wrecked
 piece by piece,
 And like the frightened hog-deer they
 traversed from post to post,
 (until) the dust of the hoofs of their
 horses touched the waterside of the
 flowing Chenab;³

1. The ancient name of the place was Sewi (See Tarikh-i-M'asumi; Tarikh-i-Ferishta; 'Ain-i-Akbari; al-Muqaddasi, etc). During the British regime it was named 'Sibi.'

2. According to the general conviction and convenience of the Baluchis, every cold and mountaineous region is called Khurasan. Here it is meant the central Quetta and Kalat highlands.

3. A name of a river in Panjab.

- (They) lost their fortune on the day of Multān'
(And) tied within their covering sheet a heavy curse;
32. But infact, lost the territory (the kingdom of
Baluchistan) on the day when the generous
Mirhān was killed.²

1. The Baluchis attacked the city of Multan during the reign of Shershah Suri, and after a severe carnage made an indiscriminate plunder of the city. (See *Tarikh-i-Shershahi*). It is traditioned by the Baluchis that a famous Sayyed came outside the city and urged mercy for the rest of the citizens. The Baluchis disgraced him and turned down his solicitation. Thereby the Sayyed, it is said, lashed out a curse, saying that, 'Hitherto, thou Baluchis were like a necklace having beads of gold, but now, hereafter, thou will remain scattered and disunited like the beads of a broken string.'

2. The last pitched battle between the mighty Rinds and the Lashar was fought in the first decade of the sixteenth century at the mouth of the pass of Nali, west of Gajan in Kachhi. Seven hundred choicest warriors of the Rinds alongwith Mirhan, the standard bearer, were killed on the fatal field. For the rest of his life, Chakar mourned Mirhan's death with blooded tears.

Two years before the deposition of the last independent ruler of Kalat, Khan Khudādād Khan, the Gushkauri poet composed through compelling reason, a long poem consisting of sixty verses. where as usual, he first began in the conventional manner by **praising** the Almighty God and His holy Prophet (may peace be upon), then he extolled the regime and rule of Amir Chakar Rind, the magnanimity of the Baluchis, and then came to the Ahmadzai line of Brahui rulers, eulogized the life and time of Khan Abdullah Khan and Nasir Khan, I and afterwards the verses carried with it the story of the Neronian age of Khan Khudādād Khan, his fortune and failures, statemanship and soldiery and finally finished his poem with sublime saws, admonition and addressed to the ruling head, stating human frailties, that our power is limited, our age is limited, our means limited so is our wisdom limited, but the poet rather knew not that his advices will ring hollow to the ears of the Khan. Bhāg in Kachhi was the winter headquarter of the Khānate rulers. Khan Khudādād Khan as described in the preceding chapter was a unique ruler of his own kind, a monstrous injurer of heaven and earth. A marble breasted tyrant, Khudādād, never turned his savage eye to a modest gaze, and ever did rape upon the maiden virtue of the crown. When khudādād Khan came to Bhāg with his court and camp, the sainted poet came to Bhāg alongwith his servant, and urged an audience with the Khan. The next day the autocratic ruler held his 'diwan,' and the aged poet was permitted to join the 'diwan, He entered the royal court with all the dignity of his proud

blood and proud profession. The Khan received him civilly, and inquired from him the purpose of his visit. He replied with all the sober etiquette of the time and occasion that he had come to offer prayer for his grace and glory, and then soon began to recite his poem. Khudādād Khan gave patience hearing to his verses, and when he finished his poem, the Khan remarked with a sharp and sour gaze that 'thou had much praised 'Amir Chakar and the Baluchis.' "Your royal Highness," he rejoined politely, "they yet deserved more than what I said." The Khan ordered his chamberlain to bring some gifts for the poet, and in no time, a piece of satin and a wollen coat was placed before the poet, who said that he had come to counsel the Khan some rare advices and not to expect or accept any gift. The gifts were given to his servant. Soon after, he left the 'diwan.' The Khan ordered his chamberlain to efface the foot-prints of the poet marked near the royal court, as he felt that his mouth and verses carry with it fire, and according to the superstitious wont of the age and race, that poets are endowed with knowledge concealed from common man and are in league with unseen powers, lest his court may not catch fire. Acting as the dictaphone of his master and being as like as rain to water, the chamberlain there and then obeyed the command of his master and effaced the near-by foot-prints.

After passing a biblical age of thirteen decades this poet of credit and crabbed age portrays in one of his poems, a vivid picture of his life from the follies of hot blood to the failures of weak veins. The poet in frenzic

mood extols the days of his youthful grace and bitterly bewails that vigour of bone and blood, beauty and bounty, wit and prosperity are subjects all to jealous and culminating time. In old age, a strong leg will fall, a straight back will stoop, a thickly curled pate will grow bald, a fine and fair face will wither, a full and falcon-like piercing eye will wax hollow, the stout shoulders will turn weak overborne with overwhelming grief, the lion-like strong arms will become pithless like a withered vine that droops his sapless branches to the ground, the once beautiful mouth bedecked with pearl-like teeth, will become a hole of saliva. The poet starts his poem with fancies and fears as such:

۱۔ من وٹ میری زانغاں زانتھا

عاقل و دانایاں دل ء زانتھا

۲۔ اے دنیائی رنگ بے وفاؤینے

یک نگاہی ما مینرلاں دیشا

۳۔ کوڑوے دنزیریں ڈر جہاں رتھا

بارعین بور گوں بنگلیں ورنہ

۴۔ بے خبر چھار پھاڑی پر انت جنراں
جو فو گڑو مٹراں گار انت
نہ شرفوشنت نہ دانش پھہ آچار

۵۔ چھوں نیں گیدی میں جہان سہی این
من وٹ ڈیل و ملنی بالاد

۶۔ داں دس بلوچی ء پچ نہ رنجینقا
پھہ منتغیں جوڑایاں نہ ہر لینگقا

۷۔ ہر صوحاں سرمنی سالوخی مدام ساذا
پر ماں ہیشی چھوٹوا راستا

۸- تند نیاز گون سرداران قویہیناں
گیشتر کار گون اکبری شاہ
ہنج تن و اولیا آں بزرگینا

۹- دوست و ہیشنت دژمن نارنت
گون وٹی کلپھیں بیت ء گارانت

۱۰- ہر صوحاں کل گون شاذہی سینکاراں
سیر معنی سنجال گون جنسٹ پاروآں

۱۱- رز گرانان چھوں زہرینیں شیراں
ڈاکہی گوشس جحنت تھا بی آں
پچاز ماں تھا سیں دورواں شپتھاں

۱۲- ماہی دستِ و ہش تھوار زُرت
مارے گوں ٹولیں بنکلاں پتھرات

۱۳- چھم از تھاسین دورواں دیرنات
ڈھیروی گوڑوے ماں پھدی رنداں
شیرغنی گواہ بنت ماں اووسندان

۱۴- نی کہ مابگانی ترے سم تکوں
ایر رخت گوں موڑغنی پھاذاں

۱۵- شاتلان توندیں بورگنارشت
مہتری لوڈ پہ مانڑواں زرٹھراث

۱۴ رختغین کھشانی سَرا نشتین
سیخ و سبجی گوں ام دلیں بیلاں

۱۵ بیہمی بانگ آں اعلیٰ شیرین
بازری آتش گزدنش کشتنت

۱۸ چہم چراغ انت و کھنویں انفی
مرد بورانی چہرے گپتہ انت

۱۹ پیکھواں مہضر زامری ژل انت
کمر شک چہو تورانی لڑیں تیغاں

۲۰ عطری بو اثر مہفراں کھاختنت
عنبر و مسک چھاٹ اثر پھراں

چھو سمن آنی گوار تھغیں پُھشتاں
جر و جسکت چھو نرم و نازکین چیزاں

-۲۱

ہل ہو ورنائیٰ مزن گواشیں
دبری پہناؤے مناں داہیں

-۲۲

حسن کار بیٹا اڑ چھار دہی ہم آس
سُہرغ گڈ کھنت اڑ قدھیں چھم آس
نیلغیں شہم زیاد بنت اڑ حد آس

۲۳

مہفر اشاں کھر گزی گڑون گوڑ بیٹ
دیم چھو بیوانیں چھبٹا چھسل بیٹ

-۲۴

دُف چھو کوڈکی چھکاں کل بیٹ
ماں ہوڈاں چھو نیلغیں اپتار در کھیش

-۲۵

تاخُن شل گرگھ بانزاں زیادہاں -۲۶
ہستری ڈاون کھتہ و پھاڈ گیہلاں

اومنی شاہی امِ دلین بیلاں -۲۷
اے دنیاں میں بے وفائیے

ناظرے زورِ زینِ سناں سُجی -۲۸
بے محابوئیں محسّل و ششٹی
یک زمانے پہ مہلتا نیلی

براش گڈا زنگیں لیٹروا بیارت -۲۹
شنب شو شنکاں مہنرلاں چھکنٹ

آں مقیمی جاگہ کھارنت
 ہر کس جیل گور اکبر شاہین
 پنج تن داویا آں بزرگیناں

-۳۰

براش گوں ارمانیں دل عزنڈانت
 سیاہ گراغنی کا شلو مست بنت

-۳۱

1. I learnt through my exalted experience and narrow scrutiny,
 The wise and the intellectual persons too have felt in their hearts;
2. The ephemeral show of this world is untrustworthy, I have keenly observed it from station to station;
3. The transitory world is passing like a storm and has stormed entire humanity,
 The gallant youths with thier sprightly steeds have gone for ever;
4. The ignorant people are only prone to satiate their appetite like animals roaming amidst pastures,
 They are doomed amidst storm and mist of greed;
5. It is not hidden but known to all, that I kept keen care of my royal form and figure, gratified myself to the last means of Baluchi reasources, never wore wornout clothes;

7. Every morning I dressed my locks like that of a bridegroom, would adorn my unique head with huge turban;
8. I kept association with formidable chiefs,
Mainly would dedicate myself to the Almighty Lord,
(And) to the five holy souls¹ and saints of par-excellence;
9. My friends would feel glad, and the enemies remained in agony, They (the enemies) were lost and doomed because of their vile designs;
10. Every morning Mal¹ was embellished as if, made ready for a bridegroom, The grey coloured rein and somerest were decorated with silver linings;
11. (The steed) looked sprightly as an angry lion,
While running joined together the end of the thin pointed ears,
I would fix my feet in the bronze stirrups;
12. (And) would take my sweet voiced musket,
Along with a group of gallant youths;
13. The eyes were kept fixed constantly on the bronze stirrups,
The hoofs of the swift steed would leave behind clump of earth,
which served near the crags as an evidence just like a mark;
14. When we reached near the pasture of camels,
We would dismount from the steeds and walk on foot adorned with fine sandals;

1. The holy prophet (may peace be upon him), Hazrat Fatimah, Caliph 'Ali, Imam Hassan and Imam Hussain.

1. The name of his horse.

15. The wise and experienced women of the place would
count at a glance the number of horses,
We would stroll gaily with royal gait;
16. Would sit on coloured bedstead,
Relished roasted meat with our close companions;
17. The beloved, the possessor of rare beauty, would
peep through the corner of her tent;

18. With their candle-like shining eyes and sword-like
thin and curved nose.
Would steal a glimpse of the visiting riders;
19. Her wanton ringlets of hair hanged behind the back
like the plant of Zamur¹ (which) seemed curled and
glittering like the glittering waves that reflect from
the watered blade of the Turkish sword;
20. Smell of agreeable scent diffused from her locks,
The perfume of ambergris and of musk emitted from
her clothes;
21. (And) would ramble leisurely and delicately like the
red wormling comes out from worm-holed earth and
pleasurely walks after a shower in the spring season;
22. Blessing to thee, O prideful youth, would that, ye
had embraced me a second time;
23. Now (in old age) the beauty and glamour of the full
moon like face has departed,
The red colour of the veins of cup-like eyes will
vanish steadily, Instead blue colour will prevail
beyond limit;

1. A name of a wild plant with thin and long branches, usually found grown on precipient rocks.

24. The curly locks will fall away, the neck will appear as bare as that of a vulture,
The face will have wrinkles as that of the rind of small wild-grown gourd,
25. The toothless mouth while speaking will lisp similar to that of an infant;
- (Because of infirmity) will come out of his residence like a blue hyena coming out of his den;
26. The nails becomes pointed and grow in length more than the hooked claws of wolf and falcon,
The legs become tugged in walking as the front legs of the camel are fastened with rope;
27. O, my blue-blooded, close companions,
This world is faithless;
28. I perceive a Sovereign Judge,
He sends an antipathic messenger,
Who spares not anybody for a single moment;
29. (When death seizes man) the brothers of the dead will bring lusty camel, embellished with bells (round his neck and legs) and carry the coffin;
30. (And drop him (the dead) in his eternal home,
Then only he expects and implores mercy from the Almighty Lord, and begs help from the five pious souls and other distinguished saints;
31. The brothers of the dead will join heads with sad hearts,
The womenfolk will start crowing like the flock of ravens.

He was a Baluch of the purest and peerless stock, and belonged to one of the sections of the proud and powerful Rind tribe of the Kachhi plain. He flourished in the middle of the histo. c 19th century and was contemporary of the two distinguished poets, Mast Tauq 'Ali Marri and Muhammad Khan Gishkauri. A man of good capacity and breeding, both in habit and plan, exterior figure and form, outward means and manners, feared no colours, and true to his salt was every inch a real Baluch. A man of wit, he would without any hitch or hesitation, give answers like an Absey book. Indeed a true representative of the great forerunners of his brave blood, the classical Rinds. He was a poet by fortune, a landlord by profession, a hero by fate and a lover by taste. He liked, we are informed, from his infancy all manly sports i.e. horse-racing, shooting and all such gay assemblies which gave his soul sole comfort and pleasure. For bravery, honesty and generosity, he went foremost in report through Kachhi. Being of Semitic origin,¹ the Baluch people usually exhibit all virtues and vices of their ancient Semites. As such, he is too much sentimental and romantic. Woman is the greatest weakness of a Baluch. Mithā too displayed the merits and demerits, perfection and imperfection of his race, whenever, occasion demanded so. A man composed and framed of honesty and fidelity, a true son to his progeny, a proper Baluch's picture, and born under a rhyming star, he well enjoyed the rhym of life to the extreme of his tone and tune.

1. See "History of Baluch race and Baluchistan," by M.S. Khan Baluch.

Adorned with all honourable qualities, was a good soldier to a commander, a noble to a noble, a man to a man. The strength of his limbs, the power of his mind, the dignity of his manners, the polish of his conduct, ability in means, choice of companions, in short, all the gifts of his heart and mind made him the marvel of his family and friends. He sealed friendship and association with divers dignitaries of diverse tribes in general. Usually when the youth is in, the wit is out. In the heat of his blood, at the age of thirty, armed with courage and capacity that robbed lions of their heart, Mithā, fell in hot love with a girl of the Mugheri tribe in the Bugti area, near Dera Bugti. She was an unlessoned and unschooled woman, but most attractive, exquisite and unmatchable, and amongst the maids was crowned the nonpareil of beauty. In the world can more prevail in man's laudation with woman than report of valiancy. After sincere efforts and affections, he succeeded to win and woo the girl who vanquished the resistance of her youth and made defeat of her beauty and virginity. With an enraged affection, he loved her as faithfully as one deny the devil. She was dear bought and so in love was dearly held. As he loved her to madness so owed her ever the most, in money and love. A heart full of unstrained love, Mithā, ever held in chase her honour up and down, She too promised him that in his long absence or stay, her bed will never be guilty of any grave guilt. Some important business drew Mithā away for few weeks from kind embraces of his beloved from whose sin-conceiving womb he had no issue. In the meantime, by long and ardent suit, inducements and allurements, she was seduced

secretly by another youth of a neighbouring village to make room for him in place of Mithā's bed. She knew the heat of a luxurious bed as already her blood was mingled with the crime of lust, and thus committed her heart to this new lover even to the last sinister usage and by ruffian lust polluted her integrity and advantage. So far Mithā considered himself the only master of her state. He was informed about the infidelity of his beloved, and as truth will come to light, he ascertained it personally that she became the ugly treason of insincerity. To secure his ungalled estimation, he one day, wore his sword with the brave grace of a Rind, and secretly came to her residence. She came outside her tent, met Mithā who demeaned himself rough, rude, heavy, sour, sad and wildly. Feeling him in sad vein, she wanted to fashion his demeanor to her looks, but failed, failed miserably, Mithā uttered what his sorrow and violent anger could give him leave. With bated breath and whispering' humbleness she poured heaven-moving pearls from her tender eyes, and with these crystal beads she expected to move and melt the heart of her lover but all of no avail. Mithā's mind was made of faith, and his heart of steel. His passion broke into extremity of rage, grasped his keen steel and gave signal to his raging ire, and with one blow off went her crystal like forearm, and thus, sealed for ever the summary of her fortune, and left her alive with deep shames and great indignations, to view with hollow eyes and winkled brow an age of disgust and decay, and she henceforth, like covered fire, consumed away in sighs and tears. For a short time, she starved for a merry

look of Mitha but later on committed suicide. Mithā for the rest of his years, forgot her as a diamonded gone, and paid hereafter, no homage to her bed, and, moreover, never dared to make his heart the poor target for any new cupid's arrow, but kept keen truce with his true bed.

Mitha was a poet of no mean mark. He versified the above dismal story in a most pathetic tone and tenure. Thrilling as his career was, his poetry too presents thrills and themes, and well portrays his personal merits both as a poet and a man of nerves and notions. His poetry is filled with linguistic beauty and it seems that he had planted in his memory an army of valid and voluble words. His life episodes besides his poetry presents to our mind the genuine sparks of the Baluch classical age. His poems are free from all kinds of solecism. The language is always plain and perfect, marked with least ornamentation and exaggeration which we find least among the orient poets. We reproduce here the poems where he describes his love event as such:

ایک گروخ و ماں اکہا دیریں
 گوڑ نئی و ماں تھنک دفین گاج و
 ایر داتی ماں بندنیں راج و

۲- لہر مناں لوغ نندغا نیلاں
سامناں ساڈتیں نہ سیبایاں

۲- زرتغاں ادقیراں اٹل ایساں
کھندغ و ٹونکاں دُرحدیث ایساں

۲- جی منی ایرانی بہاں بانزیں
جرُغ ء میرزائی قدم نازیں
جنتھ ماں پھذ نالاں کُنالی آن

۵- شاہ پور سیداں لوشوں دُعائے
آف اڑ اچ کھولغاں زرتھتوں

۶- گور ناڑی ء پھم شف ء گوازیں
ماں انتی دروما و مچنل بازیں

-۷-
تھردساں شہ شیبہانی شکاری آں
چھرخ نیلاں راہ گدی آں
راہ گداری و رہنرین مسرداں

-۸-
سنٹھی گوازمینتھ سوادانی
رووں گورگنجیں سالفانیء

-۹-
تریشہ جنگانی جمال خان ء
اوئے نے مٹھا بنکلیں ورنہ

-۱۰-
دوست تھی بازیں چھرخاں دیشہ
کرگز ء شف دنگے کھٹہ نولیں

-۱۱-
آس داں چوٹی ء کھٹرو بیشہ
داں کھٹھی آں تنگساں پہناذ

۱۲- تھامیا بٹے میر جمال سیادیں
حال مدا یاٹے حال مہ رساٹے

۱۳- دل منی بازیں ورتاں کپتہ
اسے نواں دروغ ۽ درمنال لستہ

۱۴- پھر ناندوہی مردماں گوشتہ
میر جمال خان ۽ اشکشو گوشتہ

۱۵- دھیروے داٹوں دل حیا لانی
گند نواں چھنڈاں سر مڑایانی

۱۶- آسکناں گنہی ۽ ترٹو گھیہراں
گنداں ماں دوست آہلی و پیراں

۱۷- دوست منی کھٹ ۶۶ سرا دھاویں

دست ماں آستین سر ۶۶ شیریں

۱۸- تھیر ماں کھٹ پھا ذفا اشتا

دوستے دھاو شاد ساڑ کھنت

۱۹- قول نواں مٹھایں گنوخ آختہ

مار دے ساہ تھور دے دانی

۲۰- نین کہ ما بازار رواں کھایاں

مار ماں درو پائی کھشی دیما

۲۱- لاف و حدات دامن ڈھٹا

ظاہریں یاماں کھن ۶۶ ادا

دردشوں توندیں تیغ حُرّاسانی -۲۲
یک بریں بے چندرا چھنل داٹوں
دست گوں باہینان ششی دیرا

گندغ بیایاں جن مغیماں -۲۳
کے پھ پھول کے درانی

برختہ منی مردے تیغ حُرّاسانی -۲۴
بگرتی راستی دست کبیوانی

دیرو ماٹو کھے کلنکا ناں -۲۵
تھامیا آتے مٹھا شرور شورانی

۲۶ تھٹی سُر اُراں ماں کھیننی حون ۶
نور ماں پن واریں دف عو پُرت

۲۷- دُعا مکھن منی دل ۶ یارا
اے کھٹی عا اژ قادر ۶ پارا

۲۸- دیر وا یک دست ۶ نہ لوڈیناں
نیں وٹی خرم آرنہ شر مایاں

۲۹- بارغیں چھٹ ۶ ماں گوزا ٹینغاں
ساہا من بیگی طورکاں کھشاں

1. I saw a lightning in a distant land,
In the neighbourhood of the pass of Nali¹ near the
narrow gorge of Gāj² ,
She remains under the protection of organized tribes;
2. The whims of longing desire do not permit me to stay
peacefully in my house,
I dislike the cool shady places;
3. The impatient eagerness to meet the unprizable
beloved has made me restless,
Her smiles and pearl-like discourses have brought me
to this state;
4. Worthy of praise is my falcon-like swift colt of
Persian breed,
(The colt) gallops with stately gait;
While galloping, the Colt strikes speedily the tail on
the thighs like a lash ;
5. I invoked blessing from the Sayyeds³ of Shāhpur⁴
Fetched water from the wells near the Couloir of
Uch⁵ ,

...

1. The name of a pass nearly ten miles west of Gandawah in the Kachhi district.
2. The name of village near the Nali pass.
3. The descendants of the Holy Prophet's (may the blessing and mercy of God be upon him) daughter Hazrat Fatima are addressed as Sayyeds.
4. A name of a village near Phuleji in the Nari district, famed for the colony of the distinguished Sayyed family.
5. A name of a place few miles north-east of Shahpur.

6. (O Colt) carry me accross the neighbouring territory
of Nāri¹ within one night,
As this area is plagued with many cheats and back-
biters;
7. I fear the sportsmen of Shehs,²
They never allow travellers to pass through their
territory,
The wayfarers and highwaymen (meet with great
hindrance and difficulty to cross their land);
8. I crossed the fascinating Sanari³
Reached the prosperous Sālghān⁴ ;
9. There I met with the war-like Jamāl Khan⁵
Hearken ! O Mithā, the graceful youth;
10. I have seen thine beloved many a time rowing hither
and thither,
The vulture (beloved) has chosen a new nightly abode
(has selected a new paramour);

1. The entire plain on the north of Sibi, stretching North to south from Dadhar to Jhatpat and West to East from Bhag to Lehri is known as Nari.
2. The Baluchis pronounce the word 'Sheikh' (chief or leader) as 'Sheh'. The Kaheri tribe claim to be Sayyeds, and they are addressed as 'Sheh' Phuleji in Nari is the headquarter of the Kaheri Shehs.
3. A name of place in the Bugti area, mainly peopled by the Kalpar Clan of the Bugti tribe.
4. A name of a place on the south of Dera Bugti.
5. A nobleman of the Kalpar Clan and a close friend of Mitha.

11. Fire caught me from foot to face,
It burnt me from toe to ribs;
12. O Mithā, alas ! thou had not met with thy equal (in
status), Jamāl Khan,
Ye had not inquired from him the state of affairs, and
he would have not inquired too from thee;
13. My heart plunged in deep sorrow,
Perhaps the enemies have spread this falsity;
14. Because of burning jealousy they have propagated
this lie, Mir Jamāl heard this and told me as such;
15. I consoled my disturbed mind,
Beware that sorrow may not waver my pearl-like
invaluable head;
16. I reached the ponds and low grounds in the suburb of
Kunbi¹,
So that I may know the whereabouts and secret
dealings of my friend;
17. My friend (beloved) was fast sleeping on a bedstead
(with her new paramour),
Her hand was hidden within the sleeve;
18. I placed an arrow near the leg of the bedstead (so
that she may know that I visited her),
Let her wake up peacefully and pleasantly;
19. (She perceived) that perhaps Mithā, the mad, has seen
her, (And) has obliged m. for granting of life;
20. (In the morning) when I strolled in the bazar,
(She) cheatingly followed from behind my footsteps;

...

1. A name of a village near the mountain of Zen, nearly fifteen miles west
of Dera Bugti.

21. I lashed out a curse that may her belly swell out and
her skirt be torn in pieces,
To the ascertained and apparent lover, she addresses
as brother (she promised to her new lover, that when
she will meet Mitha, will address him as brother)
22. I clasped my trenchant sword of Khurasan¹, struck
a careless stroke with it,
Her arm adorned with bangles fell away on the ground;
23. The women of the Mugheri² tribe came to see her,
Some visited to inquire about her health and few to
cure her;
24. She said that her husband's Khurāsānian sword fell
incidentally from above,
And severed my most graceful right arm;
25. Her mother from Dera³, came shrieking and weeping,
Would that, Ye Mithā, the mischievous and diabolical
had not come;
26. May somebody sever thy head in retaliation of a past
murder,
The small ants would cluster round thine leaf-like
thin lips;
27. (I said to her brother) do not pray for my dearest
beloved,

1. The Baluch poets and heroes always commend the sword of the manu-
factory of Shiraz, Hindustan and Khurasaan.
2. A small Baluch tribe of little significance, settled in Kachhi district.
3. Dera in Baluchi language means, a place of residence mainly used for
guests. Here it is used for Dera Bugti, the headquarter of the Bugti
tribe.

This was so fated by the command of the Omnipotent;

28. (The beloved) pledged that neither she will live at Dera waving only one arm,
Nor will put to shame all her nearest and dearest relatives,
29. Will tightly tie a rope round the neck,
(And) will die the death of a dog.

In the Baluch annals of tribal feuds and war, the battle of Chambhri¹, in fame, fortune, fury and force, comes next to the historic battle of Nali² fought between the mighty Rind and the formidable Lāshār tribe during the first decade of the sixteenth century. As we see around the battle of Nali, a huge store of ballads, stories, poems, proverbs and traditions, so too, the battle of Chambhri claims a big supply of poems devoted and dedicated to this conflict. The contemporary tribal poets of both the Marri and Bugti tribe glorified with equal mental zeal and zest in their poetic domain in no way less than their vigour and wildness, courage and capacity on the fatal field. The battle of chambhari happened in 1857 Tribal feuds between the twin neighbouring tribes of Marri and Bugti had already a common phenomenon. Raiding

1. Name of a defile in the neighbouring mountain West of Gajan in the Kachhi district of Sibi division.
2. A long tract of land in Phelawagh area situated between Kahan and Dera Bugti.

Arandu¹, and the readers will feel and find, as how a Baluch poet presents facts in a dramatic way, upholds power and prestige of his tribe, and side by side appreciates and applauds the tenacity and temerity of rival tribe. The free and frank spirit of the poet is throughout evident in the poem with the least touch of turgidity or exaggeration:

We are indebted to the author of *Tarikh-i-Baluchistan*, Rai Bahadur Hetu Ram, who has preserved this long poem in his book, Sec., pp. 130 - 187, second edition, published and printed by the Baluchi Academy in 1973.

ہب برایتیں قادر ۽ صد گنجیں گلی
شاہ مرداں و چھاریں یاراں پیغمبری

۲- اژدنیائی لوٹوک ایمان پردوی
لہر سورجے گال کھایاں کیما گری
دیدغ و چھانی مددگیراں یا علی

۳- دیشوں ژہ سائیں ۽ سواد و قصہاں
آدمی بیٹا خاک شیر پے ڈھنگراں
سید و سردار ژہ محل ماٹھی دگوات گراں

۴- دین پیغمبری گوں سحنی آن و مومناں
کھل ۽ رانسری شہ رختین کھٹانی سرا

۵۔ جہان و کاروان و چہرے پہ مسکین سرشاں
باج مرید و کہیل کھٹہ چھاریں قبلہاں

۶۔ پُسنج جھیرٹانت گوں و تی عاریفیں پشاں
جو فوی جھٹ انت برات کیشاں سنگاں
ہر کس شیت مال شندی آن سیرنہ باں

۷۔ بے گوڑی و دروغیں بچپ و قصہاں
قادر و کار پہ دوئیں جہاں دینغاں

۸۔ اے دنیاؤ و کھور بہوئیں مُشک بنیغاں
دائیں داد ژہ بندغاں تھیو نا زینغاں

۹- چھوں ازل دیری مردم ءِ سکتی اکہاں
ملکیت باڑتھ پھلتیں روش میزلاں

۱۰- سر دلیں گل ءِ بیشا من دوزی ءِ رواں
ماڑی ءِ گھٹ او ڈھری مالان ءِ وراں

۱۱- نوحک و چھٹہ و جمال ہاں گوں سنگتاں
جو فوسے گل ایں پمچ بی چھیا مڑی سرا

۱۲- شاں گرا جنگانی مری این گوں براہیم ءِ
گھوڑو چھاری آن کہ رواں سندھ پلوا

۱۳- ڈرناں دیشا آپتی ءِ برو و بیدا
گوں تفاق ءِ تریٹہ ماڑی ءِ سرا

۱۳- گوشتِ دلیلِ ءِ کہ ماں ڈنارا دروہی میاں
نام بہادری ءِ گنہوری تیغان ءِ جنان

۱۵- بستغا چھٹہ ءِ پرا جنگ ءِ ہتھیار
کارچ کاٹار کو فیغ ءِ دیر گوانگھیں جرنہ

۱۶- بیشغت چھٹہ و دلیل تیغانی گزار
پھند دیوخ حالان بیاراں پہ باقی عالم ءِ

۱۷- داں مٹے سردار ءِ ولد و سر پدا
دز و حونی آن ہزرگر نیسل جرمف

۱۸- کاخذ و خطاں سیب کھڑی ہر کس ءِ
کاہ شران راج زنداں پہ حیرانی پھندا

۱۹- راج کھلیری ء ماں قرآنانی اوڈھرا
ہراں کھٹہ کاہان رء مریاں پہ گھوڑوا

۲۰- مہتر و سردار و قرآن پھروشیں کوراں
شیخریں دین محمد قرآن ء پشت جناں

۲۱- کا منٹرو نور محمد گوشاں، پھوپہ زواں
مینرل زینج این گیشتریں شاروٹے کھناں

۲۲- بستناں سرواہی بلوچپانی بنگواں
مرگیاں ء الشداد جنگی جہواں

۲۳- جادہ شیرانی گوں بلوچی گپتارغاں
یگیا چاری بیٹا ماں پھوڑانی سرا

۲۴- زیری داد محمد اڑوے دیر پانڈیں چھپراں
سرنہ داشتہ ماں رنگہ من میری دیرواں

۲۵- رَشہ گلنتر چھوں بگیہی آن بندیں مہڑاں
نر مغین ژل انتھی قواہ گوں اوریشماں

۲۶- فاضل ۶ ہندی رستہ گوں سوڑیں آمنڑاں
نوخ سالوخی ژیل سمارتھہ براہندعناں

۲۷- مہورا سانٹری اپن بشکیا گوں وٹی طرماں
دائماں جھڈٹ بشکوانی پہ کھنواں

۲۸- حونی بگا ۶ رنگناں انگ ریٹواں
ماں پٹرا کپتہ پاک شہیدی ۶ محمد مان

۲۹- ڈیہہ بڑھتھہ دیر پاندیں مری بو پاسا نرہاں
موارک بو مہنگا دجو اوا گوں گور مناں

۳۰- پہ گوتے دادو کھوشی گوں رندی ولز ماں
دائما کھوشتاں پنچھ گوں عارہنیں پچاں

۳۱- پہ گلے حور کھانیت ماں سید و ہر
کلاں یک ہندا واڑتھغاں دنگانی شراو

۳۲- عذر شہباز ء نہ چھربنتھہ صد برا
تنگشی مکہ و مدینہ حج ء درا

۳۳- گونڈلیں شیر و ستا ماں باز کھناں
جان نہ پھر نی تیش کھنواں گرمیں جھرا

۳۴- الٰکھبان لعل خان کھے غیلمانی دیم گورا
پہ مرغ گھٹی ورنہ کھشہ شاہی بہادرا

۳۵- شاعرء شفت گوناگون شوخیں زہہ ہوا
کلموء ایمان و مرطتھہ گامے دیم زہا

۳۶- صحبت بے پرسیں شیرخان ماں جنگ اوہوا
سرکھلیری و دزد گامازا گھوڑوا

۳۷- ہکا میدمان و شکاری و جعفرء
پلواں برات بنداں ماں ناوشیں پڑا

۳۸- عطر بونگ و مسک اواراں گوں بیٹرواں
گوں پری آں لیو کھنت باغسانی براں

۳۹- زخم جنغ مژگ این نو حکانی سورمان
کاج رندان ء جھیر و شاه بخش و نگران

۴۰- رکھتہ شاما رحمان اثر گر میں ساعتان
مٹ کاری این زخم گواہیں ماقیامت ء

۴۱- رامین ٹھپی ء گر تھہ شہ زرخان پوترواں
کلنتر ء آں روش ء کھشتغین مزلان کزراں

۴۲- سوب بڑ تھہ دیر پانڈی مری آنی لشکران
پہ و ثمانی ء تران کھتہ زرخان پوترواں

۴۳- مرتضیٰ سردار و سلام بان ء پہ و ثمان
گوشت غلام حسین ء من سوتی جھے بران

۲۳
بہیشل سرگوائیں شینخسری جنگاں ہوتیاں
من جانا حاجی زئی مری ۽ ہمایغاں

۲۵-
سی مژد چھاری این سو ہواں راہ ورتکاں
سمبری مہراں پہ بندی آنی ہمتاں

۲۶-
پچھ و برازاخت من دل ۽ لیٹیاں نیم شفاں
چھارثہ کرم مان ۽ نمبوع ۽ حیدرمان

۲۷-
گھوڑوی سرواغ گپتغاں ویری سو ہواں
پیادغ و زوارگوتستاں پسیم ورتشماں

۲۸
اسنکہ زرکھانی مان مری آنی دیرواں
جھل کھیتران ۽ در بڑتھہ بخت و ساعتاں

۲۱۔ شاہ حسین دزگیریں رُخے آختی ہیوت ماں
پھونڈل ودرمان بی ثناں لُجانی خمان

۵۰۔ ہوتک وجام و آزاد ماں جنگانی پڑاں
گھشتیں دہ مرد بلوچپانی بولکاں

۵۱۔ مٹ گوں میرمان و شکاری و گلنڈراں
گورٹ لغت جھٹے ء مسوری ایں پیازنغاں

۵۲۔ میش و بڑ جُنیتاں ہزاراں بے لیکھواں
روش پیشین ء پیکل ء بوہ درہنغاں

۵۳۔ کھیتران کھوڑی آختہ حاجی گوں بنگہاں
ترونگلی گرنڈاٹ اژ دو دیما ء توپکاں

۵۴۔ مِلخ گور بیزاغ ۽ سر برانشتغاں
قدحے شیر پیالغ ۽ بھنگی دانغاں

۵۵۔ محراب دعوائی مان کھے جوہیں ڈرمنان
جنگ لیا تے سوب مسوری ۽ کھٹھہ

۵۶۔ پمدوا کھیتران مال نیم ایغا پر چمشہ
نام سانگ بندی لیا سیدخان ۽ باز کھٹھہ

۵۷۔ چاکری نیکے جنگاں بہتیل ۽ پالیشہ
گڈرہ بالاج ۽ غلام حسین ۽ نوح کھٹھہ

۵۸۔ ہیوت ہاں ناموز چھیاریں چودھارا جسکٹھہ
ہپتی روش ۽ خون مسوری آں گپنغا

۵۹- دیر نویثہ و گوستغا چھیار روش نیامغا
بار و چھرنٹ نیں صلاح این دین محمدؐ

۶۰- امین ء زرکھاں نشتہ ماں سہری کھشتغا
ہرگورا لوٹ مری آنی لشکا

۶۱- پمچ بنت درائی ء دوہزار ماں لیکھواں
پکھ و بیروٹھ ء مری ء پاساٹرویں

۶۲- دیرو ء مسکانی گرانڈو ڈانوریں
مٹ بچھور این ماں دل ایمان شہیت این

۶۳- کھو فغا نوذانی مزاریں کل ترڈغیں
شہہیں نوانیاں نہنگان ء ٹکریں
زھاں تے تکیں ڈھال ماں دست ء گہلیں

۶۴- شاہ مُراد رختہ دز غنیمانی سر بُریں
پہ شہیدی گاماں مُرشے ہر دیا تریں

۶۵- الکیا خیرء و علی دوست و گھمیریں
دائما کھوشتاں پچھ گور عاریضیں پٹاں

۶۶- نیاما برخوردار قائم ہوتان و ترکان
سہر علی بشک میر خدا بشک و سکھان

۶۷- مُراد علی مسکی و زری ماں میٹرواں
بازیں زرکھانی پلو داں کاچھو و بھراں

۶۸- گشتغین گیت و سیزدہ آں جبگانی پڑا
سہی نیاں ناماں کہ گوشانی من دسترا

۶۹۔ پہنانِ ماحنتی ہوڈوتا اچ گردن ء
پہن کھٹی مڈی اڑ ہزاراں بے لیکھوا

۷۰۔ وشدل ء گرٹتھہ کہ نہ بیٹی کھوڑی پھذا
بازیں زرکھانی سرجمیں سردارتخت سرا

۷۱۔ پیرلاکھ ء ناہڑ مسیتیں گوں سرد ء
اے مدت گیراں مرتضیٰ سردارے سرا

۷۲۔ شاہرے نیچیں دُعایں گوں لس ء واژہ ء
میر سلام خان باٹے ماں شاہ پاکڑا

۷۳۔ لعل خان دو سواریں شہہ درندا امراہیں تھرا
لوٹ کوٹھی ء پچ کھنت سردار عالم ء

گیتھنوں سیالانی پرالانکانی کھشغا
کوہ ۶ نوتھانی آخغاں گوں یار محمد ۶۴

تھیو غا ہم تران آل کہ جنوں جو رہیں دشمن ۶۵
گوں لغور ۶ مٹ کھنوں دیونی پسوا

تاشوں کھولو ۶ شربت ۶ میری دیردا ۶۶
رنگ دسونا نشنغار ماں تخت ۶ سرا

زر بلوچپانی زرتعنقی بے لیکھوا ۶۷
ماٹینھاں خیر محمد سخانی سپار

پھونگ چندرا زنی کل پہ اشارواں تیار ۶۸
پھرغاں بارانی پھتوہل اثر کھلپراں

۷۹۔ درغانش میوه اڑ گہیں سرکردواں
یشخرات دور بانٹری مسوری پھنواں

۸۰۔ تران کھشت بہیل و غلام حسن و ہوتا ہاں
دووی داغاں گیتھ علی شیرگون تاسغاں

۸۱۔ کلاں تران بستغ و گور فقیرا چ مج بیتغاں
بور اڑ تمبوآں سلام خان آ بوختغاں

۸۲۔ دیر سری پھوڑ مرتضیٰ خان آ سردانغاں
بخل و بلغاراں بہان شریںکار تھغاں

۸۳۔ تلیں چھاری اُلکہ و گھٹاں کھشتغاں
سوہویں مسکیف و کرم ہاں یم دانغاں

۸۴- شیبک و میرماں عزیز پیچ ہمبو بستغاں
سینفل و ٹمکو دلمراد عا بار زڑ تھغاں

۸۵- میرفتح مان و شاذمان ڈیہہ دھاڑہ گراں
مرتضی سردارے تہار سرشیف بلٹغت

۸۶- ترونگل و نوذ ہوری شلان عماں گوستغت
کیچہ و دیریں ایکے پھاڈمالا کھشت

۸۷- گون سرٹھالان چھاری گورخان عا آختغت
ماہذیانی دیر و ماں کھو کو عا دیشغت

۸۸- سوہواں پھوڑانی تہار نوذی گپتغت
زرکھان بہریشو بام زنگا مان ترکغت

۸۹- ماں غیمانی دیرو و ترنڈا رتکنت

بانگے کھو لو گپتنت دنزانی مُٹراں

۹۰- اوٹھرو دیر پانڈیں جھڑمی آنی یا چھڑاں

بھاج سونی آن نوبت ہندا اوتساٹھ

۹۱- مس رُخ ء سید خان زحم ویلا ماں کھٹھ

جھنڈا چھیارگا گوتسا ترہ پیل و برادران

۹۲- سُر دلیں ء پیکنتھ گوں جوڑیں ڈرناں

جعفر حون گیر و ملنگ ء سپتاں کھناں

۹۳- شنبانی آنش شر سینگاراں عظمت ماں

کھو لو ء زر کھان تاخہ داں باغ ء بھر ء

۹۴ - حاکمی اُردا مرقضی خان ۽ شکر
نوحکائی ۽ مسوریا ۽ یک سرا

۹۵ - کوہ ۽ نوتھانی گول مٹوخیں رایبجوع
روہیانا پر پتیں راجبانی نیامغا

۹۶ - مھستغین ڈاہی دھرداں کابان آختغاں
کھولو دیر پانڈی دیر زکھان ۽ تاختغاں

۹۷ - نوبت گھشتہ تھنگویں سہراں زرتھتغاں
بگٹی پٹ و پانہڑی ۽ رتہ باربی تغاں

۹۸ - گوخ و ڈاچی میس رتہ جھو کا کھشتغاں
ہر دو شہرانی نیامغا ویلیو دا تغاں

۹۹- لُجْ گُوَر کَا لَانِ عِ مَرِي آلِ گِرَانِ بِي ثَغَال
تھینغا سرداراں ہتھیا ترنجی بستغاں

۱۰۰- سِجْ اَوو مِلْشَانِ بِہَانَاں پھرنیتھغاں
شیر علی جھنڈا و مراد بخش منبر تغاں

۱۰۱- اَلْدَادِ عِ وَ نِگُو عِ تَمَازِي بُو مِکْنَاں
گون این داد محمد اژ کلاناں در کھپتغاں

۱۰۲- دِیم تَرَا بِجَبَارَانِ گُون سَوْنَا آخْتَاں
دش کرم خان عِ گھوڑوانی وارغ کپتغاں

۱۰۳- اَزَادِ و شہباز و ہنالو سُر کپتغاں
گردغا راہ نیٹس کہ پھندا و پچارا کھناں

۱۰۴- یک راہیں سرداراں شہیدی موت مٹاں
چھپار شفت و چھپار روش دوزمن و اکاشتغاں

۱۰۵- حرف و سونا و گوں غیم و بکھے دیاں
گہتریں کاہان و مری آں پیشی کھناں

۱۰۶- بگٹی پھیداغیں مروشی شرطے جناں
قادر و کار و قصواں، ہچی سہی نیاں

۱۰۷- یا سر و گاہاں یا مرو و بر کھناں
مر تفضی سردار کھے ترہ دیر در اثریں منزلان

۱۰۸- تھانوے ہندا راج شفاتی باز بی تغاں
بگٹی و بلہواں گران و ایر کھپتغاں

کند نیلا چھبٹری ء سردار شتغاں ۱۰۹
سک تہا کمان ء مری کُل آختغاں

اسپرے ایخری شم چکھانشتغاں - ۱۱۰
گوانکھ چکیا گوں بڈاں کالی بیٹغاں

شنگرا دور مانٹری مسوری سبز تھغاں ۱۱۱
کوہ ء نوٹھانی آت اچھلی آختغاں

مرقنی سردار و سلام خان ایر کھتتغاں - ۱۱۲
نوذی ہمیشراٹ و دنزو و دونهو ء توپکاں

چھوں مدغاں پر جنت پھلیں اسپراں - ۱۱۳
توپک و توپاں راجزارانی بہکلاں

شان گرا خلبو سرآنی سورماں -۱۱۲
اژ دو دمی ء هکرا جوریں دشمنان

مہری ء بہتیل و جلو گیری ہوت ہاں -۱۱۵
سری وئی پھرینتھا پڑا لچی وازہاں

کھر کھشہ سرواہی حسن ء گوں نفرماں -۱۱۶
گوشت غلام حسین ء برکتے پیرو مرشداں

زورے سہری ء اوزلین چالپو لے جناں ۱۱۷
آف شیر زحم غنیم ء بے لیکھویں

بہادریں بشکو سر جکوا گواہند غیں -۱۱۸
انبلان پھیلنا تھی تعریف گیشتریں

نبرے ورنہ آڑ تھہ شے جو رہیں کُڑنماں -۱۱۹
ہونس سونا ء کھوڑیانی بے گرا

پچھ و ہشین ء لکھ بڑی شاداش این تھرا -۱۲۰
دو بہان گل بیگ سہریں ماں رندی دپترا

موت برحق این جھال دا آئیگیں تھنگواں -۱۲۱
کھوڑیانی باز نماں جنکانی سماں

آختہ دُرخان چھو نوزو اتینی کھو کراں -۱۲۲
تہہ دلی چھتہ ء کلام ء گوں دُڑنماں

جھیڑ ہی رحمان ء کرائی پیکینتھغاں -۱۲۲
گور ملنگ ء ہونی پھذو دیما آختغاں

۱۲۴- ماں پڑا لہنٹراں ءِ دو دستہ زخم جٹاں
مسکیف و شیر محمد سغااراں سینگار تغاں

۱۲۵- چہکنت مینغاں مٹ چنٹوی ءِ داشتغاں
پینٹرا لعل بان ءِ مزاری بھوزینغاں

۱۲۶- مہ گہی ٹورن و علی بشک ءِ گیتغاں
جعفرانی آں سر جلو گیریں بشکل بان

۱۲۷- شیبک و میر بان جنگ ءِ ناوشیں ساتغاں
مٹ بھورینتھی بانز و سیمرعی چنگلاں

۱۲۸- ہنٹراں چوٹی ءِ مبارک من لشکر
کھنواں دستاؤ و طبیب اثاے داٹما

سیدخان وڈانے ژہ باواڈ ہیرک ء
-۱۲۹
دھیرے یاراں داٹہ پے زحمانی گل ء

کوفتے ڈکینٹہ پٹ و بچیاں یک سرا
-۱۳۰
شہوے کھڑزاں حیدر ء ہانی سرا

دلراد استینی رُذان آچھوتیوراں
-۱۳۱
پالٹہ محراب ء وٹی ورنائی کلام

حقداد سانٹری این کرڈاگیٹیں پینہٹراں
-۱۳۲
چھو کہ بشام ء زحم جنیں تھیننی بگٹی

سُدرانیاں ماں جس ء کھپتہ ترک علی
-۱۳۳
سٹ دودیمی ء داشتہ نوحاف ء ظاہری

۱۲۴- توکل ء پھروشتہ لعل مدد کیں کیما نگری
گیشتر اکھڑیٹ آل ملک داد سارا ایغا

۱۲۵- یسروی جھگ و جکمال ء گور دژ مناں
ہر دو دیمی ء گنہوری تیغاں رر کغیں

۱۳۶- ڈکشہ مورچہ دیما باہوٹ ء مگبریں
سج و بلغاراں ہوتی یارانہ دھیریں

۱۳۸- زخم بازاریں شیریں ٹمکو حلہ این
اسپرے زر پچپیں حسن آرگیل این

۱۳۹- جاموا شاہو تپتھغ دیارانہ سراس
جھٹ و شیموشاں بازی پھلو ء توکل این

۱۲۰- سکھان میری ماں ہزاراں پیداویں
دُرُمنال جوریناں علی شیرے بھانگریں

۱۲۱- زیادہا علو گوں غنیمت و گوریں
جنگ ویلھایا محمدے ایمان ثابت ایں

۱۲۲- حمزہ و کاکارے پڑا لیو و شادہ ایں
جستگانی میر حسنے بیٹا سرے

۱۲۳- مست شنت جیشیر و دریاں جنگ و جھپڑی
مسک سرچھاغے بستغت لوما بیڑی

۱۲۴- سوڈا پاہی عہد حلال باٹاں کھر گزی
سورہیں نورمانے غنیمتے بڑھتے

۱۲۵- ترک مذہوش پہ مڑغلہ کیلو کھشہ
من سُرِی چھورا رحمت مان ء سرحولہ

۱۲۶- بالاد بشکو ء مان بذانی نیاما جشہ
ہکلیس شیراں کوه گیاندری لوزشہ

۱۲۷- آن دی آزمان و زمین آختو ڈکشہ
برکھم و کاکان و مرو تھینغا لوزشہ

۱۲۸- کنپ و سیاہ کوه داں شم ء ماٹری چھندشہ
پیل مستی ء آختغت ہمبو درگہاں

۱۲۹- دیاترڈانا چھو مڑوخیں کھائیواں
سہر شہانا کچستہ جنگانی ہڑاں

۱۵۰ سورہاں رحمن و استاہاں بارکھناں
متاسیہں کوڈی آں وارڑتھ تشرادانی پیالواں

۱۵۱ تستغیہں آسانی پھڈا راہین و گنٹراں
نوحکانیاں میرک ایں تیغانی زواں

۱۵۲ ہو تو بے چندریں کھلے علم دین دعویٰ گری
شادمان و آخر کھتہ جان و پانٹری

۱۵۳ حونیاں ہوتیں اختران بگی ترک علی
سردنی پیر بٹک و برٹھتہ داں جنگ پڑی

۱۵۴ مشکول نذ گواہی قادر بٹک جنگ و سنہری
کھرگزی اولیٰ اثر دو دیہی و اسپراں

۱۵۵ - کوه و نوتھانی آخت چھو آف واچھلاں
گر دس جھنڈا آرگھور کھتہ زکھان پوزواں

۱۵۶ - ماں سراخیر محمد در آختہ چھو کھو کراں
لوڈ جنساراں آختہ ماں تیغانی رماں

۱۵۷ - ساکھتہ ملغان زڑتھہ گوں زریں بانزراں
سانڈھی سر موڈراں داری مستی ماں کوفتھاں

۱۵۸ - شبی و جانا ماں بلوچانی شکران
کھشتگان دیا گام تریلین یار محمد

۱۵۹ - جنتین مٹ کھتہ ماں جنگانی پڑا
پھیری ٹھپی و گر تھتہ شہ شیر پھنبا

۱۶۰- بوبارا نیاں بور ہزاری میں بستغاں
یک رہیں گزینی پڑا زحمی آختغاں

۱۶۱- پھیا ذغا کُل گور شیر علی ء ایر کھپتغاں
کوہ ۶ نوتخانی آف د بندی مان آختغاں

۱۶۲- ہیوت ء دیما بوی تیلانک دانشاں
درغ آتش میوہ ء کھڑی بھوریتغاں

۱۶۲- کھونڈی کاجی فقیر ء گے ایشتغاں
زحم میرا میں چھم دیل ء پھیا اشتغاں

۱۶۲- شیری اونہارے کھٹ مری آنی سوبہاں
چھو کھمان دوشاں کھپتغاں یک رنگیں جوان

۱۴۵ - مژد دو دیمی ء رتنگاں کوہ کھلگراں
حیراں گور دلی ء سرین ء ارگو کھشہ

۱۴۶ - جھشو بڑ زاماں بہشت ء ساینجا بڑمٹھ
جنتی جو آنی سرا شاذماں شہشہ

۱۴۷ - چھلو پ گپتھہ محمدماں زحمی منگہا
ہر دو دیمی ء کھنواں رنٹرکا لائشہ

۱۴۸ - عظمت مہراں زئی سفاراں شہمی کھشہ
پشت و دیمی ء اسپراں سوزہ ساکھشہ

۱۴۹ - چھنگا تیغانی ماں سرا جامی کوفغاں
ٹھنگا سہانڑیں کھاناں گوں جا بہاں

۱۴۰ - آں دوئیں موسیٰ ماں پڑا بندال پلواں
زہرو رانا زنی لیو کھنت باغانی براں

۱۴۱ - لو مارا شنکینہ کارچ و کاٹار و نیزغاں
ساکھٹہ بڈھا عرشی ہمبویئیں پریشغاں

۱۴۲ - مار گور کالہ این مروشی زحم ہو گمان
کھینغ لوٹھی شاہرانی سارا یغاں

۱۴۳ - جانی نوٹھانی ء بک داتی گوں درمنان
آختہ نولوڑہ کوہ رعنائیں بنگلاں

۱۴۴ - پھر پھوس و پاندھی از مٹروخیں نوہیواں
تعصباں پھوکانی بڑیر ہاں گوں منگھاں

۱۶۵- زحم سر و کینتھ فتح خان و بیجوآن
ولی پھیش برء و جت نوباہیاں تھرا

۱۶۶- بندل و پھوگانی اناں رے بے چندریں یلاں
پتلا پاہی مٹ کھتی پے دھکواں

۱۶۷- شالوانڑیاں جنھوریں یار خان فقیر
سبز و شہبانی بستی میان آبجسری
چاکر انیاں خان رسول بخش مانڑکی

۱۶۸- نیں کہ چندرا زئی سرچکی آختناں
اسپرے زرتیچیں اوو دیما داشتناں

۱۶۹- سہنگ و لہڑی و موران ماہی ات لشکری
تکھیش آل جہان ہتھی بہشانی گلی

چھکرا گیر آراں من بلوچانی لیکھواں - ۱۸۰
شادمان میری گوں ہر لوی پوشیدغاں

دور و درنائی گوں کھویلے ایک جوشاں - ۱۸۱
شاہری گیتاراں شکرخانے باز گوشاں

شیخسری ورنہ پہ منٹراپاں ایر کھپتغاں - ۱۸۲
بالاچ رامینرنی لعل و موتی پھر وشتغاں

ترک علیء را پریشتغاں کو فغ داشتغاں - ۱۸۳
سٹ ملوکے ماں برغین جانے داشتغاں

مسک بزیانی سیفلے ماں پھانغے بستغاں - ۱۸۴
آں جہانے ماں شاہے دیوانے داشتغاں

۱۸۵۔ جنگِ شہدادِ زحم پہ ناموزا بٹان
جوریں تاغانِ پرمٹغ نقییرِ سچ نہ کھٹ

۱۸۶۔ ڈاہو و شاہو سہر شہمی ء آختنت
موندرا نیاں منگی ء عام و توار

۱۸۷۔ کھوے وانت و بیٹنا زحمانی امام
ناموز پہزبان ء جبکشہ چودھار

۱۸۸۔ بہار ہاں بے مکین گوں غنیم ء بیٹا اوار
پہ گورے لعل خان بیٹا پہ جنگ ء اختیار

۱۸۹۔ منگیا موندرا نی دسلانی شہسوار
بکتو قول میر سحاق ء گھٹہ توار

شیر خان میر عالی دانی سرماں رو ہواں -۱۹۰
ہیوتی قول گوں حسریاں پاشاں

ماں پڑا جوالسال بٹاں شیلزی سفار -۱۹۱
درمن آپ پنتے پھتوہل بوری مزار

بجرا آر بازشت ورنائی سینگھار -۱۹۲
سانڑھی این مزدوست میریں ماں جنکانی پڑا

سوڈھی چاشینتہ دلیل خان کھلپیرے -۱۹۳
واہ تارو چھوں قذھاری فہید غاں

لیو و بازیاں زحم حشت دعوی گراں - ۱۹۴
کھنواں مسکانی فریدے یاد کھناں

۱۹۵- جنگ و سرجوش آخته نامانی مصری
بالوانیان زحم سر مورین بشک عسلی

۱۹۶- عمرو هوران عطر و بو آن دیسلی
بسته دلدار و میانا زر پیچین آنکرکلی

۱۹۷- مرتضی سردار جهنگ و بو آن سلکنار
پیر همراه انت باز تھی اقبال دیکا

۱۹۸- کشتغ انت چھیار مٹو سلمان و مان پٹرا
پیر لشک راهیجہ گون بہو خین سیر آنظرال

۱۹۹- بنکلاں تاراث گنہورین تیغانی ریاں
سہر خدا بشک اث ماں شہیدانی میٹرواں

۲۰۰ - شاه مراد شاہر جنگ ۽ مژداریں پہلوان
ہر روش ٹھپی ۽ بازی بھول وگمان

۲۰۱ نوکر ۽ ساریاں ملوک خان ماں دپتزاں
دو مزار آختو ماں ڈغارا ٹکر ٹغاں

۲۰۲ - برہنغیں جان اثر کھنواں شنگین تغاں
ہر دو دیمی ۽ جنہور و لعل رختغاں

۲۰۳ - آسی لبو آں چھو پننگاں پیلو شتغاں
پہ خدائی حکم ۽ مری ہندا کنترتاں

۲۰۴ - کوہ ۽ سہری ۽ گوں کلاماں بھورینتغاں
میر سلا ماں ۽ ساسہت و بہراہ بی ٹغاں

۲۰۵- مرتضیٰ سردار سے ارل عر لسنیتھغاں
گور لاغی عودیر داں ماڑی عو اختغاں

۲۰۶- دو صد کا مان عو مری زحماں چھڑتغاں
سہی نیا ناماں شاہری حرفاں گوشتغاں

۲۰۷- بگٹی آل چھو دان و جانذراہی درشتغاں
بنگو و جھنڈا شیر علی ہندا کھشتغاں

۲۰۸- شہر بلوچی پہ اللہ داد عو بر بی ثغاں
کوٹ پر چھو رو ملک داد عو پھرتغاں

۲۰۹- سونا و داد محمد پڑا زان بند بی ثغاں
چیر گوں ماہیان و سید علی عو لیو کھناں

۲۱۰ ملخ گوڑ باجا میری و وژداد نشغان
اللہ داد شیر سرنی و ایر کھتغنت

۲۱۱ - کلال گون میرخان و شراب خوری واد تھغنت
مہر گل و بزگاں کوڑوے ذوق آن گو ستغنت

۲۱۲ - مبارک و عظمت بر اسم و سم تران بی ثغنت
گون خدا بخشش و علی شیر و کھتغنت

۲۱۳ آل ہر دوئیں میربان و غلام محمد ہر تننت
قاسمان ہوتیں و کرم شہمی بی ثغنت

۲۱۴ - زین بہانانی شاہک جبر وارا اشغنت
اے پڑا روشے پوراین کہ سیال و گتغنت

۲۱۵- ہپتھی سال و حق زرکھان ، گتتنت
اڑ بڈاں بالو و امام بخش گی استغنت

۲۱۶- مرتضیٰ سردار سوب تقرا باناں صد برا
وا حڈایا بشکتہ و پیر و مرشد

۲۱۷- کوہ و سہری کھے او امیر شاہ تھی داہرا
زحم نام زرکھانی و شتہ چھیارین قبلہاں

۲۱۸- چھل مرگاریں گوں ملوکیں خیر محمد
ولی و ہبو ترک عمل رامیزن پڑا

۲۱۹- جسکتہ ناموز داں زمین و اوڑکا
اشکتہ خان و گوں پھرنگی جیکب و

جہلا روجہان ء داں امام بخش مترا
۲۲۰ اہجا ولہ حاجی سردار بار کھم ء

۲۲۱- بیا مداحی ڈومب گوں رشوخیں دمبیروا
زیر منی شیراں گوں حدیشانی دپترا

۲۲۲- بر گورے نکامان ء مری ء سر کردواں
سیدت چھے بیتو گوں قرآنانی پریشغان

۲۲۳- تقادل ء گوشت بے کھڑی مالان ء وراں
دائما گیر آرے منی حان ء پسواں

۲۲۴- شیر ء چا پولاں پشت کھینی ء پھر نیتے
گڈے جھنڈا ء بادره دیسا گو شمنغ

انٹر گنٹرین کارانی کھنغا پُشت سُرے -۲۲۵
 ہمت قرآن پُشتا ماں کھلیری ء آفتغے

بس کفتوں شیراں پڑدوے اردس کھناں -۲۲۶
 مے زوان شعریں اژدل بے وس بی ثغاں
 کلمو ابیارے دین مسلمان مرڈماں

1. I remember seven times the immense bounties of the Omnipotent,
 The Holy Prophet (may peace be upon him) and his four companions¹; in this world I invoke (God) to bless me with faith and honour;
2. From the core of my heart, verses rise like the swift action of alchemy² 'Ali is helper and keeper of my eyes and insight;

1. The pious Caliphs i.e. Hazrat Abu Bakar 'azrat 'Umar, Hazrat 'Uthman and Hazrat 'Ali

2. An art in Medieval Chemistry which sought in particular to transmute base metals into gold, also to find a universal solvent and an elixir of life. Here the poet means magical power of poetic compositions.

3. I witnessed many wonders and works of the Lord;
In his grave covered outside with thorny bushes³,
man has mingled with dust;
The Sayyed and the chief were alike bereft of their
splendid palaces having ventilators;
4. The religion of the Holy Prophet (may peace be upon
him), the generous and faithful persons and the
queens of palaces beset on gaudy beds, are all
destined to grace this transitory world;
5. The caravan of life is passing continuously through
prosperous valleys,
With the exception of Murid¹ who roams freely
throughout the four corners of the world;
6. Sons quarrel with their fathers,
Immersed in greed for wealth brothers struggle and
separate from each other;
Everybody feels hungry, never satiated;
7. Leave the false discourses and stories of this world,
I have seen the works of the Omnipotent with my
eyes;
8. The flowing streams of this (transient) world turned
dry,
The Divine power has stopped all heavenly blessings
conferred upon man;

It is a custom among the nomad Baluchis to cover the grave of the newly dead person with thorny shrubs, as a measure to protect the dead-body from the wild beasts of the mountains i.e. Skunk, etc.

1. He was the contemporary of Amir Chakar Rind, and was the son of Sheh Mubarak, the headman of the Kaheri tribe. He was a great lover, a poet, and a saint. His love story with Hani, the daughter of Mandaw, is as famous among the Baluchis as the love story of Layla and Majnun in the Arab annals. It is traditioned that he was bestowed with eternal life by prayers of Saint Sakhi Sarwar of Dera Ghazi Khan. For details see 'The Great Baluch' Chapter III, by Muhammad Sardar Khan Baluch.


9. When man determines to sojourn towards distant lands,
The Angel of death takes him away to a distance of seven days journey;
10. Dalail, the leader of the gang, decided to commit robbery,
Determined to rob the flocks of sheep behind the defile of Mari²;
11. Nohak, Chutta and Jamal Khan accompanied him,
Greed for personal gain united these four among the party³;
12. On the rival side, the warlike Marris accompanied Ibrāhīm.
They determined to commit pillage from the side of Sind;
13. Both hostile parties met in a wild waste,
Accidently they came face to face on the field of Māri;
14. Dalail said that I swear on this ground,
In the name of bravery, will display best feats of swordsmanship with this watered steel;
15. Chutta took the weapons of war,
Armed himself with dagger, stilleto and hanged round his shoulder the far-thundering gun;
16. Both Dalail and Chutta were put to the sword,
The deserters came back, only to tell the news to the rest of their people;

2. Name of a mountain stretching to the east of Phelawagh. It belongs to the Gurshani tribe.

3. All these persons belonged to the Bugti tribe.

17. The news even reached our chief,
Who never spares robbers and murderers;
18. Everybody prefers the atmosphere of peace,
The tribesmen freely graze their flocks in pastures
during the piping times of peace;
19. The area of the Khaleri clan so far remained under
the protection of the (Holy) Quran¹,
The Marris of Kāhān² assembled for levying forces;
20. The faithless chief and the notables joined them,
Dīn Muhammad looked sullen to break the Oath;
21. Gaman and Nūr Muhammad pronounced, (That) it is
the fittest occasion for fight, and will attack with
wild vehemence;
22. The brave Baluch warriors sheathed their swords,
Allah Dād of Murgiyani clan armed himself with the
habiliments of war;
23. Jadah, the Sherāni³ according to his proud Baluchi
sayings, stood to the test,
Tagiya performed the duty of guiding and guarding
the force;

1. In a previous crisis both the Marri and Bugti tribesmen promised on the Holy Quran that they will never fight in the area of the Khaleri, a tract of land near Merv in the Bugti territory.
2. The headquarter of Marri tribe.

 A sub-clan of the Loharani (Marri) Clan.

24. Dad Muhammad (Marri) combed a big force from distant sections,
In mad fury they fell on the respectable residences of the Bugtis;
25. Gulan (Marri) attired in satin gown hurried to the field like the black raining clouds of the evening;
26. Fāzil with his green watered sword joined his companions who adorned themselves like bridegroom;
27. Bhūra and Bashkiyā with their towering turbans were present (at the scene of encounter),
The Bashkawānis², are always adept to face the onset of swords;
28. The blood-thirsty Baga (Bugti) bathed the enemy in blood like the wearing of a red cloth,
Muhammad Khan (Bugti) fell on the field as a true martyr;
29. The gang of the far-flung Marris ravaged the territory,
In the tumult, Mubārak (Bugti) fought roaringly against the enemy;
30. Dādo stood near him (Mubarak) bedecked with all habiliments of war patent to Rinds,
At the time of dangers, sons always stand firm and fixed with their honourable father;

2. A sub-clan of the Bugti tribe.

31. The Hooris¹ of the paradise pleasurely visit Saïdo,
All (the martyred Bugtis) drank the bottles of wine
of the paradise at one time and place;
32. Shahbāz deserves no blame,
As he determined to perform the holy pilgrimage to
Mekkah and Medinah;
33. I praise the well-built beautiful shero,
He never spared his body from the brute brunt of the
swords;
34. Lāl Khan (BUgti) travelled from a long distance to
grapple with the enemy,
This confirmed brave warrior well displayed his
mettle to the enemy;
35. The mail-clad Shāir with his trenchant sword
reached the scene of encounter,
Reciting the article of Muslim faith, joined the fight
and was killed on the spot;
36. Sohbat and Sher Khan were killed in the pitch of the
fight,
The land of Khaleri became enveloped by the clouds
of dust;

1. A virgin of paradise, a black-eyed nymph. According to the common
faith of the Muslims, the Hooris accompany a martyr to Paradise.

37. Mirhān, Shikāri and J'afar¹ roared with rage in the battlefield,
 Brothers do tie the ends of their shirts² with each other in the thick of cruel wars;
38. The costume of the martyred persons remain odoriferous with perfumes, musk or fragrant cloves,
 In the company of fairies they enjoy the fruits of the garden of paradise;
39. Swordsmanship is an article of faith among the brave Nohakānis³, like manner as the Hindus are bound to wear thread round their necks;
 Rind Khan thundered on the field and Shāh Bakhsh crossed his sword against the enemy,
40. The All Merciful saved Rahman from the furious fire of the fight,
 The fight is too tough and the incessant clash of swords is itself a glaring witness till the crack of doom;

1. All the three were brothers,
2. It is a custom among the Baluchis that the nearest and dearest relations tie their shirts with each other in time of war, so as to die or escape safely together.
3. The local Hindus of Baluch territories usually wore a thread round their necks, probably a sign of their idolatrous faith.

41. Ramen among the Bugtis retired from the field after being severely wounded,
I include the name of Gulan among those killed on the spot;
42. The Marri warriors of remote areas won the day,
The Bugtis assembled and debated among themselves (to heal the wounds of defeat);
43. Murtaza Khan, the Chief, and Salām Khan joined their heads,
Ghulam Hussain¹ opinionatively said to attack the enemy in no time,
That we will take a force to answer the Marris;
44. Bathel² with puffed up mind and Haivatān³ always eager for war, are ready to combat,
They are of opinion to attack (the hamlet) of Hāji, the neighbour of the Marris;
45. Thirty men well-acquainted with routes and ways through the ravines, were appointed to guide the gang of warriors,
To ransack the foe, Mihrān prepared for fight;
46. The revenge for the blood of his son and cousins whirl over his heart like the whirling of snake,
Karam Khan, Humbo and Haiderhān too prepared for contest;

1. He belonged to the Massori clan of the Bugti tribe. A warrior of repute and the headman of his sub-clan, he fought later on against the British forces and died as a soldier.
2. A headman of the Massori clan.
3. He was the headman of his section.

47. The reconnoitring contingent fully armed, took the reins of their saddled steeds,
The horsemen and footmen rushed (like a gale) through the verdant valleys and towering peaks;
48. The Zarkhānis (Bugtis) came near the hamlets of the Marris,
Fortunately the Khetrans intervened so as to save their honour (by saving their neighbours, the Marris);
49. Shah Hussain stepped forward and met Haivathan phondhal and Darmān, gave security for the protection of the honour of the female folk;
50. Hotak, Jām and Āzād were killed on the spot,
Ten men were massacred from the Marri tribesmen;
51. As a retribution against the murder of Mirhān, Shikāri and Gulan,
For a short time the footmen of the Massoris staged a savage scene;
52. Pillaged thousands of sheep and goats without numeration.,
At midday the Bugti pillagers touched the heights of the mountain of Peekal¹,
53. Hāji Khetran with his armed men dogged the track of the Bugtis,
Amidst the thunder of guns, the hostile parties rained bullets on each other like hailstone;

1. It is situated on the north of Phelawagh and serves as the boundary line between the Marris and the Bugtis on the Phelawagh side.

54. Angels hovered over the head of Birāgh (for he fell as a martyr),
And offered a cup of milk and of Bhang¹ to him (Birāgh);
55. Mehrāb stepped forward and met the enemy,
The Massoris practically won the day;
56. The Khetrāns to save their honour, agreed to take back half of the plundered flock of sheep,
Because of relational ties, Said Khan was exposed to partiality;
57. In the fight, Bahtail exhibited brave deeds only worthy of Chākar²
Ghulām Hussain (Massari) renewed the feats of valour displayed long ago by Bālāch³
58. Haivathān's fame resounded to the four corners of the world;
After a week, the Massoris avenged their blood;
59. Not late but after a lapse of four days, they took vengeance,
Time is always on the move, now Din Muhammad (Marri) began to consult his men;
60. That the Zarkhanis (Bugtis) are enjoying the piping time of peace and pleasure at Suhri Khustagh,
He began to comb Marri (Warriors) from all direction;

A variety of hemp, having narcotic properties (it is sucked, eaten or drunk).

Amir Chakar Rind was the epical hero of the Baluch race. He was as brave and magnanimous on the field as on the throne.

He was the brother of Doda of the Gorgezh tribe, who was killed by the Buledis (for details see, literary History of the Baluchis Vol. I, by M. S. Khan Baluch.

61. On the appointed time and place, two thousand
Marris assembled,
They (the Marris) started pillage and plunder in the
Kachaw¹ and Beroth² area;
62. The musk-like scented Gurāndo is residing in his
hamlet,
Chahchor with his firm faith is a match to him
(Gurando);
63. In his neighbourhood, the Nodhāni clan are roaring
like lions,
63. The saint-like Nodhānis are in quarrel with Nihingān,
They are the master of sword and the shields are
hanging in their hands;
64. The experienced hand of Sheh Murād predominates
the enemy,
For the sake of martyrdom, Murray is more impatient
than all;
65. In the village, Khaīrdad and 'Ali Dost are twisting and
twining through grief and rage,
The sons always stand and put a bold resistance side
by side with their dignified father;
66. Barkhurdār is standing in the middle of Qāim, Hotān
and Turkomān,
'Ali Bakhsh, Mir Khudā Bakhsh and Sakhmān feel
exonerated;

1. A name of a Bugti territory in the neighbourhood of Marri area.
2. A name of a place in the Bugti area.

67. The name of Murād 'Alī like musk ar' is fragrance to party gatherings,
The Zarkhāni is big tribe and their territory extends to the confines of Kachhi;
68. Thirty three persons (of the Bugti tribe) were killed on the battlefield,
I know not the names of all so as to name one by one;
69. They (Marris) laid in ruins, the territory of Punhan, Hodo upto the heart of Uch,
Collected immense plunderage worth thousands of rupees;
70. (And) retraced their steps with full satisfaction and security, for none pursued them,
The Zarkhanis are great in number and their chief is safe and secure on his post;
71. The sāint Lākhā¹, Nahar² drunk with the love of God, alongwith Sakhi Sarwar³ are the protector of Murtaza Khan, the chief;
72. The blessings of the poet are reserved for the chief of the tribe,
May Salām Khan be always under the mercy of the Almighty God;

1. A name of a saint in Sind.
2. A sainted tribesmen of the Khetran area.
3. His name was Ahmad and Sakhi Sarwar was his title, He died in 1291 A.D. His tomb is situated six miles south of Dera Ghazi Khan.

73. Lāl Khan is thine (Salām Khan's) companion and
Sheh Warrant¹ thine protector,
74. That the enemy has determined to make us stark
naked,
The Nothāni mountaineers came along with Yār
Muhammad (the headman);
75. All unanimously agreed to teach a lesson to the
enemy,
We will avenge the repercussion of the field of Naghor
76. Will plunder and pursue the enemy to the gates of the
princely village of Sharbat Khan²
Randak and Sona (the Marris) are enjoying life with
full pomp and peace;
77. They have borrowed a huge sum from the Baluchis
which they have to repay,
The enlightened Khair Muhammad (Nothāni) is a man
of word and work;
78. The Phong and Chandrāzai (Bugtis) need only a wink
to attack the enemy,
Bārāni from the pharagh and Pathohal from the
Kalphar clans are ready to fight;
79. From the famous headmen of Durragh clan, Mewah,
prepared for war,
The prosperous Massoris full with rage arranged
themselves for contest;

1. A Kaheri saint of Kachhi.

2. The headman of the Bjarand clan of the Marris.

80. Bahtel, Ghulām Hussain and Haivatān Counselled
among themselves,
'Ali Sher held the rein of his steed and adjusted his
feet in the bronzy stirrups;
81. After complete concord and consultation, all
gathered before Faqīr (the headman of the Massoris),
Salām Khan untethered the horses within the tents;
82. Murtazā Khan despatched armed body of soldiery
combed from far-off places,
The steeds were finely decorated with silken and
satin sheets;
83. At every untraversable post and arduous ravine , men
were stationed for espionage,
Miskīf and Karamhān, both well-acquainted with
ways and valleys were sent to reconnoitre;
84. Shaihak and Mīrhān girded round their waist the
gilded girdle,
Saifal, Timko and Dil Murād took heavy task and
responsibility on their shoulders;
85. Mir Fateh Khan and Shadhihān were famous decoits
of the land,
The headstrong and bold fighters of Murtazā, the
chief, determined to run the hazard;
86. Like hail-storm and the raining clouds, they marched
from post to post,
They laid waste distant valleys and lands;
87. With good tidings the spies came back to the chief
(Murtaza),
We have surveyed the territory of the enemy to the

- confines of Kohlu¹,
88. The guides with speed as swift as that of the running clouds conducted the fighting men,
The Zarkhānis distributed their soldiery early in the morning, and led the attack;
89. They fell ruthlessly on the hamlets and houses of the enemy,
Early in the morning Kohlu was enveloped with dust;
90. The horrors of calamity spread over it (Kohlu) like the fierce gale of a thunder-storm accompanied with pelting of raining clouds,
The enemy showed their heels and Nobat stood fixed on the spot;
91. During the clash of swords, Sa'id Khan was seen advancing,
While Jhandā advanced far further from his brethern and companions;
92. Dalail sacrificed his head in the fight against the bitter foe,
I extol the bravery of the blood-avenging J'afar and Malang;
93. Among the Shambānis², I gracefully praise 'Azmathān,
The zarkhānis pillaged the Kohlu area upto Bāgh and Bharā;

1. The headquarter of the Bijarani clan of the Marris.
2. A clan of the Bugtis, mainly semi-nomadic and follow the profession of keeping flocks of sheep and goat.

94. The soldiery of Murtazā Khan were like an organized army of a kingdom,
They consisted of the entire Nohakāni and Massori clans;
95. (Also) the Nothāni mountaineers with the warlike Rahejah,
They pierced their way between the hostile clans like the flow of a gushing stream;
96. The dispirited messengers conveyed the news to Kāhan¹
That the far spread villages of Kohlu have been devastated by the Zarkhānis;
97. Nobat was killed but the marauders pillaged immense gold and silver
The Bugtis loaded themselves with richly ornamented garments;
98. She camels, cows and sheep were plundered from stables and sheep-folds,
They roamed pillaging between the two neighbouring villages of Kohlu;
99. For the Marris the maintenance of their honour and prestige became hazardous,
All the headmen (of the Marris) equipped themselves with arms patent to Turks;
100. Steeds were bedecked with gaudy and fine saddles and materials,
Sher 'Ali, Jhandā and Murād Bakhsh stood for war;

1. The headquarter of the chief of Marri tribe.

101. Allah Dād and Bingaw untied their horses,
Dad Muhammad came out of his fort and joined them ;
102. The Bijārānis alongwith Sona accompanied the party,
Karam Khan¹ in person took the command in his
hand;
103. Āzād, Shahbaz and Nihalo too started in haste,
No cause or reason could relax their rage to return
back;
104. All the headmen of equal rank decided to drink the
cup of martyrdom,
For four days and nights they kept on watching and
waiting on the main routes of the enemy ;
105. Sonā gave word to give the enemy a hand to hand
fight,
And would sacrifice all the choicest Marris on the
altar of war ;
106. Bugtis are advancing, I will strike a bargain with them
I know nothing about the final decision of the Omni-
potent;
107. Either I will lose my life or will turn Merv² into a
wild wilderness,
Murtazā, the chief, reached from a distant place;
108. At the final halting post, many of his men made
earnest supplication to him to avert the evil of war,
The Bugtis streamed there travelling through
untraversed ravines;

1. He was the chief headman of the proud Bijarani clan, and was famed for his sagacity, gallantry and hospitality.
2. A fertile valley in the Bugti territory.

109. They assembled at Nela Kund¹ and Chambhri
The Marris of Kāhān reached the field of combat;
110. They encamped at the peak of the mountain with
shields in their hands,
(And) roaringly began to converse with the enemy;
111. On the opposite side, the prosperous Massoris stood
to trial,
The Nothāni mountaineers in haste joined them
boisterously like surge;
112. Murtazā, the chief, and Salām Khan descended from
the mountain,
Like the showers of black clouds, gun fire started with
clouds of dust and smoke;
113. The clean flower-like shields waved in the air like the
flutter of the wings of locust,
The terrific sound of the rifles and guns boomed in
the atmosphere;
114. On the opposite side, the valiant Marris clamoured
and bubbled with rage,
The bitter enemies came to close quarters;
115. Bahtel and the stubborn Haivatan advanced to combat
The lovers of war and honour determined to stake
their lives;
116. Hasan (Massori) lifted his silver-hilted sword,
Ghulam Husain (the headman of the Massori)
implored the benediction of his spiritual guide and
saint;

1. A name of a place six miles north-east of Sui.

117. With the spiritual help of Suhri¹ will impart a terrible blow to the enemy,
So terrible was the stress and strain of the sword of the enemy that water turned into milk (the heat of the clash of swords turned perspiration into foam) ;
118. The initiative advance of Bashku against the enemy, is a glaring proof of his bravery,
Among his valiant companions, he deserves praise to the utmost of all;
119. Be ready, O .thou brave youths, the bitterest enemy reached the scene of (encounter),
Sonā , the sole distinguished man of the Khorī² section is impatient to fight;
120. O Ye son of Washen, thou deserve lakhs of praise,
In both worlds reports will speak goldenly of Gul Beg in the history of Rinds³

91. The most popular saint of the eastern Baluchis. He belonged to the Perozani blood of the Phuzh Rinds and perhaps died in the last decade of the seventeenth century. All classes and masses offer sacrifices on his shrine which is situated at the top of Pir koh in the Bugti territory.

92. A section of the Massori clan.

93. The Rinds are deemed as the most esteemed and exalted tribe among the Baluch race. They were the pioneers of Baluch social code and conduct, and the founder of all Baluch traditions. All the distinguished heroes and poets of the Baluch people belonged to Rind stock. Their generosity, hospitality, swordsmanship, horse-racing and breeding, keeping of vows, bravery, romance and magnanimity became proverbial among the race. Every Baluch even today address them as Rind Badshah (Kingly Rind). The Baluch history without Rind annals is like a nut without kernel.

121. All are destined to die, even dead his face shone like genuine gold,
Many men of the Khoriyānis were well tutored to the tune of war;
122. Dur Khan raced to the field like the rushing of raining clouds,
Chuttah challenged the enemy with unchallenged determination;
123. The contentious Rehmān lost his both arms,
Malang was wholly surrounded by the enemy;
124. In the field of fight, Lahnra fought with sword in his both hands,
Miskeef and Sher Muhammad were decorated with several wounds of the swords;
125. Amidst the clash and clink of swords, Chaghardi, steadily stopped and answered the blows of his adversaries.
In the brunt of fight, Lāl Khan, like lion gave the enemy a fall;
126. Nuran and 'Ali Bakhsh overwhelmed the enemy like the eclipse of the moon,
Among the J'afaranis! Bangul Khan first led the attack;
127. During the heat of war, Shaihak and Mirhān crumbled the adversaries with their hands that resembled the claws of eagle and Simurgh²

1. The Massori Clan is divided into three major sub-clans and Jafarani is one of them.
2. Literary meaning, a bird of the size of thirty birds. A fabulous bird supposed to possess unlimited power and hidden from human eye.

128. Among the youths of his age, Mubārak, stood on the top,
He was ever the tutor and the physician of the sword;
129. By heritage Said Khan has acquired fame for his hammer-strokes,
His friends all the more encouraged him by their skilful swordsmanship;
130. I extol hundred time Malang alongwith J'afar,
Both the father and the son fought shoulder to shoulder against the enemy;
131. The head of the headstrong Haider deserves a silken turban,
Dil Murād prevailed over the enemy like the clouds that surmount the peaks of mountains;
132. Mehrāb gave full proof of his manliness,
Haqdād is fixed and firm amidst the clash of arms;
133. Like Bashām, all the Bugtis are well tutored in the art of swordsmanship,
From the Sundranis¹ ; Turk 'Ali jumped into the fire of battle;
134. Nokhāf firmly faced the resistance from both sides,
Taukal displayed valiancy to the pink of perfection;
135. It behoves to applaud Malik Dād to the utmost extent;
While fighting against the enemy, his mouth was full with foam like the lustful camel;
136. From both sides (he) bore the brunt of the watered swords,
The enemy came close, and Bāhot with pride grasped his arms;

1. They are a section of the Massori and Kalpar clans.

137. With silken costume and habiliments of war, Hoti,
 proved a source of strength to his companions,
 The fight of sword is on its climax, Timko is acting
 like a lion;
138. Hassan is carrying with him a gilded shield,
 Shāho red with rage is on the forefront of his
 companions;
139. Phalaw relying on God, is attacking the enemy as
 speedily as the swoop of falcon,
140. The noble Sakhmān is distinct among thousands,
 'Ali Sher is fighting against the enemy beard to beard;
141. Mostly 'Ali is fiercely engaged in combat with the
 enemy,
 At the time of fight , the faith of Muhammad is
 firmly fixed ;
142. For Hamzah and Kākār the field of battle is nothing
 but a play ground for children,
 Among the Jistakānis ¹ , Mir Hassan took the lead
 from all ;
143. Both Jamsher and Waryām in a fit of madness fought
 in the field,
 To diffuse the fits of his force and tury, Lohā, tied
 musk in his turban;
- 144 To recompense his past vulturous deeds, Sodā of the
 Pahi ² section, displayed feats of bravery,
 The valiant Nūrhān won the game from the enemy;

1. A section of the Phuzh Rinds settled since long in the Bugti tribal area,
 and are mixed with the Massori clan.

2. A servile family of Indian stock. Some of them are settled in the Bugti
 area.

145. Mad for fight, Turk came infatuatedly to the field,
Among the van, Rahmathān was the first man to
sacrifice his head;
146. Bashku too plunged into the thick of battle,
The lion-like roarings of the warriors trembled the
mountain of Giyāndāri;
147. It seemed, as if, the sky and earth clashed against each
other,
Barkhān¹ Kahan and Merv all together trembled;
148. From the mountain of Kump and Siyāh to the
heights of Sham and Māri began to shake,
Like a mad elephant, the brave Humbo joined the
fight;
149. Began to advance bellowing like a fighting bull,
The battle field turned red by blood:
150. Among the bold fighters, I greatly praise Rahmān,
He drinks (heavenly) wine in the bronze cups;
151. After the fire of battle extinguished, Rāmen deserves
devoted heed,
Among the Nohakaniš², Meerak is the tongue (edge) of
their swords;
152. Hoto is fearless, 'Alam Din came with boisterous
challenge,
Shādhān (the headman) adorned himself with
gaudy costume;

1. . The headquarter of the Khetran tribe.
2. A sub-clan of the Massori clan.

153. The valiant Akhtarān, Bangi and Turk 'Ali are men
worthy of taking revenge,
Pir Bakhsh presented his head on the field of battle;
154. Mashkul and Qādir Bakhsh prepared for war as
speedily as the raining clouds,
The rival hosts protected themselves with shields like
the wings of vulture;
155. The Nothāni mountaineers approached the scene of
encounter like the waves of sea,
The Zarkhānis encompassed the well-composed
Jhanda (Marri) from all sides;
156. Khair Muhammad stepped forward like cloud,
With pride he came close to the edges of the swords;
157. The angels shaded him with their wings and lifted him
up on their golden arms,
Masti Khan possesses shoulders as strong as that of
stallion;
158. Among the Baluch soldiery he looked distinct as the
sound of bell,
The bold Yār Muhammad stepped forward;
159. (And) cleared his way by killing everytime two
enemies with his strokes,
Severely wounded, Pheri (Marri) saved his life from
the Lion's claws;
160. The Lohārāni Marris tied their steeds worth
thousands of rupees,
The Gazenis¹, all with one mind, came to the
battlefield to test their swordcraft;

1. The entire Marri tribe is divided into three major clans, i.e., the Gazeni, Loharani and the Bijjarani.

161. (And) assembled before Sher 'Ali (the headman)
The Nothani mountaineers clashed against them like
the flow of water against an embankment;
162. Haibat (Marri) checked their onset like a dam,
Mewah of the Durrah sub-clan wrought havoc like the
breaking of the stem of millet;
163. With stern stand, Goji, the dervish, sealed the doom
of the enemy,
Swordsmanship being his ancestral profession, Dalail,
well displayed his mettle;
164. The valiant Marris roared fiercely like lions,
Many youths of like type fell on the ground curved
like bow ;
165. From both sides dead bodies lay in heaps on the
mountain and in between ravines,
The Hooris first of all gathered round Wali ;
166. They rushed and placed him under the shade of
paradise,
With pleasing pleasure he reached near the flowing
streams of paradise
167. Chalo and Muhammadhan were the master of sword-
craft,
From both rival sides, swords clashed vehemently;
168. 'Azmat of the Mehranzai¹ section was seriously
wounded by the strokes of swords,
The valiants protected their front and back side with
shields.

1. A section of the Nothani clan.

169. The swords waved over the heads and broad shoulders
of the brave warriors,
The noise of bows and arrows made by Sahmān¹
rang loud over the field;
170. The two brave men, Mūsā by names, tied with each
other the corner of their shirts,
Zahro of the Ranazai² section is gratifying his
heart with the fruits of paradise;
171. Lohār was seriously wounded by the strokes of
daggers, stellito and archers,
The scented angles of empyrean shaded Budha;
172. We expect today from Kala a masterly feat of swords
manship,
Kenagh demands praise from poets;
173. Jānī of the Nothāni clan staged a hand to hand fight
with the enemy,
Nolo one of the prideful brave men of the mountain
reached the scene of encounter;
174. From the defiant clan of Nohejah,³
Phurthos and Pandhi took part in the fight,
Phoghani and Bujairhan came with stinging spirit
alongwith other brave men ;
175. Fateh Khan and Hejwān crossed swords with the
enemy,
Praise is reserved for Wali, Pheshbur and Bāhiyān;

1. He was an Ironsmith famed for making bows, arrows, sabres and stellito
2. A section of the Nothani clan.
3. Nohejah, Rahejah, Shahejah and Ahejah clans belong to Indian stock,
though now they are classed among the Baluch tribes.

176. Bandal and Phoghāni belong to the list of unsurpassable valiants,
Palla Pāhi prostrated his adversery with unflagging pushes;
177. Among the Shālwānis¹ , Yar Muhammad Faqir is a Jewel,
Sabzo, the Shambāni, too girded the steel around his waist;
Rasūl Bakhsh Khan is a pearl among the Chakarani² section;
178. The Chandarāzai³ assembled one after the other ,
They guarded themselves with gilded shields,
179. Sahtak, Lehri, Mawrān and Māhi Commanded the warriors,
All of them determined for the world hereafter, and took the route leading to the seven gates of the paradise;
180. How far should I recall the names of persons from the Baluch contingents;
Mir Shādmān was adorned with silken costumes of Harev⁴
181. Youth and prosperity vanished away after Khaweel⁵

1. . A section of the Perozani clan of the Bugti tribe.
2. . A section of the Kalpar clan.
3. . A section of the Perozani clan.
4. . Harva or Harev was the ancient name of Herat, a famous city of Afghanistan .
5. . Khaweel was contemporary of Amir Chakar Rind. He belonged to the Jat tribe (the camel breeders), and was famed for his bravery, pompousity and richness.

In my poetic compositions, I will greatly extol
Shakar Khan;

182. All haughty youths desirous of fight, descended to
the fellside of the mountain,
Bālāch Rāmezai exhibited superb skill in swordsmanship;

183. The angles lifted up Turk'Ali on their shoulders,
Malūk sustained heavy strokes on his naked body;

184. Saifal got distinction like the fragrant musk by
defeating the enemy,
In the next world they have joined the august
assembly of the Holy Prophet (may peace be upon
him);

185. Shāhdād displayed swordsmanship in the conflict for
the sake of his honour,
Thaghmān, the bitter,¹ proved no less a brave man in
the combat;

186. Dāho and Shāho came drenched in blood,
The warriors of the Mondaranis² roamed
boisterously in the field;

187. They recited the Muslim confession of faith² and
thus became leader of swordplay,
The fame of Phahzān spread to the four corners of
the world;

1. . They are a separate section but in the time of war link themselves with
the Kalpar Clan of the Bugtis.

2. . To say, I declare that there is no god but Allah and I declare that
Muhammad is His servant and His Prophet.

188. Bahārān, intolerant of an equal, grappled with the enemy,
Close to him, Lāl Khan too stood for fight;
189. Tagiyā Mondarāni, the man of firm determination,
joined them,
Mīr Sahāk openly challenged the enemy;
190. Sher Khan of the Mirāli clan offered his head to the fire of fight,
He fulfilled his vow against the enemy just like the vow of Haibatan¹
191. In the battlefield Jawansal displayed masterful strokes of his Shirāzian² sword,
The brownish lion, Pathohal, fell on the enemy like thunderbolt;
192. Bugrā was fairly bedecked with all youthful decorations,
Mir Mandost was present on the scene of encounter;
193. Dalail Khan of the Kalphar clan gave to the sword a glorious play,

1. . Haibatan was the chief of the Mirabi (Buledi) tribe during the reign of Amīr Chakar Rind. Once he made vow that if the camel of anybody once joins his herd of camel, he will never return the animal to his owner. Once the personal dromedary of Amīr Chakar joined his herd and he stood firm to his word: for details see 'Literary History of the Baluchis', Vol. I by M.S. Khan Blauch.
2. . In the Baluch annals, the swords of Shiraz, Isfahan and of India are greatly praised.

- Thāzho deserves applaud, for his is witty like the wise men of Kandahar¹
194. The adversaries sworded each other, as if , they were playing an amuzing game,
In the art of swordcraft, I do remember the musk-like fragrant name of Farīd;
195. The famous Misrī came to the battlefield with boiling fury.
Bashk 'Ali among the Batwānis² is the master of sword;
196. 'Umar and Haurān are the proof of perfumes,
Dildār girded round his waist the silver-hilted sword;
197. Murtazā, the chief , is a verdant field of aromatics and Bhang,
The blessings of saints are with him and many are his wonderful deeds and fortune;
198. Salāmān sworded four men on the field of battle,
Pīr Bakhsh Rāhejah continued fight with his trenchant sword,;
199. The valiants looked swimming before the edges of the glittering swords,
In the gathering of martyres, Khudādād feels exalted;

1. . We find no proof from history to prove that the people of Kandahar were more wise than the rest of the people of Afghanistan . However, the name of Kandahar is more familiar to the Baluchis as it has been once centre rather capital of Arghun, Ghilzai and Abdali rulers of Afghanistan and their history was more or less connected with some parts of Baluchistan.
2. . A sub-clan of the Nothāni clan.

200. Shāh Murād, the poet, was the killing wrestler of the battle,
Everytime he was wounded, as he had many expectations and misunderstandings;
201. In the record of my composition, I praise both Nokar and Malūk Khan,
(It seemed, as if,) two lions have challenged the enemy on the field of battle;
202. Their naked bodies were battered by the stroke of swords,
From both sides pearly and ruby-like men lay prostrated on the ground;
203. The fire of battle burnt them as the burning of moth (by the flame of candle),
As destined by God, the Marrīs abandoned the field of battle;
204. The saint of the mountain, Suhri, defeated the enemy by his spiritual power.
The saint assisted Salāmān because of his good fortune;
205. The courageous fighters of the chief, Murtazā, have unfeathered the feathers of the enemy,
They deserted the battlefield with speed swift as that of an elk;
206. Two hundred Marrīs of Kāhān were put to the sword,
I know not their names individually as it is beyond the compass of poetic composition;
207. The Bugtis grind them like the grinding of wheat in a millstone,

- Bingāw, Bahūtī and Saīd 'Alī were killed on the spot;
208. Because of the murder of 'Alīh Dad, many Baluchi villages turned into ruins,
Many forts and castles fell in desolation because of the loss of Malik Dād;
209. Sonā and Dād Muhammad sat bewildered on the battlefield,
The Hooris¹ are playing with Bahiyān and Saīd 'Alī (as they were martyred);
210. The angels are keeping company with Mir Bājā and Wazhdād,
Allah Dād too descended from above and joined them;
211. All of them drank the wine of the paradise with Mir Khan,
Mehr Gul and Bangān have for ever left the pleasures of this transient world;
212. And joined the company of Mubārak, 'Azmat and Ibrāhīm,
All of them lay stark side by side with Khudā Bakhsh and 'Alī Sher;
213. Mirān and Ghulām Muhammad proved their worth,
The brave Qaimān and Karam were wounded;
214. Shāhak of the Jarwār Clan bid farewell to the saddle of his steed (he was killed),
The antagonists (the Būgtis) received the debt given on the day of Pur;²

•••

1. . A virgin of paradise, a black-eyed nymph.
2. . A few years before the battle of Chamhrī, the Būgtis and Marris encountered at Pur where the Būgtis met with loss of men and material.

215. The Bugtis have taken revenge of past seven years,
They retaliated the blood of Balo and Imām Bakhsh;
216. Murtazā, the chief, may thou be greeted with
hundreds of success,
The Almighty God, the saint and the spiritual guide
has conferred this success upon thee;
217. Suhri, the saint of the mountain and Amir Shah¹
are thine helpers,
The fame of the swordsmanship of the Bugtis spread
throughout the four corners of the world;
218. Forty men of the (Bugtis) including the princely
Khair Muhammad have been lost,
Wali, Humbo and Turk 'Ali Rāmezai (Bugti breathed
their last on the battlefield;
219. Their fame diffused to the last extent of the globe,
The Khan of Kalāt and the British officer Jacob²
heard the tale of this battle;

1. . . Amir Shah Jilani was a reputed saint and throughout his life he roamed as a roving mystic from place to place and valley to valley. Many miracles are attributed to him and for his swift compliance to the prayers of his believers, was known as 'Gobar' (the race horse). He died in the beginning of the nineteenth century and was entombed at Trihar, a village one mile north-east of Lehri in the Kachhi district of Baluchistan. His descendants, hitherto, are addressed as Jilani Sayyeds.
2. . . General John Jacob led many expeditions against the Bugtis and Dombkis during the middle of the nineteenth century and he died and entombed at Khangarh, afterwards named after his name as Jacobabad.

220. In the plains, at Rojhān¹ the magnificent Imām
Bakhsh² received the news;
The news spread north to south upto Bārkhān and
Mīr Hāji, the chief;
221. Come ye, the praising minstrel alongwith your
melodious tambourine,
Learn by heart my verses which carry with it authen-
tiç annals;
222. Recite it before the headmen of the Marris of Kahan,
(And ask them) what they gained by breaking the
oath taken on the Qurān;
223. Perhaps ye thought that thou will rob the people of
their flocks of sheep like the unguarded property of
orphans,
Thou will always recollect the reply of our chief;
224. The claws of lion has thrown thee down,
After Jhandā, thou again stepped forward from
Bādrah³,
225. By doing unusual deeds, ye people have fallen down
on thine backs,
Besides binding thyself with oath on seven Qurāns, ye
have entered the area of Khaleri;
226. I end my poem and pray to the Almighty God for my
honour and safety,
My tongue is fluent and was too compelled by my
heart (to compose this poem),
Muslim brethern , recite the muslim confession of
faith.

1. The place is the headquarter of Mazari tribe.
2. He was the chief of the Mazari tribe.
3. A name of Marri area nearly twenty miles north of Sibi.

TAUQ ALI MAST

This mostly loved man of the Baluch race belonged to the Durrakani sub-section of the Shirani clan of the Marri tribe. Notning is known for certainty about the date of his birth, probably he breathed for the first time in the vast arena of the world between 1825 - 1826 A.D., and amidst the clouds of his fame, honour and respects, he shuffled off this mortal coil in 1892 A.D. in the beginning of his noble life when yet in teens, he followed the profession of keeping herd and never made his fortune proud of following any other mean of his livelihood. In the vigour of his age, he was recognized as a man of men. As fated, in 1858 A. D. he became the guest of a nomad Phuroi, a section of the Bijjarani Marri tribe.¹ He remained one night with his host who feasted him to the height. It is the display and seal of nature's truth, where love's strong passion is impressed in youth. Tauq 'Ali's eye fell on the hostess, measured her clay from top to toe, and she pursed up his heart. Her name was Samo,² a woman of extraordinary grace and gravity, made of the finest part of pure love. Samo was loved by her parents, her mother tended her in the eyes. Tauq 'Ali spent the night with his host. Early in the morning, he gave all gaze and bent of amorous view on the fair hostess. He immediately payed his heart what his eyes praised instantly. Love and smoke cannot be hid. Instead of bidding farewell to his host, he left the tent, sat at a

1. For detail information the readers are referred to the book 'Sarmat-i-Baluchistan', by M. S. Khan Baluch.

2. Her real name was Sami, but her parents and family members would address her Samo, and Tauq Ali too in his verses addressed her as Samo or Samul.

distance in front of the tent, and constantly fixed and focussed his eyes on Samo's motions and movements, without uttering a single word, without any voluptuousness, but sat frozen like an idol with only moving eyes. The Baluch people are so jealous of female honour¹, that even a formal look on a lady, is sufficient to parcel the onlooker into an unhappy grave, infact a very dangerous custom against continent canon, gentility and patience. For to be wise and lone exceeds man's might. Injurious Time had with as roblar's haste disclosed and displayed his poor, secret and sincere thievery up. The husband of Samo got annoyed miserably. After passing few days without any food or drink he returned back to his house where he remained calm and quite as virtue and several moons he spent by winding up days with silence and nights with burning sighs and hot tears. His nearest kith and kin endeavoured their utmost to cool his fire of love, but all admonitions proved futile as to turn the sun to ice with fanning in his face with a feather. To have a glance of her, he would leave his house for Samo's residence and sit at a distance from her tent and spend days and nights without any food, but only gazed at her, for he knew that he could enter her tent but by death. Every day he begot new courage and new fire in his breast as he loved her in strained a purity. People lovest the flesh, but he loved, love. Samo's husband perceived that Tauq 'Ali's eyes were not the same he wore previously . Being unlettered, rude and shallow, her husband reckoned this scene as a grave challenge to his honour and shame. The news of this love,

1. For detail, see "The Great Baluch," by N. S. Khan Baluch.

spread like an infection of catching nature among the Phuroi clan. They deemed this as the most sour offence. A plague of adverse opinion roused against Tauq 'Ali. No reason could find his state in safety. Encountered with clamorous demands of their honour, the Phurois resolved to ferret and firk him but few even agreed to put him to the sword. At last, the matter took a serious situation. The ignorant and illiterate people do not bite so sharp at tale of disgrace, the Phurois, embraced with anger and anxiety, agreed to protest this matter to the chief of the Marris, whom they scaled as god in office. Consequently the chief of the Marris demanded the presence of Tauq 'Ali. He was presented and the chief took him alongwith other headmen to Samo's residence, where her husband and family gave a rousing reception to their chief. When Tauq Ali saw Samo, he, to the amazement of all, suddenly fell unconscious on the ground and for the whole day lay in that state. The guests and the host perceived something very sacred, sublime and secret in the bosom of Tauq 'Ali and thought him to be a monacle of love. The Chief of the tribe addressed and advised all, not to annoy or vex him anymore. As time passed on, every Marri came to know him even to his inches that he was a true lover, and was thence addressed as 'Mast' (the intoxicated). His modest nature, august demeanour, angel like face, sublimity of thought and purity of conduct, soon changed the grief, venom and quarrel of the Phuroi clan into clean love and undoubted respect, for they came to

know the very bottom of his soul, which was armed with purity of love and purity of conscience. Thence forward, he would visit Samo's tent without any caution, care or hindrance. Patient as the midnight sleep, he would calmly digest the pains and pangs of love, and start to express his burning fire in burning verses. The flood of his passionate thoughts, the ocean of his pathos and sighs, the heat of love and the storms and tides of fortune and fate, he began to translate into heart-stirring and heart-throbbing poems. We see in his breast, mind and tongue the plant of poetry having firm roots thus growing into a full-pledged tree of mysticism bearing fruits of extraordinary sacredness, saintliness and saintship. He - time and again met Samo but never lived together with her like a pair of loving doves that could not live apart day or night. In search of transcendent divine love, to cool his best, his flowery age and young legs caused him to roam from mountain to mountain, from valley to valley, from tribe to tribe and from territory to territory. He visited the holy shrines of Uthmān Qalandar of Sehwan, Sakhi Sarwar¹ of Dera Ghazi Khan, Ghaus Bahawal Haq Multani², and even stretched his steps to the historic city of Delhi, the famous place of saints and sovereigns. The sweat of industry would

1. His name was Ahmad and Sakhi Sarwar (the generous chieftain) was his title. He was the son of Sayed Zain-ul-Abidin, and was born about 650 A. H. at Shah-kot, in the parganah of Multan, near Kotlah Najabt, about fourteen miles south of the city. He died about 690 A. H. (1291 A.D.). The tomb is situated on a spur of the Koh-i-Surkh, jutting out into the plains of Dera-jat.
2. He was born in 1182 A.D. and died in 1267-68 A.D. and was buried at Multan. His ancestors were of the Quraysh tribe and had come to India from Mecca. His name is Bahau-d-Din Zekariyah and is the pioneer saint of Suhrawardy order in India.

dry and die, but in the end it works to. In his travels, he once set on pilgrimage to the twin holy cities of Islām, al-Mecca and al-Medina, alongwith Nawab Jamāl Khan Leghari, a chief of wit and oracle and one of the soundest judgement amidst the contemporary Baluchis. Throughout his travels he would engage himself in deep meditation and contemplation of the Final Beauty. Seldom would sleep in the night. Thus he attained spiritual purity with spiritual powers, and nobly would peep in Nature's infinite book of secrecy and sacredness. Often in winter season, he left the Marri highland, his dear nurse, and roamed in the neighbouring plains of Sind and Panjab. After completing his circle of journey from Lehri to Jacobābād, Kashmir, Rohān and finally at Choti in Derā Ghāzi Khan district, again took the route of Fort Monroe and entered the Marri territory where lay the balm, comfort and pleasure of his restless heart, Samo, and would spend one or two days with the armourer of his heart and then with loose adieḍ would depart from her, and she would give him for his pains a world of sighs. It was a time that people of all shades paid him honour and respect, rather esteemed him more beloved than a beloved, and all with one faith would be ready to break their backs to heal his finger. As fire drives out fire, vice breeds vice, virtue begets virtue, so nobleness nobleness and love, love. In due course of time, Samo was so much affected by the sincere shafts of love, that she herself became the lover and Tauq 'Ali her beloved. The richest beauty on the earth is sacrifice of an individual for an individual. Ladies manners are that they are not verbal.

The lovers great learning should learn, being taught, forbearance, patience and secrecy. Her sighs and tears, were no more winds and waters but they were storms and tempests. She sealed her full desire and armed herself from face to foot with patience, sincerity and sanctity. We witness as such that in love, they stood peerless in Baluch annals. One is bound to praise in utter amazement the play of Tauq 'Ali's fate, rising in fame and honour from a shepherd to a lively lover first, then as a perfect poet, and finally a prominent saint, before whom all-honoured, honest, most reverend and grave elders began to bow and bend their looks and necks as a mark of unquestioned love. Many Baluch chiefs to defend their vulgar wisdom, on many occasion, did put his saintly character and spiritual powers to crucial test, but he ever stood true to the test and trust. Numerous are the stories of his miracles, one shall lack voice to tell his celebrities, and it require a separate volume to mention. The Baluch nobles often offered him rare presentations, but his reply would ever be, 'were I anything but what I am, I would wish me only Samo, It is a studied not a present thought that music is the soul of love, it is the moody food that well trade in love. To gratulate his dried bosom being dried with the grief of love, he in virgin voice would often recite his poems in praise of his beloved whether in company or in seclusion. His burning and ceaseless love added worth and lively lustre to his poetry and as such his poems plant love in every bosom. Throughout his poems, Samo is the central figure, the main theme, and would praise and

peruse her well by quoting her joint by joint . He starts his poems with the praise of the Almighty and the beauties of macrocosm , and ends at Samo, his only microcosm. He praises in his verses the beauties of nature, the majesty of the mountains, the grace of the verdant valleys, the bounty of clouds, the flash of lightning , the limpid water of the natural springs, the rushing torrents of streams and brooks, the morning breeze, the cool and soothing breeze after a shower, the form and fragrance of wild herbs, the pretty and petty figure and movements of wild animals and birds, etc. and thus describing dainties of the phenomenal world, seeks and finds all these beauties and munificenses in the sole person and beauty of Samo. Her face was as the heavens; and therein stuck a sun and moon, which kept their course and lighted the world of Tauq 'Ali, the days and night of the small restless fleshy orb, that beat and alarmed him always about his beloved. After Samo's death, his fire of love never extinguished but continued with full vigour for the rest of his weary life. To spend his latter gasp in weak decaying age, he abandoned travelling outside his country, and caged his restless life within the limits of his own tribal territory, so that he would often visit the tomb of his beloved at Makhmar. As he grew in age, fame and spirituality, his sympathy grew to the whole race of mankind, high and low. In all his poems, from beginning to the end, we find an undying fire of pure love burning with purest sentiments with least exaggeration and without any ornamental language. His sentiments, infact, depict the cry and pathos of a most sincere and most sublime heart,

absolutely free from carnal passion or any whit of mundanity . The sweet and sublime melody , most simple and most extraordinary similes, exalted, transcendant, fanciful and arresting thoughts, and the heart-searching and heart-stirring cry of this soundest soul made him the most dearest, nearest and noblest soul of the Baluch people, and without courtesy or formality, the epithet of calling him as the 'nightingale of Baluchistan', a title, deservingly he deserves. Tauq 'Ali commands the same prestige and esteem in the hearts of Baluchis as Khawaja Ghulam Farid holds among the Sarāiki speaking people from the confines of Multān to the heart of Sind. When he expired, his clansmen entombed him at a commanding place named Medan Gari, fourteen miles west of Kohlu, leaving his body as a paradise, to envelop and contain celestial spirits. Our lover, poet and saint lies alone peacefully under a graceful dome, and the whole race reverence him like a blessed saint of superb excellence, most praised, most loved, a sample to the young or old, rich or poor , even the very infants prattle his fame and fortune, grace and greatness.

All true lovers are, unstained and unstaied in all impulses else, save in the constant notion of the creature that is beloved. Same whether alive or gone, but on every occasion Tauq 'Ali's eyes and verses would tell tales of her. Here we reproduce one of his poems, the verses give a very echo to the seat where love is throned:

۱- دوست مئی جاندران لیمو آں یکے
رُستاماں ارغونی گرمی سایاں

۲- درو شہاں دات چھو تاہنی نوذاں
دَر وشی چھو سرگوشاں سین ایغاں

۳- شمشب ٹرل انتی چھو زامری چھیراں
پن سترانتی ماں محفنگویں دیما

۴- دار ہمارانت ماں بارغیں سرینا
ترند چھو آمنٹر داتغیں تیغاں

۵- براین چھو سرواناں گسیفیناں
سُہرایں چھو سُہر بھلاں انار ایغاں

۶۔ دہنس چھو سہجی پکغیں و زکّاں
ساڑتھیں چھوکانا فان سہیل ایگاں

۷۔ جلسکیٹ چھو پڑایاں گروخی آں
واڑہ پہ توفیق آں دل ء زیراں
پہ یزیدانی جنگ سامنا

۸۔ میکاٹیل نوزانی سروغانیں
وٹ پھنٹھی آئی واغ ماں دستیں

۹۔ سوزیں چھو طوطی آں لتاٹیاں
ٹہلی ماں پھلاں بادشاہی آں

۱۰۔ بوڑیل واغاں دریائی آں
واغاں بوڑھی آں دریائی آں

۱۱- کھئے تراناں چھو سا ونسڑی سیراں
مہرواں بیٹ داں پتھرا گواراں
دش مُراد وندانی مراد پھجی

۱۲- دوست مہنی نوخیں نوخ سیراں نوخیں
ویدناں مست ایغاں تکی و توخیں
توخیں ماں شاہے چادرے نیاما

۱۳- دوست مہنی بالو و پدناں سہی ایں
مست مروشی ماں باپمیں سندھ ایں

۱۴- قادر و سلطان سرے جہندیں
گور امام بخش پھری رند ایں

۱۵- مہتران دور مانٹریں مزار ایف
درست پہ تعظیماں بلوچی آں

۱۶- ماں بلوڈاں آں بشا ہے ایغاں
قصواں دیر پانڈیں قہار ماں

۱۷- تھڑسوں ارژ زور کاریں قہار ماں
چھی اے تھئی مہرانی ازل گیراں
چھی اے تھئی مہرانی ازل گیراں

۱۸- چھی اے تھئی مجنئی دلیل داراں
چلئی چھیار پاساں قوائنس دار

شربتوں پاک ایغاں ماں بلوٹھاں
ہر دورنگانی شیشہ انت لعلیں

۲۰۔ نوش کھٹہ شاہے بختینیں بچھاں
نور اثر چھمانی درے گواری

۲۱۔ پیالوے نوشاں گو کاغذیں رکھاں
یکے پہ واسطایا خدائیء

۲۲۔ یکے پہ نہت ء گنوخ ایغا
بیایاں منی مٹھنی این دل ء بھج انت

۲۳- لہر شہ ماڈائیں دل ء دیر بنت
سہل ء سالانی زہیر نوخ بنت

۲۴- قبریں عہدانی حوالداراں
دوست پڑدائے فکر داراں

۲۵- روضغہ لعل ایغا سلامی آں
منہا دوست ایغاگمانی آں

۲۶- مست گوشہی داں منا بیائے
شوے مرادی آنی مراد پہچ انت

1. My beloved is a lemon of the mountain of Jandaran¹
She was nursed and nurtured under the shades of towering crags;
2. Her figure and form resembles to that of the (grace) of raining clouds,
She strolls (gracefully) like the breeze after shower;
3. Her long locks hang like the plant of zamar²
The ear-rings gracefully match with her golden face;
4. The ribs are so beautifully set in her thin waist (as if shaped and formed by the masterful hand of a carpenter),
(She) is spirited like the watered sword;
5. Vivacious as the wild deers of verdant fields,
Red like the red flowers of pomegranate,
6. Sweet like the roasted hinder part of sheep,
Cool like the limpid water of natural ponds (near the hillside) in the month of September;
7. Flashes like the flashing of thunderbolt,
It is painful for lovers to part from her and leave her alone to the cruelty of ruffians,
8. The angel Michael is the conductor of clouds,
He controls every drop of water;
9. His colour is green like the celestial parrots,
Strolls proudly over splendid beds of flowers;

1. . A name of a high mountain on the south of Kohlu.
2. . Name of a wild grown plant with long thin branches usually found hanging on the side of ravines.

10. Let loose the aquatic reins of the raining clouds,
He orders the raining clouds to pelt;
11. The water pours dancing like flowing streams;
He became generous, and the time is near whence the
desires of the needy will be fulfilled;
12. My beloved is always fresh and gay,
She remains wrapped within the secrets of the
enthusiastic lover (Tauq 'Ali),
(And) covered with the sacred cover sheet of the
secrets of the Almighty;
13. She is fully versed with secrets and joys of heart,
Now a days the frenetic lover (Tauq 'Ali) is
wandering in the fertile Sind;
14. He (Tauq 'Ali) usually resides in the neighbourhood
of the Omnipotent Lord,
He is with Imām Bakhsh¹, the genuine progeny
of Rind;
15. He is very rich and prosperous as compared to other
chiefs,
(And) is well tutored to the conventional decorums
of the Baluchis *
16. I swing in the cradle of the Great Lord,
Those are the tales of the distant river (Indus);
17. I do fear from the might of the Omnipotent,
I possess some of His favours from eternity,
(And) beg mercy somewhat of His wraths;

1. He was the chief of the Mazari tribe and was a great friend of Mast
Tauq 'Ali.

18. I do crave somewhat of His love like Majnun (the lover of Layla.
The whole nights of winter I devote myself in deep meditation of His love;
19. I crave for the cup of the syrup of martyrdom,
The colour of both the syrups (of the martyrdom and of the paradise) are of red colour;
20. The twin sons of (Hazrat) 'Ali (Imām Hasan and Imām Husain) drank these syrups,
The celestial light flashes from their eyes;
21. I too drink cups of syrup with my paper-like thin lips,
One cup for the sake of God;
22. One for the sake of intoxicated lover,
So that it may quench the thirst of my thirsty heart;
23. So that the anxieties of love be removed from my grieved heart,
(And) renew many years anxieties of Samo's love;
24. I am always true to my words,
Friends are in anxiety to protect their honour;
25. I pay my respects to the shrine of Lāl Shahbaz Qalandar,
I expect much from the mausoleum of my friend (Qalandar);
26. The intoxicated spiritual lover (Tauq 'Ali) suggest the people to visit him,
So that the needy should gratify the desire.

As already mentioned, his very life was for Samo, and Samo the soul of his life, heart's dearer heart, his food, his fortune and his sole earth's heaven. He finds all the beauties of natural surroundings in his beloved's face and form, and in her beauty, seeks the beauties of nature. One can easily judge from the soft and delicate desires and sentiments, the heat of his love by the fire of his verses. Here is another of his poems where he praises her more than ever women did merit:

۱- یات کھناں شاہا کل پیرانی
 حاضرآ وارو بیٹ کلامانی

۲- تھنگویں تھنبوئیں مری آنی
 آسرا اُمیدی عندیوانی

۳- سوالی کھانت بے حاوی ع
 ہر جائے کھانت جاہ پہ جاہی ع
 پھجٹہ مراد گردنت راضی ع

۲۲ - دستگیر سرتاج کل پیرانی
چنبوئے پھشتیں شیردہانانی

۲۵ - مے ولا سوزاں حرف قرآن آئی
پڑزے گوں انت کتاوانی

۲۶ - دوست منی وٹی شہد شیرانی
ملغی بالاذین سمسارانی

۲۷ - ماں گورا کتھی این ہزارانی
پیہریں نوڑھوئے ڈغارانی

۲۸ - دوست منی روڑنائے تہارانی
ساسراں تندی ماں قرآن آئی

۹- پیر ہمراہ انت کل مقامانی
دُعا مہرا ریلی این پھقیرانی

۱۰- ول منی موژ کنت رلی آنی
شاہراں سینکاریں توری آنی

۱۱- بیشری چھوں واسینگاں چھلوخیناں
یٹلی چھوں سرواناں ترہو خیناں
روار چھوں مہری آن رووخیناں

۱۲- وحی چھوں شہنایاں دھموخیناں
لائٹ کنت پھرائیں گروخیناں

۱۳- جنت حنی آن لہم گروخیناں
دراہ کنت موتی آن مروخیناں

دست گیر تمہاں آن گز دخیناں -۱۳

ہوش کنت بے ہوشاں گز دخیناں

ترند کنت ایماں چہر دخیناں -۱۵

نرم کنت آسیاں تر ہوغیناں

راہ گزاں سمو گوستہ پہ کہیواں -۱۶

رُو دانی ماں پن گھرے دیا

لہر منی جان عو پچ گرت ماری -۱۷

موژ کنت رُو د دل ہزار واری

شاہری نوغیں قصے کہاری

شوان زانے منی کھینغ د دولا -۱۸

دوست منی سکھیں خدمتساں دوشی

۱۹- چیٹ لوٹھی چھو. تھمگی چھکاں
سانجھ لوٹھی چھو شیردین بہاناں
سانجھ لوٹھی و سانجھ جاناناں

۲۰- سکھ شہ ڈگھانی پھنڈا کایاں
دانی کسانیں نیستی رپتار

۲۱- پلاں دے واغاں سر دینت سوارکار
ڈاکوآں چاڑھانا برنت وانڈکار
گڈا بیٹ کہیوانی لڈنغ استاد

۲۲- کھنڈی بے ہوش چھرانت متال
گنڈ سو بیلاں روح کرداراں

۲۳- ساعت و پیکا دوست گیراں

اے پری ء کہ آختہ از عرش ء
باروا بیارے روح کنت ترسا

۲۴- ماجتہ شیرے از دل ء ساڑا

وٹ خدا پٹی دژمنے پاڑا

۲۵- بیکاسمو شہ آسنی واڑا

کیٹ گرڈاناگون ڈوزائیں سارا

1. I remember (Hazrat) 'Ali, the chief of all saints,
Waru,¹ the man of word and deed is always ready
(to help) ;
2. He (Waru) is the golden pillar of the Marris,
He is the support and hope of the indigents ;
3. Numberless supplicators visit his shrine,
Divers people from diverse places visit (his shrine),
Return back satisfactorily after attaining their
purpose ;
4. The great helper (Abdul Qadir Jilani) is the foremost
crown of all saints,
I am supported by the helping hand of the lion-like
saints
5. The words of the (Holy) Quran are engraved on my
heart,
I have with me some scraps of books;
6. My beloved is a cup full to the brim with honey and
milk,
Her form and figure is commanding and engaging,
7. Wears necklace worth thousands of rupees,
(She is) as conspicuous and commanding as a huge
hedge around a field,
8. My beloved is a light in darknes,
May she live under the protection of the Holy Quran,
9. The blessings of saints of the whole world are
reserved for her,

1. A saint of repute, belonged to the Mehakani clan of the Marri tribe. In all probability, he died in the middle of the eighteenth century.

- She is gratified with the prayers of the roving spiritualists, mainly of the saints and divines;
10. My heart thrills with emotional innovations,
The poets are always adorned with fine and sublime avocations ;
 11. (She) wanders like the brisk snake,
Strolls like the vivacious, wild deer,
Strides like the swift dromedary ;
 12. Speaks in a sweet and soft note like that of the fluency of flute,
Her eyes scatter light similar to the flash of thunder-bolt.
 13. Dye her (palms and nails with red henna,¹ red as blood),
(Her beauty) restores perfect health to the dying patients ;
 14. Her hands are so swift in motion that she catches flying birds,
(Her) Captivating charms bring to senses senseless mad persons
 15. (By her swift speed) trains her roving female companion to walk swiftly,
(With her firmness) calms her hot-headed female companions ;
 16. While walking on the way, Samo passed with stately gait,
Took the route towards a towering hill

2. A thorny tree or shrub of the genus *Lawsonia*. Paste is made of the pounded leaves of the henna tree, and much used by the Egyptians and Asiatics for dyeing their nails, etc, of a red orange hue.

17. Emotional waves whirl in my boy like the winding
and twining of snake,
My soul feel emotional, likewise the heart thousand
times more,
Poetic gift brings a new story for composition,
18. Ye people do not know the etiquette of love,
My beloved requires special service,
19. (She) needs such nourishment as is applied to a new-
born son,
(She) needs nurture as is needed for milk-sucking
colts,
(She) requires rearing and it is fair to rear ;
20. Pain is followed by pleasure,
At present (She) is of young age, therefore slow-
gaited;
21. Let the well-trained hands control her tempo,
The experienced mind will help her to climb stair
by stair,
(Then) she will be an expert to spend her life with
stately gait;
22. The infatuated souls wander merrily in fits of frenzy,
My friends, see the deeds of my heart;
23. Every now and then I remember my beloved,
She is a fairy descended from Emyrean,
Believe me, my soul feels to be agog
24. I composed this poem with the impetuosity of my
heart,
May God uproot the enemy;
25. Samo released herself from the iron fence (strict
supervision and control),
Covered with striped muslin sheet,
She came with coquettish gait.

As already mentioned that Samo was the soul of his life, the very staff of his age, his very prop, his very ambition, aim and object. Throughout in his poems, he would adorn a mark that it strikes the very root of every heart. His entire life was reserved for love, love for Samo; who served as the ladder to climb to the heights of spiritual glorification. In the following few verses he praises her to the skies with the utmost bounty of his sentiments:

۱- دیش منی دیرگنداں کھلوخیناں
ورجشاں فہم گھپتہ رلوخیناں

۲- لانت کنت چھماں پُر خماریناں
عاشقاں شوشی بے قراریناں

۳- روخیں چھوں لال ٹیناں بلوخیناں
برچھوں آہ آں ترہوخیناں

۴۔ تزل کنت سیاہ ماراں لڑوخیناں
تیز پھول کندھی آں بہوخیناں

۵۔ گپتھغاں گواث چھنڈاں گنوخیناں
چھلمو و شاہی آں جنوخیناں

1. (The moment) I saw her with my far-seeing eyes,
The entire parts of my body in full harmony made
close compliance (with the selection of my eyes);
2. When she sparkles her intoxicating eyes,
(She) burns away the restless lovers;
3. She is illuminant like the kindled lantern,
4. Her long black locks when hang loose, seems like the
whirling black snake,
The end of the hairs is as pointed as the needle meant
for embroidery ;
5. The gale of the wind of madness (blind love) has
wholly seized me,
I became the target of the bullets of the accurate gun
(the target of Samo's piercing eyes),
Samo ever seemed to him as Dian in her orb. Praising the
streaming eyes of his beloved, the fire of his violent love
flashes in the following verses with a spirit of tenderness
unparalleled in the Baluch annals:

سمو یک شیشہ ۽ شرابی
سمو بہر پھل ۽ انارانی

گورغیں سروانے ڈغارانی
یا جڑی جوئی اے رغامانی
قدحیں چھمانی غلامانی

1. Samo is a bottle of wine,
Samo is a red flower of pomegranate
2. She is a brownish deer of the plains,
Or she is a fire-fly of the rainy season,
I am slave of her cup-like eyes.

We reproduce here some of his pathetic verses full with charm, to tell the advocates of love, as how an unlettered man wholly foreign to the use of alphabets, a plain and pure Baluch soul baked in the furnace of love, brings out the stream of sentiments from the core of his heart to the point of his tongue like a streak of lightning, thus trumpeting true and pure love which many claimed but proved by few.

رند سینانی دہش انت چھو سمودر و شمان
چو شان چھو چراغ موراں موسمان

"The soothing cool breeze and the natural smell of ground after rainfall are as pleasant as the arresting face and form of Samo,
(Her lively charms) glitter as the seasonal sparkling of fire-fly."

In another place, his inward fire bursts out as such, and explains how the story and strain of love is printed in his blood. Infact, he speaks in magic, and every word strikes and benumbs;

دوست تھی مونا جہاں چہ قدر کھنی بی تنہاں
کھوراں جھاگیناں دریا پھاڑے ایر برال
سئل دست آنی یک چھلوئے سیرباں

“ O my beloved, thine griefs have made me thirsty to an extent,

That I plunge into streams, place my foot inside the river (to drink water) but of no avail,

A handful of water out of the palm of (Samo's) hand , quench my thirst completely.”

Fair, exalted and true as she was, like herself, fair, exalted and true he placed her in his constant soul. He owed her the most in respect and in love, and ever proved to be the trumpet of her genuine gifts. In the following verse, this ambassador of pure and innocent love of the platonic type, the model of sincerity and self-sacrifice, eulogizes his beloved with the full fervour and favour of his soul and spirit as such:

بگيھ درين و جھکی ماں آف بنديں جڑاں
چار دہی ماہے کھے اڑ کوہ بارغاں
کھے پر آزمان و ہر گویں ڈیہے ماٹھاں

“(She is) like an evening rainbow swinging between the water-loaded clouds,

(Or) the full moon that appear from behind a mountain,

(Or) descended from the heaven to shine as the moon for the entire globe.”

He appreciates the manly virtues patent to Baluch code of honour and conduct. He never went with the stream but had his own noble views. From different distinguished channels of life, he mentions the names of few dignitaries of the past whose career had great impact on the most cherished traditions of old Baluch life and culture, and deify them as the model for future Baluch generations:

برکتی دیوان چاکر ء میرین ء کھنت
شیر سوانہاں کہ نگرین بیورغ ء جنت

جنگ ہوانہاں کہ حون گیرین بالاج کھنت
داد ہوانہاں کہ زر زوال ء وٹ دالت

عشق ہوانہاں کہ لیلو و مجنایا کھنت
قول ہوانہاں کہ عومر و جام ء پالنت
من دے گیتاراں حدیشاں گوں دیاں

"Auspicious were the assemblies that Amir Chakar
 would convene,
 Elegant were the poems which the generous Bivragh
 (Bibark) composed,
 Glorious were the wars which the blood-avenging
 Balach¹ fought,
 Zarzawal² was the man who took generosity to its
 highest mark,
 Pure love was that which Majnun³ and Layla had
 with each other,
 Vows were those which Umar⁴ and Jam⁵ pledged and
 performed,
 I too add smooth and elegant thoughts in my poetic
 compositions."

1. He belonged to the Gorgezh tribe. For details see 'Literary History of the Baluchis', Vol.I, by Muhammad Sardar Khan.
2. A Baluch dignitary of Amir Chakar's time, and famed for his extravagant generosity (See "Literary History of the Baluchis.")
3. His original name was Qays ibn-al-Mulawwah. He is the hero of countless Persian and Turkish romances which celebrate his love for Layla: (See Aghani, Vol.I, p.169; Ibn Khallikan, Vol.I, p. 148).
4. He was a contemporary of Amir Chakar, and belonged to the Nuhani section of the Rind tribe.
5. He belonged to the Rind tribe.

We have dealt with but little about Tauq 'Ali's spirituality and saintliness. Various are the tales told of his miraculous powers both within Baluchistan and outside the province. We are informed that because of his close association and undying love with Samo, the latter too attained sanctity and purity of soul to great extent, but unfortunately, lacked the glow and exaltation, which we find in other saintly persons in the domain of spirituality. The world has been ever deceived with ornament, but as forementioned, Tauq 'Ali gave up all else for Samo's sake to whom he was so infinitely bound, and then taking Samo as a ladder or as a prelude towards higher spiritualism, turned away from worldly gauds and vanities, renounced beaue monde with all its wealth, fame and pleasures, and devoted solely to the service of God. We now narrate here one of his supernatural events of his eventful life. It was his wont to roam from place to place and valley to valley, and as such once he was wandering in the suburbs of Jacobabad, whence he suddenly swore a secret and sacred pilgrimage to the shrine of 'Usman Qalandar at Sehwan in the Larkana district of Sind. He alongwith one of his disciples, set on foot and came to Habib Kot enroute to Sehwan. During his travel, he started travelling on the track of the railway. Being tired, he sat inside the track and started smoking tobacco in his pipe made of clay. In the meantime, the train destined for Karachi via Sehwan was fast approaching. When it came close, the engine driver started whistling, but Tauq 'Ali kept on smoking tobacco with least heed or fear. His companion warned him to keep aside the track as he

found themselves at death's door, but he turned cold shoulder to his impatient request and said with a confirmed countenance, "have patience and endure as care is an enemy to life." The companion made his occasion mellow and kept away from the track. When the train with speed came face to face, he stood and exclaimed: "Stop ye, the black, braying donkey of Samo, let me whiff the pipe." In a flash, the engine alongwith the entire train stopped and stood fixed on the track like a dead frozen mass of matter. Neither a single boggy derailed nor any passenger received a slight bruise. The most grave happening proved a rose in his saintly grace and gravity. Heavens rained odours on him. The driver of the locomotive, the staff of the train alongwith a host of passengers, all attired in wonder, came out of the train and saw him in a melancholy as a lodge in a warren. The driver and the staff fell on his feet and begged his grace to allow them to start the train. After a pause, without a badge of pride or prejudice, danced out the reply that he intends to pay visit to the shrine of Qalandar Shahbaz, and moreover, cautioned the staff of the railway that in future the dervishes of Qalandar should be allowed to travel by train free of any fare. This was agreed and promised by the staff of the train. Soon he was beseated in the train with all the grace and dignity deserved and demanded by his magnanimous personality. Throughout the British rule the dervishes of Shahbaz were allowed to travel by train without paying any fare.

We now blot the paper by reproducing the poem dealing with this memorable event:

کار اثر ڈاڈا ءِ رواں پیشا
چھی ءِ اثر درگاما حُذائی ءِ

۲- آر تھغا فرشتہ آں دورنگ ایناں
دائی اماں آں اُمل اکیغاں

۳- پھکتہ گوخانی نرین . بچھاں
زُڑ تھغا لوک آں دل چھنڈیاں

۴- کیتھہ ماں زونگاں درد مندیاں
آقربیشی آں رُووخیناں

۵- میزلاں بارکشی ہماں مُلکاں
اے دُما باغاں ماں بہشت ایناں

۶- من ہماں روش تھورواں مناں
شاہ گول امزاراں بڑھتی بڑھتی

۷- چھی اڑ ڈاتانی دراکھاری
اوز گور لعل پتنتڑ داری

۸- مت پہ بانہڑا اُچھل لائہاں
لہر لیٹھنتی نرُبتی داہاں

۹- عرش کُشاں اکبر شاہاں
تریشیش پیر مرڈے ہماں جاہاں

۱۰- بادل و بادشاہ کہیوانی
شہر کہیو گندے آف برہالیں

۱۱- یک تمہا پاک ۽ بازگناہ ٹالیں
بادشاہے بڑے بے سیالیں

۱۲- قذرتاں دستاڈ ہموں تال ۽
پاتے باث مناں پارساں پال ۽

۱۳- آب حیاتانی سرخ بادامان
ٹوب ثبوت ماں جاہہ نیام ۽

۱۴- لہرگوں لوڈاں شیرشرمنان
عاربی ترکان باز بھر مینان

۱۵- جنگ گوں حونی آں حسین ابغان
گون گوں ٹولیاں بزرگینان

۱۶- مست گوں معصوماں اُمَل ایغاں
شاہ عضا گوں گہنوریں تھینغاں

۱۷- شاہ تھی اُبرو آں دو گلیں ناں
حضرتی دیم گوں تھنگویں ریشاں

۱۸- مک مندیل بیریں پھاغاں
شریچی مساں زامریں جُبہ

۱۹- من سرا پھلیں اسپراں داراں
رذ کھناں کھاٹھاراں یزید ایغاں

۲۰- سنگتی ء گوں جانی ء جھوٹاں
وہش زلی ء گوں لعینا گھوٹاں

۲۱- دوست آپ نیکیں نیت و لوٹھاں
اے دنیائی و حرفت و بچاں

۲۲- کوڑو چھار روشنی جن و بچھاں
قذرتاں اوتاراں اللہ الیال

۲۳- دادن و بشکیشاں سخی ایساں
نڑبتاں من مشاں سمندیاں

۲۴- بادشاہ جواں مڑدیں سخی بیٹا
سانگ و سیرانی گوئے گون بیٹا

۲۵- سوب چھوں شیرا مراکاپیں
خوش بوئیں ہر دما دراہیں

۲۶- چھونکہ چاندی ءِ چھار دہی ماہیں
جنگ گڑداں پہلوان شاہیں

۲۷- عہد مڑدانی شان ۶۰ برجاہیں
یا علی اللہ ءِ انا غاہیں

۲۸- جُست و حاضرانِ حلیلانی
نوبت و ناظرانِ دلیلانی

۲۹- دلّی داں گنجین شاہِ حُرّاسانِ ءِ
کوہِ بیہو سندھ سہوانِ ءِ

۳۰- دو قلندر گول رب فرماں ءِ
سہر دوئیں : انت یا علی شانِ ءِ

۳۱- مست جالی کوہ سلیمان ء
پارت وحب حیدری دھیان ء

۳۲- دیرو آتکا دیم پہ بڑزی الگہاں
سُمل ء ڈیہاگوں سوادھاں سیل کھناں
چھرثہ پارا گڑتھہ پہ نیمن پھذا

۳۳- جی خُدا قذرتیں کالانی
دیشا ما دھو دھوئے دھمالانی

۳۴- پیچ غصہ قیل و قالانی
حقہانی دھوئیں شمالانی

۳۵ - یلگرا ناں ماں لٹویں نالاں
دھم دہاناں ماں بانزری بالان

۳۶ - کھتے گڑاناں سیاہ گڑیں دالاں
دوؤں ۽ پہ حکمتی ڈھالاں

۳۷ - پہ السد ۽ عہد اقراراں
اڑوٹی سلطانیں سرآش ٹالاں

۳۸ - کرکٹاناں گھوڑوی سرفاں
اربذاناں چھوں سانوڑی گروخاں
ایر ریشاناں کھٹی نوداں

۲۶ - ریل ریشہ مابستیں اے صلاح
مے دل و ایشین کا فریلے کون ٹراں

۲۷ - پردف بر پھشتہ انبلا منچش گوشاں
شوکن و ٹھاہاں سنگت آں ساہی ایاں

۲۸ - دیشوں پر عین و سرکشاریل و ناعماں
دھینگو و دھونہو چھوں گردانی تھوار

۲۹ - سراسر گرانیں دہشت ڈوندی آں ڈغار
آں آزخانی پر پروا رکھے کھر ڈکار

۳۰ - مشکلیں کا بے آسان کنٹھی وٹ خدا
بنگہیں سہری دودو بھاولان سخی

۲۴- سہوان پیر یاد تھاں آن پیتیں ولی
گوں منی گوانکھا رستغف جلدی تہہ ہرید

۲۵- فریشتغاں ساکھشہ مستیں طوق علی
شاہ سنبھا شوریل و چانچھو لے جشی

۲۶- داشتی دھو دھو جاڈی نشقے کھشی
گوش کھنے ملا و مسلمان مومناں

۲۷- طوق علی مست و نوز کھشہ شمس نشان
دل نہ گوشی ماں عالماں چھی و گوشاں
ملا ہر ذاتیں است آن ماں ڈیہہ الکہاں

۴۸
ضدی این ملا ہنچشیں کاراں کنتھ
آں بزرگ اولیا آں بے رہی لہنتھ

۴۹
لکڑاں پٹ انت پیرانی پٹولاں بَرنتھ
آخر روش ء صد من گروزاں سنہتھ

۵۰
عالم بہشت ء عطاں ماں دو شرح تہا
ما حیا لال دیوں کہ ہنچش گوتشاں

۵۱
نیں کہ ماسہوان ء شتوں ادزا
ادزا گور تمبو آں امام ایخان

۵۲
دوسرو اسینگان قضا ایخان
سنگتی ء گوں ہر چھیاریاں

۵۳- یار کھڑو بنت ماں جاگو لین ء
شرخار انت گوں رختغین عین ء
ثیبتی ء گوں داشتغین دین ء

۵۴- من دے چھوں مجنا کنوخ اثر سالان
پھر شوے دیدار آپ حوالداران
رحمت آل رب الیفا امیدواران

۵۵- گوستغ انت پیغبر سوا لکھین
ہردو ہندان عہدو یکھیں

۵۶- رب رنگانی رختغین کھیں
بارماں راستی چنبو چھکیں

۵۷- شتریں گھوٹانی مُلاق تیں
پھلگنیں باغ برہما ذاتیں

۵۸- یا علی شیرء بہادری حقّ این
اُمت والی محمد (صلعم) پاکیں

۵۹- ابلیس آر جھیٹو جھاکیں
پھانغ محمد (صلعم) آر مبارکیں

۶۰- گوشا ماشیر طوق علی مست قصارت
مست پرانی ڈیہا ویش دل ویش حال رتھفت

۶۱- اے تموار جلدی سکل و گوشا کھتھفت
ذہنی محشوق پہ کہیو سیری سبزی

۶۲

شَرِّينِ اِزْ لَعْلَالِ تَهْنَكُمِي ٲُرِيُوْرُوْ بَنِي
 كَالِ كَهْتَهْ لَعْلُوْ كُوْشْتَا مَسْت طُوْقَلُوْ
 رُوْشِ هِيَاں بَاثَاں كِه سِرْدَارِ سَكْتِ بَاثِ مَنَاں

1. The caravan of mankind started from Adam,
It was so .predestined by the Almighty God;
2. Two different angels brought before our dignified
mother Eve,
3. Her cart was drawn by two oxen, and then she was
mounted on heart-thrilling swift dromedary;
4. Whence they (Adam and Eve) underwent terrific
troubles and tasks in this world,
Remained in seclusion and sometime sailed on boats;
5. They travelled from territory to territory and
buffeted from place to place,
Now again they reside in the gardens of paradise;
6. I am indebted to that auspicious day, When our lord
(the Holy Prophet, may place be upon him) was
taken to the highest heaven with grace and grandeur,
7. He brought Divine mercy from the Almighty Lord,
His journey upward ended to the Emyrean;
8. I too spurred with speed and intense rejoicings and
ascended the heavens ,
There I saw canals flowing full with honey-like sweet
water;
9. On the Emyrean and near the throne of the
Almighty Sovereign,
I met with an old man (Adam);

10. After a long jouneny we reached near the Omnipotent Lord,
The huge and vast Empyrean is supported by water;
11. He (The Almighty) is the most Holy and forgiver of sins,
He is the Lord, Most High and unparalleled;
12. He only know His secrets and Powers,
He, the succourer of the pious people, may have mercy upon me;
13. Eternal life¹ can only be attained by following each word of the Holy Quran,
The Holy Quran is itself its proof;
14. His (Imam Husayn's) ireful instinct benumbs the lion,
The brave people of Arabia are too dreadful:
15. Our fight is arrayed against the murderers of Husayn²,
He (Husayn) is accompanied by the men of virtue;
16. Mast³ (Tauq 'Ali) is in the service of the pious children of Husayn's holy wife,
The great Imam was bedecked with his jewelled sword;

1. The poet has used in the verse 'Abi Hayat', meaning water giving immortality; a fabulous spring containing the water of immortality.
2. The grandson of the Holy Prophet (may peace be upon him), al-Husayn was martyred with his insignificant band of some two hundred souls at Karbala, about twenty-five miles north-west of al-Kufah on the tenth of Muharram A. H. 61 (October 10, 690), by the forces of Yazid. The blood of al-Husayn proved to be the seed of the Shi'ite church.
3. Mast means a person intoxicated with Divine love.

17. His eyebrows looked graceful like two flowers,
His majestic face was adorned with his golden beard;
18. The huge turban was perfumed with musk and
ambergris,
Most lovely he looked with his flowing gown;
19. I will shield his august head with the shield of flowers
In order to ward off the daggers of Yazid;
20. (Then) in the paradise I alongwith my beloved
Husayn will swing in the cradle,
Will enjoy heartily the drinks of the paradise with
my ruby-like beloved;
21. In the ephemeral ups and downs of this world,
I demand full faith from all for my friend (Husayn),
The wife and children are mere transitory glamour
of this faithless and fraudulent world,
I recollect in my mind the wonderful Omnipotence
of the Almighty God;
23. Of the gifts and bounteous bounties of Generous One
I drink the sweetest almond-cloured drinks;
24. (Hazrat) 'Ali, the king, is the most generous,
He would accompany classes and masses in the time
of wedding ceremonies and other festivities,
25. In battles, victory ever kissed him like lion,
Always he is affable and cheerful ;
26. His face shines like full moon,
Amidst the thick of battle, he is the hero;
27. He is ever keen to keep his promise and protect the
honour of the people,

- The Almighty God know well 'Alī's status;
28. At the time of every call, he is present before the Lord,
He is incharge of all wordly affairs,
 29. From Delhi to the prosperous Khurāsān¹,
And the mountain of Beho² to Sehwan in Sind;
 30. There are two Qalandars³ by the command of God,
Both of them have been bestowed with highest spirituality by 'Ali, the magnificent;
 31. Mast Tauq 'Ali resides in the mountain of Suleymān⁴ range,
He lives under the affection and patronage of 'Alī
 32. I came to Dera (Bugti) and then took the route leading to Marri highland,
So that I may wander in the land of Samo with pleasant curiosity,
But again pretendingly retraced my steps beyond the highland (i.e. went back to Sind);

1. The Baluchis call the central Kalat highland and the Sarawan and Quetta plateau as Khurasan, while the Pathans name the Ghazni highland and Katawaz plateau extending upto Herat as Khurasan, but , infact, the real Khurasan is the north- eastern province of Iran bounded on the north by the U.S.S.R. and on the east by Afghanistan, with its capital Meshad. In ancient times, Khurasan (Land of the Rising Sun) signified a vast tract of country comprising lands now lying within the U.S.S.R. and Afghanistan. The modern Khurasan with an area of 120,980 square miles roughly corresponds to ancient Parthia.
2. A name of a mountain near Durrug in Loralai district of Baluchistan.
3. From Delhi upto Sehwan in Sind, there are two distinguished Qalandars, Bu'Ali (Sharf-ud-Din) of Panipat and Shahbaz Qalandar 'Usman of Sehwan.
4. The north-eastern belt of the mountain region of Bluchistan is called the Suleyman range which is the last extremity of the Pamir plateau extending towards the east.

33. Most blessed is the God with all His perfect
perfections,
I saw a noisy object throwing clouds of smoke;
34. Its component parts were rattling and knocking
furiously,
Flashes flashed out of it just like flashes arise while
smoking pipe;
35. It was running fast on smooth track,
With a whizzing noise was approaching near like a
flying falcon;
36. Its black joints were rocking furiously,
I too determined to give it a tremendous push to stop
it as a shield turn over the strokes of sword;
37. With the grace and mercy of the Almighty God,
I will avert the danger from my kingly head;
38. It came rattling like a force of cavalry engaged in
battle,
Like the dancing flashes of thunderbolt at the time of
monsoonic rains,
Came so swiftly as the flowing fall of clouds in deep
narrow gorges;
39. The train reached too close and I determined to give a
fight to the train of the infidels;
40. Light-heartedly I asked my companions,
That by the time ye comrades will rest a while,
I will soon make a pipe of clay for smoking tobacco;
41. I saw with my eyes that unexpectedly the train came
too near,
Rocking with storm of smoke like the noise of
thunder;

42. The earth started trembling because of its terror and weight,
O, the Creator, may Thou keep the honour of the mad people (like me);
43. It is a very difficult task, God may make it easy (for me),
I beg thine help, O, the magnificent Suhri¹, Doda² and the generous Bahāwalān³,
44. I recalled in my heart, the saint of Sehwan⁴ and the seven saints⁵,
With my call, Sheh Murid⁶ swiftly approached the scene;

1. The saint Suhri was a Phuzh Rind of the Nothani clan of the Bugti tribe. He claimed a great fame for sanctity and piety during his life time. In the first decade of the seventeenth century, he was mortally wounded by the Buledis, and in accordance with his dying request his body was tied on to a camel, which was allowed to roam where it pleased. The camel eventually stopped at his own free will at top of a mountain, where his ardent followers erected the shrine, and the mountain is named after him as Pir Koh (the mountain of the saint).
2. Doda Khan, the marri Chief, was the son of Mubarak Khan son of Bahawalan Khan who died about 1805.
3. Bahawalan son of Dost 'Ali Khan, the Marri chief was a generous man and was considered a saint by the Marris, and thus a superstitious respect was added to the reverence claimed by him as a chief. (See 'A historical and descriptive report on the District Thal-Chotiali and Harnai by Surgeon Major O.T. Duke, Calcutta, 1883).
4. Shahbaz Qalandar 'Usman.
5. The tombs of seven ancient saints near Shoran in the Kachhi district
6. Shah Murid son of Mubarak Kaheri, was the lover of the famous Hani. For details see 'The Great Baluch,' Chapter III, by M.S.Khan Baluch.

45. Angels hovered over the head and kept Tauq 'Ali
under their shade (as a sign of protection),
I prayed to God and gave a blow to the train;
46. The smoky rattling object stopped, and (he) made an
indelible mark,
Let it be known to the pedagogues, the Muslims and
the faithfuls;
47. Tauq'Alī intoxicated with Divine love has renewed
the past miraculous deeds of Shams¹,
I do not actually desire to say so regarding the
learned theologians,
There are theologians of every kind in distant and
different territories;
48. The bigoted pedagogues are prone to behave like
such,
Without any rhyme or reason they are repugnant to
the saints,
49. They pull off the poles fixed on their graves and
remove the coverings,
They have to bear the brunt of the strokes of
hundred maunds heavy hammers on the day of
Resurrection,
50. The learned theologians will enter paradise and the
abode of the pedagogues will be in hell,
I perceived this in my mind and hence utter so;

1. Shah Shams Sabzwari of Multan was the contemporary, of Ghaus Baha
ud Din Zakariya . It is narrated that when he came first to Multan, the
saints of the city asked him to seek another place for his residence, as
the place is already full with and burdened by saints of repute. He
refused and displayed miracles to the perplexity of all, and thence was
welcomed to reside at Multan.

51. Whereas we reached Sehwan,
Halted near the camping ground of the Imams¹,
52. Fate is a dragon with two heads,
I too accompanied the four friends;
53. They (four friends) awoke at the dead of night to
offer prayer after midnight,
Their red eyes were intoxicated with Divine love,
Were firmly fixed to their rigid faith;
54. I was too mad like Majnun² since many years,
was zealously impatient to get a view of these
four friends,
I expect Divine mercy from the Lord;
55. One lakh and twenty five thousand prophets have
passed away,
The arbitration of both worlds (this and hereafter)
depend upon the decree of the Holy Qurān;
56. Through the Divine power, mankind has been created
in different colours and forms just like bedsteads are
made in variegated colours;

1. Sheikh Farid Chishti of Pakpattan, Ghaus Baha-ud-Din Zakariya Suhrawardy of Multan, Syed Jalal Bukhari of Tatha, and Shahbaz Usman Qalandar of Sehwan were contemporary, and they were close friends to the extent that they were famed as four friends or comrades.
2. His name was Qays ibn-al-Mulawwah, and he became infatuated to the degree of madness with a woman of his tribe named Layla. (See Al Kutubi, Fawat al-Wafayat, Vol.II,p.172) Majnun died about A.H.80 = 699.

- The deeds of the pious persons will be placed on the palm of their right hand¹,
57. On the day of Reckoning, the faithfuls will meet each other with the grace and gaiety of bridegrooms; In this world everybody will take with him the ripe fruits of his pious or impious deeds,
 58. Bravery is the lot of (Hazrat) 'Alī ; The Holy Prophet (may peace be upon him) is the lord of the men of faith,
 59. The Satan's job is to create dispute and distress, Blessing to the Holy Prophet Muhammad (may peace be upon him) for his being the chief of the entire creation;
 60. I have composed a poem describing the story of Tauq 'Alī
The intoxicated one (Tauq 'Alī) went to a foreign territory with peace and pleasure;
 61. This story soon reached the ears of Samo, He (later on) saw his beloved dressed gracefully as a bride;
 62. She looked more beautiful than ruby and glittered like a lighted golden candle,
My beloved started talking and Tauq 'Alī gave the reply,
(That) I desire earnestly for the day when by the grace of God, I will be in the company of the Holy Prophet (may peace be upon him).

According to Muslim faith and belief, the pious deeds will be placed on the palm of the right hand on the Day of Reckoning, and those pious persons will be addressed as 'Ashab-i-Yūmin'

He was probably born between 1825 - 28 A.D. and belonged to the Shambāni section of the Bugti tribe. The majority of the Shambāni clan are semi-nomadic and follow the profession of tending flock of sheep, and keep on wandering from pasture to pasture and valley to valley. Ibrahim's family too passed their days of peace and prosperity on the fat of their flock. The nomadic people are, in fact, close to nature and so their deeds, desires, designs, ideal and imagination are simple, clean and clear. Sedate and serene, they would never leap all civil bounds. Their health is sound, honest as the skin between their brows, hard as steel, hospitable to the point of poverty, ever prone to treat and meet their guests with maiden modesty, sincere as the magnetic needle to the north, true as truth's simplicity and simpler than the beginning of truth. Bashful sincerity and graceful love is the salt of their life. To the modern man of the Age of Atom, they may look strange and savage, and may not be prized to the worth, yet the nomad man is the real semblance of real man. They spend the May of youth and bloom of lustihood with all the charms of their natural life within the bounds of nature, for they are too wise to woo nature peaceably. Their heart is always with nature, so their likings and dislikings very simple, safe and secure. We find all these gifts of nature to the full in our nomad poet, Ibrāhim. He had the condition of a nomad and the complexion of a semi-saint and a full poet. Poor as he was, he had less needs, less

desires and so less worries. Possessing a godly and a golden mind, he never stooped to shows of dross, but employed his chiefest thoughts to ethics, and necessarily, he was an ethical poet. He never kept association with fell souls whose desires were wolfish, bloody and rapacious. Religion and moral values were as dear to him as life itself, as his blood was not blended with the crime of lust and levity. Throughout his life he followed the firm and fixed, simple and singular convictions of religion and ritual. As usual, according to the patent ignorance, jealousy and stupidity of the race, he was neither in his lifetime nor after his death was given a fair and reverend estimation, but anyhow he was well paid as he was well satisfied. It is wont of the Baluch people to oppose their blood, neglect their shining personalities, leave unheard and unheeded their best souls to the tides of Time which is a huge-sized monster of ingratitude. It is the curse of Baluch history that the Baluchis feel jealous to the rise of their deserving persons or heroes, and pay little or no heed when any misfortune or mishap surrounds their illustrious person, but all the more, leave them alone to the cruel dictates of time in the manner like a sprightly horse when fallen in the first rank, lie there for pavement to the despicable rear, overrun and trampled on. Ibrāhim was low laid in his grave after passing seventy five years of simple life. Throughout his life, he kept sound health to the extent that with the loss of a milky beard, he would have looked young.

His birth, blood, environment and profession tended and trained him towards the field of morality. Throughout his various poems, we find, a poor and a devout soul, devoid of pride and prejudice, crying aloud before the general ignorance and alarming them to realize in true terms the intrinsic virtue which only leads to the development and perfection of man's inner self. Therefore, we see, his wits always drowned in his moral compositions and conceptions. To set him on the proof we reproduce below one of his poems. The language of the poem is very simple, free from all sorts of high-sounding words, parables and paradoxes. True face must display what the true heart doth know. Clean and simple thoughts are clothed with clean and bold language.

۱۔ من دے مُذائی بندغاں
بندایا اللہ اللہ کھناں

۲۔ ناما حُذائی ۶ گراں
شاہ مرتضیٰ سوره ثنا

۲- ہرے داشتہ منی دلا
پاکیں نبیٰ تحت سرا
نشہ پہ عدل و شرع

۳- دُوریں خُدا و معراج وا
آں جو ف و حرص مینا

۵- نین تھن گویں پنج و پشا
نین مات گوارہ پہ گورا

۶- من سہی نیاں ذات و کھے
پگ مٹان مالوم نیا

۷۔ پنج پریشہ اتی خدمت
آن نشغنت جند گرا
ہر دخت پہ حکم منفا

۸۔ یکے وحی گوں جب بریل وا
دہی گوں عزریل وا

۹۔ سیمی خواجہ خدرا
آن چھیاری ع تو تو وفا

۱۰۔ شیطان ع ڈہہہ بیگا ڈرہ
پہ عالم رع کھین اغا

۱۱۔ آن مرد زندگی اچھا
جوان سہی این لیکھوا

۱۲۔ گدا حکم عادت عزریل ع
ساہاں گیسڑتھ یک برا

۱۳۔ آن نہ گندی، اچھ نیک و بڈا
مہراں نہ منی ورننتا

۱۴۔ بچھاں بارتھ اڑماٹ و پٹا
زراں نہ زیری نہ میش و بڈا

۱۵۔ باڑ بٹھ مرڈے جیسی سرا
ترس نہ کھے کوہیں دِلا
آں مرڈ سیال کسی نیا

۱۶۔ شیر کے کہ گوشتا براہما
گوشس منہ گپتارغا

۱۷۔ رَبُّ هٰذَا قِصْوَا
نہ آزمان ء نہ زمین

۱۸۔ نہ ماہی حوا گوں آدم ء
آس ات ہوو ملک و دیہا

۱۱۔ بڑیوں کے درشکے جوڑنیٹھ
گوں قذرتا آن گھنٹھ

۲۰۔ جھگیں زمین ٹھا بینٹھ
نوح و قلم پرینٹھ

۲۱۔ دونہو اثر بڑا شان
آزماں بہتیں ساختھاں

۲۲۔ باغیں بہشت گوں دوڑھا
بہشتی نشان من دیاں

۲۳۔ درشکے اوو دروازغا
شہرے ہموذا ساکھتہ

۲۲۔ باغ و ہما وخت پکغناں
انجیر و حضرتی ہشاں

۲۵۔ انگور انار امب ثناں
بوکھتوری و عطراں

۲۶۔ اوذا پری سے نہ رواں
ہندی سخی و میٹرین

۲۷- وٹ گوں شہیدان یک سرا
شاہ قاسم بندی گورا

۲۸- حور و پری اش مولداں
ماں خدمتا اوشتا ثناں

۲۹- میوغ بہشتانی وراں
ایشان بہشتانی نشان

۳۰- گوشدار کھشانیں کنگراں
من دیشا اژ رب قذرتاں

۳۱۔ اثر خاوند گنجبیں گھراں
من دیو چھو منہنغاں

۳۲۔ پیدا کھنت لکھ و صداں
ساہا دات پہ خاک بُتاں

۳۳۔ رُوح بلنت گوں منصواں
کھڑوے ماں ملک، و صاحبواں

۳۴۔ کھڑوے عزیزب و گزٹنغاں
نیں ماں سخی و روزہ داں

۳۵- کھڑکساں ہنچیش گوتشاں
بھول کھناں اثر ملہ وال

۳۶- کھڑکے کہ داراں روشناں
ہر روش دے اللہ کھناں

۳۷- ایمان راہا سوہواں
اے گوں مُذا ءء شاملاں

۳۸- کھڑکے عنبر پوی ءء رواں
آں کلہوا ہر روش پڑھنت

۳۵- پھلین شہیدانش گو آجناں
باغ بہشت جہاں دیاں

۳۰- دادو الغاماں دست کھنت
آن جھنجھتیں حورش ملت

۳۱- رہرا مکھن اے مرڈماں
ملا و کھوریں حافظاں

۳۲- بہشت گوں نصیواں ملیت
استیں گورب خاطر

۳۳- دات یا بشکیت حڈا
عرض منیاں گوں مرشدا

۲۳- پاکیں نبیؐ و دپترا
رکھی مناں اتر قیامت

۲۴- اتر دوڑھے گر میں جھرا
راہ پڑ صلاط پوہلی بُرا

۲۶- ما کہ گوزوں یک برا
حکم اتر حُذائیں قادرا

۲۶- بُرول ما بہشت اندرا
ایشا منی عدل و شرع
بیار شوا ڈڑیں کلموا

1. I am too a servant of God,
I sit and remember God ;
2. I recite the name of God,
Our lord 'Ali was the bravest of all ;
3. A wave of sentiment passed through my heart,
I saw the Holy Prophet (may peace be upon him)
on the august throne ;
Delivering full justice in all matters according to
his distinguished wont,
4. Ascension of the Holy Prophet (may peace be upon
him) to Heaven and communion with God was his
destination,
He (may peace be upon him) was completely free
from all kinds of greed and gain;
5. He (may peace be upon him) was all alone without
his gold-like sons and honoured father,
Neither august mother nor sister with him ;
6. I cannot state to which dynasty he belongs,
It is beyond the compass of my thought to estimate
the extent of his infinite greatness;
7. Five angels are appointed to serve him (may peace be
upon him),
They sit always near him (may peace be upon him),
Are ever ready to obey his command;
8. One is Gabriel, the messenger for Divine revelation,
The second one is the angel of death;
9. The third one is Khawajah Khidhar¹,

•••

1. Name of a prophet, who is said to have discovered the fountain of life and drunk of it.

- The fourth has the trumpet in his mouth¹
10. The Satan has deteriorated the world,
For the ruin of the mankind;
 11. That Great Being sits all alone ;
He is well acquainted with the deeds of all ;
 12. He orders the Angel of death,
Who takes instantly the life of entire living beings;
 13. He heeds not about any good or bad man,
Never assents to any entreaty,
lamentation or offering;
 14. Snatches away sons from their mother and father,
Never accepts from anybody either money or flocks
of goat and sheep;
 15. He is bound to take the life of man,
There is not a whit of mercy in his stony heart;
Nobody can claim level of equality with him;
 16. Ibrāhim has composed a poem,
Lend ears to my verses;
 17. The narrative of the Almighty, The Sustainer,
Neither earth and sky was created,
1. Nor existed mother Eve with Adam,
Only fire prevailed in the vast expanse of space;
 19. God created a long tree,
Nourished it with His divine power;
 20. (Then) created this earth,
(And) created the tablet and the pen²,

1. Israfil is the angel who will sound the last trumpet on the Day of Resurrection.
2. The tablet and the pen (especially those with which the decrees of God are written).

21. Smoke arose high,
Thus came into existence the seven skies;
22. Created hell and paradise with verdant gardens,
I tell the signs of paradise;
23. There is a city, on the gate of which stands a big
tree shadowing all around;
24. The trees of the garden are ever loaded with ripe
fruits,
(The fruit trees) consists of fig and divinely olive;
25. (The garden) too contains , the trees of grape, pome-
granate and mango;
Fragrant with the perfume of Musk and aromatics;
26. Fairies even cannot enter these (paradise),
The generous people hold their assembly there;
27. They sit side by side with martyrs,
They all join the assembly of Shāh Qāsim;
28. Hooris (black-eyed nymphs) and fairies are their
slaves,
They attend and serve them every moment;
29. They enjoy the fruits of paradise,
Such are the signs of paradise;
30. Listen, ye young youths,
I have seen these things through the mercy of the
Divine Power;
31. (I have) witnessed through the Divine favour,
(And) became confounded and wonder struck;
32. How He created millions of beings,
(And) conferred life to terrestrial dolls ;

33. The souls are conferred in a different way according to status and degree,
Some by birth are masters of estates ;
34. Some persons are poor and hungry ,
I am neither a generous man nor keep a fast;
35. I, therefore, fear to dilate on these matters,
I inquired from the pedagogues ;
36. Few are those who keep a fast,
Every day recite the Holy names of God;
37. They are acquainted with the ways of truth and faith,
Such people are close to the Almighty God;
38. Some people live and die in a state of poverty,
(And) would recite the muslim confession everyday;
39. In status they compete with flower-like martyrs,
They will reside in the gardens of paradise;
40. Will be the recipients of divine gifts and favours,
Each will be bestowed with two Hooris for service;
41. O ye people, the pedagogues and blind men (specially one who knows the whole Qurān by heart) do not suffocate with anger;
42. By the dictate of destiny one is destined to Paradise,
Through Divine will one gets Paradise;
43. It depends on the mercy of God,
I entreat my spiritual guide for salvation;
44. I maintain full hope from the bounteous and munificent account-book of the Holy Prophet (may peace be upon him),
To save me from the horrors of the Day of Resurrection:

45. Protect me from the fiercest fire of Hell,
(And) help me over the Bridge¹ ;
46. So that I should pass over it safely and securely,
For I hope much from the graceful command of the
Omnipotent God ;
47. (Thus) will be allowed to enter Paradise,
Such is my contention and conviction,
O ye people, recite the muslim confession of faith.

1. According to Muslim, the bridge over which the righteous will pass into Paradise.

He was a true-born gentleman from the scion of the Bālāchane¹ section of the Mazāri tribe whose chief too belongs to this group. His date of birth is unknown but he kicked up his heels during the last decade of the nineteenth century . From his childhood he was well provided with all means of livelihood, both time and circumstances friended him, and never made him fawn, beg and seek. As by light we love light, likewise he changed favours with the best and freshest men of his taste and type. A man of credit infinite, a merrier poet within the limits becoming mirth, his person was the comfort of his family and friends , and was highly liked, perhaps, second to none in his entire family. A landlord by birth and profession, and one of the soundest judgement in Rojhan² , he would time and again visit the audience of the contemporary Mazari chief, Nawāb Imām Bakhsh Khan, and court his favour and grace by calm words folded up in smoke, but nevertheless, pretty and witty as he was, would be seldom plain even to the plain, for he knew and believed that the plainer dealer, the sooner lost. According to the wont of his blood and breeding, in his early manhood, he paid somewhat homage to his lust and levity, but afterwards when he grew in age and experience, perceived through the faint defects of age

1. Balachani is a section of the Hot tribe and the chief of the Mazari chief belongs to this section.

2. The headquarter of the chief of the Mazari tribe in the Dara Ghazi Khan division.

the objective standard of life, and one could have easily judged of his heart's meteors tilting in his face, depicting something of a change towards the realities of a higher life, as he learnt and felt as sure as bark on tree that Time comes stealing on night and day, and so passed careful hours with Time's cruel hands, and never did any dirt to himself. No shame or blasphemy, thereof, made him hide his head when he had crossed the meridian of his age. Whatever be the merit or demerit of his long age, but collectively in his sound conduct, sorrow or grief couched in seeming gladness. In his later years, the septuagenarian poet seldom trained his intellect to vain delight, and through compelling reasons, his constant admonition to his personal camp and companions would be, strike those that hurt, and hurt not those that help. Never fiery and sharp, always plain in thoughts and plain in deeds and bearing was never prepared to wear an undeserved dignity with borrowed majesty. To great extent this Baluchani poet was imbued with the classical Baluch traditions of liberality, hospitality and honour, which were steadily and speedily growing obsolete among the demoralized denizens of Derajat and the neighbouring Baluch tribes of Sind. His poetry on the whole is too picked, too neat, too affected, and he was ever alert to hide his defects with fair ornament. We here soon reproduce one of his poems where he compares the benefits of youth with the failures and fragility of old age. The poet depicts in a brilliant manner the drawbacks and defects that attend old age. The streaming eye, like lamp whose oil is spent, wax

dim, vigorous shoulder and arm droops and strong pillar like thigh becomes sapless and unable to support the loose lump of clay, and the grey locks, the herald of death, all these discrepancies and deficiencies, he describes in a most pathetic tone of his own. No evil is lamented when it is gone, but when it comes, it must be faced fearlessly. The Baluch poet seems defeated and finds himself without any remedy to meet the horrors and foulness of old age.

۱۔ بیائے سالوخ دروشمیں بچاں
او مزاری گیدہری ہوتاں

۲۔ دست رسا بالادا مرغینیں
اثر ہسانانی چندنیں زیناں

۳۔ اثر املانی شکلیں سیا داں
اثر امیرانی ساتھ دیواناں

۴ پھیرا پہنا ذے مناں دا
بیمیں مڑے پہ مئی رندیں

۵ گپتھی مئی بالادا ملو کینا
گوں پھینزو طرزاں مزاریء

۶ سنین زان اثر مہینزاں زبانی آں
بانزگ اثر پڑ حاشاں کمائی آں

۷ سنین دست لڑزاں شہہ سیمریں داغان
چمبو اثر شیرازی لڑیں تیغاں

۸ کشگیں دتھاں ماں پو پلین رکھاں
نہ پھر دشاں چھو پلین تریں روشاں

۹- پنجم پھہ دیریں کندغاں گہراں انت
گوتر اثر داوری زڑہ و ہواں

۱۰- داں منی باری ات حدیثانی
دیر و ماں چھیاراہا سربست ات

۱۱- منی آل پہ کلات دف بند ات
ویدے مہانے پہ گل آختن

۱۲- منی گوانک ڈومب لنگھویں مرداں
کھشت شرت ششکاں و غالی سہریں

۱۳- کارچ اوو سالداریں گرانڈاں ات
دیگچو بجھی آل مراگاہ ات

۱۳- دانت بہ مہانی بلوچاں را
نوش کھنت گیت صد آنگین مڑاں

۱۵- مین گوانہی ترا شغین سول انت
آں منی بورانی پکے سا انت
آں منی پنج دخت بناز جاہ انت

۱۶- زیں اوو شیرداریں بہان انت
ماں نوکریں مڑد و سرتھا خنت

۱۷- میرا اوو ماڑی عسرا دینت
ہم نشین آں گول صاحبان نشہ ثاں

۱۸- او ہماں زلویاں چٹا خیناں
نشغو راہی تھوروے بستنت

۱۹- مناں بٹک شنت کیمان و قباخا میں
نین کہ اڑ میرانی درا کاترکاں
داں وٹی میری بدنیں راج ء

۲۰- منی مرو بازارا طن اوانی
سنگیلا گوں بختقین جو آں

۲۱- گنبد و سیاہ آف ء گیا فینا
منی بہر گوں حصی آں مقیمی آں

۲۲- میں نشغو دھاگو آں ہماں روشے
شاہ منی ایمان ء مناں بشکی

۲۳- داں ہماں میزل و راہی آں
گدا حیدر ء دور پر سر جاواڑتھ

1. Come ye, the beautiful youths attired like bride-grooms,
O, the courageous ones like lion ;
2. Displease not thyself to the utmost of thy means,
Ride on steeds with saddles coated with silver plates;
3. Enjoy the sweet company of the comely damsels,
(And) the friendship and society of grandees;
4. Senility has shaken hands with me,
A very cruel thing is dogging my steps;
5. It has wholly seized my kingly stature,
With speed and severity like that of lion;
6. My thighs have become so weak that (while riding)
I cannot control . . . obstinate horse,
My (sapless) arms cannot bend a bow for shooting
arrows;
7. My weak hands shiver while holding the silvery rein,
Cannot grip the trenchant sword of Shirāz;
8. My Cowry-like white teeth (once) well set within my
paper-like thin lips,
Are now unable to break hard things as was the case
before;
9. My eyes feel dull and dim while sighting far-off
objects,
The once powerful neck and chest cannot bear the
burden of mail;
10. Till the prime and bloom of my age and affairs,
I would pitch my camp at the crossing of roads (to
feed the needs of the guests);
11. The gate of my castle remained closed,
When I was informed about the arrival of guests,

12. I would order my servants,
They would spread fine red carpets;
13. Would slaughter many young well-fed sheep,
And would set on fire cauldrons to prepare food;
14. The Baluch tribesmen were served with food,
Sometimes two thousand guests were entertained;
15. All the neighbouring trees now being hewn are glaring
witness (as used fuel to cook the food),
The shade of these trees served in the noon time as
resting place for my steeds,
I too offered my five time prayers under the shade of
trees;
16. The servants would saddle the milk-sucking colts for
me,
My servants riding on horses, would trot as advance-
guards,
17. The dignitaries would give me audience in the upper
stories of their palaces,
The high officials would offer me seat beside them-
selves;
18. I would sit on chair with esteem,
Would settle with them important tribal affairs;
19. They would give me as gift cloth made of Satin and
costly cloaks,
From the assembly of the dignified persons, I would
come back with dignity to my compact tribe;
20. I claimed a share in the lands of the flourishing valley
of sightly Merv¹.

1. A name of a fertile valley in the Bugti territory.

(Also) in the running springs of Sangsila¹

21. In the perennial water of the prosperous Gumbaz²
I had my share with the native owners;
22. Now I sit in peace and pray,
That the Almighty God, may bestow me faith;
23. Make me secure and safe in my journey to hereafter,
Only then, Haider has justly enjoyed the pleasures
of this world.

1. A name of a place in the Bugti area.
2. A name of a village situated on the northern side of Kohlu.

CHAPTER III

THE FAR-FAMED POETS OF THE WESTERN GROUP.

We now deal with the intellectual legacy of Makuran, the maritime region of Baluchistan. It requires a passing comment about the territory and its people. The area of Makuran is 28, 164 square miles, more than the area of Belgium and Holland combined. It has a coast of six hundred miles in length. Many tribes of different ethnic group settled in this territory since the dawn of civilisation. The non-Baluch tribes followed mercantile profession instead of sword and shield patent to the Baluchis, who colonized¹ and settled here since nine centuries. Long before the historic march of Alexander 'The great' through this land, we find colonies of the proto-Dravidians, Asiatic Ethiopians and Negro-Australoid tribes along the coast of Las-bela and Makuran. The Greeks named this region as Gadosoi,¹ perhaps because of the name of an Asiatic Ethiopian tribe, the Gadra, who then inhabited the coastal areas, and are still found in great number under the same name. The people of Makuran, perhaps, cannot forget that what is now called Makuran, has throughout greater part of history been linked with Persian Baluchistan, under the suzerainty of the Persian lords. The entire territory of Persian Baluchistan and the present

1. 'Arrian's Anabasis,' book VI, chapter XXII.

Makurān was named as Makurān by the Arab chroniclers of Medieval age.¹ During the Caliphate of 'Umar 'The great,' Makurān was conquered in 23 A. H. (644 A. D.) by Hakam ibn Amr al-Taghlabi, the commander of the Arab army.² Muhammad bin Qāsim invaded Sind in 712 A. D.³ This Young Arab general halted at Makurān and was assisted by the then Muslim governor of Makurān, Muhammad bin Hārūn bin Zārā al-Nūmri surnamed 'Makurani'. The conquest of Makurān by the Arabs served as 'key of India' for the advance of Islām in the Indian sub-continent, and hence Makurān can be historically addressed as 'Bāb-al-Islām.' The Kech valley is the life-line of Makurān. The valley has been in high favour under the Rind hegemony over Makurān. The entire valley is permanently peopled by the Baluch tribes of purest breed, and it is no vain symbol of Baluch ascendancy over the region. By all historical verity, Makurān has been the cradle of the Baluchis and can be rightly called 'the cornerstone of the Baluch race.' The village of Turbat is situated, as are most Baluch villages of any size on a flat plain, and is the biggest village yielding supremacy to none of the villages of the region. The valley represents a thick growth of date-plam, and is bounded by mountain ranges

1. See Ibn-Hawqal, 'al-Masalik w-al-Mamalik' and also al-Maqadasi, 'Ahsan al-Ta'asim fi Ma'rifat al-Aqalim'.

2. See al-Tabari.

3. According to the author of 'Jami-ut-Tawarikh,' Sind was invaded by the Arabs in 96 A. H. (714-15 A. D.) Raverty gives the date as 92 A. H. (710-11 A. D.), but the actual date is 93 A.H. (712 A.D.), cf. *Yaqubi*, vol. 11 p. 346.

both on the north and south, the former presenting a bold and rugged outline, marked here and there with verdant valleys watered with natural mountain springs. The perennial fountains of entire Baluchistan highland found its course through five main streams, the Zhob stream, the Nari, the Bolan, the Mūlla and the Kech stream. The plains covered by these streams are the main productive fields for agriculture in Baluchistan. The character of the Makuranis is the outcome of a confused blend and fusion of various blood of diverse tribes. We note in them, as a whole, the poetic eloquence of the Arabs, the sophistical characteristic of the Persians, the sober and sombre trait, the philanthropic and piquant sentiments of the Jat-Sindhian blood, the mercurial instinct of the coastal people, the Meds, the vicious traits of the Asiatic Ethiopians, the rude and rough tinges of the proud Baluchis, all these characteristics combined together, have imprinted a strange and peculiar mark on the character of the people of this important maritime region. As such among the Makurānis undeniable virtues of character are balanced in them by frank and unrepented vices. They are hospitable, peaceful, shrewd, flippant, innocent of the foul debaucheries of city, and less gifted with the intrinsic virtues of the nomed Baluch. On the other hand, they are laborious, rough and sometimes fierce, they glory in merchandise and trade in the neighbouring territories of the Persian gulf and Persian Baluchistan. The literature or poetry produced within the verdant valley of Kech is undoubtedly the

product of the pure Baluch mind, and is less effected by foreign influence. The poetry of this period and place, for all its beauties, values or interest represents as the learning and language of the region and not of diplomacy. The growing paralysis of the Khānate court and the corruption of the Gichki chiefs of Makurān made a large extent, the Kech valley, the political and intellectual centre of entire Makuran. Baluchi poetry during this period not only attained its full development but its zenith too, notwithstanding the fact, that Persian was the chief literary medium of the time. The geographical position of the region, and the fusion of many races within it, tended the poets to deviate from the old trodden paths of the classical poetry of the heroic age of the. Rind supremacy and developed new forms of poetical expression. The soft population of the place nursed and nurtured within soft valleys, gave birth to soft thoughts in the domain of literature. Majority of the poets of Makurān, bred in the free air of the valleys, are famed as graceful poets, gallant lovers and learned persons, free from godlessness, levity and extravagance. The great number of the poets were men of pen. Primary education was based, as in all Muslim territories, on writing and reading from the Holy Qurān and on Arabic grammar and poetry; Though mainly a private concern, education and specially elementary books on religion were the main object of education. Because of their learning, this group of poets can be fairly termed as 'Mulla' group of poets, as we notice also that

nearly all of them were addressed as 'Mullā.' All these 'Mullā' group of poets were earnest and profound students of the Holy Qurān, "the miracle of Divine eloquence." They never patronized any chief or men of the world, and never remained a parasite of any court or any man of fame and name. All of them possessed remarkable character and acted singular in their profession as a poet, and never extolled or invited avarice. The emergence of a definite literary scheme of platonic love in Baluchi literature marks a distinctive contribution of the poets of Makurān, and specially of this 'Mulla' group of poets. The palpitating love is expressed in a wealth of fantastic imagery. Many of them were bilingual poets, composed verses both in Baluchi and Persian. We should, however, admire classical poetry, but should not pronounce judgement on the prevalent assumption or theory that only the characteristic Baluch classical virtues—swordsmanship honour, liberality, etc. were alone capable of producing poetical genius. The poets of this period should get a fair dealing and should be judged not chronologically or philologically but aesthetically. Both in tenderness and elegance, the poets of this period can claim more admiration and excellence than their predecessors of the classical age.

Mirza Gul
Muhammad
Natiq

He was born in Persian Baluchistan which was too known as Makurān as mentioned by the medieval Muslim

chroniclers.¹ Nothing is known about his date of birth and birth place. He flourished in the middle of the nineteenth century and was a contemporary of Mirza Asad-Ullah Khan Ghālib. His pen-name was Nātiq. His father, as told, was a man full of dignity and poverty, but the poor have empty pockets but full hearts. Nātiq got his early education in a private theological seminary where the study of Quran and poetry of the ethical poets of Persia formed the backbone of the study of the humanities. A poet by birth and profession, he soon found his mark, but at the same time soon perceived amidst his people lack of talent, appreciation and honour to be paid to the talented persons. When he protested his manhood, he found his fame and abilities sick at his place, and unthanked and unheeded by the stream of the people. A full purse is one's best companion and a hungry stomach has no ears. Throughout his stay in his native land, he battled against want and poverty. Fated to be a poet, was fated too, to live on thoughts and themes. From his youth, he taught his mind a most inherent dignity. The dull life and dull minds of his own people, made his fortune sick and sour, and so resolved to destroy his family ties, as he thought it to be safer than by destruction dwell in doubtful joy and vain expectation. At home, he could expect nothing from the general ignorance for they are only voices. He was no more prepared to digest the meed of antipathy from his class and clan. Much of the capacity of man is wasted when their elders keep them

1. See Ibn Haukal and Al-Maqaddasi.

doing little things. At home, the young poet was completely dejected and disappointed by the environment and circumstances that environed him. The masses in the contemporary Makurān groaned under the iron hand of the aristocracy whose spirit ever toiled in frame of villainies. The deterioration and degeneration of the palace commingled with the woeful and deplorable state and misery and misfortune of the public shocked him to the core of his heart. He witnessed with his own eyes that manhood is melted into courtesies, valour into compliment, and men are only turned into tongue to cheat each other. Finding himself quite helpless and hopeless, he composed few verses on the pattern of Hāfiz of Shirāz who versed the tyranny and injustice prevailing in the contemporary Persia as such:

ایں چہ شور لیت کہ در دور قمر می بینم
ہمہ آفاق پُر از فتنہ و شر می بینم

ابلبہاں را ہمہ شربت و کلاب و قند است
قوت دانا ہمہ دانا خونِ جگر می بینم

Nātiq versed as such:

نه کتابے به بغل شان نه قلم در کفِ شان
در بغل، مینرم و در دست تبرمی بیستم

همه آفاق نوشند کلاب و قذاست
مکریان را همه از خونِ جگر می بیستم

"Nither they have any book under their armpit, nor pen in their hand,
I see wood under their armpit and hatchet in their hand;
The whole world drink beverage of sugar and rose-water,
I see the Makuranis subsisting on the blood of heart."

Hearts are of crystals, once broken they cannot be mended. Intellectualism in those days, as is common even now in many Asian countries, was a bar to material welfare. It was prized not to the worth. The man of wit and worth had no way to any mean but to patch grief with proverbs and parables, and make misfortune dead with foot-begged patience and bare poverty. The only alternative open to the young poet was to bid farewell to his land of birth. After resolving that come what come may, he left for Sind, then ruled by the Talpur Baluchis. Princes are born to entertain praise and flattery and the tongue of poets are ever sharp to extol or satirize, and as such, Natiq determined to prostitute his art at the court of the

Talpur Mir Sobdar Khan, and thus make the prince his garland. He enlisted himself among the favourites of Mir Sobdar Khan, the posthumous son of Mir Fateh 'Ali Khan (d. 1802 A. D), the conqueror of Sind and the founder of the Talpur sovereignty over Sind. He received the protection and patronage of the Talpur prince, and pawned his talents to secure his fortune. The prince would address him with the eponym of 'Dilkhush.' Mir Sobdar Khan, we are informed, was much given to the sublimities of art and fine taste, as compared to other princes of his line, who to a degree liked poetry though their lives were not so poetic. He was a learned prince of mark, a poet of note too, well versed in literary skill and poetic subtleties. Being exceedingly intelligent, possessed of a fine taste for history, literature, music and fine arts. From childhood he had been put under scholars of varied talents to look after his training. He composed in verse a book on history entitled 'Fateh Nameh,' dealing with the ruin of the Kalhora dynasty, and the rise of the Tālpur family in Sind. He composed too a Mathnawi containing nearly ten thousand verses.

While at Sind, Nātiq lampooned in one of his verses, the famous town and people of Matāri¹ as such:

آبرو گر طلبی آب ماڑی مطلب
لقمہ چرب بجز نان جواری مطلب

1. Name of a town near Hyderabad.

"If thou seeketh honour, seek not the water of Matāri.
Do not crave for dainty morsel but the bread of millet (Andropogon Sarghum)"

¹ The soft nerves and solemn sentiments of the scholars and saints of Matāri were cut to the quick by the above acrid remarks, and majority of the people felt heavy, sour and sad. Jealous of Nātiq, who had a vein, a strong vein to excel his contemporaries, the Matarian scholar and poet, Makhdum Abdul Ghafoor,² sent the following verse in reply:

آبرو گر طلبی آبِ مٹاری بطلب
لقمہ چربِ مجھو نانِ جواری بطلب

"If thou seeketh honour, seek the water of Matāri,
Seek not dainty morsel but the bread of millet,"

When the learned Mian 'Abdul Karīm son of the distinguished scholar, a man of credit infinite and highly beloved amongst his men, was informed about the reply sent to Nātiq, he delighted beyond bounds. But to calm the jealousy and bile of the surrounding scholars and saints

2. See 'Takmalai Maqalat-ul-Sh'ura,' by Ibrahim Khaleel al-Tattawi.

of Matari and to save his bacon, Nātiq again composed a poem of which a verse runs as such:

طرفه شهر یست متاری که بسامان گردد
خالی از شور و شرفتنه دوران گردد

"Matāri is an extraordinary city, furnished with all wordly comforts,
It is free from all wordly disturbance, tumult and perfidy."

Mian 'Abdul Karim rejoiced when he read the above verse, and he got letters in shoals from various quarters, appreciating his verse and worth. During his stay at Sind, he kept association with men of letters, of whom Makhdum 'Abdul Karim father of Makhdūm Miān Ibrāhīm Khaleel, was his boon companion, and with whom he ever kept keen contact, a fact which Makhdum himself asserted as such: *علم صحبت ما تا شیر صحبت دلوش است* "my love

for learning is the result of my association with Dilkhush."
Nātiq had a taste and leaning for spiritualism but his wordly rather intellectual occupations and aspirations inspired him more than needed, and gave him less occasion with less gain to turn his mind to the sacred affairs of heart, which is the mirror of soul, and closely connected with spiritual domain: He, more or less seems to have been

inclined more towards material welfare than spiritualism, and as such, we ever find him discontented and worried, for he seldom tasted his reward to the extent deserved and demanded by his intellectual worth. Our remedies do lie generally in ourselves, which we ascribe to heaven, the fated sky offers a free scope to all. Nobody can either fully gain or enjoy all worldly pleasures and gifts, for the will is infinite, and the execution confined, the desire is limitless and the act a slave to limit. His yearning for spiritual solace and contentment can be assuredly judged from his lyric addressed to Makhdūm Miān 'Abdul Ghafoor, a reputed spiritualist and a theologian. Here he used his name Gul Muhammad as his pen-name:

اے کہ پر خندہ دمی، پیمو سیجا داری
سوئے این مردہ تنم بہر خدا رو آری

گرچہ ما غرق بفر قسیم درین ورطہ غم
سر زخم گر بکند دست تو بر خور داری

سندیکساں بدلم کلبه احزان گشته
تا که دیده است گلستان تو با گلزاری

سبز شتر سائرسند از نیم ابر کرمت
جز که مائشنه لبانیم ازین بساری

چند ویرانه بتعلیم تو گویا شده است
وہ اگر طوطی من بود برین ہشیاری

ذره سان رقص کناں گرد رکابت بجم
خفته بختم چه کنم چوں بکنند بیداری

کل محمد عمل تست دعا گفتن بس
بکند ورنکند باش ز بس گفتاری

For a short time, his fortune bloomed under prince Sobdār's patronage, but the tame life, tame society, tame periphery of the land, and the dizzy and dull etiquettes of Sindian court proved to have less tamed his untamed and ambitious spirit, restless for more glamour and grace. Moreover, the courtier's and neighbouring Sindian poets and scholars began to envy his rising, for it is a bare fact that as the moon shine, we do not see the candle, so doth greater splendour dim the less, but what God gives no one can take. Besides all there has never been a time when too much power, pleasure and wealth did not corrupt its possessor. There is some strange misdemeanour in the princes, who are ever prone to change, and their courtiers in general possess harlot's spirit. Nātiq perceived his fate, and found the Tālpur prince nothing but a dry nut, and to depend further on his favour, will be nothing but to swim with fins of iron, and so from him, he plucked his gracious promise. When he found himself in the vein of fame, he resolved to enrich his fortune more and left Sind for India to test his fortune in the court of Indian princes whose liberality towards poets and extravagancies were fabled to distant lands.¹ But, infact, the far-famed poor poet of Makurān paid less attention and heed that sweet is the music of a distant drum, and perhaps, knew not that even the greatest Urdu poet of India, Mirza Asad Ullah Ghālib received but scant patronage, attention and attribute from the contemporary reigning princes, but lived on the sauce of his wit and verse and not on wealth or weal imparted by the protection, love and laud of any titular

1. 'Sham'a-i- Anjuman,' by Muhammad Sadiq Hasan Khan, p. 472.

ruler. He came to India at a time when the British generals and guns were reducing prince to prince, adding territory to territory, while passions and plots disturbed the entire Indian realm from people to the palace. Travelling from post to post in the Indian land, he came to Delhi, and there he met with Mirza Ghālib then crammed with distressful bread. From the once proud capital of the Mughals, he moved on towards United Provinces of the land, and at last, found his way in the court of Oudh princes, and succeeded in enlisting himself amid the social ranks of Wājīd 'Alī Shāh, a luxury loving prince, beyond the limit of becoming sensualist, only whims and carnal pleasures guided his bounty and benefices, as his heart was with his liking. His pure impiety and impious purity made the entire aristocratic society of Lucknow a parasite of luxury and levity. Maidens as chaste as is the bud before it be blown daily served and attended his vile bed in numbers, and as such, this demon of debauchery vanquished the resistance of thousands of youthful girls and made defeat on their virginity. His palace, we are told, became a teeming hive of girls most foul and most fair and fanciful. All the gallants of the cursed city followed his pattern of luscious life. Till his last breath, this filthy clay of lust never desired or endeavored to heal his wounded and vile reputation in some reclusive and religious life. Under such a vain and vile prince, Nātiq surrendered his wits and wisdom to plume his grace and greed. In due course of time, the arresting and enchanting scenery of Oudh, the soft and delicate, sound and civilized society of Lucknow bound with extravagant

formalities, the conventional decorum of the court and the camp, the sober, sedate and serene atmosphere of the intellectual and learned camp of the capital, the salubrious climate of the place, the graceful, gaudy and ceremonious costume of the people and the prince, all these combined together, impressed, enlivened, attracted and imprisoned the throbbing heart and inquisitive and restless soul of the Makurani poet to the extent that he bid-farewell for ever to his race and region, which is evident as the midday sun from his following couplets:

صبا از جانب ناطق سلام خاک مکران را
 که من چوں غنچه دل در گلشن هندوستان بستم

"The morning breeze, convey the compliments of Nātiq to the land of Makurān,
 That I have fastened my heart like a bud with the flower garden of India."

In another place again versed as such:

لے عزیزانِ وطن دست بشوئید از من
 کہ گشته بمندم سبترای گللابی پرشش

"O, the relatives of my native land, abandon hopes of my return,
I have fallen prey to India with its roseate verdant fields."

Nātiq kept close, carefull and keen contact with many distinguished dignitaries of the Qudh realm, and taxed his poetic instincts and gifts by composing many panegyrics in praise of various aristocrates with much need and necessity and less gain. His lavish praises always received lean rewards. It is but common that the tongue of the poet is ever ready, sharp and swift both in praise and lampoon than the lavish or lenient hand of the praised one.

Among the kinds of poetry, Nātiq is chiefly noted for Qasidah (Panegyric) and Ghazal (Lyric), and besides his poetic compositions for which his fame is marked, he was too an effective prose-writer, famed for ornate diction. He ever produced in poetry original idea, and if sometime, ideas that had been successively or repeatedly expressed before by poets, appear in his verses in an altogether new form and a lively role of fluent words. He would take a simple and ordinary fact, but would verse it in a way that it arrest one's attention and rouse his calm passion and curiosity.

To display his magnanimity in poetic compositions, he composed several panegyrics in profuse praise of various princes of Oudh, and he excuses his diversion to this branch of poetry as such:

ز شاخ خشک خانه گل فشانم
مگر در حمد باری تر ز بانم

ری دشوار حمد ذوالجلال است
زبان خامه شجرف لال است

بیاتا نغمه دیگر سرایم
بان نغمه زین پرده برایم

سخن سحری چه سحری با کمال است
حلال است و حلال است و حلال است

برای ره جوهر خود آزمایم
از غال جوهران جوهر بنمایم

In many panegyrics, he starts his composition with the praise of the Almighty God, as was the case with the distinguished poet, Nizami Ganjawi who commenced his Mathnawi 'Makhzan-al-Asrar' with the praise of the Omnipotent. Natiq often begins his Qasidah as such:

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ
اَنْتَ حَكِیْمٌ سَتٌّ وَّ نَعِیْمٌ وَّ كَرِیْمٌ

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ
جَلَدٌ جِهَانٌ حَادِثٌ وَّ ذَاتٌ قَدِیْمٌ

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ
پیش ازل بعد قیامت مقیم

Through his eloquent Qasidahs, he found his way to association and companionship with the Nawabs of the place and was the ornament of the assemblies and meetings of the learned people. In his panegyrics the colour-outlines

of the great panegyric poet of Persia, Anwari, shines with patent glow and grace. His words and parables are very soft, seducing and stimulating to an extent that they are agreeable to all the dispositions. In praise of Nawab Amin al-Dowlah Bahadur he composed the following Qit'a which obviously bear the unmistakable traces of the style and imagery of the famous Qasidah composing poet, Anwari.

کیست غیر از امین دولت و دین
 آل وزیریکه شه نشان باشد

آنکه در بار گاه رفعت او
 آسمان خشت آستان باشد

ایکه در کشور شجاعت او
 زال هم پور داستان باشد

میزند بانگ اجل بیانی گریز
تبعش آنجا که سرفشان باشد

صعوه را در زمان مدتش
چنگل باز آشیان باشد

در خورتنگ تو سن قدرش
گر بسنجند کهکشانش باشد

سخن درک جوهر کل را
رائے بیضاش ترجمان باشد

دہراز گل فشانی خلقش
رولش روضہ جان باشد

اے کریمے کہ کمترین بذلت
حاصل صد محیط و کان باشد

دی شنیدم حکایت لیکن
حاشا للہ کہ پہچان باشد

کہ چون خواندند شعر من بر شہ
وہ چہ شہ آنکہ قدر دان باشد

بہ سیار شگرمی زدند امرا
جز تو اما خود این چسان باشد

کہ تو خیر مجسمی و ترا
اینکہ گفتند کر شان باشد

در نگو نیستی و زرم دے
نام تو شمشیرہٗ جهان باشد

ناطق الغمام خوار در گہہ تست
مر ترا نیز دل نشان باشد

پند اینکہ تربیت یابت
چشم بردست دیگران باشد

تو وزیر و بقرب حضرت شاه
بندہ ممنون این و آن باشد

قصہ کوہ شنیدہ ام بیٹے
اعتقادم کنون بران باشد

کارِ عالم نمیرسد به نظم
تا نه پائے تو در میان باشد

یارب از روبرو بازی فلکت
اسرائیل پشت بان باشد

He composed many panegyrics in praise of king Wajid 'Ali Shah, applauded to the echo, his bounty and bravery, splendour and statesmanship, form and figure, wit and wisdom, justice and jocundity, favours and frowns, the sweepings of his banquet-house, and his social gatherings, the alchemy of festivity and luxury. The fantastic and over exaggerated praise of the reigning rulers has ever been a common phenomenon among all the poets of the east composing panegyrical poetry, and in this art, Natiq has shown his tenor, taste and tact in no way less than all his predecessors. He paints and presents his patron ruler as the paragon of all manly and heavenly virtues and worths, though in fact, he was nothing and nothing came out of nothing. Here we reproduce one of his Qasidahs:

نوید مقدم نوروز داد بهار
که بار جان گرامی برین نوید نثار

زنده دم از نفس عیسوی نسیم امروز
برید مشروه صحت به زنگس بیمار

به فیض نشو و نمائے بهار زخم صفت
به ایثار گراؤد رختء دیوار

صفای خاک بحدیکه جلوہ گردش است
جمال روح نبات نرسته در انظار

ز بسکه جذب رطوبت نموده از نم ابر
برنگ فطره سیراب شد در شهوار

دریند بهار عجب نیست گر نخال شود
چو تخم گل بفتا سنگر باغ شرار

به آن مقام رسیدست فیض نشود نما
که رسته چون پر طوطی ز آئینه زنگار

صفای خاک چه پرسی که گاه عرض فروغ
طرف بخط شعاعی شد دست خط غبار

همین بود منسبط که باد صبا
دهد صلائی شگفتن بنا فء تا تار

بیا بدشت که جوشید لاله و سنبلی
خوش است سیر گلستان بے درو دیوار

نموده اند بهم اتفاق سبزه و گل
بدلربانی مردم چو خط و عارض یاد

چو موسیبت که آشفنگی به دام برد
روضع طره دستار شیخ زلف نگار

غم از قلمرو ایجادمان دو اسپه گریز
که دور دور می ست و زمان زمان ست بهار

چرانه نغمه داؤد دلفریب افند
که گشته جزو کوش نسخه نوا می هزار

چمن پرست درین فصل و انجن لبریز
ز صوت بلبل مست و صدای موستقار

به نیش زخمه مغنی بیا جزاک اللہ
کہ خون نغمہ بجوشش آمدہ ست درگ تار

ہر آنچه رفعت بگلشن رُبرگ ریز کنون
بجبر کمر بستہ اعتدال بہار

ز آب پاشی ابر بہار نتوان یافت
بحر بخاطر اعدای شہ نشان عنبار

پہر مرتبہ واجد علی شہ غازی
کز دست نقد جهان داوری تمام عیار

زہے شہی کہ مجد افتاد خاک درت
ز نقش سجدہ پیشانی ملوک کبار

زپائے بوس تو بر خویش بسکه بالیده ست
بر آسمان زده پہلو سر یہ پایہ مدار

جبین ناصیہ سایان عقبہ جاہت
خطاب یافتہ از چرخ مطلع انوار

فلک دو گوہر خورشید و مہ بہ نذر آرد
اگر بہ بزم حضورت چوں بیاید بار

پاس عدل تو خیل غزال بادل جمع
بشمع دیدہ شیران چرند در شب تار

عموم نشہ عدالت چنانکہ ششمہ شہر
برینت خون می ناب را بجرم خمار

بدستیاری حفظ تو نیست دور نما
کشودن رگ آتش بنوک لشر خار

هر آنکه کشته زهر آب خورده تیغ شد
زبان مار دم جای بسزه اش زمزار

بیاد حلم تو نبود عجب که بر باید
پر گیاه زمینان کوه گوسه وقار

بر زمگاه عنان از رکاب نشاسر
زهول شبه خنگ تو گرد رخس سوار

اگر سپهر کند یاد سرعت عزمت
نجوم ثابته گردند در زمان سیار

گر از حجاب دلت پرتوی برون تابد
جهان چو طور سراسر شود تجلی زار

ضمیر تست که صدره بگناه جلوه دماند
فروغ صبح قیامت ز رخسار شب تار

شود اگر چین آرای گلستان رایت
چه دور اگر گل خورشید بر دم از خار

دلی که نکبت خلقت شنیده می وزد
دماغ شوق ز عطر نسیم غالبه بار

شکر فشان لطفت نموده طوطی را
ز حیرت آئینه حال صورت دیوار

شود چو ناطقه ات نکته پاس رملکوت
بگوش جوهر اول کشد در اسرار

که شد بارگه فیض بار تو که نشد
چو من بکام دل خود به نیمه راه دوچار

زبان بکام کشم از شمار بذل گفت
که آوگر قطرات سحاب را به شمار

ایا ستوده خصلی که از نشین قدس
کند فرشته تنایت بصد زبان تکرار

منم باغ جهان بلبلی که میچکدم
بجائے نغمه ترخون نغمه از منقار

بشعرا میکشدم ذوق مدح تو دانه
کشیده ام خط بطلان بد فتر اشعار

چه نکته با که نه سنجید در سپاست و من
ز نم هنوز شماتت به طبع نکته گزار

بحضرت نکند عرض مدعای ناطق
که پیش حدیث تو تحصیل حاصل است اظهار

بسم بحرف دعا بسته است ورنه هنوز
پرست حبله دل از عرایس و البکار

همیشه تا که جهان دست در جهان باشی
ز جاه بهره ورو از حیات بر خور دار

Beyond the least shadow of doubt, Nātiq both as a poet and learned man, bore a mind that envy could not but call fair, and if he had led his talents to the grave, and left the world no copy, then he was the most unjust and cruel man alive, for every man knew him noble, free, learned, a master poet, and in dimension and the mould of nature, a very sweet and a benevolent person of mark. He has shown his fine and fair elements, but throughout his life, both fortune and fate has ever been miser to his needs and meeds. Every man of mark, naturally desires and demands popular applaus and appreciation. Poverty followed him unto death. He found no respect, place, pedigree, persons, nor time or of wit, worth and manners among the nobility of Oudh, but witnessed all to jabber like tinkers all the time. He felt that his worth has no voice among such a society buried under riches, pleasures and luxury, but nevertheless, he thanked and praised them for something which they gave him for nothing. He got seldom something of his profuse praise but nothing of his purpose and perfection. His soul, we find, got little or no peace in the prison of his body. His flooded and blooded heart was scarcely gratified with flood of fortune. He kept correspondence with Mirzā Ghālib, then at Delhi. Being sad and civil, upon the oaths of judgement and reason, in one of his letters addressed to Ghālib, he describes the indifference, carelessness, apathy and supineness shown towards poets and men of letters by the aristocracy of Lucknow stuffed with borrowed majesty,

and fully taunts with the licence of ink. Infact, he was not of thier element, and hence mentions them as idle shallow beings deaf to reason and blind to wit and justice. Such runs the letter addressed to Ghālib, where in the end of his letter, he criticises one of the verses of the former and requests him to throw light upon it, whether it has been misprinted or used through poetic licence.

ذقعه - به اسرانه خان غالب دهلوی عرف مرزا نوشه

ای آنکه برسی نام من رو بقفا کن

صد قافله رشک بهین بر اثر خود

چون شرح اشتیاق ملاقات آنجناب کرامت انساب مذ بشا به
ایست که در حین تحریر گنجائی پذیرد ناگزیر بگذارش برخی از سوانح حیات
این صوب شمع خراش میگردد کمابیش ده سال میگذرد که زمین گیر این
دیار می باشم اما طریقی بائیکه از وضع این دیاریان دیده ام بیچ کافر بنیستاد
از خواص و عام این مخلوق کمتر کسی بوده باشد که نسبت تعارف اسمی یا
جسمی با من دوست نموده باشد بلکه از بدایت ورود تا حال بزعم خود ما
از جرگ اساتذہ مسلم الثبوت تم نهاده اند کج محبے که گاه گاه نوکر یقلم
نامربوط رقم میگردد بصدد ابرام از من رلبوده بدستانها می سرایند و نیز
بیچ نوابے و نایبے در این سرکار بر سرکار تیامده که سلسله جنبانی ناخن بندی
و سپاس و تائیشم بفضیل و کمال که ندارم بحضور بادشاه وقت خود نموده
باشد و یکن با این همه آشی که در دهلی بکاسه داشتیم دارم چند ماه پیش ازین
منشی الملوک بمشاورت ارکان دولت ابد مدت عرضداشتی متضمن تقرر مشاہره
من از نظر اقدس نعل الہی گزارانیده در عرض تزیتم زبان جبارت بمبالغه

تمام مطلق نموده بودند و هم واقفان حاشیه بساط فیض مناظ دران فصل
 منبر بانیر همگان مرویرا بوجه و جسمه موافقت و معاونت نمودند
 حضرت بعد اسفانے معروضات تحریری و تقریری برائے تجویز و اجرائے
 رابۃ ام فاسیہ عرضداشت را بنام سعیدالدوله خطابی کہ دران تاریخ بواسط
 مطالبہ ناگفتنی بلند پائیگی یافتہ ہمگی رتق و فتق و ضبط و ربط نہیات
 علی و مالی بسای خود گرفته بود و کوس انا و لا غیر میکوفت بحکم ناطق
 زمین و توشیح فرمودند آن خداگیر با وصف سوابق مواجہت و سوائف
 موالست تجمریک خباثت جلی طریق تغافل در نوردید تا رسید بجائے
 کہ رسید آری۔

بس تجرہ کردیم در این دیر مکافات

باورد کشاں ہر کہ در افتاد ہر افتاد

و باز در این روز ما پیش نہاد خاطر اراکین دولت آنت کہ عرضداشتے
 دیگر متضمن مضمون سابق از پیش گاہ اقدس و اعلیٰ گذرانیدہ آید و
 مصلحت دیدن اینکہ دیدہ خام طبعی بیکارگی از این باغبائے بزر بربتہ
 در پایاں خزان بشہیر توفیق از این آشوب کہہ پرواز گرفته در آن

گل زمین بهار آگیزه نفسی راست نمایم و چندی دیده و دل را بدیدار
و گفتار آن دوست لوز سرور افزوده
بشهر خود روم و شهر یار خود باشم

چه برگزارم که شوق استساده و ملازمت آن مجمع محاسن صوری
و معنوی چه مایه پیرامون گردد دل ارادت منزل است و تقاضای
که در این چند سال بنکاشتن نیازنامه با بکار برده ام جز این غلظت
نداشته که در عرض دوسه سال مسوده دیوان بلاغت بتیان خذرا
کرة بعد اوسه مرة بعد آخری نامرد من فرموده بودند من هم از سادگی
دل بقول شانهاده نقلش بر نداشتم عاقبت کار هنگام سیل چون لب
بتقائے آن کشورم لطائف الحیل پیچیده چند عذرے نگ برنار
آورده پائے ایفائے وعده در مقام خلف افتزدند و دست عطا
در آستین مضائقه کشیدند بوانا . آنکه این حرلیف جهان پیاست چونکه
بالکه دیگر تازد چه عجب که غالب را از دیوان بر خیزاند و ناطق را بجایش
نشاند . هیبهات . هیبهات . مصرع . من چنان تان چنین در یغ در یغ
حایاً تلافی انتساب بدگمانی که بذات من خیر سگال شده بود منحصر

درین است که تا حالت مطالعه نامه اخلاص ختامه آنچه از عالم نظم
و نشر فرونشاندۀ کام و زبان مبارک است بدستیاری چاپار هر
هم بر من فرستاده آید تا من آرزاهم هیکل جان با نیاز نمایم و هم
بر من آشنایان این مرز بوم باز نمایم و نیز شخصی که صاحب چھاپه
عاز مشهور این شهر است و با این بلا گردان پر محشور و مربوط انگشت
رضیب بر پهلایش زده ام اغلب که کلیات را بمجرد رسیدن بطبع
رساند تکلف بر طرف از گرد آمدن نتایج طبع مطبوع مخلص پناهی
را بر مدی انجمیده که می گویم بار خدا یا همینکه غالب کلیات خود
بن فرستد به پیمان موکد ایمان ترک سخن گوید تا دلم شکنجه کش
و غرض این معنی نشود که شاید من بعد سخنی تازه سراپد و آن
بر من رسد و درین مثنوی درد و داغ که -

خوک شد و پنجه زدن ساز کرد

با سرور و عربده آغاز کرد

کاتب لفظی بصورت پنجه بقلم داده است آیا این چه لفظ است
که اگر نفس الامر پنجه دارد یا آنکه نزد شعرا اطلاق سم و پنجه

بمحل ہمدیگر جائز الاستعمال است پس اعلام باید فرمود تا پے بحقیقت
آن برده باشم اللہ تعالیٰ عمر بلند نصیب کند۔ ناطق

As mentioned already that Nātiq pointed out a mistake in one of the couplets composed by Ghālib in his Mathnawi entitled 'Dard-o-Dagh,' where hog has been mentioned as having claw instead of hoof. The greatest Urdu composing poet of the Indian sub-continent admitted his mistake and ignorance, and wrote a letter in reply to Natqi, addressing him in the superscription as 'from Ghalib, the prater, to Natiq of florid discourse.'¹ Such follow-

” از غالب ہرزہ سرا۔ بہ ناطق رنگین نوا۔ سلام!
ناست میگویم۔ ویرندان نہ پسندد جز راست
حرف نازاست سرودن روکش اہرمنست

بہ تیزی دم ذوالفقار وہ بہ قردغ گوہر حیدر کرار سوگند کہ ہیہات پائے
خوک در نظم بنودہ است۔ اگرچہ نوع آفرینش را در ویرانہ د
خرابہ ہا بسیار دیدہ اما تروف بگہی بکار ہرزہ ام گمان من آن بود کہ خوک

¹. See Kulliyat Ghalib.

ہچوگ و گربہ پائے دارد۔ اکنون از روی نوشته شما در نظر جلوہ
 کرد کہ خوک سم دارد و پنجه ندارد۔ کاش نامہ شما پیش ازاں کہ
 کلیات نقش انطباع پذیرد بمن رسیدی تا دریں مصرع "خوک
 شد و پنجه زدن ساز کرد" بجائی پنجه زدن بد نفسی نبشتمی۔

"From Ghālib, the prater, to Nātiq of florid
 discourse.

I say truth and God like not but truth,
 To utter falsehood, is the rule of devil.

I swear on the keen edge of Zulfqār¹ (the sword of
 Hazrat 'Ali), and on the splendour of the descendents
 of the impetuous lion (Hazrat 'Ali), that alack-a-day,
 my sight never fell on the legs of hog, though I have
 seen many times the universe in desolate and ruined
 places but never employed deep insight. I fancied that
 hog has legs like dog and cat. Now according to your
 letter, it has become evident to me that hog has hoof
 and not claw. Alas, if your letter had reached me
 before 'Kuliyat' had been sent for printing, then in
 the couplet 'became hog and began to claw,' instead
 of 'to claw,' I would have written 'evil disposition.'—
 Ghālib.

1. A celebrated sword which fell into the hands of the Holy Prophet
 (may peace be upon him) in the battle of Badr and was then given to Hazrat
 'Ali.

Nātiq made attempts to compete with Anwari and khāqāni. Among his favourits and patrons at Oudh court, Qutub-al-Dowlah, was too a noble of note. He composed a Qasidah in his prise, where the poet has shown to the full his ornate style, melodious taste, sublimity of similes and sweetness of language. We reproduce it which is after the manner of Khāqāni:

تعالیٰ اللہ قطب الدولہ و قدر مولا لیش
 جبین ہا مسجدہ ریز آستان آسمان سالیس

زبان بازی کند با شمع طور و آتش ایمن
 ہر آن شمعہی کہ یابد روشنی از پرتو رالیس

دلے دارد تجلی زار ز انوائش چہ می پرسی
 فروغ صدید بیضا تماشا کن بسیمالیس

بفکر شیشه یک ره بگذرد گر باد پیمانش
نمیداند شکستن باز اگر کوبی بنخارایش

چه باشد کوه قاف آخر که گردد سنگ زواو
که صده چرخ پر کاهی سبک برداشت از جایش

بگریزم نرم سازد استخوان صد زیمیان را
تمتن کیست کار دتاب رستاخیز از بجایش

دل بهرام و دیگر از طیش چون زهره رقصیدن
علی گردد بگردون گر حسام برق تابانیش

عقاب از چنگ شهباز خدنگش کی تواند رست
خزاند درون تنگنای بیضه عنقاایش

بتیر از بال عزرائیل پر بست سرت پنداری
که دشمن دید و بانگ الوداع آمد ز اعضایش

رہی ز خشتی که گر ناگہ بسطح بحر بر پرید
نشان نم نیاید از سبک سیری بزمہایش

بجائے سبزہ خیزد شہسپر طاؤس از دشتی
کہ بروی بگذرد سخن خرام جلوہ پیرایش

مگو از عرصہ گاہ دہر کز چابک نیہا
بگامی در نور دو لامکان را طول و پهنایش

ہماں آہست از خجالت زہی طبع سلیم ست این
بجائی قطرہ گر عمان چکد زاہر کہ مہایش

بیاوریک جهان امید محرومی شهید اینک
صنان گردو بہ احیا ہمت رشک مسجالیس

طرب کن اے طراز جاہ داد کا مرانی دہ
دل بد خواہ گو بنشین بمرگ صد تمنالیس

تو فارغ شو کہ خصمت خود حوالت کردہ قتل خود
بزشک کنجکا و دل باندوہ حبر خالیس

نخفت ست آ پنجاں بخت عدو کز خواب خیزاند
سرافیلیس بانگ صوتا محشر بغوغالیس

کنڈ از بسکہ در عہدت مروت خشک و تر با ہم
دومی کش بود در یاری بخت در دلمان صحرا لیس

که آمد بر در بذلت که دست همتت نشانند
بجیب و دامن خواهش مراد دین و دنیا لیش

مخرف در حضور داشت بس باد ناطق را
ضمیر نکته پیرایش زبان بذله پالایش

As stated before that throughout his life, poverty and pangs had been his constant and confirmed companion, a fact which he versified as such:

صدرش در گذر خضر نشا ندیم وے
از سینه بختی ما سبز نشد دانہ ما

In another place he bitterly reproaches his cruel fate and unpitied and unfavoured fortune as under:

ناطق نشد بجز کفنی حاصلم ز دهر
آن ہم بمنز و گور کنی گور کن گرفت

Accustomed to digest throes of life, he began to find ease and peace in poverty and distress, and warns people not to seek the company of the luxury seeking souls:

ناطق مطلب صحبت راحت طلبان را
بگریز ز درد یکم گریزان ز دوا نیست

Immersed from top to toe in woes and worries, his indomitable spirit still urged him to declare placidly as such in the following verse :

نعمت جنت اگر نذر مزاقم سازند
ذوق اندوه تو عاشاکه فراموش کنم

In another place again takes refuge under the canopy of his sorrows and anxieties as such:

نه شتابد اجل از دهمشت غم بر سر ما
سر ما بار فدائی غم جان پرور ما

With all his misfortunes and mishaps at his lot, he never lost his nerves, but tunes the tides of high-spirited soul in his various verses as such:

بیا به مملکت بہت وہ بہ بین نا طوت
کہ من تو نگر این معنیان فقیر من اند

Again in another place versifies:

نخواہد ہمت محرومی کس گو بود دشمن
پا آکا ہی رہن جرس بر کاروان بستم
بشاخ گل نشین ساختن بر بلبل ارزان
کہ من در چکل شہباز خوزیر آشیان بستم

Natiq maintained throughout his patent Baluch dignity side by side with his poetic gifts. He kept his name living to time because of his high instincts of character and sublimity of his poetry and learning. His conduct was the same he wore in his native land. He would never knee the way into the mercy or charity of any individual, whether rich or poor, fair or foul. He seems to be a rarest poet in the Indian sub-continent, for being of poor means, he never proved mean to his talents and tenure, but would ever keep his dignity and demeanour high above all mundanity. The following verses of his well display his sentiments as plain and clear as an open chapter of a book:

من کیستم به کنج قناعت نشسته
در بسته بروی تمنائی این و آن

آزاد و زقید تعلق رمیده
نه خادم فلان و نه مخدوم بهمدان

پوشد زنجیه خرقه من دیده از قصب
خندد ز چاک کهنه پلاسم به پریشان

افلاس کو بزخم من الماس پاره ریزد
دل را کلو گرفته ام از ناله و فغان

بختم اگر چه کیسه به صابون زده است لیک
ناید سرم فرو بسیه کا سکان همان

گر نان بعزتم نرسد خاک می خورم
در یوزه گر نیم که دهم آبرو به نان

Nātiq was fully conscious, contented and proud of his high position and prestige in the domain of men of letters, and like 'Urfi, he extols his worth and weight as a poet of par-excellence in many of his panegyrics as such:

درین زمانه من آن شاعرم که نتوان یافت
نظیر من به سخن در قلمرو ایجاب

زبان طعنه کشودست بگر معنی من
بحسن عشوه طراران خلیج و نوشاد

فگنده زلزله از ذوق شعر حالی من
سماع و لیس به قرن و جندی در بغداد

He composed an elegant Qasidah in praise of Sharf-al-Dowlah, and from the start of his composition, he introduces himself in high-sounding words and parables to

impress and imprint upon his patron that these thoughts couched in verses are not the outcome of a vain mind, vain tongue and vague blood, composed for the sake of praise and price, but from a worthy man of letter to a worthy man of rank and fashion. It is obvious that Nātiq ever held his head high, and for him a foot of honour was far superior in excellence than many miles of land with dishonour. He proceeds as such in his Qasīdah:

آن بلبلم که گزینم سر کند فغان
از بهر درخت آتش موی شود عیان

آن گلشنم که باد ز فیض شمیم او
بخشد بمروه چون نفس عیسوی زوان

آن شبنمم که سوی کشان آفتاب را
آرد فرود جذب اش از چارم آسمان

In another place lauds Salmān and Kamāl as such:

نیستم شاعر دیان شعر نمیدانم چیست
گو برین بذلہ زند قہقہہ سلمان و کمال

In amorous delights, he composed heart-stirring lyrics with heart of hearts which rival those of any other distinguished poets of Persian literature in sweetness, depth, and in poetic imagination and fire:

عاجز نیم ز عجز بدہ آسمان مہنوز
دارم بجز لیش قوت آہے گمان مہنوز

فاکترم بباد شد و نالہائے من
بابرق می جید عنان بر عنان مہنوز

خورشید حشر سرزد و از دود آہ من
ظلمت سراسر عرصہ این خالداں مہنوز

For instance Ghālib composed:

برقند نه بر شهید نشیند مگس ما

Nātiq: بر شربت دینار نچسپد مگس ما

Ghālib: در کشور بیداد تو فرمان قضا نیست

Nātiq: در کشور بیداد تو سودا برضا نیست

Wisdom, worth and renown hardly live out of the teeth of Jealousy or rivalry but Nātiq possessed the charm, courage and capacity to acknowledge without a whit of prejudice, the excellences of the preceding poets. In a couplet he extols Amīr Khusro as such:

ناطق بیا که ازنی کلکِ توتنگ تنگ
شکر بکام طوطی هندوستان کنم

About Tālib Amli versifies:

صبا از نگهت گلہائی باغِ فکرت ناطق
بگردان تازه روح بلبیل گلزارِ امل را

آن قطره ام که بالداگر بر وجود خویش
هر قطره اش نشان دہد از بحر بیکران

آن وادیم کہ ہر شتری کش بہد ز سنگ
گردد بہ شعہ شجر طور ہمسزبان

آن شاعر م کہ شہرت شعوم جہان گرفت
چوں صیت کام بخشی دستور شہ نشان

In the kingdom of heart, Nātiq's sententious and sonorous lyrics produced a tumult in the sentiments of men of heart, who found a new way of warmth to the valley of arduous and ardent love. We find in his lyrics, the odour and ardour of Jami, Nizami and Naziri. In some of his lyrics, he followed the style and manner of Mirza Ghālib.

رفتم بسوی کعبه ز کوئے بتان دے
حسرت دوید از پی و دامان من گرفت

گر خضر کامیاب شد از چشمه شک نیت
داو از کسی که کام ز چاه ذقن گرفت

تہا نہ شمع بر کہ در آید بہ محفلت
روی تو دید و شمع صفت سوختن گرفت

در دور کفر زلف تو زنا ر بند شد
ز اہد کہ خورده بر روش برہمن گرفت

پروانہ را کہ گفت ز محفل فروزیت
کو پیشتر ز شمع رہ انجمن گرفت

از سونات رستم و شیخ حرم شدم
رویم بگناه عبده بسوی بتان هنوز

ناطق دمیکه کرد صبوحی بخون خولیش
بیعت نمکرده بود به پیر مغان هنوز

Here is another of his heart-robbing lyric:

لذت ز درد بسکه دل زار من گرفت
ناخن زدم بداغ اگر به شدن گرفت

از بسکه طالعیم به تنزل نهاده رو
آتش ز شمع تر بتم اندر کفن گرفت

ثون خلایق از کمر کوه برگزشت
نکشوده تیغ قاتل ما از میان هنوز

شد خصم با رقیب و در عذر میزند
ز شکم بصلح پانهد در میان هنوز

هم در خیال خویش نیای خدای را
ما را نکرده تو بر شک امتحان هنوز

ناز تو خوانده فاتحه حضرت نیاز
ریزد در سجده برال آستان هنوز

یک ره نموده چهره بگلها و می خورد
آب از خمی خجالت آن گلستان هنوز

تا دل شنید نکبت مشکین کلا را ات
دیوانه گشت و دامن دشت ختن گرفت

یعقوب را ز چشم تو روشن که باد مهر
بالوی پیرین ره بیت الحزن گرفت

The Baluch people generally lead a semi-nomadic life and are imbued with simple characteristics of traditions and beliefs common to semi-civilised people, and hence are close to nature. They are usually attracted and impressed by ominous significance of a particular thing, circumstance, occurrence, proceedings, or the like and so maintain some sort of reverence for charms, omens and signs, regardless of reason or knowledge. Natiq true to his blood and breeding also sometime for a time was under the influence of superfluous and superstitious arts as shown by his following couplets that he applied himself to the science of Astrology:

ناطق چو بلا بد مهر بد فال شدی
دور از وطن و عمیال و اطفال شدی

شاعر شدن از بهر فلاکت کم بود
 کای خانه خراب باز رمال شدی

Great men dedicate their lives to the service of mankind, and their great deeds too bestow indelible fame to the race and region they belong. Nātiq was conscious of this fact, and he definitely introduced with grace his motherland, Makurān, to the classes and masses of the Indian society. In one place he versifies:

مرد مشهور کز نام وطن ناطق
 بایزید این همه جاگفت که بسطامی هست

Destitute by birth, scholar by taste, Nātiq was a distinguished poet of good nature, pleasant manners, politeness and perfection. His heart was a treasure for the pearl of love, and his mind a mine of sublime thoughts and superb sentiments. In Baluchi literature, he is not, however, approached in point of elegance and harmony of thought. He is often reckoned authoritatively as swan of the Baluch race. In his fine frenzies, the flood of his poetic imagination rolled from spiritual to material and not from material to spiritual things. His poetic works consist of a Math-

nawi and a Diwān, but the Mathnawi is extinct, and the latter is entitled 'Jauhar-i-M'uazzam'. It is by his 'Jauhar-i-M'uazzam' that he lives today in fame. He is essentially a Qasīdah writer and it is on this form of poetry that his reputation rests, though his mind traversed all regions of poetry, for he has composed a good number of odes and quatrains. Some couplets of his are positively mystical, others are equally wordly. Some of his odes are panegy- rical, others moral; the rest are jovial or bacchanalian. The chief characteristics of his poetry are conciseness, originality of ideas, novel similes and metaphors. His verses are filled with an army of charming words and surprising similes and parables. The author of 'Sham'i-e-Anjaman' praises him as the greatest poet of Persian language in the contemporary India.¹ Makhdum Muhammad Ibrāhim Khaleel² brings into account his various qualifications and worths as such:

”جامع کمالات حاوی حنات - بعربی

فائق بفارسی رائق - میاں گل محمد مکرانی است - مشتاق بآن
 حد بود که زیاد از نصف شرح و قایم یاد داشت و هدایه فہمہ
 را ہم یاد میکند از ربع درگذشتہ باشد کلام فارسی ہم بسیار

1. 'Sham'i-e-Anjaman' by Syed Muhammad Sadiq Hasan, p. 467.

2. 'Takmalah Muqalat-al-Sh'ura,' by Muhammad Ibrahim Khaleel, p.264.

برزبان داشت - در علم صحبت بم کسی با و پہلو ز نذر الغرض
عجوبہ روزگار بود

"Most learned, an epitom of goodness, surpassing in Arabic, well-versed in Persian is Mian Gul Muhammad Makurāni. Proficient to the extent that he memorized half of the 'Sharh-i-Wiqayah' and committed to memory more than one third of 'Hidayah' of Islamic jurisprudence. Versified mostly in Persian. Seldom anyone could vie with him in the matters of social manners. In short, was the miracle of the age."

He belonged to the exalted progeny of the Shehozai clan of the Rind seed, and was born at the hamlet of Qāsimi Chāth near the famous border village of Mand in Makuran. His father, Chāwash, a simple and gentle nobleman of his village never wasted himself out of his means. The more noble, the more humble. To commit error is human, to forgive, divine; as such, because of his humbleness and sympathy, Chāwash, received ever the best regards of his kinsmen. In the bloom of his years, Chāwash, sealed marriage with a girl of his blood. She was composed and framed of Chastity, honesty and simplicity, and no report spoke of her to have fallen into a pit of ink. She was too sincere to her husband and loved him more, by all mores. If is said that one night she saw in dream two shining diamonds in her plams. She went to an elderly woman of her village who was famed as an augur to foretell events.

She disclosed to her that God will bestow her with two sons whose fame will spread to distant races and regions. The dream was printed in her blood and she kept on waiting zealously and anxiously for the auspicious day. After a period, her dream proved to be as true as death. She begot a son, named him Fāzil, who was followed after three years by another son, Qāsim by name. Both brothers were destined by the kind destiny to add pearls in the literary garland of Makurān. His father gave keen and tender attention to Fāzil when he measured his childhood days, and he too from his childhood was obedient to his father, though obedience fail in children, and as such no blame belonged to him. If his father would have commanded any service to the farthest inch of Baluchistan, even then he was all alert and prepared to obey. Chawash, we are informed, loved young Fazil with so much of his heart that none was left to protest. In his teens, Fazil mastered all the branches of Islamic learning. Education of the formal type was not common in the nineteenth century Baluchistan. The public desiring to secure an education, as was the wont of the age, patronized the mosques where classes centring on the Holy Quran and traditions (hadith) were given. During the course of his studies, Fazil devoted much time to get mastery over the Arabic and Persian language, and this he attained to an extent that he was a master-poet of these languages. Mulla Fazil, perhaps, is one among the very few learned poets that Baluchistan so far produced. His father was rich in manlihood and morality but a man of poor means, and thus, the pride of birth and worth gave Fazil his commission to sublimity, and we note with perfect pride that throughout his life, this poet never

recoiled from his great stock, the breach of custom was to him breach of all. A clean minded poet, singular in his art, a man of good repute, carriage, learning, and estimation, he never praised the vicious strain of any person, and called it excellent, and never loved or begged for riches, for he was taught that riches point to misery and contempt. In the Orient besides the Court poets, majority of the poets were seldom rich, as they would live in the world of ideas and lack the time for struggle and manual work. In this case too, we find, that Fazil seldom lived in riches and easy pleasures, and generally who lives, that is not depraved or depraves. Fortune in her shift and change of mood, never favoured him with favours, which he might have ever craved. He never depended upon the favour of anybody, this he deemed a disgrace to his great worths and shame to his blood. For a time he left his native place, his dearest nurse, and roamed alone in Persian Baluchistan as if he was author of himself and knew no other kin, but everywhere, he was scaled as the most gallant, illustrious and learned gentleman of Makuran. It will be a sin to doubt his other qualities of heart and mind besides his poetic gifts. The road to evil is easy, it is only noble to be good. Silver is of less value than gold, gold than virtue. A true born gentleman, a man as good as promise, possessed a kindly gird and would change all griefs and quarrels into love, and express to all a parent's care, and would ever supply the ripe wants of his friends and associates. A very attractive soul in discourse, he would freeze the audience into silence. Infact, a poet, a

theologian, a man of word and work, possessed such a wit that any obstacle, any cross, any difficulty, he would turn remedial to him. As is life, so is its end. After crossing the meridian of his life, when he got grey locks, his health began to wane, and at length, fell prey to the ailment of migraine, and after few days misery, and awful pains, the curer of all worries, the undoubted physician, death, committed him to the grave on Monday, the month of Ramadhan in 1270 A. H. near the village of Pishin in Persian Baluchistan, and was entombed in his native graveyard. His good remembrance, hereunto, lies richer in men's thoughts than on his poor, neglected tomb.

In his poetry, we find a sweet touch, a quick venue of wit, and side by side, his style is overloaded with ornamental superfluities, and in this field, he took the shine, and perhaps, none of the Baluch poets can vie with him. The intricate plays and pedantic allusions with which majority of his poems abound makes them sometime too difficult to be understood by the common mind. But time and again, we see in his verses the colour and perfume of Hafiz of Shirāz, and so one finds him by turns grave and gay, serene and ironic, reproachful and reverent. Being an educated and a learned poet, he has throughout observed in his compositions, all the rules of versification with full tact and toil. On the other hand, considering his terse and bombastic language, strange similes and the depth of his illumined thoughts, he, in a way, bears comparison with the often quoted but less spoken poet of Persian lit-

erature, Khāqāni. Mulla Fazil's poetry is not full of local colour, but covers a vast field, and hence, his verses have gained a place and position among the timeless offspring of the Muses. Because of him, of his brother, and a host of other contemporary poets, we can safely assert the nineteenth century Makuran, as the horizon of the literary stars of Baluchistan. Half-wordly and half-spiritual, he made not only the affairs of heart his orbit of poetry, but the shafts of his erudition and poetic gifts did fly to various fields. He was a true nationalist and in various verses and quatrains, he alarms his race and placidly discloses before them the causes of the rise and ruin of nations. Many contemporary poets of Makurān would visit him to test his ability in poetry, and he would extemporise verses and answer their couplets and quatrains every word for word, and thus would prove and prize himself to the worth. His form and figure, garment, poetry and personality crowned with utmost simplicity would seem to all new comers as strange as the thing they knew not. His quick wit of ready reply would make all eloquent speakers to admit the dullness of their speech, and his shrewd criticism made people of strong intellect to admit their want of knowledge. We reproduce here one of his long poems, where it is evident that how far he has enriched throughout his composition the language with construction of new words and suggestive compounds to depict ardently his thought, which would otherwise be expressed in long and lazy phrases:

۱- باب اول که بسم اللہ انت
ذکر ثانی الحمد للہ انت

۲- درس تکرارش قل هو اللہ انت
استوارش آمنت باللہ انت

۳- ہر کجا م کس کہ خاص درگاہ انت
بخت و اقبال ہر دم ہمراہ انت

۴- گل زرنگ و بورج برجاہ انت
ماں کش و شمشیر سربراہ انت
شرط آماچان دست و یک شاہ انت

۵- داب کنت گل و مہ تعالین
سینج بیت کساء کیت چالین

۷- بھری آپ جو بہر انت ڈھالیں
راست ٹنگ تیرین تو نگ دور مالیں

۸- ہر پھیں شہم کنت گروک سدا دے
مُندرو کو ڈال آتلیں یاد دے

۹- گڈک و گارٹینگ مزار کا دے
ہکک و جو کینگ نظر شاد دے

۱۰- شہرہ جنانی گل سبیل باغ کنت
حملیانی پیل شصت و شاگ کنت

۱۱- سیکری ء زہم ء سبج و زاع کنت
ماں صرفانی سیلانی دماک کنت

۱- باب اول که بسم اللہ انت
ذکر ثانی الحمد للہ انت

۲- درس تکرارش قل هو اللہ انت
استوارش آمنت باللہ انت

۳- ہر کجا م کس کہ خاص درگاہ انت
بخت و اقبال ہر دم ہمراہ انت

۴- گل زرنگ و بور و برجاہ انت
ماں کش و شمشیر و سربراہ انت
شرط آماچان دست و یک شاہ انت

۵- داب کنت گل و مہ تعالین
سینج بیت لسا و کمیت چالین

-- بھجری آپ جو ہر انت ڈھالیں
راست ٹمک تیرین تو فنگ ڈھالیں

-- ہر پھیں شہم کنت گروک سردار
مندر کو ڈال آتھیں بادری

-- گڈک و کٹینگ مزار کا دے
جکک و جو کینگ نظر شاد دے

-- شہہ جنانی گل سبیل بلغ کنت
حلیانی پیل شصت و شاگ کنت

-- سیکری عو زہم عو سچ و زاع کنت
ماں صرفانی سیلانی دماک کنت

۱۱۔ حلو تیں نشت و نہاد پری رنگ ء
تردو میدان دور کنار ونگ ء

۱۲۔ پنجوے زر مشین سلاح جنگ ء
جملگی رعدے گنت زبر رنگ ء

۱۳۔ قدو بالاد رنگ کمان میان ء
تنگ و گور بند زین مرخجان ء

۱۴۔ مشت برچاک ڈولا اصفہان ء
زبر و غل زور خوش الحان ء

۱۵۔ کیگد ء قابزگی حسین اندام
سونین شاہی ء تکین شہ گام

۱۶- زده بُرین زرمشته خمین انجام
تو پچیان زینکے کنت و ش نام

۱۷- کو ترے کچھی سازتگین مندریگ
ا قلم گوش ہو گردن و چندریگ

۱۸- ملک موت انت بدشمنان ہندریگ
تحتگان جو زکار کنت کندریگ

۱۹- شہہ پری داب کنت قہیبانی
ڈاھوات عراقی رقیبانی

۲۰- ڈھکوان شیرازی خطیبانی
سہ عمل ہکل کنت نہیبانی

۲۱- ماہ و شش و گنا حریریں شاد
منزل پندانی ترسین یلغار

۲۲- زیادہین مٹان و گڑنت تلووار
ماہلان ایرجگ کنت آس گوار
چہارم پر آس گوارین غضب نام و

۲۳- کرگز و گوش کنلانی ٹمال
دشمنان پادمال کنت نوک نعل

۲۴- نیست گبرزیر و درور و تمشال
توپگ و خرج و جابہ و جنجال

۲۵- باز کنت ملغور و جنک ماہیں
سرخ کنت جو مست و نقیب سیاہیں

۲۶- تیغ سیاه دارو سرمتن ایمن
توپک، دارو گران آمنائین

۲۷- کس مبتت پیره بچار قوم ء
اول بدابانی گل اندام ء

۲۸- دوم پرا گولانی سبک گام ء
سومی پر زرمشتین فلک نام ء

۲۹- آدونانی آهو پیرین و خشی
مرد با ساسته کنت ترشی
طلگ و میتاب جهاز بخششی

۳۰- سهت سنجاب گل چکن کچی
بدبخت ء دیما نیست بچی

۳۱- جو دغا پہ جوڑو دنگے پیچی
دنز پہ ہزمانی سرا ریچی

۳۲- بوراگہ پلندنت تئی ڈیل ء
کوہ کنبدین مال چیدگ رُمیل ء

۳۳- ناگہان چم زحم ء گریت پیل ء
میخ کنت پادان مال شپ ء نیل ء

۳۴- جھک جنت ناراستیں گروچیل ء
دور دان ایرکپ بیا بر مندیل ء

۳۵- بندی چل بُرہ اوداگون زمزیل ء
پر مہار گوازینے زیں پیل ء

کس پہ آئیں شیراء مجنت گپ ء
-۳۶
دیم پہ دیم بیت گول دشمن در صرف ء

ناگهان چا پنولی کیت چپ ء
-۳۷
گیل بیت شیرازی پہ یک کپ ء
گرتیزانت کہ نبارت ٹپ ء

کے ہوس کنت پہ دور دماغ شیرین
-۳۸
ماں صرفاں سلطانی مرانت میرین

نشگنت سرخیل و قماش پیری
-۳۹
مکوے توپچی ایر کنت دیری

ٹھگہ آماچی نہ برت پیری
چرگ و بچکندگ رموز گیری

۲۱- زال ء حوادی ء قیذ و بند ء کن
احمقین بور ء ماں لونڈ ء کن

۲۲- تیغ ء ماں ریحانیں کند ء کن
سامٹھوال گل چین ء پے رند ء کن

۲۳- جن اگہ شراصل و کسان ذات رانت
بور اگہ پُر شوق و مزین گولت رانت

۲۴- زحم سپاہ دار پل و سوغات رانت
پہ بلوچ ء توپک عجیب برات رانت

۲۵- جن اگہ بالاد و بلند قدر رانت
عقل و فرمان صاحب صدر رانت

۴۶- گنج گوں میراث و سراسر نذرانت
 مقرر رنگ و صورت و شرنه انت

۴۷- بھلی کہ ہر کار و توانگر نہ انت
 از دتی وانت کار و طبع و در نہ انت

۴۸- کوتاہ کن فاضل کہ سخن یکے
 کس تی گفزار و نہ کنت شکے

1. I begin with the name of God,
 After that I describe the praise of God,
2. We should take lesson from and repeat
 often Surah Ikhlas,¹
 The full explanation of it is included in the
 verse Amant Billāh.²
3. He who is a special member of His
 private audience,
 Good fortune and felicity are his
 constant companion;

1. Surah III, last Para.

2. Surah II, para, III.

4. His house and horse, etc. remain safe
and secure,
The sword too hang gracefully near his side,
He is unique in the world to hit the mark;
5. His ruby-like, moon-faced wife gracefully
dress herself with costly clothes,
The bay horse of Las-bela is always made
ready for his riding purpose;
6. His sword glitters like the shining pearl,
His long range firing gun is always
true to the target;
7. Every evening his wife shines like the
sparkling of thunderbolt,
The thin neck and legs of that ambling steed
are praiseworthy;
8. The wounds caused by his sword resemble the
tearings of the ravaging lion,
The thunder-like noise of his musket is
wonderful;
9. His wife, the crown of womenfolk,
like an elephant, his horse hops in delight;
10. The blacksmith whets the edge of his sword,
The noise of his musket melts the hearts
of the army ranks;
11. Audience with her both in seclusion and in
assembly is pleasingly pleasant,
The jumping and galloping of his horse
which has been castrated is praisefull;
12. He has a silver-hilted sword,
His horrible musket thunders like
the thundering of thunderbolt;

3. The form, figure, colour and the narrow waist of his wife is worthy of pride,
The saddle, saddle-girth and the band for saddle-bow of his horse are pleasant to the sight,
14. The hilt of his sword fit for grip is made on the pattern of the swords of Isfahan
The noise of his musket is too loud and terrific;
15. His wife is as beautiful as the tender deer,
His royal steed is very sturdy and swift
16. The sharpness of the edge of his curved and silver-hilted sword cuts into pieces the armour,
To hit the mark from his Zena¹ makes the gunner famous;
17. The goldsmith of kachhi has made the rings of his pigeon-like daughter,
His thin and cross-eared steed possesses most graceful neck and body.
18. His sword is the Angel of death for the foes,
The shot of his musket rend hard boards;
19. The princess of fairies turns her attention with blandishment towards her friend,
As the slave of 'Irāq has brought some favourable news;
20. The swords of Shīrāz clash against each other,
Thrice they will dreadfully challenge each other;

1. A name of a musket famous in the nineteenth century at Makuran and Persian Baluchistan.

21. His wife pleasant to the sight like the full moon, wears silken and satin clothes,
She fulfills her desires as speedily as an attacking enemy or a fleeing foe;
22. The rival persons meet the havoc of the resisting sword,
He hunts deers with his musket;
23. The young girl has jewels in her ears,
The shoeing horses pass away by trampling the enemy;
24. The sword purchased by money is itself its worth,
The expenses of Musket and its bag for keeping bullets are the source of worry;
25. The moon-faced girl by rubbing oil dresses her hairs,
The black-faced slave decorates the steed with saddle;
26. Sword is the source of safety and exaltation,
The gun powder is too a best thing;
27. Nobody should take pride on four things,
Firstly on the beautiful girl;
28. Secondly on the swift steed,
Thirdly the silver-hilted sword,
Fourthly on the fire raining Musket;
29. That beautiful woman is just like a wild wandering deer,
Whom the husband adorns with jewels and ornaments,
And to whom the husband gives in dowry cultivated lands;

30. (And) gives her jewels alongwith the
finely-made millstone of Kech,¹
All these generous favours, the unlucky woman
brings not into consideration;
31. Sacrifices the honour of her husband on paltry
things,
Puts dust on the dignity of her family;
32. If thou like heartily thine steed,
Which is sturdy, colourful and strong;
33. Unexpectedly when the steed fell prey to
the effect of an evil eye,
In the dark night will stand motionless with
legs fixed on the ground;
34. (And) boggles to travel through untraversable valleys
and ravines,
The rider comes down from the saddle;
35. Tie the rein of iron chain in his mouth,
(And) travel on foot by dragging the horse
with the rope tied round the neck;
36. Nobody should feel proud of the sword,
when he meets the foe beard to beard;
37. Unforeseeably his stroke miss the mark,
The Shirāzian sword bends on one side,
Inspite of having keen edge, it cannot
inflict a wound;

1. The millstone of Kech valley in Makuran were famous for grinding grain because of its hard stone.

38. Who can take pride on the Musket,
When high dignitaries hold audience;
The tribal chiefs and dignified persons of
age take part in the gathering,
The marksmen place a target at a distance,
40. Unexpectedly he misses the target,
The laughter and jeer of masses soon pours on him;
41. Keep the woman under strict control from
the very beginning,
Train the untamed horse;
42. Put the sword in a straight sheath,
Sell the unreliable Musket;
43. If the wife is of tender age and of best blood,
If the horse is stately and swift;
44. If the sword is splendid and
worthy of a gift,
But for a Baluch, the Musket is his
wonderful brother;
45. If the wife is of commanding stature and of
high position,
Then she is a wise woman and deserves
to be addressed as the queen of the house;
46. Riches and property must be
sacrificed on her,
Though she may not be beautiful in face
and form;
47. Even if she belongs not to a rich and
prosperous family,
But always obey the command of her husband;

48. O, 'Fāzil, finish thine verses now as this view is
universally agreed upon,
Nobody maintains least doubt about the
fluency and eloquency of thine compositions.

Being of a high order of poets and a man of profound
religiose learning, Fāzil was sensible to wordly affairs, and
to the extent of his means, qualified himself both materi-
ally and spiritually. His compositions throughout present
an impassioned style in poetry, and perhaps, in his style
was the leader of the art of poetry. Things unheard-of in
Saluchi literature are heard by him, as if inventiveness
was created by him. We reproduce here a poem where he
bewails the strange spectacles, immoderation, ill circum-
stances and the miserable plight that prevails in this pheno-
menal world of woe. Infact, his remarks are noteworthy:

۱۔ امرء شاہیں کردگارے چیردسر بسیار کنت
مردء نامردے سپاہی والہ و چمدار کنت

۲۔ پیر مردیں عاجزء اندر جہاں پادار کنت
نوجوانیں نوکلیں نوخواسنگاں ادگار کنت

۳- درو منداں تنگ دست و جاں سخت بیمار کنت
بورے و اجہان گدا و صد پیادگ سوار کنت

۴- خلقے سوچیت ہم نوکیں وہ بے گلزار کنت
بے گناہ بے رابدست طالماں شکسار کنت

۵- بادشاہاں سرنگوں و ناکساں سردار کنت
در غم و شدت قلات بے واجہارا خوار کنت

۶- طوطیاں اندر کنار و کرگزاں خاکسار کنت
گر بیبت قارون مثال چہ منجیل بے ڈاناکنت

1. Various perplexing ups and downs
clearly exhibit the command of th
Almighty God,
Brave men are left to the mercy of the
imbecile persons;
2. Old and infirm persons enjoy stability in this world,
While Youths in bloom and rising
Youths are put to task;
3. Compassionate persons are made penniless, and
disease fell to the fate of tough individuals,
The owner of horse is made a footman and
a footman, a horse man;
4. Burns away a certain territory and in its
place turns another area into a flourishing garden,
The innocent souls are stoned to
death by the tyrants;
5. Makes the kings down-trodden and bestows
sovereignty to the helpless,
Distresses those who had built strong
fortresses for their protection,
6. He graces the parrot¹-like persons to come
near Him, and puts to dust the vulgar persons,
Anybody even rich like Korah² will not be safe
and secure from fire as is the case with kettle.

Besides being a first-rate poet of Baluchi language, he was a man of great learning, and to account his manly virtue, one can argue that his poetic qualification was

1. According to general Baluch conception when children and pious people die, their souls assume the form of parrot and through Divine Grace fly in groups in the gardens of the paradise.
2. He is described as the cousin of Prophet Moses. On account of his riches and avarice his name is proverbially applied to all misers.

only a secondary virtue. In all his romantic or amorous poems, he combines lofty diction of Jām Durrak and graceful ease of Bivragh with the deep pathos of Tauk 'Ali Mast. One of his beautiful short poem in graceful style is rendered into English and reproduced as follows:

“(My beloved) why thou art sitting down in the
mouth,
Whilst thou seems ready to chime like the melodious
mouth-piece (Chang);
When thou cometh to me, overwhelms me like the
raining cloud,
The face resembles in colour to that of Yellow
wheat;
Her body is as white and delicate as the pulp of
date-palm tree;
And as clean smooth and limpid as white hail-storm,
O, the illuminant candle amidst dark houses;
Have mercy on me, the fire-fly of Sarāwān,
Thou art my priceless treasure,
slave am I of thy soft and beautiful feet;
My pearls pearl, vex me no more,
Thou possess a round beautiful
face like the glittering dinār.¹”

Fazil was true to his salt, true to his blood, and would extol his race and region with undoubted love. The nineteenth century Baluchistan loomed in the balance of turmoil and uncertainty. All the various Baluch phy-

1. The name of a gold coin issued by the Caliphs of Damascus and Baghdad.

larchies surrendered to British Imperial flag after war to the knife. The entire Baluch territories were divided into different political units, never to be united again. The middle of the same century saw the utter rack and ruin of the newly rising rule of the Baluch Talpur Amirs of Sind. The Baluch areas and tribesmen of the Dera Ghazi Khan territory were permanently annexed to the Punjab province. In Persian Baluchistan, the Baluch tribes were constantly alarmed and cautioned by the Kachar rulers, and the guns of the Persian tyrants invariably boomed on the peaceful Baluch populace who derived strength and reputation even from their defeats and disappointments. Peace and justice had been banished from the land since the appearance of the Kachar rule. The people of the chiefships of Makuran, Kharan and Las-bela groaned under the barbarous and bitter dictates of their cruel masters. A patriot to the last vein, a nationalist of so intrepid a race, Fazil, a noble man, in nature as in name, could not remain a silent spectator. In the field of wit, he played his part deservedly. He composed a long poem in praise of the mighty Rinds whose rule marked the apogee of Baluch rule in Baluchistan. The poet extols all the then Baluch heroes besides, glowing tribute to the epical hero of the race, Amir Chakar. We now reproduce here one of his quatrain where he bemoans the sad and pitiful condition of the Baluch people as such:

عاقلاں سساکنت کہ کشک جنپاں سرے
 پر نشان پیدا کہ زبنت ماتکوه و برزین تہرے

قائمیں راجان نہ منتگ یک کما شیں مترے
 نہ نصیب داری پشت تو یہیں لشکرے

"O Ye men of intellect, beware with surprise that
 small hillocks (men of mean and meagre means)
 are raising their heads,
 We cannot find a single lofty mountain (a single man
 of power and prestige),
 The once well organized and disciplined race remains
 without a distinguished leader,
 Their fortune lack the guidance of a real commander
 and the support of a mighty force."

Fazil as a poet and as a man was indeed a typical figure in Makurān, and it will not be unfair or unjust to state in soft words or dignified tone that all the contemporary or succeeding poets of the nineteenth century Makurān borrowed eloquence and fluency, knowledge and art from the good crop grown by Fāzil, but the grave and earnest tone, ripe sententious wisdom and moral earnestness, characteristic of his poetry seldom prevails in that of his contemporary and later poets of the region. By common consent, he stands on the top of list among the western group of Baluch poets, and renowned alike for personal charm and literary ability, was indeed the Sappho of Baluchistan. In many verses and quatrains he has enforced the lessons of conduct and morality to the

classes and masses, and pointed out the sanctuary of duty and honesty never needs to hesitate. As mentioned already that he had a strong vein of religious feeling from his childhood, and spent the last years as a wandering devotee, and as such culled many flowers from the spring of the garden of Divine love. After his death, his grave got little respect and recognition from his race and region, and I think in any other country in the world an extraordinary distinction would encompass the last resting-place of a national hero and the object of adoration and admiration to millions. It is interesting rather a surprise to contrast the tomb of this Baluch poet with other European poets, like Dante whose sepulchre is an object of pilgrimage not only for his own people but for other Western men of intellect and integrity. As stated before that Fāzil had great command over Persian and Arabic language, we will reproduce here one of his Persian poems which in all possibility of expression and statement clearly depicts his mastery both in Persian and Arabic language:

داشتم دست تصرع باخدائی لم یزل
 عرش و کرسی و ثریا که ز دروِز ازل
 نقش اندر چار صیغه نقش ارسال نزل
 هست فی نارِ جَهَنَّمَ خلدین بد عمل

فاسق و فسق و مجور و کذب گفتار و غل
خرقہا مادِ بیاض حیلہا زیرِ بغل

بہر کسے ترک جماعت است او یابد خلل
و کتِ الأرضِ و کاً و کاً این دور عیال

قد و قد احدی این جہاں اندر محل
کا انفراش مثل المبوٹ میفرند کل جبل

کل شیئی حیّ را ارستہ کردہ با اجل
خود حیات واحد و یکتا سلطان با عدل

لاشک لاشبہ است لیس لافینہا بدل
چار کرت الذاکبر بر فراز منبر است

سلمان دل با خدا گوازشش بانگِ اِجهر است
مرتین جل جلال بر زبانش شکر است

این منادی را معنی از همه اعلیٰ تراست
مدح و توصیف و بیای از گفتن حد در است

أَشْهَدُ أَنْ لَا إِلَهَ إِلَّا اللَّهُ تَاجِ بَرِئِ
أَشْهُو أَنْ مُحَمَّدًا رَسُولُ اللَّهِ زَانِ بَارِئِ

تقوی داران دو اصابع بر فراز گوهر است
صدق میگویم که آن حضرت شیخ محشر است

ای خوش‌صالح که حجتی علی الصلوة فاطر است
بعد حجتی علی الفلاح بانگِ صبحی دیگر است

الصلوة خیر من النوم که قیامت ظاهر است
ستین نحو مقدمها الشکر اکبر است

بعد اشهد ان لا اله الا الله و حکمش جاوید است
یس الا هو که نامش در بزرگی داور است

هر که در مسجد در آید نیت شکره ذکر است
جز بدان راه خیالات تعیین زیر سر است

کار نیکو عاملان دائم سخا و سخر است
گر به جانش صد بلا آید ازال با صابر است

عدل و احسان هم ترازوی که هم سنگین تر است
بر نسیم دل ستان اندر شامو عنبر است

کس ہماں کس لالئی جنات و حوض کوثر است
تذرتی گرجاعت چوں نیابد فاجر است

ان جبل در محشر اوست دعائے فاجر است
راہِ جنت گرچہ ہموار است بر شمش گراست

شرسار اندر صفِ سلطان عبدقادر است
الغیاث ایما مہمہ جان الف مر تہ الغیاث

وَيْلٌ لِّكُلِّ سَجَلٍ نَّارًا فِي يَوْمِ الْقِيَامِ
و ندران یوم نصر الدع اہل عام و خاص

عاصیاں قہر جہنم کیت نما کان خلاص
فاصلہ یوم المحشر فریاد رس یا مستغاث

Chāwush was a joyful and fortunate father of two goodly sons, of whom Mulla Qāsim was the youngest, and yet his eldest care. The twin brothers Fāzil and Qāsim were alike, and both alike people liked and lauded. Chāwush was a simple Baluch with an excellent head of hair, and would be the best when least in company. The whole family, we are informed, lived in meagre means, their stars shone poorly over them, but no blame or blasphemy belonged to them. Happy are they that bear their distresses with pleasure and with patience toil for the best performance. Sincerity, simplicity and honesty were masked in their proud blood of Rind. Being of poor means, the whole family struggled with chaste faith against odds and adverse conditions, and thus schooled in the school of adversity, they developed the best qualities of both head and heart. It is usual, rather experience has shown that fat paunches have lean pates and choice dishes make the ribs rich but bankrupt the wits. Dainty bits greases the clean mind to an extent that from it all consideration slips. Plenty and peace breeds cowards, hardness is ever of hardness is mother. A man is master of his liberty, but time is their master, nevertheless, in this case, we are bound to confess that this family fought against hard time with hard faith with the conviction that honour is far more valuable than all valuables. By classes and masses the family of Chawush was esteemed for nobleness and reckoned as the makers of manners to stop the mouth of all find-faults. Being a

strict Baluch, Chawush would never mangle the work of nature and deface the patterns that the Baluch fathers ages before had seemly set. Because of his personal qualities and of his twin illustrious sons, his house became the meeting-place of men of wit and poets. Qasim from the beginning had in him what youth, strength and skill could furnish man withal. Gaiety ever reigned over the horizon of his countenance. In the office and affairs of love, he had his share to the extent needed by his poetic whims and freaks.

A restless man, his heart ever found less peace in its prison, but modest in temper, had enough wits to keep himself warm. His conduct differed in some degrees to that of his reverend father or brother, who would use the devil himself with deep courtesy. To be a well-favoured man is no doubt the gift of fortune, and by fortune, he was loved and liked past all expressing by all the gallants of his region; people wished him all heart's content, and he too, would prove as the sign and semblance of his honour and frankness. Within the eye of honour, his extremest means lay unlocked to the service of people and honourable occasions. What he thought he uttered, and spent his malice, if any, in his breath; a man of word, rewarded his deeds with doing them, and desire less than misery itself would give. Infact, he was a true son to his father's manners. People in swarms visited him and all were welcomed and answered with gait and entrance. A wise soul, indeed, was never untrue to the time and tide

of the events, but always would smack of observation. His poetry is throughout free from all colour of base flattery, and we find him always blazing and brave. Such was his lively intelligence that he would show the whole wealth of wit in an instant. Being an accomplished poet, his extraordinary power of giving sudden intellectual pleasure by unexpected combining or contrasting of previously unconnected ideas or expressions, made him one of the humour of the age. Throughout in his poems, we find a set of wit well played. His humour is lofty and his discourse absolutely fixed and final. We notice but seldom in his poetry, the bombastic and ornate style with improbable metaphors patent to the compositions of his elder brother, Mulla Fāzil. He is too reckoned as one of the choice and master spirits of his age. We reproduce here one of his poems which distinctly display his piety and rigid faith in religion which is the only mean to refresh and repair the ruined hearts of deserted chests:

۱- ہر سحر گاہ دست بنداں پیش اللہ الصمد

شاہ سلطان بنی ء دوست داراں بے عدد

۲- ہر چہاں پاران ٹوٹاں سو بے توفیق و مدد

۳- بازاں من روئے زمین ء بے اعتباریں کلپ درد
من دتی زندہ بدیں کارے نہ لوٹاں تا ابد
تا ہمارو چمی برتے قالب ء اندر لحد

۴- بید چے سرنا ماں یک نوکین تقریرے کناں
اشیا طین و لعین ء قید و رنجیر ء کناں
فائدہ چے این عمر ء و تیککا پر خیال پیر کناں

۵- ملگی ڈیل ء گمان ء اثر زبان ء بر کناں
پیش ستارہ جان ء عذرو معذور کناں

۶- بندگی عرض ہمیشنت من کتا نے ہر سحر
من نہ لوٹاں ملک و مال و شہر و میتا پس شجر
زیادہ ہیں گنج و خزانہ بے ستونیں سیم و زر

۷۔ دستگیر دستء دراز تلغت العسین ءء دگر
اژ وقی گنجیں در ءء رحے بکن بر من بگر

۸۔ دشمنین شانتت کہ دوستن گم زدایگان بے قدر
من دلا جھیڑاں وتیرگانیت من ءء لعل و گہر

۹۔ ونگ من سی جز کلام اللہ شریف ءء راه شرع
بندہ ءء لازم نہ انت گوں خالق ءء گپ و جبر

۱۰۔ باسگ و مال نہ زاناں جلیہ و مکر و مہنسر
شادی و سیری مرا گاہے پر سے منداں دو بر
گر منی دست ءء پکیت و س ءء کناں جان و جگر

۱۱- المَدَّتْ يَا كَعْبَةَ اللَّهِ مَغْفِرَتٍ أَرْبَابَ دُنْيَاكَ
مَدَّتْ تَعْبَةَ كَوْنَتِكَ كَسِرْدَالِ مَنْ جِهَ بَازِي نَزْدَكَ
مَنْ شَمَّ حِذْمَتِ كَزْرَا تَنَا دُو پِيَن رُو حِي نَزْدَكَ

۱۲- المَدِينَةُ سِرْدَارٌ جَهِيگِرٌ وَمَقَامٌ
بَعْدَهُ أَرْمَكَةٌ نَازِلٌ هُمُ بَوْتُكَ كَلَامٌ

۱۳- مَهْرَسِ دَرْمَانْدَه اَنْتَ پِي تَسِي سِرَاكِيْتِ خَاصِ دَعَامِ
بِرَكْتِ خَالِي نَه اَنْتَ پَرْمَنْ بِي بَشْتِي عَيْنِ دِلَامِ
گَرْدَنْ فَرَضِ اَنْتَ مَنِيكَ شَاهِ خِيَرَاتِ وَسَلَامِ

۱۴- سِرْدَارِ وَ پَاشِ پَادِي گُورِ تُو پِيرِ دَسْتِ گِيرِ
يَا قَلَنْدَرِ لَعَلَّ شَهْبَازِيَا بِيَاءِ الْحَقِّ فَقِيرِ

۱۵- واجہ شمش شیخ شکر گنج لاکھ لہرائی امیر
خواجہ و مخدوم جہانی خواجہ خضر زندہ پیر
من شمشے باہوٹاں دُرستے گرمی دستاگیر

۱۶- دراہ فقیر و ہودہ رکن آشکاریں
صد ہزاراں کورو لشکاں بے نواہاں پارتش

۱۷- من نئے خواہم ازل تاکہ ابد خود گندی ء
مثل یعقوب ء پریشاناں پیک فرزندے ء

۱۸- مطلب ء حاصل بکن بابرکت شیئر و ندے ء
قاصدے جلدی وحی بوت حکم شاہین قادر ء

۱۹- چنگیس و ابے من ء گشتک بہ وحدے دیگر ء
بس کن قاسم تہی ء حیر لگت ستارے در ء

۲۰
 اینقده پیر و ولی و مرسل و پیغمبر
 پله اش بستگ تمامه کله و په یکسر
 تحفه لوکو نهادهین زیت بنجاست نرا

1. At the time of every dawn, I pray earnestly with folded hands before God, the Eternal, Beyond the compass of thought, I hold dear, the king of prophets, the Holy Prophet (may the blessing and mercy of God be upon him);
2. (I) seek succour and success from the four companions,¹
 Feel confident to get salvation
3. Many people in the world are immoral and unreliable, Till eternity I do not want to commit any sin, (Till) my body be interred into the grave;
4. After this introductory comment, I want to submit few submissions, I desire to enchain the accursed satan, Why I should consume my life in woe and worry;
5. I explain the worries of my robust body with my tongue, Apologize before Him who covers the sins with the veil of His mercy;

1. The four pious caliphs .i.e Hazrat Abu Bakar, Hazrat 'Umar, Hazrat 'Uthman and Hazrat 'Ali

6. Humbly supplicate at the time of every dawn,
Do not request for riches, landed property, town
and trees of fruit,
Do not need treasures, gold, silver and jewels,
7. O helper,² come to my support in the twinkling of an
eye,
From thine beneficent assylum, attend me with
mercy and kind attention,
8. My foes are happy to see me in sorrowful state,
I quarrel with my heart as I possess no ruby and
jewels;
9. I read in the Holy Qurān and the traditions of the
Holy Prophet (may the blessing and mercy of God
be upon him),
It behoves not man to complain to God about his
affairs;
10. I know not artifice, deceit, allurement and skill,
Once again I will try to enjoy happiness,
If it (happiness) embrace me, I will protect it to the
best of my effort;
11. O Protector of the K'abah, help and forgive Thine
servants,
Since long I am tired of idleness,
I am thine servant till the end of my brief life,
12. Al-Madinah is the residing place of the chief (of the
prophets),
The Holy Qurān was revealed at Mecca;

2. His holiness Ghaus-ul-Azam Sheikh 'Abdul Qadir Jilani of Baghdad is generally addressed as Dastgir (the helper).

13. All needy persons whether rich or poor seek help from thee (the Holy Prophet-may the blessing and mercy of God be upon him),
Favour this slave with thine beneficence,
It is my duty to send blessing and peace upon our lord (the Holy Prophet-may the blessing and mercy of God be upon him);
14. I beseech the helper (Syedna Sheikh 'Abdul Qādir) with bare-head and bare-foot,
(Also) the divine falcon, the ruby-like Qalandar¹ and Bahāwal Haq,² the holy dervish.
15. (Beg from the) distinguished Shams,³ Sheikh Shakar Ganj,⁴ Lakha,⁵ the chief of men of ecstasy, Makhdūm Jahāniyan⁶ and the immortal saint Khizr,⁷ I am refugee of all ye saints, protect me;
16. All the saints and their servants are source of support to the millions of blind and lame persons;
17. I never desire to display self-conceit,
Like Prophet Y'āqūb, I am anxious to beget a son;

1. Sheikh 'Uthman Qalandar of Sehwan at Sind is commonly addressed as Lal Shahbaz.

2. Ghaus Bahawal Haq of Multan is the pioneer saint of the Suhrawardī order. He was born in 1182 A.D.

3. Shah Shams Sabzwari of Multan was the contemporary of Ghaus Bahawal Haq.

4. Farid-ud-Din Shakar Ganj is popularly spoken of as Baba Farid. He died at the age of 93, in 1265-6 A. D. and was buried at Pak patan in the Panjab.

5. A famous saint of Sind.

6. Jalal bin Ahmad Kabir commonly known as Makhdum-i-Jahaniyan (d. 1384 A. D.) was the grandson of Sayyid Jalal-ud-Din Shah Mir Surkh posh of Bukhara (1192-1291 A. D.)

7. Name of a prophet who is said to have discovered the fountain of life and drunk of it.

18. It is better to attain one's wish by composing verses,
Soon a blessing from the Omnipotent revealed to me,
19. While asleep at the time of afternoon prayer, I was
told,

Keep quiet Qāsim, thine prayer has been accepted
by the Lord;

20. So many prophets and saints have combined their
prayers for thee,
Their prayers will soon bestow you, a pearl-like
beautiful son.

Qāsim never made any attempt to excel his contemporary poets in the show of words and the use of subtleties, but his enormous wit and remarkable power of composing poems extemporarily, and reciting them off-hand, stand unchallenged in the whole history of Baluch poetry in Makurān. His poems vividly display his standard of taste and immense knowledge regarding religion. In the following poem, he describes the philosophy of the creation of the universe:

۱- در تفرع دست بنداں گون کریمیا ہر سحر
ورد حاجات کناں کہ دیر بنت از دل گسبار

۲- اشک نزالاں از دو چشماں ہنچو مثل نوبہار
پیشتر از گل شے کاف و نون کردہ تیار

۳. بعد از آراسته شد نور نبی و تاجدار
جمله پیغمبرها یک لکھ و بیست و چار ہزار

۴. چار ملائک کت مقدر دیگر باقی بے شمار
ہمیت طبق ارض و سماوات تلغت العین و استیاد

۵. جنت الماوا بہشت دورخ سبحین و مار
آفتاب و ماہتاب و کوکب و لیل و نہار

۶. صدرت الطوبی و کوشرب
باد سرسرباد اپ اپ برق در عدانت آشکار

۷ - حضرت موسیٰ و عیسیٰ کت بہ دست ءِ اختیار
حاکم بہتر سلیمان بینگ پاشک و پیداور

۸ - چار عناصر بادو خاک و آپ و آتش برقرار
آدمی و جن و انس و بحر و برد کو ہمار

۹ - از پرندہ از چہرندہ از روندہ از مورد و مار
گاؤ گو سفید و شتر و اسپ آئی کشت و زار

۱۰ - بر سرے روئے زمین ءِ کل میوہ درجک و دار
قدرت رب ازل آراستہ شرایی جملہ کار

۱۱ - چار کتاب انت راہ شریعت جوڑتاں پروردگار
بینگ انت تورات و انجیل و زبور فرقان چہار

۱۲- آدمی ء لازم انت قادر ء نقشاں بچار
بندہ ء فرض انت پہ شاہ ء قدرتاں کلمہ بیار

۱۳- روچک و بیخ و حد نماز و نوبت و صلی گنزار
لقمہ ء بردار بہ دستا باز بہ آں شکر ء گنزار

۱۴- وعدہ این پروردگار اے تونہ بے حیران و دار
احمقین نفس ء مرکن بر پشت شیطان ء سوار

۱۵- پہ ہما مرداں جتائیں جنت ء سیل و ندار
روح و شپ در بندگی انت طاعت پروردگار

۱۶- گر کے باورنداری راہ حق ء گار کنت
از نماز و روچک و حج و زکوٰۃ بیزار کنت

۱۷- من بہشت بے نصیبی جیرو جاہے نار کنت
دوزخ ۽ اندیش نیست شیطان ۽ گولت دیار کنت

۱۸- اے جہان ۽ چم نرانت آخرت ۽ سار کنت
روح محشر مصطفیٰ ۽ بیگ ۽ آزار کنت

۱۹- ہستیں دیگر معجزات حکم شاہیں قدا در ۽
مرد و جن بہر دو ملاقات کناں عیشی سر ۽

۲۰- عشرت و عیشے کنت مانند شیر و شکر ۽
کو د کے اندر شکم مانیت پر حکم قدا در ۽

۲۱- روچ پر روچ ساعت پر ساعت پروری چو گوہر ۽
مدتے نہ ماہ و نہ روچے پنہیا نین اندر ۽

۲۲- رزق و طعام جب پر جا کنت جرے نیست من خاطر
تا ہما روچی کہ موسم تنگ کاریت ماسد

۲۳- بر سر روئے زمین عطا ہر بیت اول سر
ہر دکیں دستان دنت ایمان و رزق دفتر

۲۴- کینت چہ عرش و ملاکت پیش روئے طاہر
شریعت بانگ قول و دتے گوشانی گور
تو بہ کت تو اے جہان از بدیاں نظر

۲۵- گر کسے دانشوریں بہ نگر تو آل انگین
جانور بے علم و بے تعلیم و گرنیستین چُشین

۲۶- مثل بیچارگ مگسی کار کنت پیوست ایں
غناء خود را عجب ساختہ پر تیر تبش بہ بین

۲۷- ذرہ بالب کس معلوم شود کل جسمین
صالحان و عاقلان حیران شداند از کار این

۲۸- چونہ انت کہ آدمی زادہ مدام ء زندگیں
روح و شب در کوشش و نمود در لیش ء زندگیں

۲۹- تا دو پنج روح پاک مال ء جو پو ء دل مندیں
عاقبت رو چے جن و چکے و مال ء زندگیں

۳۰- پشیدیگانی علاج گڈی چار و مندیں
ہر چے کہ دین نبی انت آ خدائی بندگیں
چول و ت زانت کجام کار من جهان ء گندیں

۳۱ - بسکن و قاسم و ش نہ انت بازین حبر
گر تراہستیں مجاہے از شششین کاراں حطر

۳۲ - کوتاہ کن دروغ و زناء چم غیر کس ء مچار
از ریا و رگبتش رشتہ و بسوت ء مہور

۳۳ - اے دوئیں روچ نہ ماننت کیت دگہ روچے بتر
کار امروز ء مچار زنگ دور در گیزر
دوزخ ء اندلش بکن از ہیبت نار و ستر

1. Every morning I supplicate with humility to the bountiful God,
I pray for my well-being so that my heart be free from woe;
2. Tears pour from my eyes like the rain of the spring season,
Long before the creation of all things, He commanded 'Be'
3. Afterward Created the light of the chief of the Prophets (the Holy Prophet, may the blessing and mercy of God be upon him),
Created one lakh and twenty four thousand prophets;
4. Besides numberless angles, appointed four as foremost of all,
Created seven skies and earth in the twinkling of an eye;
5. The peaceful abode of paradise and the burning hell abounding with snakes,
The sun, the moon, stars and day and night (were created);
6. The fragrant abode, the fountains in paradise,
The cool breeze, the hot winds, lightning and thunder were brought into existence;
7. Gave authority to Prophet Moses and Jesus,
The great Solomon was entrusted with power and territory;
8. The four elements, air, water, dust and fire were commanded to function,
Created man, genii, oceans, deserts and mountains;

9. Beasts and birds, peacock and snakes,
Cow and sheep, camel and horse, and sown-fields
came into existence;
10. Gardens besides forests on the surface of earth,
The Omnipotent arranged all these from eternity;
11. The Providence sent four heavenly books for the
guidance of mankind,
These are the Old Testament, the Gospel, the Psalms
of David and the Holy Quran;
12. It is incumbent upon man to observe with minute
admiration and scrutiny the wonderful creation of
the Omnipotent,
He should be strict to the observance of Ramdhan,
offer five time prayers daily and send blessing
on the Holy Prophet (may the blessing and mercy
of God be upon him);
13. If ye eat one morsel of bread, offer thanks to the
Almighty
The Providence has promised that such persons will
not meet with disgust and disgrace,
Keep the stupid self away from satan;
14. Paradise and its pleasures are reserved for those who
are engaged day and night in prayer and obedience to
the Providence;
15. If somebody through distrust go astray from path of
truth,
And become disgusted from prayer, keeping of fast,
pilgrimage to Mecca and giving of alms;

16. He will be deprived of paradise and his abode will be in hell,
The friend of satan, fear not from hell;
17. He closes his eyes in this world, and recover his senses in the world hereafter,
Displeases the chosen Prophet (may the blessing and mercy of God be upon him) on the day of resurrection;
18. Infinite are the wonders of the Omnipotent Lord,
Man and woman bed with each other;
19. Pass their days in extreme peace and pleasure,
Child takes his existence in the womb of mother by the command of the Omnipotent;
20. Day by day, the child receives nurture like a pearl,
Remains concealed in the womb for nine months and nine days;
21. Gets food in his resting place (in the womb),
One day when the mother's womb become narrow for the child,
22. He appears for the first time on the stage of this planet,
His faith and food is placed on his hands;
23. Angels from the highest sphere appear before the child,
The article of faith (I declare that there is no god but Allah and I declare that Muhammad is the servant and His prophet),
Ye should vow not to sin any more in this world;
24. If thou art wise, learn lesson from the bees of the

town,

No beast is so ignorant and unlearned as they are.

25. The helpless bees work incessantly,
With great skill and grace they build their house;
26. By tasting one drop of honey,
The virtuous and the wise are in stern amazement to
witness their toil,
27. It is a fact that man is not alive for ever,
Day and night they are busy in delicacies and
decorations;
28. During short span of life, they remain restless for
greed of gain,
They collect wealth only for their successors,
29. The followers of the Holy Prophet (may the blessing
and mercy of God be upon him) and the servants of
the Almighty God know fully sins and the source of
sinful acts;
30. Be silent Qasim, for it is not good to speak much,
If ye have any power,
keep away from six things;
31. Abandon falsehood, lie and adultery,
Leave hypocrisy, slander, bribery and usury;
32. This short life will cease to continue, man is destined
to face a very grave day,
Do not care more for today, it will soon pass on,
Fear from the fierce fire of the hell."

In the second decade of the nineteenth century, 'Izzat son of Lallah was born and bred at Panjgūr, a historic town of Makuran, once the military centre and emporium of the Arab conquerors of Makurān¹ and Sind. Born of a pure blood, his family followed the profession of husbandry. He was by birth and blood a genuine Baluch, a man of chiselled features, by profession a farmer, by law of nature a modest man, by gift of heaven a man of heart, by circumstances a poet and by fortune an unfortunate loser. When his chin was enriched with thick hair and his legs stout, he began to travel from village to village in Makurān and sealed acquaintance and friendship with various persons of his age and sex. From his youth, he was gifted with a simple, serene and sedate deportment, and humble as the ripest, delicate fruit that will not hold the handling. Once in his wanderings, he extended his steps towards Persian Baluchistan, and visited Sarbāz, a famous village famed for beauty and bounty in rustic Baluchi folklore and songs. While he was passing through the village of Pirdān in the neighbourhood of Sarbāz, he came near a mud fort of a nobleman, named Sālik, whereas suddenly, his glance shot at his daughter, named Mehr Khatoon, better known by her pet name as 'Mehruk.' She was brought up under soft and tender breeding, and was of a holy, cold, and still conversation, had all courtly

1. See al-Maqadassi.

parts more than all her sex, more fairer than fair, beautiful than beauteous, the fairest goddess on the ground, a miracle and queen of gems that nature destined her to attend and capture man's heart. All tongues had a flaming praise for her beauty, but in fact, she passed praises.¹ There was language in her eyes, her cheek, her lip, her locks, her foot would speak. We are informed, that she had such a long, thick and black growth of hair on her head. that when she sat on the ground, would cover and conceal her entire body by spreading her locks around her, as if, she had concealed herself under a black Umbrella. Thus being a chaste maid, rosed over with the virgin crimson of modesty. Innocent souls escape not the thunderbolt of beauty. 'Izzat on the first glance over her, lost himself, lost the world around him. He saw her and surrendered wholly from face to foot. He remained for few days in the village of Pirdan, the village of his fame and failure, and perceived fully that his fortunes all lie speechless and spent. Where love lodges, sleep and rest will never lie. He returned back to his native place, no richer in return. Happier is he that has no friend to feed and no love to burn his heart. He was a woodland fellow that loved a great, a great fire, and the great fire of love, he lauded and loved to burn him. He swore by his

1. 'Izzat was a great friend of our famous poet, Mulla Fazil Rind, who as we are informed, once told the former about the beauty of Mehruk, and hence he determined to see her at Pirdan.

troth, upon his life to husband her, and sought hard to thrive by that which had undone him. To marry her was a branch and parcel of his faith and oath. Mehruk belonged to a prosperous family, and 'Izzat had meagre means, source or surplus to win her, yet began to love, as an old man loves money, with no stomach to digest. Love is full of unbecoming strains. In the meantime, he several times visited her house to feast his eyes. Mehruk's father came to know all about the secret of his visits. 'Izzat clearly conveyed his desire to her father that he legally wants her to be his bed companion, either he would wed her or else die as her lover. Shrewd of his tongue, Sālik told him in clear terms that he had already betrothed his daughter to his cousin named MuhammKhan. Her father perceived that 'Izzat was a hard nut to be cracked. He would beguile him with pleasing promises, and nothing came from nothing. Many other nobles of the place too endeavored to their last effort to taste her charms in wedding bed, but her father was not so impatient to lose such a gem, the life, moon or soul of his house so soon and suddenly. Sweet love is food for fortune's tooth, and 'Izzat requested his fortune for nothing but her, and never left his fortune to be ruled and fashioned by the sacred hand of heaven. He liked and loved her more than his soul, and like savages, would worship her, and his love towards her was all as hungry as the sea, and could stomach as much. He sent most sacred and secret messages to Mehruk about his aim and object, but she always remai-

ned a dumb innocent, that could not say him yes or no, and never gave any sign to her lover to win her and wear her. Like the winds of sea are the winds of fate. At length, somehow or other, her father, to avert the impending anxiety, yielded to the ardent imploration and impatient wish of 'Izzat, and pawned his fortune by fixing a very huge sum as dowry of her dainty daughter, for he knew that 'Izzat, by no means, could afford or effect to pay the burdensom sum. On the otherhand, 'Izzat became grateful to his fortune and to the father of his beloved, and for it, he had all great cause to give great thanks, and felt that he grew from beggar to prince, and smelt himself above the moon.

Now he thought her to be his own, tied with the bonds of heaven. Delays have dangerous ends. In post-haste, he returned back to his native place to make preparations for a pompous marriage and collect the money far the payment of dowry. He would never rest between the elements of air and earth, but would ever contemplate and strive to win Mehruk. In his blaze of joy and success he narrated the story to his family, friends, and fellows, all of whom instead of turning up the white of the eyes to his discourse, joined heads and hearts together to help him at all odds and ends. Full of quality and well composed with gifts of nature, 'Izzat, with full warmth of his efforts, prepared with zeal and zest everything needed and necessary for wedding ceremony, and performed all marriage decorums in an obedient hope. The day of

marriage was fixed, but 'Izzat knew not that both fate and fortune in alliance had combined and conspired against him. Man proposes, God disposes, is the sole stage where all human efforts prove futile and man remains completely helpless and hopeless. In the meantime, Salik wedded her daughter to his cousin. What is decreed must be, and be this so. Mehruk suddenly and seriously fell sick, her lamp was spent, it was out. She had done her reign. Permanent sleep had seized her wholly. Dressed like a prince and perfumed with perfumes, when 'Izzat touched the residence of his beloved alongwith his marriage party, he found Mehruk in the grave, and her entire family in tears, sighs and sorrows. It was too late to pare her nails, perfume her moon-like face and beautify her enthralling locks. 'Izzat boiled to death with melancholy, mourned her death in black and blood. His bright day was done, and he had to live in dark for ever. Thus he was not destined to gratulate his plenteous bosom and to enjoy the dearest bodily parts of his dearest soul. The marriage party retraced their steps back to Panjgūr. Fortune is turning and inconstant, and variations and unstabilities. In such a precious loss, both fate and fortune sequestered from him all that, time, friendship, family, custom, birth, environment and condition had stored for him; overwhelmed with as many miseries and griefs as be stars in heaven, he, dispossessed himself from all comforts and conveniences to seek a doubtful grave in a doubtful land, and, henceforth, the miseries, he underwent, remain beyond the compass

of thought and beyond the power of any immortal soul. He abandoned the world, his relatives, his friends, his own self, as the golden shaft had killed the flock of all affections else that lived in him. left his village, and like a pale ghost, roamed from village to village, valley to valley and hut to hut, thus in search of peace would spur and stop at various places, but renounced under oath the company and sight of men. During his days of distress, not one of his friends accompanied his declining foot or fortune. Rest was for him only to rust, and even sleep, the imitator of death, lay dull upon him. His thread of life began to decay; he would pray that let life be short, else grief will be too long. During the remaining years of his declining life, sighed his soul with unrestrained sorrow and love towards the graveyard where lay sweet Mehruk in sweet and sound sleep. To season his dead love for dead Mehruk, he would daily visit her tomb. He would patch his grief with past recollections of her, and pined in thought, and with yellow melancholy would sit near her tomb like patience on a monument, smiling at grief and on betrayl of both fate and fortune. By making pleasure of his pains, would drop tears as sovereign as the blood of hearts. When he entered his eternal home, yet remains a mystery for research, but the fact that he breathed his last at Pirdān, and was buried in the graveyard of his beloved. After the death of his beloved, the only job left to him was that in his condign praise, he would praise in poems only Mehruk, and thus, he made her chronicle as

rich with praise as is the bottom of the sea with sumless treasuries. From first to the last, beginning to the end, his poetry, keen as mustard, revolves round the beautiful face and form of Mehruk. 'Izzat the lover, 'Izzat the poet and 'Izzat the roving beggar, is solely indebted to the arresting personality of Mehruk. Armed with poetic charm and gracefulness, some of his verses quoted below show the pangs of love and the extent of the fire of love that burnt his bones:

۱۔ سر باز شہر پیر دآن
رفتوں تمام ۽ ایران

۲۔ ٹکڑ گدائی پنڈاں
چوں کاہی ففتیراں

۳۔ ہر جا رواں منیراں
نیت انت دل ۽ را درساں

۲- من مہرک ءو نہ گنبدان
باگ ءو گلے بسندان

1. I travelled through Pirdan, the neighbouring village of Sarbāz,
And roamed from place to place in Persia;
2. Like the beggars of Kābul, begged bred from door to door;
3. Alas ! wherever I went, death did not met me,
I failed to get any medicine to cure my heart;
4. I failed to pluck the beautiful flowers of the garden of this world, Mehruk.

The love divine, with which Mast Tauq 'Ali's poetry is replete, may be observed to some extent in 'Izzat as well, with requisite charm and grace. As told, he composed and sent the following verses to Mehruk for sympathetic consideration and concrete conclusion:

۱- ہر روچ منی سرگوں غمان
گوں قادر ءو پریات کنت

۲- نعت رسول آنحضرت زمان
صد تحفہ و صلوات کنت

۲- بیائت منی بیل و یلاا
زردوں حدیت ۽ یات کنت

۳- اے شاہیں خدائی قدرتاں
حاک ۽ شہ نوز پیداک کنت

۵- تانکہ من دیستگ ہستلی
منابے صبر و بے آرام کنت

۴- اندوہ و حوناں دل منی
لعل ۽ غماں آذات کنت

۶- چو سٹگہیں پرو اہساں
دل بلبکی پریات کنت

1. Everyday my head burdened with sorrows,
Cry aloud for mercy from the Omnipotent Lord;
2. It praises the praise of the last of the prophethood
(the Holy Prophet, may peace be upon him),
With hundreds of presents and benedictions;
3. Come ye, my friends and companions,
My heart recollects a story;
4. This is the omnipotence of the Almighty Lord,
That He creates light from dust;
5. The moment I saw the beautiful soul,
She has made me impatient and restless;
6. My bleeding heart is besieged with sorrows,
The griefs of the ruby-like have made my heart
free from other worries;
7. Just like the burning moth,
My heart cry loud like the philomel.

We reproduce another of his poem where he gives a glow of light to the brilliant shaft of cupid, a precious new note and robe to newness of love. Both in his deeds and observation, he is in devotion, devotion to Mehruk. He does not engage his heart to this or that, nothing finds a place in it but Mehruk; from his skin to his marrow, he carried the mystery of love;

۱- مجنون و بے سرور منون
مہرک و تا لیلیٰ کنت

۲- فرہاد سرگشتہ منون
مہرک و تاشیرین کنت

۲۳ من چو مسریدء عاجزون
مہرک و تاحان کنت

۲۴ عزت بہ نال چو بلبل
چہ نالگاں گل رحم کنت

۲۵ بے صبر و بے آرام دے
زائین منارا خوار کنت

۲۶ بے طاقتیں دردے منی
چو کودک ء پر یاد کنت

1: I am like Majnun¹ and cheerless too,
Let Mehruk make herself similar to Layla;

1. His original name is said to have been Qays ibn-al-Mulawwah (See Al-Kutubi, Fawat al-Wafayat (Bulaq, 1283), vol. II, p. 172, tells the date of his death about A. H. 80=699. According to legend Qays became infatuated to the point of madness with a woman of the same tribe named Layla who reciprocated his love. Qays passed his life wandering from hut to hut, valley to valley, singing the beauty of his beloved and earnestly desiring for a sight of her. In due course of time, he became the hero of numerous Arabic, Turkish and Persian romances praising the mighty power of unceasing love.

2. I am distressed like Farhād,¹
Let Mehruk make herself similar to Shīrīn;
3. I am helpless like Murīd,²
Let mehruk make herself similar to Hāni;
4. O 'Izzat, lament like philomel,
The flower (beloved) will show mercy
considering thine cries;
5. My heart is impatient and restless,
I feel that it will distress me;
6. My pain is effectless,
It cries out just like an infant.

Armed with poetic charm and gracefulness, his poem reproduced below show the commotions of love, and the extent of fire of love that burnt his bones. In the sweetness of style and melody of diction, the pathos contained in the poem is most marvellous:

-۱- دروے درود و اکبر صبح آء بناہ کنت
دل بلبل و کہ نالیت نالیت صراہ و لنت

1. In the Persian annals the semi-mythical love story of Farhad and Shirin is as famous as that of Majnun Layla and Jamil al-Udhri (1701) in Arabic chronicles. In the Persian literature Farhad stands for pure and innocent love of the platonic type, and he created an indelible mark on the poetical composition of the east specially that of Persia and India. Numerous ballads and folk-songs are attached to the name of Farhad Shirin.

2. He was the son of Sheh Mubarik Kaheri, and was contemporary of Amir chahar Rind. His love story with Hani and love pangs became proverbial in Baluchi ballads and folk-songs. In language of intense passion and exquisite felicity he immortalized his feelings and sentiments towards his beloved.

۲- بعد از شنائے جبار نعت و رسول کنت

چار یار بر سغارت و روش زبان کنت

۳- دوازده اما سے سرور یادش مدام کنت

من بندہ و گنہگار اللہ رحم کنت

۴- دیدم کہ لیلی اندام شمس و تہار کنت

صبو و بام و اتار ڈیلا جلا و کنت

۵- سندی بقال و بوان زلفاں شرک کنت

سک و عود و عنبر بیکال اوار کنت

۶- ابروئے مہر دو عینت دلبر چراغ کنت

ننگ مدام یہ تحت و دلبر خار کنت

۷ گوں گنگلاں گل اندام نوبت پرست کنت
شہبکام و کبگ رواج و گل و مراد کنت

۸- آسکی لطیف و گریباں بازار و ہند کنت
بسم کاروسیم پوشیت کافور چین کنت

۹- قال الذی کفرو مہر جان کہیب کنت
ان الذی آمنو مانند شیب کنت

۱۰- سہر وقت درم گورین کا ڈخودرا کہ ساز کنت
چو بیدہی تتاران ازین نہار کنت

۱۱- من مست و مے پرستم دلبر چے کار کنت
زانان کہ تنگ وستم از من کنار کنت

۱۲۔ کل را نصیب ببل شاه، گول شاه کنت
اسم که سع' در زنتت او ار کنت

۱۳۔ ابن عدول و، ه ننت پنجگور و دار کنت
پنج ننگ و، تمن پیل منی درد و، دو اکنت
آسوب بر دست اللہ ہرچی خدا کنت

1. A great pain excites me every morning to recite benediction (on the Holy Prophet-may peace be upon him),
The heart sighs and laments in hundred ways like nightingale;
2. After the praise of the Omnipotent, follows belessings on the Holy Prophet (may peace be upon him,
The full faith on the four companions, the messenger of peace harps on the tongue always;
3. The recollection of the twelve Imāms¹ (religious leaders of the Sh'ia sect),
O God, I am a sinner, have mercy upon me;

1. Hazrat 'Ali, Imam Hasan, Imam Hussain, Imam Zain-ul-'Abidin, Imam Baqar, Imam J'afar Sadiq, Imam Musa Kazim, Imam Raza, Imam Naqi, Imam Taqi, Imam Hasan 'Askari, Imam Mehdi, the would be Imam.

4. I have seen a beloved with Layla like characteristics
which darkens the sun,
whose beauty glitters early in the morning like
the brightness of the morning star (the Venus);
5. She dresses her hair with perfumes purchased from
Sindi perfumers,
Arranges her locks with aloes wood, ambergris
and musk; .
6. Beneath the eyebrows, the eyes of the beloved
shine like lighted candle,
The beloved ever sits besotted on the bedstead;
7. The flower-like delicate beloved adorned with mirth
makes a mark,
Her kingly stroll like the graceful moving of
partridge puts to shame all the delicacies of flower;
8. The beloved comely like deer lives in the bazar,
Her costume consists of silken cloths;
and wears silver embroidered sandals, whereas the
cosmetics of China are too available to her;
9. When the beloved majestically strolls, the heart
suddenly cries, may God save me from unbelief,
The men of faith must be firm while she moves
with friskiness like the stream of mountain;
10. When the fairi-like beloved adorns herself,
Then she puts to shame the pride of the
deer of Tartary;¹

1. In the Persian poetical domain, the praise of the deer of Tartary for their beauty and musk has been a common theme.

11. I am infatuated with love,
hence she keeps no relation with me,
She knows that I am a destitute, therefore keeps
away from me;
12. The nightingale drives inspiration from flower,
My name consists of alphabet 'l' and 'z'
combined with 't' (Izzat)
13. My father's name consists of two 'L' combined with
'H' (Lallah), and am resident of Panjgūr,
The cure of my pain is in the hand of that individual
who is related to five tribes and ten clans,
The Almighty God is All powerful to do whatever
He wills.

Mulla Bohair

He belonged to the proud progeny of the Rind tribe, and thus, fetched his life and growth from brassy brows and rough hearts of flint. Of his life there is little to tell. The date of his birth like that of the Baluchis in general, is unknown, and it is hard to solve when his father stamped him. For a Baluch the gain of anything is of less significance but the loss of anything is a gross sorrow to him, for he is always exposed to loss and so always a loser. Bohair's growth grew in meagre means. Cowards father cowards and base things progenitor base, but he born in a brave family, did bear his thankless fortune with thankful patience. One of our great learning should learn, being taught, forbearance. Society is no comfort to one not sociable. A man of a very gay disposition, was infact, a simple and a decent man's picture. Always kept association with learned people. Simple in face and secure

in form, his poetic virtues looked in him with an importing usage, and ever displayed a simpleton at a woman's service and a genius at a man's. His career as a poet, a theologian and a man, had greater a great deal in learning and piety. He was contemporary of the far-famed poet Mulla Fāzil, and was not beneath him in fortune, beyond him in the advantage of the time, not above him in birth, both were alike in general circumstances, but was less famed than him in the field of poetry, respect and sanctity. Fāzil excelled him in excellence and fame, as no one can hide the sun with a sheet of cloth or put the moon in his pocket. Fāzil's fame shines ever as the sun under the intellectual horizon of Makuran. We are informed that both Fāzil and Bohair saw and surrendered to the beauty of Mehruk, the beloved of 'Izzat Panjgur. Bohair admits her as the sweetest lady that ever he looked on, and was enamoured on her, versed many couplets in praise of her beauty, but kept her love in the secret ballot of his heart. But love of 'Izzat overwhelmed and eclipsed the faith and fire of the love of both Fazil and Bohair, and Mehruk's name remains closely alligned with her only faithful lover, 'Izzat. Despite his wanderings in various parts of Persian Baluchistan, his wild nomadic nature pined for freedom, and would like to live in the secluded life of his own clan and family. His poetry is free from far-fetched conceits and rhetorical figures. Bohair is usually commended for the purity and perfectness of his style. As a satirist, he would, perhaps, display all the vituperative resources of the Baluchi language. He was not a professional encomiast

yet he was ready to vilify any one who would not purchase his praise. However, whatever be the merits of Bohair, and though he cannot rival Fāzil or Qāsim, yet he is reckoned among the really great poets of Makuran. In the latter part of his life, he devoted himself in religious studies, and his poetry became greatly influenced by Sufism. His 'diwan' yet remains unpublished, and if, it survives from the slaps of cruel time and impertinent ignorance, then it deserves to be published by any Baluchi academic institution. Because of lack of means and poverty and lack of patronage, none of the Baluch poets could publish their works on their own initiation. Recently the Baluchi academy published the 'diwans of the few distinguished poets. We meet with many poems or odes of Bohair, where it seems evident that the fire of love ever took possession of his breast, and he praises the beloved with well-weighed thoughts clothed with heart-burning and heart alluring expressions mingled with zealous zeal and typical and topmost tenderness which hallow the caresses of affection. One of his most beautiful poem follows as such:

۱۔ منت کریم ستار شکر اژتئی درال
صدق ولا شریک سبحان میر آل

۲- خوانم درود اکبر تحفته القدر آن
پنجمبر مدت بی با چهارین سروران

۳- بعد شنائے دلبر صد درو دگر آن
دیدم گلے گلستان بمزاه دُتران

۴- گیسو گل و تارنت به مک در عفران
رخشست چو ماه تابان گولست میز پوران

۵- شبه کام و کبک رواجیں لطیت در بشر
والشمس و الضحی و النجم والقمه

۶- اسم که لام و میم است نیست چیزے دگر
بروان بر دنت چو قطار و صد نام زیب پر

۷- عین کجلی و خمارنت مانند نور پر
بینی پوشیشہ چین زیبائیں لب شکر

۸- دپ تنک درج یا قوت دندان سیم زر
گل گچہاں دو پستان پُر از مثر

۹- کل سرو کاسفاٹنت اندام خوب تر
دوستنت من عہ پری رنگ صد جان صد جگر

۱۰- من درد مند عالم از عشق او بتر
دائم از درد عشقم از فرقہ گل عہ

۱۱- یارب نصیب کن نادانیں ہنبل عہ
دوستدار من چے نقلے آراستہ چہ گل عہ

1. I offer thanks to God, the Generous, who covers the failings of men,
There is no doubt that He is the Truth, One and Unique without any equal;
2. I offer perfect blessing and the recitation of Qurān to the service of the Holy Prophet (May the blessing and mercy of God be upon him).
The Holy Prophet (may the blessing and mercy of God be upon him) alongwith four chiefs¹ be my succourers;
3. After the praise of my most dearest beloved (Holy Prophet-may the blessing and mercy of God be upon him), I have hundreds of other griefs,
I saw the flower of the flower garden alongwith her boon companions
4. The flower (beloved) had rubbed her side-locks with musk and saffron,
Her face adorned with jewels looked as beautiful as the full moon;
5. This pearl of human being with stately gait is graceful in motion like patridge,
Amidst the glitter of stars she is like the sun and the moon,
Her name is 'L' and 'M' and she is nonpareil;
6. Her eyebrows are curved like bow, and the lips thin as pleasing and pleasurable as one feels by tasting hundred of dainty dishes,
Her intoxicated eyes painted with soot are luminous like light;

1. The four pious caliphs i.e. Hazrat Abu Bakr, Hazrat 'Umar, Hazrat 'Uthman and Hazrat Ali.

7. She possesses beautiful sugar-lipped lips, and the nose is conspicuous to bewilder the looking glass,
The narrow mouth resembles a small casket fit for keeping rubies, and the teeth are like silver coins;
8. Her breasts loaded with fruit are like two bunches of flower,
Her entire form and figure is a paragon of beauty;
9. I love this fairy-like more than hundred of my life and heart,
I am the most afflicted person in the world and am in evil plight in her love;

10. I am ever entangled in the love of this flower,
O God, associate me with that ignorant friend,
How wonderfully my beloved has been shaped from clay.

Mulla Ibrahim

Of his early life there is little to tell, except that he belonged to Persian Baluchistan and branched off from a noble stem of the Āskāni section of the proud Rind tribe. Born and bred in a poor family, was not poorly trained and taught to face the strain and stress of the time to come. Got his religious education in time to tame his ambition and ideas. A born poet, ploughed his fortune amidst the halo of thoughts. Very few lucky persons, in every race or region have breasts pure from uncleanly apprehensions and meditations, and as such, he was one among his line. Virtue, fame and talent, cannot live freely out of the teeth of jealousy and contest, and alike, he too, was grudged by his fellow men. A poor

man, lived contented with his poverty. Under the old regime, birth not intelligence or achievement, assured success and social position. The unkindness and injustice of the aristocracy defeated his fortune but never tainted his poetic attitude and aptitude. To beguile his worries and woes and fleet the time carelessly, he travelled for a time from place to place in Persian Baluchistan, and displayed in various meetings his true worth as a true poet. His philanthropic attitude towards masses, made him a friend of all, and to few, he stood in good stead even to the last. Simple in his needs, simple in deeds, simple in behaviour, simple in form and simple in composition, he was never given to avarice, self conceit or self imposition, and never craved for undeserved fame or praise, and endeavored not to prove what he was not, for he who proves too much, proves nothing. Free from far-fetched vanities, his style is simple, unvarnished, natural, spontaneous and mostly original. He improvised elegant ditties with his boon companions, and composed 'Quatrain measure' which is indeed an elegant measure and an agreeable form of verse. Though less celebrated than Mulla Fāzil and his brother Qāsim, was a poet of some note. Sick of the human race, sick of his fortune and sick of age, his life had run his compass at his native place after crossing in the odour of sancity, a lengthy course of years. In his later years he abandoned himself to devotion. Without any show of courtesy or favour,

Ibrāhīm can be ranked among the distinguished poets of Makurān. His poetry is marked with linguistic beauty, artistic imagery and fine parables and simile. Here we reproduce one of his famous poems:

۱- بیامنی ڈیلے ویش لسانیں طوطی لبیاں
من مروچی از خاطرء سک تنگ دلاں

۲- از دلے بازیں و سوساں آرام نہ باں
گوں غماں بالادء کنگ شوارے در زماں

۳- ڈیلین موجانی پتنگ تار پکین شبیاں
مر غبارانی ہمسرے گتنگ کوکناں

۴- زی پیشینی نشنگوں شاہی کلپرے
ویش وشین کوشاں سر کنگ نیل این زرعے

۵- بمبویں لودال بستگ پوج لشی کہکر ء
بگی لڈان ء لال ء لال گہارانی ہمسر ء

۶- شہم گروکاں اشہ نہیتیں ہر گوڑ ء
آں صدف ریزی طوق من درمانی گوڑ ء

۷- بید سجا ب ء پشتنگے سے مہری سر ء
ہر قدر چاریں من حیالانی خاطر ء

۸- از گل ء نیست کے کنزیت دیم تر ء
پر حساب ایرنت کیگد ء توصیف دفتر ء

۹- گر کے پر سیت مابل و نام و ظاہر و
سے صد و ہفتاد و دہ ہینج اش من سر و
دانش و عقل و ابجد و اسم و کنت در و

۱۰- یک و مے گوں من گل و کرتک گپ و کمال
لیلی و بالاد داہگ و شیرین و جمال
گنج آزمان و گنگے آسمان و کمال

۱۱- ہر سح گاہ کہ لستیں چاہی سہیل کنت
در زیت آچار و شش تلین و تیل کنت
لادن و مشکانی تھا ہیری کیل کنت

۱۲- ہر قدر چاریں خیالات و صبح و شام
نے گل و فرمان از منی دستا بہت تمام

۱۳- قاصدی تا جلی بیامری و کش کلام

ہر صفت الہائے بسترینے ذیل و بام
کیگدیں مر رنگ ء بکن از من صد سلام

۱۴- براہیم مسکین ز ریت پر تو صبح و شام
از زبادان ز سے سر بولے دے مشاں

1. Come ye, my parrot like sweet-tongued beloved,
I feel today too much dejected;
2. Too much doubts of my heart has made me restless,
I have compromised with my griefs;
3. Griefs prevailed upon my body like the prevailing
darkness of night, just like the lunar eclipse;
4. Yesterday at afternoon I was sitting under my kingly
hut,
The swift breeze was blowing from the side of the
blue sea;
5. The thick monsoonic clouds came hovering,
My ruby-like beloved moving gracefully appeared
alongwith her boon female companions;

6. Flashing of the lightning began to flash from all sides,
Her neck was graced by the shell-like white necklace;
7. The white embroidered sheet covered her head,
As much as I recollect her in my imagination;
8. I feel that none can challenge the beauty of my flower-like beloved,
The praises of her beauty are recorded with full authentication;
9. If anybody is anxious to know the name of this moon,
She can be addressed with innumerable graceful names,
Perhaps wisdom, knowledge and the calculation by Abjad¹ may succeed to pronounce her name;
10. For a moment, the flower-like beloved conversed with me,
She is tall like Layla and beautiful like Shirin
Her beauty in fame traversed space and touched the sky
11. Every morning when the pigeon-like smooth beloved goes for a stroll,

1. The arrangement of the Arabic alphabet which so arranged have been assigned numerical value.

She removes coquettishly her sheet and dresses her long locks,

Profusely rubs her locks with Musk and ambergris;

12. Although I try my best to serve her day and night,
Yet it is impossible for me to fulfil her orders;

13. Come ye, the sweet-voiced dove and act as my messenger with speedy haste,

Convey my message (to my beloved) with sweet eloquence and fair and fine reason;

14. Convey hundred of compliments to that delicate moon-faced beloved,

The poor Brāhim toss about restlessly day and night,
Give him some perfumes of thy locks, so that he may rub and give fragrance to his hair.

This poet has been too kind to future chroniclers for telling his pedigree and place of birth. It is a rare instance in Baluch history, as every Baluch through vain pride, vain prejudice and vain jealousy ignored thier heroes, and left them as the grass upon the houstops, which withereth afore it groweth up. This vile and wild prejudice has clothed the entire race with shame to an extent that we are unaware today even of the graves of our racial heroes, to whom their own blood has been unjust and ungrateful in their life time, and equally unkind and antipathetic to their last resting place. Noor Muhammad introduces himself as such in his following verses:

مرا خود نور محمد اسم باشد
تو با بجم را ملک محمد بخوانی

اگر از اسم پدرم باز پرسسی
مسی نور محمد ثانی

که اسم باب عبد الرحیم است
نسبت اصلا بلوچ و مکرانی

لقب ملازنی گویند مارا
ز اصل کولوا اصل مکانی

درین شهر از عربی اوقنا ویم
بمقدیر قضائے آسانی



"My name is Noor Muhammad,
 Read the name of my father as Malik Muhammad;
 If thou ask the name of my father's father,
 His name was Noor Muhammad, the second,
 His father's name was 'Abdur Rahīm,
 He was a Baluch of Makurān;
 Our family is known by the title of Mulla zai,
 Our native place is Kolwa,
 We were overwhelmed with poverty in this village,
 because of fate."

According to his statement in one of his verses that he had crossed twenty three years of his youth, when his Dīwān was for the first time published in 1322 A. H. and as such he was born in all probability in 1866 A. D. It is evident that the property of rain is to wet and fire to burn; that verdant pasture makes cattle fat, and that a great cause of the night is lack of the sun, that he that had learned no wit by nature nor art may complain of sound and genuine breeding or springs of a very dull kindred. Noor Muhammad was descended from a poor but a noble stock of the Baluchis, and his father and fore fathers were known and respected for their courtesy and courage, learning and knowledge, and we too find the poet furnished with all good qualities of wit and valour, was well versed in religious rites and other cultivated branches of Arabic learning, and had full command over Arabic and Persian language. His family lived in a miserable poor state past thought of human reason. Destined to live on crumbs, he never craved nor begged for dainties. Composed and framed of sustaining the awful stress and strain of hard

life, which is usually, the lot of the majority of the Baluchis, he would never frame the season for his own harvest. His character was thus chiselled by the hard strokes of hard life, and so from his childhood was born to speak all truth and no mirth. He gained nothing of wordly gains at his native place but growth and genius. A poet by birth, a calm fellow, answered in patience to his utmost misery or peril. His intense religious trend from his infancy made him too sedate, and would ever give conceptual and calm medicine to rage and rancour, charm ache with air, extreme bodily or mental pain with words. Among other manly virtues, his frankness and honesty made him a model man to deal in all his doings as sacredly and justly as one's soul should with his body. Because of his piety and patience, people regarded him with an eye of honour and favour. Being so full of poverty and sadness in his youth, he left his native nest, Kolwa, for Sarbaz, a village in Persian Baluchistan. His relatives and neighbours bade him farewell with most divine dignity. After a time, the poet found the same fate dogging his steps there too which he had bitterly experienced to the place of his birth. Scaling his present bearing with his past, he felt his suit ill spent and talents ill bestowed at Sarbaz, for the bison multitude, have no reason, sense or cause to extol or impress men of letters. He again retraced his steps towards Makuran and came to the verdant valley of Kech, where he, patient as the midnight sleep, spent major part of his long life, with strange ups and downs of this ever changing and developing world. The life at Kech even did not suit his suit. He found the Kechi life in general deceived with ornament, people were benumbed and crushed by the

despotic authority of the chief, the masses looked weaker than a woman's tear and tamer than sheep, everybody had the joints of every thing, but everything so out of joint, that they were many hands and no use, all eyes and no sight, all hearts and no sympathy. The people did not partake of their chief's riches, but were obliged to him for many injuries. The social conditions and activities throughout Makurān incited but little to whet his gentle thoughts, sharp sentiments and sober aspirations, and moreover, he discerned that to infuse new vigorous spirit into the hearts of the people of Kech, would mean nothing but to put a falcon's heart within a dove. Their affections, associations, institutions, appetites and digestions in no way agreed to him. The field of hope for any improvement and betterment was parched up; there was scarcity of the seed of faithfulness, truth and honesty. As such, he had no other spot to anchor upon, but God, The Almighty. The poet had a fierce fire of truth and honesty under the pot of his venerable eyes, and so ever evdeavored to escape from the slanders and sins of the age. He never gave his body to lust and levity of his youth, for piety, reason and respect make livers frail and pale and lustihood dispirited and disappointed.

Famed of famous ancestors in the field of learning and religious rites, he wanted to quench the thirst of zealous and impatient soul through Divine blessing, and thus left Kech to perform pilgrimage to the twin holy cities of al-Hejāz, al-Mecca and al-Madinah. After staying few months in the holy land, came back to Kech with a heavy

heart and clean soul. Regarding wordly affairs, he was not born under a rhyming star, again fortune made havoc of his means, and none of his associates supplied the ripe wants of him. Compelled by inward impediments and inspirations, he determined to leave for Karachi. People of the place urged him to stay at Kech, but all requests fell into his ears as profitless as water in a sieve. Some of his close associates even wept before him but there drops did not drown his manly spirit. He decided to settle permanently at Karachi and determined not to move more place to place and earth to earth. During his stay at Karachi, he abandoned the world and its cares and snares. The octogenarian poet passed his last few years at Karachi in complete gloom and went to his account unnoticed and unheeded. Thus ended the life of an illustrious poet, who throughout his life bore his cross, as already mentioned that prosperity was never his page.

The contemporary Makurān boasted of a host of Baluch poets, all of whom composed their Dīwāns in Persian language but still their works remain unpublished. Among these 'Abdullah Jangi, Qazi Ibrāhim Panjguri, Sheh Bilal, Sheh Suleymān, Mulla Abu Bakr, Sheh Gul Muhammad, Sheh Nasīr, etc, are worthy of note. Noor Muhammad was favoured by fortune that his Dīwān was published first time under the title 'Khoshah Chīn' in 1322 A. H. as shown by his following verses:

بگویم بعد از آن اصل معانی
ز ختم خوشه چین داستانی

ز ختم از محرم روز جمعه
بوقت ظهر شد ختم بیان

هزار و سی صد و بیست و دو بود
۱۳۲۲ هـ از بھجری صاحب قرآنی



Later on at the time of the publication of the second edition of his Diwan in 1381 A. H. he changed the name of his work 'Khoshah Chin' to 'Gulshan-i-Makuran' in view of the request made by the people of the region as is evident from his following verses:

تالیف در سال ۱۳۲۲ هـ
در شهر خرمسار



تاریخ دوم گویم بیانی
زرسم ماه و سال او نشانی

نمودم گلشن مکران خطابش
به استصواب اہل مکرانی

بسال نیک ماہ سعد شوال
شد مطبوع طبع ثانی

زپیری باروگیر مغز جان یافت
کہ شد سرشار آب زندگانی

ہزار و سے صد و پنجاہ و یک سال
۱۳۵۱ء از سید آخر زمانی



He was at the same time an ethical, mystical, didactic and lyric poet. But time and again, his imagination rolled from material to spiritual observations. He had the complexion of a poet, the condition of a sage and the conduct of a saint. Love was the corner-stone of his philosophy, and love towards the Ultimate Reality was master choice and master passion. His eyes had offices of truth and reality, and his words and verses were natural breath, which produced effect on rusty and dark hearts as the morning steals upon the night melting the darkness. His wit, wisdom and poetry found bottom in the mysteries of mysticism.

In the flower of his age, he seems to have been in platonic love with some beautiful and delicate soul, who was for a time, the bright spot of his life. It is but a truth that love is the comfort of the human species, the preserver of the universe and the soul of all sensible things. It has been often noticed that many mystics in the start of their mystical journey, fell in pure spiritual affection with some living being, and this served them as a standing place, a jumping ground, a base, rather a ladder for their spiritual journey and struggle towards higher states and stages, leading finally to Final Truth and Perfect Beauty. Platonic love is temporary, for love is not love which alters when it alternation finds. Platonic love slowly and steadily passes on to Divine love, and so Platonic love is not the goal but a mean to attain the main purpose. Love is like a fire that burns all impurities around the heart. Love is the

bankruptcy of the heart, and the bankruptcy of the heart, is infact, the glory of the heart. A mystic is firstly bound to purify and purge the heart from all wordly gains and greeds, impurities and imperfections, only then the heart becomes a fit abode for Divine love. A mystic, therefore, experiences many deaths before actual death, which again is a new life, a new arena for the development and perfection of the self.

Love is a living death and ever dying life. Here we reproduce some of his verses which depict his high-flown sentiments and serious surges of his heart regarding his beloved:

عشق مجازی مارا سرتابہ پاسو حتمہ است
سردکن این نار اے خواجہ بندہ نوار

In another place cries as such:

از میان آہ من بوسے کباب آید ہے
زانکہ دارم نار عشق یار را اندر جگر

Again translates his fire in these words:

گرمی و حشر را در جوئ
آہ چوں نار من بہ بین میری

He gives a simple clue to lovers to attain the good-will of the beloved:

نور محمد در مجلس آل سیم تن
مانسازى ترک جان بهرگز نباشى معتبر



Here is a poem where he displays to the utmost his poetical ability, learning, and eloquence besides his hold and mastery over Arabic language, and vast knowledge of the Holy Qurān:

گفتم که شناختم ترا کشفم نما اسرار را
گفتار که از خود شود فناهی تنال وصلنا

گفتا ائت برکم . گفتم قالوا بلی
گفتا که اد فوعهد کم که اذوقتنا

گفتا کہ انا اللہ الاحد. گفتم کہ اللہ الصمد
گفتا کہ لم یولد ولم یغتم صدقت ربنا

گفتا انا اگر منک. گفتم ہذا فضلک
گفتا کہ کیف امرک گفتم کیف ما نشاء

گفتم کہ نور محمد ام. گفتا زسرت آگہم
گفتم نمودی وعدہ ام گفتا نعم یوم الجنا

He kept his entire heart for God only, and his following ardent verses displaying his spiritual unrest and enthusiasm for Divine love, are itself clear testimony of his chaste choice and pious purity:

من اندر خرقه پشیمین هسام
بقدر دلبرم دیبا است محتاج

نگار من قبائے نازپوشیده
مراد اقف نمود از ستر منہاج

اشارت می کند ہر دم رمونے
کہ آویزم بدارت مثل علاج
○

In the following verses he states his spiritual state and stage as such:

عکس رویش مثل آتش در دل و جان زد شرر
سو ختم در نار عشق اش نیستم از خود خبر

در قضائے کوئی یاراں صد ہزاراں داراست
 بر سر ہر وار صد منصور باشد مضطر
 ○

In the infinite sea of Divine love, the poet seems to be immersed from face to foot, and he placidly declares the Holy Quran as his most august tutor to have taught him the ways and means leading to the valley of love;

پادشاہانِ جہاں دربانِ عشق
 صد ہزاراں جان من قربانِ عشق

خرم آلِ رازی کہ این بیدل شود
 غرق زو دریا ئے بے پایاں عشق

رو نمی تا بم ز چاہِ آتشیں
 بر سر من گر رسد فرمانِ عشق

نور محمد در کمالِ بیخودی
خواند تقییمی از قرآن عشق

In another place he extols love as the supreme agent
that decorates the universe and everybody has been
conquered by this conqueror:

انبیاء و اولیا گشتند رسوائے عشق
پس شخصے ندیدم کہ آں نشد رسوائے عشق

عارفان عالم و زہاد با اہل ورع
جملگی گشتند از جانِ عرقہ دریائے عشق

حاملان عرش در مانند از پروا شتن
یک خیالی از کنار بحر تا پیدائے عشق

مناکہ این بار امانت را بدوش خود کشید
 نوز محمد در جہاں شد مضطرب و رسوائے عشق

In praise of the Holy Prophet. (may peace be upon him), he composed many elegant verses, of which, we reproduce few as under:

گر مرا سوئے مدینہ رہ نماید خالقم
 کحل النوری نمایم خاک آن درگاہ را

اے بسا عاشق فتادہ برد کوئے نبی
 کاشکے آنجہ گزر بودی مرا این گمراہ را

ہر کسی جاں را فدائی یار خود سازد ولی
 اے خوشا روحم کہ شد تہربان رسول اللہ را

ہمچو بلبل می پر م بر شاخ گل از بیخودی
تا شمیم بوئے گیسوی حبیب اللہ را

دوستان حالت جاں داد نم معلوم شدند
زانکہ از سوز جگر ہر دم بر آرم آہ را

عشق و عشق از پردہ بیرون می دہا حوال را
کے زد دست خود تو انم کرد پنہاں ماہ را

In the ethical field, he also taxed his mind, but tasted the fervour of his poetry with less vigour and wish. But nevertheless, the language throughout is penetrating and not a sleepy language. He was a lover, and every lover is an abnormal man and abnormality neither needs nor heeds

for the observance of any distinct set of law or code of conduct. Here are few verses showing his ethical attitude and aptitude:

۱- اے ذیلا پیوستہ ساکن برادرِ بچار باس
از فریب نفس ہر زماں ہوشیار باش

۲ ہر زماں یک زیوری پوشد بمثل لولیاں
گر تو مردِ کانلی پنہاں ازاں مکار باش

۳- جام زہر آلود دارد لیک گوید شکر است
اے برادرِ متا توانی دور ازاں مکار باش

۴- جاہ دنیا مثل چاہ گنج او چو مار داں
از برش بگریز و پنہاں درمیاں خار باش

1. "O heart fix permanently thyself on the threshold of the Omnipotent,
Be cautious at all times against the deception of the deceitful self;
2. The deceitful self always adorns himself with pearl-like new ornaments,
If thou art a perfect man, hide thyself from this cheat;
3. The deceitful self keeps with him goblet full with poison but presents it sweet as sugar,
O brother, to thy best efforts,
keep away from this cheat;
4. The grandeur of world is like a pit, and its treasure, a snake,
Run away from its fruits (benefits) and keep thyself concealed under its thorns (miseries).

After measuring days and nights of the evening of his long age without any creature-comforts, he was completely fed up with the freaks of his fate. A few days before his expiry, perhaps, he perceived the approach of his end, and composed following verses bidding farewell to all his wordly connections:

۱۔ لوداع اے نور چشماں لوداع
بر در ملک جاناں لوداع

۲- ہم نشیں بودم شمارا صبح و شام
میشوم از خلق پنهان الوداع

۳- گوهر دریائے کام بودم و لے
میکنم رجعت نامکان الوداع

۴- بودہ ام چو طوطی اندر قفس
میروم در شکرستان الوداع

۵- بلبلی بودم دریں باغ جناں
فقد کردم سوئے رضواں الوداع

۶- نور محمد از فراق اے حبیب
میکند از دست بجزاں الوداع

1. Farewell, O the light of the eyes, farewell
(now) I stand on the gate of the land
of the sweetheart;
2. Day and night I have been an associate to thee,
Now I will remain concealed from the people,
farewell;
3. I have been a pearl of the river of deed, but,
I return back to my original abode, farewell;
4. I remained so far like a parrot in the cage,
I am ready to enter the land of sugar (peace and
pleasure);
5. I have been a nightingale of this garden,
I have resolved to move towards paradise, farewell;
6. O friend, because of separation from thee,
Nur Muhammad with the spirit of cutting off
connections, bid thee, farewell.

CHAPTER IV

MISCELLANEOUS FOLK SONGS, BALLADS, SATIRES AND OTHER POEMS OF LOVE, BY UNNAMED POETS.

Folklore is the body of the traditions, customs, beliefs, tales and songs that are transmitted from tribe to tribe, territory to territory and hut to hut by word of mouth from one generation of a society to the next. On the otherhand, we should also note that many tales and traditions are actually the product of a single man singularly famous in his time to frame and propagate tales and traditions. The Baluch race is among those historic nations whose history and origins go back thousands of years, and, therefore the search for identity is not difficult, and tradition is the main ingredient in any identification. The Baluch people are a traditional race, and tradition in most countries is based to a great extent in folklore, history and geography. By tradition, folklore is the traditional knowledge of the folk. Literally "folk" are small groups of families living in isolation, and live and thrive in their isolated world, taking pride in their limited usages, customs, opinions and information. It is, therefore, that folklore material has no known and definite author or source. The wisdom, imagination, spirit and superstition of

the Baluchis, more or less can be judged in the folklore songs and traditions. Variations, progress, evolution are not among the laws, that a nomadic people readily obeys. Deprived of all the comforts and benefits of civilisation, the nomadic Baluch is not immune to the invasion of exotic ideas and aims. Though contented in tents of goat's and camel's hair, yet to his heart and mind, the occupations worthy of his blood are hospitality, swordsmanship and romance. All other varieties of trade, skill, art and education are beneath his dignity. The monotony, simplicity and dryness of the mountain habitat are truly reflected in the nomad Baluch physical and mental make up. Anatomically he is a firm form and figure of strong veins and fine chiselled bones. The hardihood of their profession and mountain life is fully displayed by his physique, displaying his phantastic forbearance, tenacity and temerity. A nomad Baluch is seldom able to raise himself to the state of a social being of the civilized man, but is always devoted to the common good and tradition of his tribe. Discipline and development are foreign to the ideals of his simple life. His daily prayer to the Providence would be, "O God, have mercy upon me, my family and the herd of sheep." However, horrible as an enemy he may be, yet within the laws of friendship, he is a most sincere, reliable and a generous friend. In the ballads and folksongs, we note on the one hand, the nomad Baluchs' courage, resolution, contempt of death and fear of dishonour, his tender regard and affection for the men of his own flesh and blood, on

the other hand, his relentless temper, his heedless ferocity and traitorous cruelty towards his foe. Infact, the floksongs and ballads are the mirror of the mind and occupation of the common folk.

Dehi

The caravan song, 'Dehi' to the nomads was their favourite muse and in their estimation, the first form of singing. The Baluchis of the classical age used as their principal instruments the square tambourine 'dap' in Arabic (duff), the reed pipe 'Nar' and Saroz or 'Sarundaw.' The 'dehis' are the choicest productions of the common mind. Some of the ballads in the form of 'dehis' show all that is best in nomad vein, but less admirable in the high and cultured society of the Baluchis. The 'dehis' are a rough and ready expression of romance expressed by the rough and rude mind of the nomad folk. Many of these songs and ballads were composed in the vulgar dialect and without regard or heed to the rules of classical prosody, and none of the authors of folksongs endeavored to raise the so called 'dehis' to literary rank. We seldom find in this form of poetry, any reference to the beauties of nature, but a faint feeling that sometimes anticipates the attitude of medieval chivalry. The 'dehis' are mainly composed by minstrels, the Loris, who occupy a low place in the social scale. The Loris are the gypsies of Baluchistan and are found throughout the length and breadth of the country. They are handicrafts men, rather the mechanics

of the Baluchis, for they make all the instruments and implements needed for agricultural and domestic purpose. Moreover, the Lorīs are the musicians and composers of musical songs and tunes. Their women function as midwives, and sing ballads and other songs at the time of marriage ceremonies and celebrations on the birth of a male child. We shall quote here, the true picture of their life and code of conduct by their own words:

"Wanderers we were born,
Wanderers we live, and
Wanderers we shall die,
When our bellies are stocked,
We pray, when our bellies are
Empty, we cheat, for are we
Not the rightful sharers in
The food and the drink of
You all? No birth place nor
Home nor burying ground is
Ours. Our birth is in the
Jungle and the desert.
The desert and the jungle are
Our home and our grave.'

The 'Dehi' form of song prevalent in the Baluch society, is perhaps, the outcome of the laxity of life introduced by the levity and luxury of the western culture, planted and propagated by the British rule over Baluchistan.

The 'Dastānaw' is another form of folklore song, and is the outcome of the nineteenth century. The composers of 'dastānaw' seems to be a bit more refined both in text and tact than the authors of 'dehis' which mainly display vulgar thought with foul words in a vulgar manner through foul breath. In 'dastānaw' poetry, we find of and on sparks of chivalrous strain alongwith outburst of romantic expression, and as such, hot thoughts seems to be fairly balanced, and the field of sword is equally praised with the field of beauty and love. The 'dehi' form of poetry, as already mentioned, are mainly composed by minstrels (Loṛis) and are celebrated in song by them, only to please the foolish mob who have no more brain than a stone, while the 'dastānaws' are celebrated by the hilly tribesmen. The Baluchis, in general, are too fond of a musical instrument 'Nar' namely the reed pipe with four holes, and the man who is expert to play upon it, is usually addressed as 'Nāri' and he feels proud of this epithet. The 'Nari' is accompanied with one companion who sing the couplets of 'dastānaw' with a rigid and rough voice which seldom appeals to and attracts persons other than Baluchis.

The 'Loli' (lullaby) form of poetry is the function of the female folk, and the versifiers of lullaby, are therefore, mainly females. The art of poetry or versification by the female folk is deemed most opprobrious in the Baluch

society. We seldom hear the name of a Baluch poetess. It is through this branch of poetry 'Loli' that a Baluch poetess expresses her poetic instincts and ambitions, which are mainly devoted and dedicated to the newly born child. We can name this form of verse as the 'poetry of the cradle, for when child is placed in the cradle, the mother starts singing lullaby. Another form of folklore poetry is called 'Halo' which is celebrated by the females of the family and tribe at the time of marriage ceremonies and festivals. The 'halos' are generally versified by woman gifted with poetic art, and as such, the names of the versifiers of 'halo' and 'Loli' are unknown, unmentioned and unheeded. We reproduce a lullaby (Loli) which clearly manifests the burning zeal and impatient ambition of a Baluch mother who pray for a boon, regarding her infant son to become a great lover, a warrior and a highway man in the flower of life:

۱- عالم دین مچھل گزین ورنائے
 بندی ہر شیشیں ہتیا راں
 ڈھال تو یک عہ کا طمارا

۲- زیری وٹی جاہب مورینا
 شیرازی لڑا رندی عہ

۳- جعدال این جنان پرامی
دانی دیروی آذیناں

۴- ترا جبرائ دیاں سہریناں
زراں دیاں لغدیناں

۵- ہیسر تھیں پلوہڑانی گوشداں
مڑسن شگلاں شہرا یغاں

۶- چو جتی ماں دل غراضی بیٹ
گول تھو پنچش گال کھیٹ

۷- روش ماں دیغرا کونڈا جنت
کونانی سرا ڈولو بیٹ
استار ماں ہرا سہرا بیٹ

تھو سنج کھن وٹی مرکب توندینا
ہماں در کھونیں کمیٹ چھکا

-۸

بیاری داں مناں پکاریں
بندی دامن ء گزائینا

-۹

نہند و پرمن حیل بی
چھو پنوں سرگیتھ جیدھا

-۱۰

سردا بارھ وٹی گو میشاں
ہرین داں دے وھا و برو

-۱۱

ماں گام و گام کھناں کایاں
کایاں داں تھتیٰ بالادا

-۱۲

۱۳- بندوں و کیش دلا و کیش عالا
چھوں استار بانگمی سہرا بیٹ

۱۴- موکل دے منی چندارا
نواں پنوں لغور تھری بیٹ
نواں رندی دانی ہا غمہ بیٹ

۱۵- تھو تھر وٹی میٹوا رندی ع
رزار شمشتی قاصد بیار رہنہیں عالم دین

۱۶- منی جنگیں گوں ڈر مناں جوریناں
داجل و ہڑندی مڑداں

زیروں گھوڑواں گرانیناں -۱۷
 جنبونوں ہزاری پھوڑاں
 باہنڑا بھیل کھنوں حونی آں

لولی آں دیاں بچارا -۱۸
 بادشاہ حُدا آمین کھنت

1. 'Alam Din, thou art a young man,
 dressed with white garment,
 Fasten thine six war weapons,
 The shield, musket and the dagger;
2. Gird the bow around thy shoulder,
 Take the trenchant sword of Shīrāz;¹
3. Beguile the youthful, girls of the Jat² tribe,
 Give them as gift the fine cloths of Dera Ghāzi Khan;

1. In the Baluch annals the swords of Shiraz in Persia were extolled to the
 echo.

2. The women of the Jat (the camel breeders) were famed for beauty and
 levity.

4. Present them red-coloured cloths,
(Ask them) that ye will give them money in cash;
5. Feed thee with meat of young goats,
(Also) supply them sugar-candy brought from city;
6. When the moon-faced girl of the Jats feel pleased,
Then she will ask thee;
7. When the sun places it knees on the earth (a little
before sunset),
Bends on the top of the mountains,
(And) the stars shine in the darkness of the night;
8. (Then) at that time saddle thine sprightly horse,
mount on the boastful steed;
9. Come near my residence,
Tie the horse with the tree of tamarisk;
10. Sit and keep waiting under the tree,
when Punnūn (her husband)
starts going towards the cowshed;
11. Drives the buffaloes.

(And) the maid-servant, old and lean like saw, enjoy
a full sleep;

12. Then slowly step by step,
I will come to see thy graceful form and figure;
13. Will sit together with pleasing heart and
pleasing manner,
When the morning star arises;
14. (Then) leave me to go away,
Perhaps the coward Punnūn may come back,
Perchance the vulgar maid-servant too awake from
sleep;

15. Ye should (then) return back to join the graceful
assembly of the Rinds,
The chief will send a messenger to bring the
highway man, 'Alam Dīn,
16. I have to wage war against the bitter enemy,
The men of Dājal¹ and Harrand;²
17. We have to comb a formidable force,
Will array in fight thousands of our warriors;
Will ransack the headquarter of the bloody enemy;
18. I sing lullaby for my son,
May God accept my prayers.

Here is an other lullaby (Loli) free from all dogmatic or pedantic style. The mother too keen pray for her male child's welfare, growth, grace and gravity, and expects her son to woo and wed. She feels in her bones that her son will in due course time will prove to her sublime expectations, and will not be too low for a high praise and too little for a great praise:

۱- پنج منی رسته مٹر بیٹہ
سیالانی جواو گیر بیٹہ

1. A name of a village in Dera Ghazi Khan district.

2. A village near Dajal.

۲- چہاں شکھلیں واہو دیہہ
جان زمغاں سار تھہ بیہہ
لول لولی ٹیں منی پنج ء

۲ پنج پھہ مراد روزینہقا
عاریفیں پھت ء سیج ء

۳- سالوخی گڈاں دوشاٹاں
تھئی پیر ء منہا ننداٹاں
لول لولی ٹیں منی پنج ء

۵- اوز کہ منی پنج ء سر شہنتہ
انجھیر گوں انداں رستہ
لول لولی ٹیں منی پنج ء

۶۔ نوذ گواراں ماں دامان ء
میںاں منی پنج ء سامان ء

۷۔ پنج ء منی جتہ سروان ء
سروان وارٹھتھ صد مڑدا

۸۔ ونگ شتائی چھ سردار
لولی لولی یئیں منی پنج ء

۹۔ دتھاں دف ء روڑانی
کوہی کنبش و بادام آل

۱۰۔ پنج منی تمقری خان گرٹھ ء
زیری ہر شیش ہتھیاراں

۱۱- سرگول دھمرائی پھانساں
پھنشت گول مٹھویں لنگی ۰ء
پچھ گول تھنگویں مندری ۰ء

۱۲- چھے ۰ گڈے شوامنی درنایا
ماٹ ۰ پھ مراد روزینتھا

۱۳- ہٹ آل درکھفال وانڑبائی
سیر سہتیں ملوگنانی

۱۴- ذکی روغن آل زردیناں
میشی دُبنغاں تلخیناں
روزی بات منی بچانی

۱۵۔ سیج من وثی ابل ۽ گزاشان
 لولی لولی یس منی پزج ۽

۱۶۔ اللہ تھامنی لعل ۽ پزج ۽ دے
 پزج گوں بی تننا اپا کھنت
 لوٹھاں ماں کہ داث خد

1. My son has attained the age of majority,
 Has become able to challenge the enemy;
2. (My) eyes now enjoy sweet sleep,
 The body feels comfort within the costume,
 I sing lullaby for my son;
3. The son was nurtured for a definite purpose,
 The distinguished father nursed him for the
 purpose of his wedding,
 I sing lullaby for my son;
4. I am waiting for the day,
 whereby to prepare cloths for thy wedding
 (And) may sit under the shed of thy wedlock;
 I sing lullaby for my son;
5. The ground over which my son has washed his head,
 The fig and pomegranate tree have grown there,
 I sing lullaby for my son;

6. When the clouds pour rain on the skirts of mountain,
Will moisten the luggage of my son;
7. My son has shot down a male deer,
One hundred persons have enjoyed its meat;
8. The hind part of the deer was sent to the chief,
I sing lullaby for my son;
9. The teeth of my son are like that of calf,
Resemble the seed of the sesamum and almond;
10. My son strolls in the bazars of Khan Garh,¹

- He keeps with him the six weapons of war;¹
11. Adorns his head with a huge turban,
Wraps the shoulders with Shawl of Thatta,²
Puts golden ring in his little finger;
 12. O youths, why art thou in surprise,
The mother has nurtured him with high
expectations;
 13. The female Hindu women will come out from
their shops,
Dressed with kingly garments to get a view of him;
 14. May it so that the yellow coloured butter-oil
procured from the milk of sheep, the thick fatty
tail of sheep, be the daily food of my sons;
 15. May it be that I see the nuptial bed of my son,
I sing lullaby for my son;

1. The modern Jacobabad was named Khan Garh as it was under the Khans of Kalat. When the British conquered Sind, they named it after General John Jacob.

1. Sword, shield, musket, bow, arrow and dagger.

2. Thatta was famed for its manufacture of Shawls and other costly sheets of cloth.

16. O God, bestow my rubby like son with a son,
 No sooner the son is born, the moment he should
 utter the word father,
 I will beg, and it is for God to bestow.

Love is the essence of God, but for the composer, singer and follower of 'dastanaw,' it is meant only for levity and not for the total worth of man. The rough lover in 'dastanaw' only believes in give and take business, and depicts his lust and metaphoric love with rapture, transport and idolatory, and is unbound by all the secret and sacred formalities and bonds that attend the domain of love in the higher strata of society. Moreover, in 'dastanaw' the lover in few words make a declaration of love similar to that which the handsome Alexis expresses with so much ease and pleasure in virgils eclogues. Now we reproduce few 'dastānaws' to tell the readers, the free and frank manner in which the sparks of sentiments in the pastoral dialogue is shown by the romantic Baluch of the mountain:

۱۔ جانڑی منی رُوحِ ایں
 کھندغ منی رُوحِ ایں

۲۔ تھئی سرگواہیں۔ رُوحِ ایں
 مارا کھئی سُرین موبنجا موی

۲- مارا تھئی سَرِی مُونجھایاں
تھئی نہ زندغا مونجھایاں

۳- تھئی مرد مری مُونجھانہ یاں
گوں ٹلنغا منی رُوح ایں

۵- گوں زندغا منی رُوح ایں
پھیر بی منی رُوح ایں

۶- ویر بی منی رُوح ایں
تھئی گندغ منی رُوح ایں

1. Jānari, thou art my soul,
Thy laughter is my soul;
2. I swear on thy soul, thou art my soul,

- I swear on thy head, be not sad;
3. I swear on thy head, I am not sad,
When thou meet me not,
I feel sad;
 4. If thy husband die, I will not feel sad,
The style of thy stroll is my soul;
 5. Thine company with me is my soul,
If thou become old, even then thou art my soul;
 6. If thou reside at a long distance, thou art my soul,
To see thee is the goal of my soul.

Here is an another type of 'dastānaw' in which the lover lashes curse on the beloved and reproaches her infidelity and faithlessness to the extreme of his bile.

۱- گو ما دروه کھشہ دروہٹرا
از ما کھڑد کھشہ دروہٹرا

۲- ماتھرا سہی کھشہ دروہٹرا
از ما یرہ بیشہ دروہٹرا

نشکے پھیروں کھن دروہڑا
ماہرا پجارت دروہڑا

۴- یارے تھی کھنٹہ دروہڑا
چھماں کور ہاتھ دروہڑا

۵- پاڈاں لنگ ہاتھ دروہڑا
دستاں سنڈ ہاتھ دروہڑا

۶- مناں ڈوہ نین دروہڑا
نین تھرا لچہ بیٹھ دروہڑا
از ما دیر شہ دروہڑا

1. Thou have cheated me, O fraudulent,
Thou have parted from me, O fraudulent;
2. I have apprehended thee, O fraudulent,
3. Return back my ring, O fraudulent,
I have fully perceived thee, O fraudulent;
4. Thou have patched friendship with another man,
O fraudulent,
may thou be blind, O fraudulent;
5. May thou become lame, O fraudulent,
My thou be handless, O fraudulent;
6. I am blameless, O fraudulent,
Thou did not feel ashamed, O fraudulent,
(That) thou hath abandoned me, O fraudulent.

1422

As already stated that the tongue of a Baluch poet has ever been as brave and grave in the domain of poetry as the sword of the Baluch hero on the field of battle. He will give full and frank expression to his venom lurking in his head and heart. Generally the poets wanted to measure poetical swords over tribal or trivial matters with a view to wining favours from wealthy or tribal patrons. The language of the satire or lampoon composed by poet of any eminence in Baluchi literature is always simple, straightforward and to the point and purpose. The power or erudition of a poet, as was the case in Arabic literature, was esteemed and chiefly exhibited in Satire, which in the Baluch annals, accompanied the tribal feuds

which was an element of war just as effective and important as the actual fighting. Satire was deemed as a magic utterance of a symbolic character, a solemn curse believed to be unavoidably deadly to the hostile tribe or person. In due course of time, satire was replaced by lampoon by which the poets calumniated his enemies and held them up to shame and disgrace. We narrate now a strange story of a poet of the eighteenth century, it gives a veritable lesson to poets of all times. Stuffed with all honourable deeds, Mir Fateh 'Ali Khan Tālpur, was the hero of his line, a soldier and a sovereign, a warrior prince who outbraved the heart most daring on the Sind dominion. Besides the qualities of heart, was a goodly soul, possessed severed lips, parted with sugar breath. A man of sovereign parts, glorious in arms, he knit all the Sindian hearts to his benign rule. In general, power and pleasure have deaf ears. Once he crept into jaundice by being ill reported by his courtiers against a group of Baluch family. He, therefore, banished them from his dominion. To feed their means, this Baluch family moved from the Tālpur territory and entered the neighbouring Baluchistan, then ruled by the iron-hand of Nasir Khan I, the ruler of the Khānate dynasty. The family settled at Kalāt, the capital of the Khan, but they kept their migration to Kalāt as secret as maidenhead, and none knew anything about their aim and object. After a time, Mir Fateh 'Alī Khan came to know about their settlement at Kalāt. He sent his messenger alongwith rare gifts to the Kalāti ruler, with the

ardent message to banish this family from his territory. Nasir Khan perceived that it will cost him too much to annoy the Talpur Mir, and if he breaks time, war will be his fee, and so it is advisable and advantageous to jowl horns together with him. The Kalati monarch ordered his Chamberlain to ask the Baluch family to quit his territory in no time. Without wasting any time, the group of Baluchis left Kalat, and after few days journey reached the highland of the Bugti tribe and from there sought their way into the Derajat territory. At length, they entered the land of the Baluch tribe, Drishak, whose chief was Hayat Khan. They met the chief of the tribe and told in detail their dismal story. Men shut their doors against a setting sun. A chief of a most chaste fame, Hayat Khan, had a man's mind but a lion's heart. To give their mishap balm, he told the emigrants, with full honour and honesty that he will protect and patronize them as refugees, even though, both the Talpur Mir and the Kalat ruler join their heads and combine their arms to turn his territory into a burning coal and ransack and ruin his tribe to the last man. The entire family passed their days in full peace and pleasure and feathered their nest under the benevolent thumb of the Drishak chief. One among this family was a brave and frank poet of repute, the like of whom the Eye of Time has not seen in the annals of the world. He versed a long poem, in which he praised the Baluchis of Chakar's time, and lampooned the ruling prince (Nasir) and people of Kalat, also acrimoniously streamed his spite and

sourness towards the Brahui blood, culture, custom, language and pride and prudence. After a time, the poet came to Kalāt. One day Khan Nasir Khan held his assembly with the best and freshest men. The poet begged permission to attend the assembly, and accordingly, permission was accorded to him. He came to the court and solemnly implored the ruler to vouchsafe him recite a poem. Nasir agreed and he started reciting his historic poem. The former was cut to the quick as some verses carrying carping remarks were directly addressed to his royal person. It was past the infinite of thought that the monarch will digest the acrid remarks. All expected that he will soon order to bereft the poet of his life. Power and patience for a while combated against each other, but patience had the victory, and as such the government of forbearance overruled the government of arms. In the end, the chamberlain turned towards his master and said, "Look the dog is barking." Nasir rejoined, "the dog is barking because of some unpleasant event." We reproduce here few of the verses which relate to Nasir Khan and the Brahui tribe:

۱۔ گداز خان عبداللہ خان
 شرما کڈتہ ڈیہہ خراسان

۲- دیم دانی چھ روش آسان ء
گور سردار میر حیات خان ء
رند مھنگویں حیران ء

۲- خان بہاں انت کہ دائمی خانان
اے چھہ خان ء کہ ہامغین دان ء

۲- میر بہاں انت کہ دائمی میرانت
اے چھہ میر ء کہ تھتغین تھیر ء

۵- نین بلوچ ء نین کہ اوغان ء
کہ اللہ ء تھاں ہندی گز فلکان ء

۶- تھنگویں پنج آر گوششی مار
صا حوی سندراں گوششی پھوس

1. After the expiry of Khan Abdullah Khan,¹
Shame has departed from Khurāsān;²
2. (And) migrated towards the eastern side³ of the
country,
Towards Sardar Mir Hayāt Khan,
The golden pot of the Rind tribe;⁴
3. The Khans⁵ are those who are Khan since ages,
What a Khan is this? But an unripe grain (an unripe
grain cannot be ground into flour, therefore useless);
4. Mīr are those who are dynastic Mīrs,
What a Mīr is this but like a hot bullet (which if
aimed at a friend or an enemy, would alike harm
both);
5. He (Nasīr Khan) is neither a Baluch nor an Afghan,
God knows better from where this hotchpotch has
come;
6. They (the Brahuis) call the gold like son as snake,⁶
(And) the graceful part of a woman (vulva) is named
as Phos.⁷

1. 'Abdullah Khan was the father of Khan Nasir Khan I.
2. The Baluchis call the central highland of Baluchistan as Khurasan.
3. The eastern side of Baluchistan is mainly populated by the Baluch tribes.
4. The Drishak tribe is a section of the formidable Rinds.
5. Khan is the Mongolic title for a monarch. The rulers of Kalat were either addressed as Khan or Mir.
6. Both in Baluchi and Persian language the word for snake is 'Mar' but in the Brahui language word 'mar' is used for son.
7. This is a meaningless word with a most rough pronunciation.

The story of this beautiful pair is, perhaps, the oldest love tale in Pakistan annals. The story of the two lovers is most famous' throughout the lands lying between Makurān and Afghanistan, Jaselmir (India) and Persia. The story has been extolled in poetry by the distinguished poets of Persian, Panjābi, Sarāiki and Baluchi languages, and specially the most sainted poet, the Hāfiz of Sind, Shah 'Abdul Latīf of Bhit made the story the very theme of his various poems. The Hindus preserve the story in the Panjābi, as well as in the other dialects, and write it in the Gurmukhi character. Among them, Sasuhi is known by the name of 'Rul Mui' or "she that died wandering" as distinguished from another renowned beauty and beloved Sohni who happened to perish in the Indus, and is addressed as "Bud Mui," "She that died by drowning." All the wild and semi-nomadic tribes of Sind and Baluchistan know more or less about this story. The camel man on his journey, the peasant toiling in the field, the herdsman tending his cattle, all amuse their tiresome time by hymning the plain verse the romantic adventures of this immortal pair. Various are the version about this memorable story. We narrate the most famous and common version which will least surprise the philosophical reader. The tale of the two lovers, in all probability, occurred nearly 800 years ago, during the rule of the Sumra dynasty over Sind. A Brahman of Bhambuna claimed too much respect among

the Hindus of the area. He had a daughter, and according to the wont of age, he asked an astrologer to predict about the future of the child. The astrologer predicted that she would become a Muslim, a lover and an immoral soul, and would disgrace and dishonour the good name of her honoured family. The father was dissuaded from killing his offspring, and at his wife's earnest request, putting the child with cloths and valuable ornaments into a box, he let it float down the Indus. Some days afterwards it was found by Mahmud a washerman at Bambhora,¹ who being childless, adopted the child, and asked his wife to guard and feed her with anxious care. When she greeted the bloom of her age, her hot blood, hot thoughts, hot deeds, beauty and bounty, accomplishments, affections and accoutrements won the heart of all those who had a chance to see her. Various persons of grace and grandeur sent couriers to the washerman to wed her but all met with scant heed and honour as hanging and wiving goes by destiny. The web of destiny had already destined for her an eternal name in the annals of the east. We now leave the first part of the tragic tale. In the contemporary Makuran, 'Ali, the Baluch chief of the Hot tribe, commanded sway over the prosperous Kech valley. He had several sons, of whom one was named Punnun, the

1. The ruins of Bambhora lie on a hill surrounded by a sandy plain to the right of the road from ~~wartajon~~ to Gharra in lower Sind. The town is supposed to have been built upon the plain and was devastated by divine wrath in one night in consequence of its ruler's immorality and sins.

denjamin. of the family. He was famed both in his family and tribe for his beautiful chiselled features, graceful etiquettes, luxuriance of language and extravagant bounty. From the crown of his head to the sole of his foot, he was all mirth, mercy and munificence. His father wanted to wed him with a girl who should be a true match to his son. He endeavored much but could not find an equal to his son in his own tribe and region. Babiho, a Hindu trader, visited Bambhora with camels and merchandise belonging 'Ali. One day as he was passing by the gynaeceum, where Sasuhi with her female companions were sitting, the ladies called him and inquired what merchandise he had brought with him. He produced before them sandal wood and some other aromatics. Afterwards he produced all his stores, and while he was producing his wares, Sasuhi turned to her companions and said "see his beauty, how handsome he is." The Hindu heard the remarks and declined moderately the compliments in favour of Punnun, the son of his employer. He asserted that of his beauty, he had but a fortieth part. Sasuhi and her companions were roused to extreme anxiety by this assertion. Sasuhi requested the Hindu trader with a spiritedness more impressive than commendable to bring that Baluch youth for her to see. The Hindu returned to Kech and gave his master an account of his commercial activities. At the first opportunity he took aside Punnun and in a most expressive and impressive language and sentimental tone and tune informed him of what has happened. Punnun heard with

impatience eager all the details of the journey. His anxiety to see Sasuhi soon, made his life at Kech, a cage for his aspiration and ambition. Fired with impatient ardour, he decided to visit Bambhora, the last resort and refuge of his heart and homage. Accordingly, a few days later on, When 'Ali, the chief, proposed another mercantile trip, his factotum declared that Punnun must accompany him. 'Ali refused positively but finding his camel-men too obstinate, he yielded to their will and permitted Punnun to join them. The old chief gave notice of his son's departure and asked the former's youthful companions to accompany his dearest son. Thus all prepared for the journey. Gathered at one place and Punnun in great glee mounted on his favourite camel. The caravan started from Kech, and throughout the journey, Punnun delighted the Kafila by the sweet spirit of his captivating conversation. At length, when the caravan approached its destination, the artful Babiho, to impress the citizens of Bambhora with a high sense of their wealth and grandeur, opened the camel's mouths, put a bit of musk into each, and closed them up till they reached Bambhora. People in crowds gathered to see them enter, and to estimate the size and variegated trappings of their animals. They pitched the camp in front of Sasuhi's house. The next day, as it happened, both saw each other. Eyes entranced eyes, beauty bewitched beauty, heart captivated heart, soul enchanted soul, and their fortunes yielded to each other, and both looked as one heart in two bodies. Sasuhi to test

Punnūn's love for her, told him that if he would win her hand, he must become a washerman under her father. Punnun accepted and did so. After a short time, by his faith and hopes of heaven, Punnūn, sent message to the washerman to wive his daughter, and the whole adventure, at last, terminated in favour of Punnūn. The marriage was celebrated with all available grace and grandeur of the time, but their happiness was not of long duration. The Kafila returned to Kech and the lover remained with his beloved at Bambhora. Babiho related the whole story from needle and thread to Āli, who was vehemently shocked to the last vein. In the meantime, a full one year passed away without any news from Punnun. 'Ali and his relatives were much distressed and too anxious to know about Punnun's welfare. 'Ali sent his three stalwart sons, Notak, Hotak and Jakhar alongwith camel men to bring Punnun home, With the swiftest wing of speed, the party took the rout leading to Sind. After few days journey they reached Bambhora before the dew of evening fall. They met Punnūn, and after administering an intoxicating to him and the spouse, carried off the former at midnight while tying on the back of a swift camel. At dawn Sasuhi awoke to the consciousness of her dreadful misfortune. She looked around but found her husband missing. She perceived that they deceived her, like a double meaning prophesies. She searched and found not the camels of her brothers-in-law at the place where they alighted. Stooping to the ground, she gazed and recognised the fresh footsteps of Punnūn.

Her mother and female companions consoled her but all of no avail. She declared her decision to follow her husband's footsteps. All dissuaded her and graphically depicted the dangers of the way' but to her, their all advices spoke poniards and every word stabbed her. She wanted to live under the sweet shade of Punnūn's love and decided for neck or nothing and adhered to her stern determination and started upon her journey all alone without any food and friend. Digesting all the dangers and fatigues of the horrible journey, she entered the wild wilderness of the Las-bela territory. With parched up lips and bruised feet, she looked around the barren territory and apostrophised the neighbouring hills as such:

" O ye high hills, why point
ye not out the direction of my lover?
It was but yesterday that the string of camels
passed over you,
Was not my lover, my friend in that Kafilā?

At last, she met a goatherd and addressed him in the following most pathetic words:

"O my brother, the goatherd, God give thee
many goats,
And may thy name be celebrated
(for the beauty of thy flock) at every ford
(where the animals are driven to water).
For the Lord's sake, goatherd ! point out to me
the path taken by my brother-in-law."

But on the contrary, it so happened, that this wild wretch of the mountain dazzled by her beauty began to display unceremonious and noxious gallantry, verging towards extreme sordid intention. The lady perceived the devil, and to gain time, complained of thirst and begged her nefarious admirer to milk one of his goats. He replied, that he had no pot. The nymph-like soul drew out a brass pipkin, and as he went to fetch the animal, knocked a hole in the bottom of it with a stone. The rascal's eyes were so much occupied and his senses so enchanted by the grace and glamour of his prize, that he did not remark the unusual length of time it required to draw a draught of milk. And now Sasuhi, driven to utter despair, supplicated earnestly to the Almighty God to preserve her honour, begging to be admitted into the bowels of the earth. The Lord heard her prayers, and suddenly she sank into the yawning ground. The dirty goatherd perceived his negligence and to lessen his grief, occupied himself in raising a tomb and Manah in honour of the departed beautiful soul. A few hours afterwards, as the story proceeds on, when Punnun gained consciousness, he escaped from his brothers, together with his slave, Lallū, and retraced his steps as swift as lightning towards Bambhora. He passed by the spot, and by the appearance of the tomb and Manah, he went up to it, and sat down there to rest a while. Suddenly he heard the voice of his

2. The Baluchis and Sindhis usually in the village raise a place termed 'Manah' to sit in and watch the country around.

bride calling him from the tomb:

"Enter boldly, my Punnun ! nor think to find
a narrow bed,
Here gardens bloom, and shed sweet savour around,
Here are fruits, and shades, and cooling streams,
And the Prophet's (may peace be upon him)
light pours through our abode,
Banishing from its limits death and decay."

Punnun called up Lallu, the slave, gave him the reins of his camel, and directed him to carry the tidings of his fate to his father and friends. He then supplicated to the Almighty Lord to allow him to join his beloved Sasuhi, which Lord did by opening and swallowing up the lover, and as such the rose was at last restored to the rose bed. Thus concluded the memorable story of the true lovers whose souls are steeped in constant bliss. The pair are, hereunto, considered as holy characters, and are supposed to be still in existence under ground. Their tombs which is among the Pubb hills of Las-bela, are visited by many pilgrims and many stories are recorded of the preternatural appearance of the lady to the devout visitor. The common belief is, that no camel can approach the tomb, as the lady will not forgive those animals for carrying away her husband. Many a fervent believer has been fed with bread and milk by a hand stretched out of the tomb. It is too fabled that the fair lady saint usually appears to the male and her handsome husband, Punnun, to the female pilgrims. These famous tales are considered fully establi-

shed to be chronicled in the historical works of Sind. An unnamed Baluch poet of the eighteenth century versified the whole story with some difference regarding actual facts. However, a poet has to be more poetical in describing romantic events than to act as an historian dealing with hard facts. The language of the poem is simple but fluent, marked with less ornamentation.

As such follows the poem:

۱۔ شکرین من ءِ اثر پرورا
گوں خالق ءِ رب درا

۲۔ ورنائے جواں پیکچ ءِ بھرا
پنتوں نام ءِ پیداورا

۳۔ گوشت عالی ءِ گوں اے مڑدا
بیاکہ سانگ ءِ دیوں تھرا

۳- پُنوں ءِ گوشتا گوں پھٹا ءِ
در گیشر منی منٹ درورا

۵- جن نیئں ماں باغیں مکران
غیر اژ دگر دیریں دہاں

۶- پُنوں وکیل ءِ گوشتنا
دے صد سوار کہ من رواں
دیریں دہاں چرخ دیاں

۷- دانی گشینی صد سوار
برتھی صفا ماں تاکہ لاط

۸- آتکے ماں گنجیں قندمار
دیریں دہ درست گوشت

۹- من ہانچہیں سذھ ء شنت
شہر ء دف ء اُرد کشت
تہو ماں بھبور ء جنت

۱۰- سوسو دیشا ورم گوریں
شر لڈنے سنگیں برمی

۱۱- جتے کھشہ کھی دختراں
چھوں گوشتا شہرے مڑوماں
نے ماٹ داری نے پدر

۱۲- کھتری بیہتہ ناگہاں
پھلیں گزانی شوذعناں

۱۳- سسوء دیتا درم گوریں
وہاوا ماں صندوق تہا

۱۴- زرتقمہ دریائی اچھلاں
شیر منحنی اثر مڑد انعال
شیر بشکٹیا مڑد انعال

۱۵- کھتری ء گوشتہ گول جن ء
فرزندے داتہ شاہ من ء

۱۶- دوست بدار چھول دیدغال
پھہ سانگ کھتہ وکس عالم ء

۱۶- کھس آرنہ داتہ ظالم ء
رپتہ وکیل گور کھتری ء

۱۸- یک واژہ ہے است این من ء
پنوں ء نام پیداورا

۱۹- تھی چک ء مٹ درور انت
کھتری گشتی نیست من ء اے یار

۲۰- شوذا وکیل ء کوچ کھشہ
ماں باغچہیں پرکھ ء ششہ

۲۱- میر پنوں آر معلوم کھشہ
بھببور نیاما یک جن ء
نام بسو این مہ پیکریں

۲۲- لعل تھی نکاح ء دروریں
ہوت پنوں ء دیم داٹغا

۲۲- صد ہشترو بغروئے بار
اش مٹھان و زراں کھٹہ بار

۲۳- صد مرد زڑمٹھ نام دار
صد مولدے زڑمٹھ اوار

۲۵- سے صد زواریں نینرہ دار
جو ائیں سپاہی یک ہزار

۲۰- بیت پھ سانگ ء کھٹہ
ماں باپنجہیں سندھ ء شتہ

۲۶- شہر ء تہا تمبو جتہ
بھمبور تہا ارڈو کھٹہ

۲۸- مسک و زواد گُڑی کھٹہ

وانٹ ہشتران من دن ء

۲۹- دن چھکتو بستش شفء
صحو کہ کریم ء روش کھٹہ

۳۰- دن ہشترانی بو تکفا

ڈرمھہ گلانی ہشتران
مسک و زوادال بو کھٹہ

۳۱- ہرکس کہ اے راہ شہ

آل راہے بویا جہ

۳۲- بوے داں شہر ء شہ
سسو ء گوشتہ ہمراں
قول این ہے مرڈا گہراں

۳۳- زپتہ وکیل را بالوی
سانگ ء کھشہ کھتری سہی
گوشتی مناں نیست این میار

۳۴- دارے دنیا ئی زان کہ باز
بارے بشو ذ شہرے گڈاں
جاگہ بکن گڈا اذناں

۳۵- گڈ درست شہرے بڈ کھشہ
گڈا دیا کھرا شہ

۲۶- دُستیں گداں فرزوں کھٹے
ہر یک سر مہرے بہ بست

۲۷- داشتت بر خاوند ۶ دست
آہناں وئی گڈ کھشتغت
اڑ پلواش مہر زڑ تھغت

۲۸- ہوت پنواں آریںد کھشتت
دہلاں پہ شادی گر شنت
داں ماہے ۶ شادی کھشتت

۲۹- شوذا وکیل ۶ کوچ کھٹے
ماں باغہیں پکج و شتے

۴۰- یک پیلیوں سائے گدشت
پکج آس پھشء کاغذ نوشت

۴۱- پنوں نیائے مسٹر جوان
من نشتغاں دژد و عنماں

۴۲- و شئے مٹھ گوں مر کونترا
گوں لعل و یا قوت ء برا
گوں روش و ماہ درورا

۴۳- پنج تیار انت کو سراں
آں موصلی گرزئی براں

۲۲- گوشتہ کیانی برادر ء
اثر سندھ کھاراں آن مڑء

۲۵- مہری جلدی لٹنگ
حیت گوں جنید ابرکتگ

۲۶- نوٹیں نواب این چھنرء
بڑز بیشخ آن مرد رواں

۲۷- ویش نشنگی من کوفلاں
بمبہ باغچہیں سندھء شتال
شہرء تہا تمبو جتال

۴۸ - سسوع پونوں لوٹتہ

بیلان شراب داری کھٹہ
گپتہ شراباں کاری ع

۴۹ - سسوع آر دیا ہے ساری ع

پونوں آر بستیش پمہری ع

۵۰ - درستیں شف داں تہاری ع

جلدی شنت ایکاری ع

۵۱ - گڈا کہ سسوع سارکھٹہ

افسوز و افسوزاں درا

۵۲- پنجش کھشہ مکرانیاں
بے پنوں ءِ منی دوست کھے این
پرح کس چھوں پنوں نہ این
۵۳- شفٹیکٹ و وقت سحر
دل سسوءِ کھشہ مہر

۵۴- گپت ہشتراہی راہ و رند
پنجش ششہ مثل گزند

۵۵- سے مزے بڑش پہ پسند
پھاذاولہ جاں بیٹا ژند

۵۶- دیشہ شفا نمکے ء نشان
الکار کھشہ آن ناگماں

۵۷- لعل ء بگوشت پھاذاں بدار
پھہ من یک متھاس ء شیر بیار

۵۸- سے منزل انت من گسندگاں
نک خشک انت من تشنگاں

۵۹- رہتہ شفا نمکہ بیثا درا
یارب من ء وٹ در بئر

۶۰۔ غورس تھوے مادر پدر

مارا مدے بردست این

ناسر پھڑی جٹ ۽ لعین

۶۱۔ تل گپتھغا مُشکیں ڈغار

سسوشہ او بیٹا کار

۶۲۔ کھٹہ شفا نکھ ۽ ہوش و سار

گوشتی کہ بیٹا تہ ڈغار

۶۳۔ گڈا کہ پنوں سار کھٹہ

زہر گپتغ و الکار کھٹہ

۶۴- بیزار اڑ براشاں کھٹہ
پھہ باچھہیں سندھ ء شتہ

۶۵- دیشی ہماں کوہی شفا نکھ
پیشی ڈغارا کھشی حاخ

۶۶- گوشتہ پنوں ء چھہیں تھی دھیان
گوشتہ شفا نکھ ء چھہ اے درا

۶۷- آہکہ جن ء یک مے گورا
چھوں ماہ و روش ء درورا

۶۸۔ نے فر بازل گو ترا

نے سوار براسپ سرا
آنگگ پری ہے نوکرا

۶۹۔ من آذکاں گراں نیلو فا
پھرشتہ زمین لعل ایرشتہ

۷۰۔ من کھڈ جناں چستی نشان
در دالغین لعل ء کھشاں
رنگش تھہ دیشیں من چھے گشاں

۷۱۔ پنوں ء گوشتہ یا خدا
جان و سرم برتو خدا
مارا مکھن لعل آس جڈا

۶۲۔ ہنوں دعا بیت مستجاب
پھر ششہ ڈنغار ہنوں ششہ

۶۳۔ سسوءء امبازاں گھٹہ
رپت گوں گل ء ہمزایء

۶۴۔ دست من گوزا امبازیء
بی شنت ہردو راضیء
اڑ ہرکس ء بے نیازیء

1. Grateful to the Cherisher,
I acknowledge gratitude to the Creator and the
Protector;
- 2.. A young man lived at Kech,
was named as Punnun;
3. 'Ali asked him for betrothal
4. Punnun asked his father to seek a bride fit to his
status;
5. It is difficult to get a beautiful damsel in the
verdant Mekuran
May be able to find in distant lands;

6. The counsellor of Punnun said,
Provide me one hundred horsemen,
So that I may wander and seek in far-off lands;
7. Whereat he was supplied with four hundred choicest
horsemen,
He roamed from Lar to Isfahan;
8. He came to prosperous Kandahar,
Searched the entire far-flung territories;
9. They went to verdant Sind,
Halted in front of a town,
Pitched their tents in the town of Bambhor;
10. They saw Sasuhi fully bedecked with ornaments,
She possessed great grace and fairi-like gravity;
11. They inquired, whose daughter she is,
The citizens of the town replied,
She claims no father and mother;
12. All of a sudden a washerman came to wash cloths;
13. He saw Sasuhi adorned with ornaments,
Fast asleep within a box;
14. The waves of the river brought her,
She sucked milk from the tip of her fingers,
The milk (by the mercy of the Lord)
was bestowed to her fingers;
15. The washerman said to his wife,
God has bestowed me a child.
16. Keep the child as dear as thine eyes,
People tried their best to betroth her;
17. The indiscreet man refused to give her in marriage to
any one,
The counsellor of Punnūn came to the washerman;

18. He said, I claim a master,
Who is addressed by the name of Punnūn;
19. He is a true match to thine daughter in beauty,
The washerman replied in the affirmative;
20. The counsellor left the land,
(And) returned to verdant Kech;
21. He narrated the whole story to Mir Punnūn,
(That) in the town of Bambhor,
lives a moon-like beautiful girl, named Sasuhi;
22. This rubby is worth thy bed,
(‘Ali) the Hot, sent Punnūn to Sind;
23. He ordered for one hundred camels,
Loaded the animals with money and clothes;
24. One hundred men alongwith one hundred slave girls
were ordered to follow the suit;
25. Three hundred spearmen alongwith one thousand
gallant soldiers accompaigned the party;
26. All resolved to complete the ceremony of betrothal,
The party entered the territory of verdant Sind;
27. Halted near a town,
Pitched their tents in the middle of the town of
Bambhor;
28. They mixed musk with dough,
(And) fed the camels with fragrant kneaded flour;
29. Covered the mouths of the animals for the whole night,
At the time of dawn;
30. They uncovered their mouths,
The camels began to chew,
The fragrance of musk and amber began to diffuse;
31. Any body who happened to pass by that way,
His head was filled up with the odorous smell;

32. The fragrance even diffused to the town,
Sasuhi asked her companion,
that I have made a vow to wed this man;
33. The counsellor of (Punnun) gave the message of
betrothal,
The washerman heard
the message and agreed;
34. I know that ye possess immense wealth,
but once ye have to wash the clothes of the
citizens of the place,
And bridegroom would reside permanently here;
35. They collected the clothes of the whole town,
Went near the bank of the river;
36. Washed and arranged in order all clothes,
Fastened one dinār with the end of each cloth;
37. Handed over the clothes to their owners,
when all unfolded their clothes,
They found a dinar with each cloth,
38. All the citizens praised Punnūn,
Thus started the roaring of kettle-drums,
The marriage ceremony and festivity continued for
full one month;
39. The counsellor (of Punnūn) and the
marriage party returned back,
(And) reached the verdant Kech;
40. One full year had run its course,
The father of Punnūn wrote a letter to him from Kech.
41. Why ye (Punnūn) return not to thine native land,
I reckon my days in pain and worries;

42. Thou art happy with thine moon-like pigeon,
(Intoxicated) with the pleasures of thine ruby-like
beloved, the match of the sun and moon;
43. The fruit of date tree have riped,
(Besides) the long sized dates of Musali;
44. One of his brothers said with kingly grace and dignity;
I will bring him back from Sind;
45. He ordered to bring his dromedary,
The animal was saddled immediately;
46. The son of the chief, Chanar, the well-dressed, also
mounted on his dromedary;
47. With great pleasure all pleasingly sat on the
the camel's saddle,
Took the route leading to verdant Sind,
(Reached Bambhor) and pitched their tents in the
heart of the town;
48. Punnun asked Sasuhi to join him (as host of the
guests),
All boon friends drank wine and became dead drunk;
49. When they saw Sasuhi steeped in liquor,
They tied Punnun on a dromedary,
50. From dusk to dawn they travelled with full speed;
51. When Sasuhi regained her sense,
She felt intensely grieved
when found Punnun missing,
52. The Makuranis played the mischief,
Who can be my friend except Punnun?
Nobody can replace Punnun;

53. The night passed away, early in the morning,
The fire of love excited her;
54. She traced the footsteps of the camels,
Followed the track as swiftly as the lightning;
55. She travelled a distance of three stages,
got blisters on the feet, entire body became
very tired;
56. A shepherd's eyes fell on her,
All at once he rushed forth towards her;
57. The ruby-like beautiful beloved cautioned him
not to come forward,

(And said) bring a cup of milk for me;
58. Without any food I have travelled
distance of three stages,
my palate has become dry,
am too thirsty;
59. The shepherd returned back immediately,
In the meantime, she offered earnest prayers
to God to preserve her honour;
60. (O God) Thou art the redresser of grievances just
like a father and mother,
Save me from the clutches of this man,
He is an ignorant and accursed man;
61. The ground cracked and Sasuhi sank into it;
62. The shepherd after deep meditation,
Said, the earth has swallowed her;
63. When Punnun recovered his senses,
Excited by rage, he ran away from his brother;

64. Maintaining strong dislike for his brothers,
He retraced his steps towards the verdant Sind;
65. (In the way) he met the shepherd of the mountain,
Who was digging the ground and throwing away dust;
66. What art thou doing? Punnun asked him,
The shepherd explained the reason of his toil;
67. A woman came here,
She looked graceful as the moon and the sun;
68. (But) displayed no sign of pomp and pride,
Was not riding on a horse,
The fairi-like came without a servant;
69. I stepped forward to catch this lotus,
The ground cracked and the ruby-like sank into
the bowels of the earth;
70. I am digging the place where
I saw the end of her head-cover,
Perhaps I may get the rare pearl,
(Alas) If ye had seen her charms, it is beyond
the reach of my description;
71. O my God, Punnun supplicated,
May my head and body be sacrificed on THEE,
Keep me not away from my ruby-like beloved.

INDEX

A

Abbasid Caliphate, 30.
 Abdul Ghafoor, Mokhdum
 Mian, 315, 320.
 Abdul Karim, Mian, 315, 316.
 Abdullah Khan, 13, 14, 496.
 Abdul Qadir Jilani, 243, 407.
 Abdur Rehman, 41.
 Adam, 268, 292.
 Afghanistan, 7.
 Al-Aghani, 52.
 Ahmad Shah Abdali, 20, 21,
 33.
 Ahmad Yar Khan Mir, 46,
 47.
 Alam Din, 208, 481.
 Alaxander, 7, 306.
 'Ali (Hazrat), 236, 243, 270,
 271, 276, 346.
 Ali Bakhsh, 196, 205.
 Ali Dost, 196.
 Ali Sher, 199, 200, 217.
 Allah Dad, 42, 189, 202, 217.
 Amin-ul-Dowhlah Bahadur,
 Nawab, 325.
 Amir Khusro, 359.
 Anwari, 325, 347.
 Arandu, 139, 140.
 Arab art, 30.
 Arabic, 393.
 Arabs, 307, 308, 368.
 Arghun, 9, 10, 11.
 Ashraf, Najib, 6.
 Asia, 2.
 Azad, 194, 199, 202.
 Azad Khen, Sardar, 27.
 Azam Jan, 45, 46.

Azmathan, 200.

B

Baga, 190.
 Bahot, 206.
 Bahtail, 195.
 Bakhar, 32.
 Baluch land, 10.
 Baluch people, 1, 8, 9.
 Baluch poetry, 50.
 Baluch race, 6.
 Baluch tribes, 7.
 Baluchi language, 51.
 Baluchis 2 pp. 49 pp. 220
 278.
 Baluchistan, 1 pp. 7, 10,
 24, 25, 29, 30, 36, 37,
 43, 227, 253, 306, 308,
 368, 371, 390, 391, 497.
 Bangal Khan, 205.
 Barkhurdar, 196.
 Basham, 206.
 Bashku, 204, 208.
 Bathel, 193, 199, 203.
 Belphat, 30.
 Bhambhora, 497, 499, 500,
 503, 523, 524.
 Bhag, 30.
 Bhura, 190.
 Bingaw, 202.
 Biragh, 195.
 Bivragh (Bibark) 58, 252, 390.
 Bohair, Mulla 436. pp. 441.
 Bolan, 308.
 Brahuis, 10 pp. 28, 494.
 British, 391.
 Bugti, 137, 193, 194, 201,
 202.
 Bushkiya, 190.

C

Calcutta, 24.
 Chaghandi, 205.
 Chahchor, 196.
 Chakar, 2, 6, 9, 195, 252,
 391.
 Chakensur, 7.
 Chawash, 367, 368, 398, 399.
 China, 435.
 Chutta, 188, 205.

D

Dad Muhammad, 190, 202,
 217.
 Dado, 190.
 Dalail, 188, 200.
 Dante, 398.
 Dastanaw, 474.
 David, 417.
 Dehi, 472 pp.
 Delhi, 17, 271, 339.
 Dera Bugti, 124.
 D. G. Khan, 391, 479.
 Dhadar, 18.
 Dil Murad, 199, 206.
 Din Muhammad, 189, 195.
 Domoki, 55.
 Dur Khan, 205.
 Durrani, 7, 9

E

Eve, 268, 292.

F

Faqir, 199.
 Farhad, 431.
 Fateh Ali Khan, 314-382.

Fateh Khan, 27.
 Fazil, Mulla, 190, 367 pp. 380,
 437.
 Feudalism, 9, 10.
 Firdusi, 37.

G

Gaman, 189.
 Gandawa, 6, 32.
 Ghalib, Asadullah, Mirza, 311,
 319, 320, 340, 345, 346,
 360.
 Ghulam Farid, Khawaja, 222.
 Ghulam Haider Mazari, 296 pp. 310.
 Ghulam Hussain, 193, 195,
 199, 203.
 Ghulam Murtaza, 138.
 Gickki, 6, 309.
 God, 236, 253, 268, 269,
 270, 271, 272, 273, 274,
 276, 292, 305, 319, 324,
 346, 368, 381, 389, 405,
 406, 416, 418, 419, 429,
 434, 435, 441, 453, 460,
 471, 487.
 Gowhram, 8.
 Gulan, 190, 193, 194.
 Gul Beg, 204.
 Gul Muhammad, 25.
 Gurands, 196.

H

Habib Kot, 253.
 Hafiz of Shiraz, 44.
 Hakim ibn Amr al-Taghlabi,
 30.
 Haiderhan, 193.
 Haider, 206.
 Haivatan, 193, 195, 199, 203.

Hamza, 207.
Hani, 431.
Haqdad, 296.
Hayat Khan, Sardar Mir, 496
Hejaz, 453
Hasan, Imam, 236.
Holy Prophet, 186, 187, 217,
268, 269, 276, 405, 407,
417, 418, 419, 434, 441,
464,
Hotan, 196
Hotak, 194
Hoti, 207
Hoto, 208
Humbo, 193, 203

I

Ibrahim, 188, 217
Ibrahim, Mulla, 442 pp. 449.
Ibrahim Shambani, 277 pp. 301.
Imam Bakhsh, 235
Imam Bakhsh Khan, Nawab,
296
India, 9
Iraq, 383
Isfahan, 383, 523
Izzatullah Panjguri, 420 pp.
431, 436, 437.

J

Jacobabad, 27
Jadak, 189.
Jafar, 192, 200, 206
Jafar Ali, Syed, 39
Jam Durrak 54 pp. 84, 390
Jamal Khan, 134, 135, 188
Jami, 360
Jam Mir Khan 37
Jam Nandah 9

Jamsher, 207
Jandaran, 234
Jhanda, 200, 201, 217
Jesus, 416

K

Kabah 406
Kabul, 17, 24, 427
Kachar, 319
Kachhi, 6, 11, 14, 24, 30, 56,
123, 197.
Kahan, 201.
Kabar, 207.
Kalat, 11, 12, 14, 20, 23, 24,
25, 26, 28, 30, 31, 37, 39,
47, 48, 56.
Kalmati, 7
Kambarani, 12.
Kandahar, 9, 10, 17, 23, 523.
Karachi, 37, 454.
Karam Khan, 193, 202.
Kech, 385.
Khairdad, 196
Khair Muhammad, 198
Khairpur, 36
Khaqani, 347, 371.
Kharan, 7, 24, 391.
Khetran, 194.
Khizr, 407
Khudadad Khan, 26 pp. 36,
37, 39, 44, 45, 47.
K' urasan, 18, 271, 496.
K. rman, 8
Kohlu, 200, 201, 227, 234.

L

Lahnra 205
Lakha, 197
Lal Khan, 191, 198, 205.
Lal Shahbaz, Qalandar, 236.

Langah, 9
Larkana, 253
Las Bela (Armabel) 7, 37, 391
Lashari tribe, 8.
Layla, 236, 252, 430, 435,
448.
Lehri, 58
Loha, 207.
Loli, 474 pp. 491.
Lucknow, 320, 339.

M

Madinah, 191, 406, 453
Magassi tribe, 8, 11.
Mahmud Khan, Sultan, 32.
Mahmud Khan II, 44 pp. 54.
Majnun, 236, 252, 275, 430.
Makuran, 2, 6, 31, 306
pp. 317, 365, 368, 371,
391, 392, 420.
Malabar coast, 18
Malleson, 23
Malik Dad, 206.
Malong, 200, 205, 206.
Marri tribe, 137, 138, 188,
189, 193, 194, 196, 201,
202, 220.
Mustaufi, 29.
Mast Tauq Ali Marri, 123.
Mastung, 11, 23.
Matari, 315, 316
Maula Dad, 42 pp. 44.
Mazari tribe, 296.
Mehrab Khan, 22, 23, 24, 41,
42, 43, 195, 206.
Mehr Khatoon (Mehruk) 420 pp. 428.
Mecca (Makkah) 191, 417,
453.
Mengal tribe, 28.
Mir Ahmad I, 29.
Mir Ahmad II, 12, 47.

Mir Ali Murad Khan, Talpur,
36, 39.
Mir Hassan, 207
Mir Khuda Bux, 196.
Mir Mahmud, 21.
Mirhan, 192, 193, 194, 199,
205.
Mirwani, 12
Mirza Ahmad Ali, 38 pp. 41.
Miskeef, 205.
Mitha Khan, 123 pp. 134,
135, 136
Mohabat Khan, 20
Moses, 416.
Mubarak, 190, 206, 217.
Mughal emperors, 9, 320.
Mugheri tribe, 136.
Muhammad bin Harun, 307.
Muhammad bin Qasim, 307.
Muhammad Daud, Qazi, 32.
Muhammad Hasan Mulla,
41 pp. 43.
Muhammad Ibrahim Khaleel,
Makhdum, 365.
Muhammad Khan, 190.
Muhammad Khan Gishkori,
58, 92 pp. 123.
Multan, 9, 227.
Murad Ali, 197.
Murad Bakhsh, 201, 203.
Murid, 43
Murry, 196.
Murtaza Khan, 193, 197, 199,
201, 202.
Muskat, 384, 386.

N

Nadir Shah Afshar, 13, 20.
Nahar, 197.
Nasir I (Noori) 20 pp. 26,
33, 41, 47, 55, 56, 492.

493, 494.

Nasir II, 24, 25, 26, 42.

Natiq, Mirza Gul Muhammad,
310 pp. 329

Nausherwanis, 7.

Naziri, 360.

Nihalo, 202.

Nizami, 360.

Nobat, 200, 201.

Nohak, 188.

Nokhaf, 206.

Noor Muhammad, Al-Haj, 449
pp. 470.

Noor Muhammad Kalhora,
Mian, 13.

Nuran, 205.

Nuran 207.

Nur Muhammad, 189.

Nur Muhammad Gunjabi, 31.

Nur Muhammad, Qazi, 32, 36.

Nur-ud-Din, 28, 37.

O

Oudh, 320, 322, 339.

P

Pakistan, 497.

Panjab, 2, 3, 4, 6, 391.

Panjgur, 31, 420, 421.

Pasni, 18.

Pehlavi, 8.

Persia, 9, 49, 427.

Phalaw, 207.

Pindan, 425, 427.

Pishin, 11, 30.

Punnun, , 497 pp. 501, 504.

Q

Qasim, 196, 368.

Qasim, Mulla, 398 pp 4, 8.

Quetta, 44, 45, 46, 47.

Quran, Holy, 30, 31, 189,
243, 269, 275, 309, 310,
311, 406, 417, 459, 462.

Qutab-ul-Dolah, 347.

R

Rahijah, 8.

Rahman, 192, 205, 208.

Rahmattan, 208.

Rais Ahmad, 12.

Ramen, 193, 208.

Randak, 198.

Rind, 1, 2, 3, 6, 8, 9, 10, 11,
54, 125, 190, 204, 235,
307, 309, 394, 397, 398,
436, 481.

Rind Khan, 192.

S

Sahiwal, 3.

Said Khan, 195, 200, 206.

Saiful, 199, 213.

Sakhman, 196, 207.

Sakhi Sawar, 197.

Salam Khan, 193, 197, 198,
199, 203.

Salik, 420.

Samo, 220, 225, 226, 237,
244, 245, 246, 247, 248,
250, 253, 254, 271, 176.

Saraiki, 227.

Sarawan, 24, 29, 390.

Sarbaz, 420, 427.

Sardar, Muhammad, Khan, 4,
6, 187, 252.

Sassanions, 9.

Sasuhi, 497 pp.
Satan, 292.
Satgarha, 3
Satire, 491 pp. 497
Selwan, 253, 271, 273, 275.
Semak, 84 pp. 96
Shad Khan, 208
Shah Bakhsh, 192.
Shah Baz, 191, 202.
Shah Beg, 10.
Shah Hussain, 194.
Shah Murad, 196, 263.
Shah Nawaz, 24.
Shah Qasim, 293.
Shah Zaman, 21.
Shaho, 207, 213.
Shaikah, 199, 205
Shair, 191.
Shakargang, Sheikh, 407.
Shakar Khan, 213.
Shambani, 277.
Sharbat Khan, 198.
Sharful-Dawla, 356.
Sher Ali, 201, 217.
Shebaz Qalender, 253, 273.
Sher Dil Khan 27.
Sher Khan, 191.
Sher Mukammad, 205.
Shikani, 192, 194.
Shiraq, 31, 370
Shirin, 431, 448.
Sibi, 1, 2, 6, 8, 11, 18.
Sikh, 6.
Sind, 4, 5, 9, 11, 31, 37, 39,
188, 227, 235, 253, 271,
297, 307, 314, 391, 524.
Sindis, 5, 6.
Sobdar, Prince, 314, 319.
Soda, 207.
Sohbat, 191.
Solwon, 416.

Sona, 198, 202, 204, 217.
Sulman, 358.

T

Tagiya, 189.
Taj Muhammad Zehri, 27.
Talib Aqli, 359.
Taqi, Syed Muhammad, Shah,
36 pp. 38.
Taukat, 206, 307.
Tauq Ali, 220 pp. 253, 269,
271, 274, 276, 390.
Tinko, 199, 207.
Tunkoman, 196.

U

Uman, 252.
Umar the Great, 307.
Unsari, 44.
Urfi, 356.
Usman Qalandar, 253.

W

Wajid Ali Shah, 320, 329.
Waru, 243.
Waryam, 207.
Washen, 204.
Wazhadad, 217.
Willshine, 23.

Y

Yaqub, 407.
Yar Muhammad, 198.
Yazid, 270.

Z

Zarkhani, 197.
Zarzawal, 252.
Zhub, 308.

