The Folk-Lore Society

FOR COLLECTING AND PRINTING

RELICS OF POPULAR ANTIQUITIES, &c.

ESTABLISHED IN
THE YEAR MDCCCLXXVIII.

PUBLICATIONS
OF
THE FOLK-LORE SOCIETY
LIX.
[1905]
BIBLIOGRAPHICAL NOTE.

Of this work 1,000 copies are printed, 700 of which are issued with the title-page of the Folk-Lore Society, and 300 with the title-page of the Royal Asiatic Society.
POPULAR POETRY
OF THE
BALOCHES

BY
M. LONGWORTH DAMES, M.R.A.S.
INDIAN CIVIL SERVICE (RETIRED)

20563

VOL. I

Published for the Folk-Lore Society by
DAVID NUTT, 57-59 LONG ACRE
LONDON
1907
PREFACE

In bringing the Popular Poetry of the Baloches to a conclusion and laying before the Public the result of many years' labour in collecting, transcribing and translating the ballads and verses here set forth, I have the greatest pleasure in acknowledging the action of the Folklore Society in issuing this book as the Annual Volume for 1905, and in thanking the Council and the Society for giving me the opportunity of publishing a work of this kind, which necessarily appeals to a limited public.

My sincerest thanks are due also to the Royal Asiatic Society for its assistance and co-operation, without which it would have been impossible to include a complete collection of the original texts from which the English renderings are made.

Without these texts the translations, the value of which depends mainly on the correctness of my interpretations, would have lost much of their value.

To both Societies I now express my heartiest thanks for their kindness.

M. L. D.
TABLE OF CONTENTS

INTRODUCTION.

§ I. Sources and Origins, xiii
§ II. Character of Balochi Poetry, xv
§ III. Classification of Poems, xxi
  1. Heroic or Epic Ballads,
  2. Later Tribal Poems, mainly War Ballads,
  3. Romantic Ballads,
  4. Love-Songs and Lyrics,
  5. Religious and Didactic Poems,
§ IV. Forms of Verse, xxix
§ V. Methods of Singing, xxxiv
§ VI. Antiquity of Heroic Poems, xxxvi
§ VII. System of Translation, xxxix

TRANSLATIONS WITH EXPLANATORY NOTES

PART I.

HEROIC OR EPIC BALLADS:

PART
  I. Ballad of Genealogies, 1
  II. The Horse-race, 1, 3
  III. The Horse-race, 2, 4
<table>
<thead>
<tr>
<th>PART</th>
<th>Title</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>IV.</td>
<td>The Slaughter of Gohar's Camels and Châkûr's Revenge, 1</td>
<td>5</td>
</tr>
<tr>
<td>V.</td>
<td>The Slaughter of Gohar's Camels and Châkûr's Revenge, 2</td>
<td>9</td>
</tr>
<tr>
<td>VI.</td>
<td>War of the Rinds and Lashâris, 1</td>
<td>12</td>
</tr>
<tr>
<td>VII.</td>
<td>War of the Rinds and Lashâris, 2</td>
<td>13</td>
</tr>
<tr>
<td>VIII.</td>
<td>Origin of Baloches and Outbreak of the War,</td>
<td>15</td>
</tr>
<tr>
<td>IX.</td>
<td>Gohar, with the Episode of the Lizard,</td>
<td>17</td>
</tr>
<tr>
<td>X.</td>
<td>The Balmats and Kalmats,</td>
<td>19</td>
</tr>
<tr>
<td>XI.</td>
<td>Châkûr and Gwâharâm, 1a</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td>Châkûr and Gwâharâm, 1b</td>
<td>21</td>
</tr>
<tr>
<td></td>
<td>Châkûr and Gwâharâm, 2a</td>
<td>22</td>
</tr>
<tr>
<td></td>
<td>Châkûr and Gwâharâm, 3a</td>
<td>23</td>
</tr>
<tr>
<td></td>
<td>Châkûr and Gwâharâm, 4a</td>
<td>24</td>
</tr>
<tr>
<td></td>
<td>Châkûr and Gwâharâm, 5a</td>
<td>25</td>
</tr>
<tr>
<td>XII.</td>
<td>Châkûr and Hâibat,</td>
<td>26</td>
</tr>
<tr>
<td>XIII.</td>
<td>Châkûr and Járo, 1</td>
<td>27</td>
</tr>
<tr>
<td></td>
<td>Châkûr and Járo, 2</td>
<td>28</td>
</tr>
<tr>
<td>XIV.</td>
<td>The Song of Nomâbandagh,</td>
<td>29</td>
</tr>
<tr>
<td>XV.</td>
<td>The Song of Dîlmâlikh,</td>
<td>31</td>
</tr>
<tr>
<td>XVI.</td>
<td>Shâhâzdâ's Expedition to Dehli,</td>
<td>32</td>
</tr>
<tr>
<td>XVII.</td>
<td>War of the Rinds and Dâdâis,</td>
<td>34</td>
</tr>
<tr>
<td></td>
<td>Bijar's First Song, 1</td>
<td>34</td>
</tr>
<tr>
<td></td>
<td>Babar's First Song, 2</td>
<td>35</td>
</tr>
<tr>
<td></td>
<td>Jongo's Song, 3</td>
<td>36</td>
</tr>
<tr>
<td></td>
<td>Hâiro's Song, 4</td>
<td>37</td>
</tr>
<tr>
<td></td>
<td>Bijar's Second Song, 5</td>
<td>38</td>
</tr>
<tr>
<td></td>
<td>Hâji Khân's Song, 6</td>
<td>39</td>
</tr>
<tr>
<td></td>
<td>Bijar's Third Song, 7</td>
<td>39</td>
</tr>
<tr>
<td></td>
<td>Babar's Second Song, 8</td>
<td>40</td>
</tr>
<tr>
<td>XVIII.</td>
<td>The War of Doda and Bâlâch with the Buledhîs,</td>
<td>40</td>
</tr>
</tbody>
</table>
Contents.

PART

XVIII. Story of Doda and Ballach in Prose,

1. The Death of Dodā, 43
2. Ballach's First Song, 44
3. Ballach's Second Song, 45

XIX. Rēhān's Lament, 46
XX. Bivaragh and the King of Kandahār's Daughter, 48

XXI. Fragments of Ballads—

1. The Servile Tribes, 52
2. How Dodā became a Rind, 52
3. The Women Prisoners, 53
4. Satirical Verses by the Dodās, 53

XXII. Murid and Hānt—

Introductory Note, 54
Poem, 55

PART II.

LATER TRIBAL POEMS. MAINLY WAR BALLADS.

XXIII. The Wedding of Mitha, 58
XXIV. The Mazāris and Jamāli Brahois, 60
XXV. The Battle of Tibbi Lund, 63
XXVI. The Gurchānis, Drishaks and Mazāris, 67
XXVII. The Mazāris and Gurchānis, 69
XXVIII. The Jatois and Mazāris, 73
XXIX. The Lay of Hamal, 76
XXX. The Khosas, 77
XXXI. The Maris and Mūsākhêl, 79
XXXII. The Drishaks and Bugtis, 1, 82
The Drishaks and Bugtis, 2, 86
**PART IV.**

**LOVE SONGS AND LYRICS.**

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Note on Durrak's Love Songs,</td>
<td>124</td>
</tr>
<tr>
<td>XLII. Durrak's Love Songs, 1,</td>
<td>124</td>
</tr>
<tr>
<td>XLIII. Durrak's Love Songs, 2,</td>
<td>125</td>
</tr>
<tr>
<td>XLIV. Durrak's Love Songs, 3,</td>
<td>126</td>
</tr>
<tr>
<td>XLV. Durrak's Love Songs, 4,</td>
<td>127</td>
</tr>
</tbody>
</table>
Contents.

<table>
<thead>
<tr>
<th>PART</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>XLVI. Durrak's Love Songs, 5i</td>
<td>128</td>
</tr>
<tr>
<td>XLVII. The Women Bathing,</td>
<td>128</td>
</tr>
<tr>
<td>XLVIII. The Paris,</td>
<td>129</td>
</tr>
<tr>
<td>XLIX. A Leghāri Love-Song,</td>
<td>130</td>
</tr>
<tr>
<td>L. 1. Sohnā's Song,</td>
<td>131</td>
</tr>
<tr>
<td>2. Bashkali's Reply,</td>
<td>132</td>
</tr>
</tbody>
</table>

PART V.

RELIGIOUS AND DIDACTIC POEMS, AND LEGENDS OF SAINTS.

| LI. Shāhrād’s Poem, | 135 |
| Translation of Persian MS., | 136 |
| Prose Legend of Shāhrād's Birth, | 138 |
| LII. Isā and Barī, | 139 |
| Note on Poems LIII to LV., | 141 |
| LIII. Brāhīm's Poem, | 142 |
| LIV. Lashkarān's Poem, No. 1, | 144 |
| LV. Lashkarān's Poem, No. 2, | 146 |
| LVI. Tawakkull's Poem, | 147 |
| LVII. Moses and Zumzum, Note, | 149 |
| Moses and Zumzum, Poem, | 149 |
| Prose Stories of Moses, a, | 152 |
| Prose Stories of Moses, b, | 153 |
| Prose Stories of Moses, c, | 156 |
| LVIII. The Prophet's Mi'rāj, | 157 |
| LIX. Poems regarding Ali— | |
| 1. The Pigeon and the Hawk, | 161 |
| 2. Ali's generosity, | 162 |
| LX. Youth and Age, by Jīwā, | 165 |
| LXI. Youth and Age, by Haidar, | 167 |
Contents.

APPENDIX TO PART V.
LEGENDS IN PROSE.

PART
The Story of Dris the Prophet, - - 169
The Shrine of Hazrat Ghaus (from Masson), 174
The Story of Muhabbat Khan and Sumri, 175
The Legend of Pir Suhri, - - - 178

PART VI.
SHORT POEMS, LULLABYS, DASTANAGHS, AND RIDDLES.
LXII. Cradle Songs, etc., 1, - - - - 182
Cradle Songs, etc., 2, - - - - 182
Cradle Songs, etc., 3, - - - - 183
Playing Song, 4, - - - - 184
LXIII. Dastanaghs, - - - - 184
LXIV. Rhyming Riddles and Puzzles, - - - - 195

ERRATA

Page line text
xxii 29 Between lands and Sibi, insert "of;"
xxii 6, 7 omits "with slight variations;"
5 94 For Chansar read Chansar.
10 Note 3 For lato read lâlo.
51 9 For Qurân read Qurân.
54 2, 3 After line 2 insert "The Kirbs carry burdens for our"
 servants;"
76 Note 2 For XXII. read XXIV.
83 Note 7 Add "Here, however, Multan Mal may mean "the Cham-
pion of Multân;"
84 20 For and a thousand read with a thousand combats.
84 Note 4 Add "See also p. 176;"
88 30 For are read art.
89 18 For and read art.
95 28 After Kâch insert "The Hots in the van seized Chatr and"
Phulji;"
97 8 After two insert "Alive and unhurt you lay down on the"
 ground;"
105 Note For XXXI. read XXXIII.
177 Note For XVII. read XVIII.
INTRODUCTION

§1. SOURCES AND ORIGINS.

The existence of Balochi poetry may be said to have been unknown until Leech published some specimens in his 'Sketch of the Balochi Language' in the Journal of the Asiatic Society, Bengal, in 1840. Unfortunately, owing to misprints and misspellings, these poems have been found very hard to decipher, and contributed little to our knowledge of the subject. In the present collection I have ventured to give them in an amended text, reading them in the light derived from the study of similar verse. Nos. XXI. 1 (b), XXIV. and XXXVIII. (2) are taken from Leech, and in Nos. XXII. and LII. his versions have been used in collation with others.

After Leech's death no attention seems to have been bestowed on the subject for many years. In 1877 Sir R. Burton, in his Sindh Revisited, gave translations, without original texts, of three ballads, of which one (No. XXI. 1 (b) in this collection) was borrowed word for word from Leech without acknowledgment, and another was an extended version of Īsā and Bari (No. LII.), also given by Leech. The third ballad will be found in Burton's book (Sindh Revisited, ii. 168). I do not reproduce it here, as it is doubtful whether Burton had any real acquaintance with Balochi. With this exception, I believe that after Leech's time no attempt was made to reduce to writing the poetry of the Baloches until I began to do so in 1875, and obtained many poems
during the next few years at Dera Ghazi Khan, Rajanpur, Sibi (Sevi), and in the hill country of the Leigharis, Gurchanis, Maris, and Bugtis. Some of these were published with translations in 1881. Brähim Shambäni, Khudä Bakhsh Mari Dom, and a Lashäri Gurchâni contributed the greater portion of these, and some were repeated to me by the headman of the Ghulâm Bolak Rinds at Sibi. Afterwards the greater number came from Ghulâm Muhammad Bälâchâni, Bâgä Lashäri, and Bâgä Dom. Brähim Shambäni, Panjù Bangulâni, and Jiwâ Kird repeated to me their own poems which are given here. A few poems (without translations) were included in my Balochi Text-book (1891), and a few (with translations) were embodied in 'The Adventures of Mir Châkur' which I contributed to Sir R. Temple's Legends of the Panjäb. I continued collecting until I finally severed my connection with the land of the Baloches in 1896, but with the exceptions above mentioned none of the poems have been printed. I have now included all the poems, and have carefully revised the text and translations of those already published. Since I left the country another collector, the Rev. T. M. Mayer, has taken up the work, and has printed the result in pamphlet form. Mr Mayer has kindly permitted me to make use of these materials, and I have given them in full where I had no other versions of the same poems. Where I had versions taken down by myself (or in two cases derived from Leech) I have collated them, and have often been able to frame in this way a more satisfactory text than could be derived from any one version. I have followed the same course when I have found among my own notes

1 In my 'Sketch of the Northern Balochi Language' (Extra No. of the J.A.S.B. 1880).
2 Partially at his private press, Fort Munro, and partly at the Sikandra Orphanage Press, Agra; 1900 and 1901.
more than one version of the same poem. For the
translations I am myself responsible throughout, as I con-
sidered Mr. Mayer's translations too literal to be useful
except to students of the Balochi language, but I found
them of great value in arriving at the correct meaning
of the poems, often by no means an easy task.

Besides my own collections and those of Lieut. Leech
and Mr. Mayer, the only contribution is taken from R. B.
Hētū Rām's Bilāchī-nāma,1 whence come the poem of
Doda, No. XVIII. (1), and another used in collation
in No. IX. The prose legend of Pir Suhri is also derived
from this source.

In all poems, or prose narratives, taken down by
myself, I have carefully recorded the actual words of
the narrator. The source of each poem is indicated
in the prefatory note which precedes it.

It will be noticed that the whole body of poems
given in this volume belongs to the Northern variety of
the Balochi language. I have not been able to dis-
cover any poems in Mekrānī Balochi. They must
exist among the tribes of Mekrān and Persian Baloch-
istan, and it may be hoped that some official or
traveller who has access to those regions will take the
trouble to record some of them before they are lost.

§ II. CHARACTER OF BALOCHĪ POETRY.

The poems thus collected form a considerable body of
verse which circulates orally among the Baloch tribes
occupying the country which extends from the Bolān
Pass and the Plain of Kachhī (the Kachh Gandāva of
the maps) through the southern part of the Sulaiman

1 In Urdu. Published at Lahore, 1881. The English translation by Mr.
J. M'C. Douie (Calcutta, 1885) does not contain the poems, but has some
additional prose stories, from which the story of Murid (see introduction
to Murid and Hāni, No. XXII.) is derived.
Mountains to the plains along the right bank of the Indus in the South Punjâb and North Sindh. The central part of this area is occupied by ridges of barren rock, and intervening valleys scarcely less barren. The Baloches who inhabit it are divided into many tribes and clans; for a description of whom and an account of how they came to occupy the country where they now dwell, I may be allowed to refer to my monograph on the subject lately published.\(^1\) The history of the race is not without an important bearing on the ballads, as will be seen below.

Attached to these tribes are many families of a race known as Doms or Dombs, the hereditary bards and minstrels of the Baloches, who are the depositaries of the ancient poetic lore. Through them it has been handed down to the present day with substantial accuracy, though not without variation, as becomes apparent when more than one version of a ballad is available. These Doms are found not only in Balochistán, but also in Afghânistán (where their name takes the shortened form Dûm), in Persia, and in North-west India (their original home). They generally make use among themselves of some dialect of Sindhi or Western Punjâb, but are, according to their location, equally familiar with Persian or Pashto, Balochi or Brâhoi.

Among the Baloches they are the professional minstrels, they sing the poems in the assemblies of the clans, but are not poets themselves, as they often are among the Afghans\(^2\). They are merely the agency for handing down the older poems or publishing the compositions of modern poets, who are in almost every case true Baloches and not men of low or mixed origin, as among the Afghans. It would be undignified for a Baloch to sing or recite

\(^1\) *The Baloch Race.* By M. Longworth Dames, 1904. The Royal Asiatic Society.

a poem publicly; so a poet who wishes to make his composition known seeks out a Dom and teaches it to him. Allusions to this practice are frequent in the poems, e.g. in No. XXVII., where the ‘sweet-singing Lori’ is enjoined to listen carefully to the words of the song. (The name Lori, minstrel, the Persian Lūri, is frequently given to Doms in poetry.)

The whole of this poetry is purely popular in origin and form. There has never been in Balochi a literature in the correct sense of the term, and literary influence cannot be detected anywhere, except perhaps in one or two of the love-poems. The forms of Persian poetry which have been the universal standard, even of popular poetry, in Afghanistan and Musalmān India, are not to be found here. There are no ghazals, no artificial arrangements of poems in divāns, none of the pedantry of Persian prosody. As in form, so in substance, Balochi poetry is simple and direct in expression, and excels in vivid pictures of life and country, which it brings before us without any conscious effort at description on the part of the singer. As might be expected in a parched-up land, where water is scarce and rain seldom falls, the poets delight in describing the vivid thunderstorms which occasionally visit the mountains and the sudden transformation of the country side which follows a fall of rain. The heavy atmosphere laden with dust and haze is transformed into one of transparent clearness and inspiring freshness; the brown mountain-side is covered in a few days with a bright green carpet, the dry watercourses become flowing streams, waterfalls leap from the heights, and every rocky hollow holds a pool of fresh water. The shepherds, armed with sword and shield and matchlock, stride along singing in front of their flocks marching to the upland pastures from the parched and sweltering lowlands, and the women join in bands and wander about alone in the hills, free from male
molestation, as is described in Dosten and Shiren (XLI.).
So this season is to the Baloch poet what the summer-tide was to the old English bards who sang of Robin Hood:

‘In somer when the shawes be sheyne
And leves be large and long,
Hit is full mery in feyre foreste
To here the foulis song.’

Vivid scenes of war and rapine are common, and the characters of the actors are sharply defined and brought out in their actions and speeches.

The names of the authors of the poems are preserved in the majority of cases owing to the custom of reciting the name and description of the author with the subject of his song as a preface to the actual singing of the poem. This preface is treated as an integral part of the poem (as in the case of some of the psalms of David or Asaph) and is never omitted by a properly trained Dom, although in some of the poems in this collection (collected from non-professional reciters) it has not been recorded. In this point Balochi poetry differs from popular poetry generally, as usually the author of any particular ballad or song is not known; and in any case the personality of the author is not a matter of importance; the true ballad is impersonal. To a certain extent Balochi poetry shares this characteristic with that of other nations: a general similarity of style and treatment runs through a whole class of ballads or songs, and epithets and phrases are repeated over and over again; there is a conventional dialect and phraseology which every author must follow.

In spite of this, however, there is a much stronger personal element than is usual in ballad poetry. It would not be correct to say here, as has been well observed with regard to the English and Scottish ballads: ‘Not only is the author of a ballad invisible
Character of Balochi Poetry.

and, so far as the effect which the poem produces on the hearer is concerned, practically non-existent, but the teller of the tale has no rôle in it... The first person does not occur at all except in the speeches of the several characters. ¹

These words could not be applied to many of the poems in this collection, in which the authors are themselves actors, and speak in the first person. This remark applies especially to the following poems:

No. XI. Containing the five poems exchanged between Chākur and Gwahariām.

XIII. Poems of Chākur and Jāro.

XIV. The song of Nodhbandagh.

XVI. Shāhzād’s ballad of the conquest of Dehli.

XVII. The eight poems of Bijar, Babar, and others regarding the war between the Rinds and Dodāis.

XVIII. (2 and 3) The poems of Bālāch.

XIX. Rēhān's lament.

XX. Bivaragh’s elopement.

It also applies to some of the later war ballads. These poems are full of satire and invective; they are believed to be the actual utterances of the celebrated leaders whose names they bear, and I can assign no good reason for refusing credence to this belief. The personal feeling is so strong, and the allusions to contemporary persons and events long since forgotten are so numerous, that it is difficult to account for these poems on any other theory. The language, as I show elsewhere,² lends support to this view. It may be held, however, that these personal poems are not ‘ballads’ in the strict interpretation of the term; and, if the word ‘ballad’ necessarily implies a story, it


is true that they do not always answer to the test. Nevertheless, in form and language they belong to the same class as the true ballads, and it is not possible always to draw a hard and fast line of demarcation between what is a ballad and what is not. These poems form an important part of what may be called the heroic or epic poetry, equally with the purely narrative ballads, and the long speeches and invectives put into the mouths of the heroes of the Iliad and other primitive epics must have been derived from originals of this description. In considering poetry intended for recitation to an audience already familiar with all the events of the story, it must be remembered that the verses containing or believed to contain the actual words addressed by a hero warrior to his adversaries are quite as important as the purely narrative poems. One class cannot be dealt with apart from the other, and I prefer to use the word ballad in a sense wide enough to cover both.

These poems bear a strong resemblance to the older parts of the Poema del Cid, in which there is a similar strong personal element. The Cid poems are less primitive and have been more subject to literary influences than the heroic ballads of the Baloches (although in actual date they are older), and there is no part of them as they stand which can be attributed to the eleventh century, when the Cid lived; but the resemblance is still considerable, and we may well believe it would be still stronger if we had before us the original songs from which the existing Cid ballads are derived. The purely narrative ballads which deal with the old wars in an impersonal style are probably somewhat later than those referred to above, but many of them no doubt go back to a period not long after the events dealt with.
§ III. CLASSIFICATION OF POEMS.

The whole body of poetry here set forth may be conveniently considered under the following heads:

1. Heroic or epic ballads dealing with the early wars and settlements of the Baloches.
2. More recent ballads, mainly dealing with the wars of tribes now existing, and other tribal ballads.
3. Romantic ballads.
4. Love songs and lyrics.
5. Religious and didactic poems.
6. Short poems, including lullabys, dastânâghs, and rhymed riddles.

1. The first class includes the poems numbered from I. to XXII. (forty poems in all), and comprises ballads of both the classes alluded to above in § II. These form the oldest and most important part of the traditional lore of the Baloches. The central event dealt with is the war of the Rinds and the Lashâris, and some ballads refer to the events leading up to or following this war, and to the war of the Rinds and Dodâis. Briefly the argument may be stated as follows:

The Baloches formed one body, divided into several tribes, of which the Rinds and the Lashâris were the chief. A great movement of the race took place, which led to its descent into the plains of India by the Bolân, the Mullâh, and other passes, and the occupation of the lands Sibi (always called Sêvi), Bâgh, Shoran, and the plain of Kachhi generally. Here they soon began to quarrel, and a rivalry sprang up between Mir Châkur, chief of the Rinds, and Mir Gwahâram, chief of the Lashâris, The principal cause of the feud was a lady named Gohar, who was beloved by Gwahâram, but rejected his suit and took refuge with Châkur, who also loved her. About this time a horse-race took place, in which Râmêen Lashâri
and Rēhān Rind backed their respective mares. Rāmēn by right won the race, but the Rinds falsely awarded the victory to Rēhān. A party of Lashāris then went off and slaughtered some of Gohar's young camels. She attempted vainly to conceal this from Chākur, who vowed revenge. Bivaragh, a leading Rind, tried to restrain him, but his cousins, Mir-Hān and Rēhān, and the fiery Jāro urged him on, and the Lashāris were attacked in the Mullāh Pass. The Lashāris were supported by the Nuhānis, under their chief Omar, who is held up as a pattern of liberality. Among the Lashāris the leading men were Nodhbandagh, Gwahārām's old father, proverbial for his wisdom and generosity, Bahār, Bijar, Rāmēn and Bakar. In the battle the Rinds were defeated and Bivaragh and Mir Hān were killed. Chākur himself was saved by Nodhbandagh, who mounted him on his mare Phul and let him escape out of the battle. Bivaragh's elopement with the King of Qandahār's daughter and his appeal for help to Gwahārām rather than to Chākur belong to a period before the feud began.

Chākur took refuge with the Turks, that is with the Mughals of Herāt and Kandahār, and finally obtained their alliance in spite of bribes sent by the Lashāris and the severe tests he had to undergo. The war went on for thirty years, and ended in the destruction of most of the Lashāris, and the emigration of Chākur to the Panjāb, followed by most of the Rind clans. The Rinds of Shorān and the Maghassī Lashāris of Jhal still continued in Kachhi. Chākur and his son Shāhzād formed an alliance with the Langāhs of Multān, and afterwards with the Mughals under Humāyūn, joining in the attack on Dehlī (XVI.). Many clans refused to accompany him,

1 The Lashāris seem to have allied themselves with the indigenous tribes of Sindhi, the Sammās and Bhātīs, to counterbalance the alliance of the Rinds with the Turks. Gwahārām [XI. 3, l. 10] threatens to bring these tribes from Chittā.
and recrossed the Indus under Bijar, where they fought with the Dodails, already established there under Sohrab Khan (XVII.). The only episode dealt with in Part I, which is unconnected with what may be called the Châkur Cycle is the story of Bâlâch (see prefatory note to No. XVIII.).

The characters of the chief actors in this epic story stand out clearly throughout the ballads. Châkur himself is brave, generous, and rash, but with some of the failings of a semi-savage. He entices away Hâni from Murid by unfair means, he provokes Járo into killing his own son, and Haddeh, Châkur's brother-in-law, and then taunts him with what he has done. He does all this simply to test whether Járo will keep his oath to kill any one who touches his beard. On the other hand he behaves with magnanimity in the matter of the Lashari women taken prisoners by the Turks and towards Hâbat when the latter took possession of his camels. He is still looked upon as the ideal Baloch chief, and his exploits are magnified by modern legends into something miraculous, but in the ballads there is no mixture of the supernatural; the events described are such as may actually have happened. Nohhbandagh is the Baloch type of generosity, and sets forth his views in characteristic fashion in No. XIV., which is widely known and often quoted. He acts the part of a chivalrous old man and saves Châkur's life in the battle because of a charge laid upon him by his mother in childhood. Later legend has connected miraculous events with his story as well as Châkur's, and his name, which means 'the cloud-binder,' would seem to have been possibly derived from some forgotten mythology. Mir Hâni and Járo are fiery, impulsive Baloch warriors, impatient of restraint, and eager for revenge, while Bivaragh stands out as the man of honour and good counsel, who tried to restrain Châkur from following the advice which led to such a disastrous
result. Shāhzād, Chākur's son, appears rather later in the story as a gallant leader in the attack on Dehli, and a man of mystical and religious character. Later legend attributes his birth to a mystical overshadowing of his mother by 'Ali.

There is no independent historical evidence regarding the thirty-years' war between the Rinds and Lashāris, although there is some regarding the alliance with the Turks under Zunū, that is, Zu'n-nūn Bēg Ārghūn, and also regarding the rivalry between the Rinds and the Dōdās under Sōhrāb Khān, and of the alliance between Chākur and Shāhzād and the Langāhs of Multān. The other actors in the drama are not to be found in written history; nevertheless, as the Baloch legend is supported by history wherever it is possible to test it, it may reasonably be assumed that the whole story is historical in the main, although it has no doubt been freely exaggerated and altered, as is usual when actual historical events are dealt with in ballads, as in the Poema del Cid already alluded to, and the English ballads of the Battle of Otterburn and the Hunting of the Cheviot, which show what various forms the same occurrence may assume in popular poetry.

The oldest ballads seem to be those mentioned above in §II. as the actual composition of certain actors in the story, with which must be classed No. X. (The Bulmats and Kalmats), which probably refers to occurrences anterior to the thirty-years' war. The question of the antiquity of these poems is discussed below in §VI. Of the narrative ballads the oldest seem to be Nos. II., IV., V., VI., and VII., and some of the romantic ballads in Part III. should also be classed with them as regards language. Nos. I. and VIII. do not seem to be quite so old. Rhyme is only occasionally found in the oldest ballads, and becomes more frequent as time goes on.

2. The later ballads found in Part II. are mainly
accounts of inter-tribal wars during the past hundred and fifty years. They vary greatly in age and merit. Some are spirited and fiery, while others are little more than catalogues of warriors. The language is in the main of a later type (although old forms not used in conversation still survive in poetry), and it is often corrupted by the use of a number of unfamiliar words, mainly of Sindhi origin. The metres are more elaborate and varied (see § IV.), and rhyme becomes the rule. Generally one rhyme is pursued through a large number of lines, and a change is made when it is necessary to allow the singer a pause to take breath. This pause is followed by the repetition in a highly-pitched tone of the last line uttered before the pause, and the singer then drops his voice to the pitch in which he has been singing all along, and proceeds with the next passage, generally with a new rhyme. The best of these war ballads are Nos. XXVII., XXVIII., and XXXII. No. XXIII., the Wedding of Mitha, is a poem of a different class, more akin in style to the poems of the early time. The elegy on Nawāb Muhammad Khan (XXXVI.) is the most modern of all. The two poems on Sir Robert Sandeman’s expedition into the Baloch Hills, one in Balochi, and one in Jaṭki, are also modern, and are placed here as most akin in style to the war-ballads.

3. The Romantic ballads are placed in a class by themselves, but in style some of them approximate to the early heroic ballads, and judging from the language none of them can be of very recent date. Others, like Bivaragh’s love-song, rather resemble the love-songs of the eighteenth century (see 4, infra). The language of these ballads is generally clear and simple, and free from the corruptions which abound in some of the later war-ballads and the pedantry of some of the love-songs.

In Lēlā and Majnā the widely-spread Arab story of Lailā and Majnūn is adopted and given a thoroughly
Baloch setting. The picture of Lēlā sitting in her little hut, and going out to the pools of fresh water after a storm in the mountains, is one of great beauty, and is expressed in truly poetical language. This scene with slight variations is found again in Dostēn and Shirēn (XLI.), and in one of the lullabys (LXII. 3) with slight variations.

Dostēn and Shirēn appears to be a purely Baloch story, and the poetical part of it should take a high rank among love-ballads. Miran’s message (XXXIX.) is also a graceful and fantastic poem. Pārāt and Shirēn is evidently an adaptation of the Persian tale of Farhād and Shirin.

4. Love-songs and lyrics.—Under this head I have included all the love-poems which are rather lyrical than narrative in their character, although it is not always easy to discriminate with accuracy between the two classes. I have placed Bivaragh’s love-song (XXXVIII.) in Part III., and the songs of Sohnā and Bashkali (L.) in Part IV., but there is a strong resemblance between them. On the other hand some are love-songs pure and simple, while others are tinged with Sūfī-ism, and hide a religious meaning under amatory language.

The most famous Baloch composer of love-songs was Jām Durrak, who lived at the court of Nasir Khān, the Brāhoi Khān of Kīlāt in the middle of the eighteenth century. Five poems in this collection are ascribed to him. These beautiful little poems are tender and graceful, but artificial in expression, and evidently follow a recognized conventional code in the imagery and language employed. Yet this seems to be an original development among the Baloch bards, and, although many Persian words and expressions are used, the forms and versification are not borrowed from Persian verse, but are the genuine forms of Balochi poetry. Nevertheless, these poems lack the free and open-air atmosphere of such ballads as Lēlā and Majnā, Dostēn and Shirēn or Miran’s love-song;
they do not bring before us the mountain-side, but the bazaars of the towns; and the women who inspire them are not the Baloch maidens in their little huts, but the gem-bedecked courtesans of those bazaars. Bangles and nose-rings and scents of 'attar and musk take the place of the picture of the girl coming out of her four-sided hut to fill her earthen cup with fresh water after a storm. This class of poetry may be compared to the love-poetry of the Afghans, as to which Darmesteter has observed: 'There is always a sound of swinging nose-rings, of gold mohars hanging from the hair of the beloved, the glittering of tikas on the forehead, beauty spots on the cheek and chin; there are the complaints of love-lorn mendicants, darvëshes at the shrine of the loved one, hearts pierced by the knife of separation, roasted with grief like a kabab or become satë like Indian widows. The store of poetical trinkets has, as we can see, been purchased wholesale in the Indian market, and even in the metaphors of sentiment we are involved rather in Indian than in Persian traditions.'

In judging the Balochi love-verse, however, we find that the bazaar atmosphere is to some extent tempered by a breeze from the desert: the Baloch is not a born townsman, but only a chance visitor, and although his love may be set on a lady of the bazaars, he often draws his images from nature. The clouds, the rain, the lightning, the creeping plants, the flame of a log-fire share the realm of jewels and scents, and show that the author is not a town-bred man.

The verses of Sohna and Bashkali are even more conventional than those of Durrak, and are full of the usual Persian imagery, besides being infected with Sufi doctrines. The other short love-poems (XLVI., XLVII., and XLVIII.) are simple and natural, and evidently come from the mountains and not from the towns.

5. Religious and didactic poetry.—The religious poetry
falls into two classes, viz. those which set forth the Muhammadan faith, or those parts of it which have most impressed the poet, and those which deal with legends of the Prophet and the Saints. With the latter may be classed the prose legends of saints which are included in this part or added in the supplement to it. The strange verses attributed to Shâhzâd son of Châkur (L.I.) stand by themselves, embodying a Hindû tradition as to the origin of Multân. The little poem regarding Isâ and Bâri and the miracle of the tree is perhaps more widely known than any other in the Balochi language, having been recorded at Dera Ghazi Khan, at Kilât and in Sindh. The poems regarding 'Ali and that of Moses and Sultan Zumzum are also popular favourites. The remarkable lines on the conflict between Youth and Age, in which the two abstractions are personified, is the composition of a young Mazârî poet of the present day.

Great originality cannot be expected in religious poetry among Musalmâns, as the same ideas have permeated the whole of Western Asia. It may be noted, however, that the Baloch exalts generosity into the first of all the virtues, while greed is condemned as the worst of crimes, entailing the most-severe punishment. The very realistic description of the Angel of Death, and the manner in which he visits men and presses out their breath is also deserving of remark, as an illustration of the anthropomorphic form inevitably assumed by such legends. Still more remarkable is the account of Muhammad's visit to heaven, and how the saint, Ptû Dastgir, lent him his shoulder to mount by, and attained great honour thereby (LVIII.).

In addition to the poem on Youth and Age already mentioned there is another on the same subject (LXI.), in which an aged Mazârî laments the advance of age in pathetic terms.

The religious poetry generally displays a sincere and
earnest spirit, and a desire to draw moral lessons; the morality inculcated being of course that of the Baloch race, not always in accord with Western ideas.

6. The last part contains short poems of various types, including three interesting lullabys collected by Mr. Mayer in the Leghari Hills, and a girls' singing game from the same neighbourhood. The rest of this section is made up of dastanaghs and rhyming riddles.

The little songs called dastanaghs are mostly short love-songs of a few lines which are sung to the accompaniment of the nar or Baloch pipe (see prefatory note to LXIII.). Some of these are tender love-songs, some are comic, nearly all are vivid and picturesque. They are all free, open-air compositions without the impress of the town and the bazaar. The dastanagh prevails only among hillmen, and tends to die out in the more settled parts of the country.

The rhyming riddles and puzzles are characteristic of the Baloches, and are much enjoyed by them. They are often improvised during journeys regarding objects which have been seen or events which have happened during the day's march. This form of exercise is also prevalent in Sindh.

§IV. FORMS OF VERSE.

The forms adopted in versification owe, as has already been stated, little or nothing to the literary forms of Persian poetry which have generally been adopted in neighbouring countries. There is nothing of the nature of a quatrain or other form of stanza; every poem of whatsoever length consists simply of a number of lines of uniform metre, with or without rhyme. The metrical system has never been reduced to prosodical rules; but it is, in fact, fairly regular. The metres are quantitative in nature, and rhyme is rather an accident than an
essential feature. It must be remembered that the verse is intended to be sung, and always is sung, or chanted, to a musical accompaniment, and that a prosodically long syllable is actually lengthened in singing to correspond with the length of the musical note. But prosodical quantity does not always correspond with natural or grammatical quantity, but rather with the accent or stress which falls on certain syllables. Accent is strong, but it does not in any way do away with true metrical quantity. The system followed in arranging classical metres is, therefore, not unsuitable to Balochi. The metres may be classified as follows, long and short syllables being marked in the usual way, and accent being marked by an upright stroke:

1.

\[ \begin{array}{cc}
\_ & \_ \_ \\
\_ \_ & \_ \\
\_ & \_ \_ \_ \\
\_ & \_ \_ \_ \\
\end{array} \]

Examples:

\[ \begin{array}{rr}
\_ \_ & \_ \_ \_ \\
\_ \_ & \_ \_ \_ \\
\_ \_ \_ & \_ \_ \_ \\
\_ \_ \_ & \_ \_ \_ \\
\end{array} \]

Guditha hir chi khênahâ zahrâ. IX. 23.

\[ \begin{array}{rr}
\_ \_ & \_ \_ \_ \\
\_ \_ \_ & \_ \_ \_ \\
\_ \_ \_ & \_ \_ \_ \\
\_ & \_ \_ \_ \\
\end{array} \]

Rind Lâshârî ma-bunâ brâthîn. II. 29.

Occasionally the second foot may be a single long syllable, as in

\[ \begin{array}{rr}
\_ \_ & \_ \_ \_ \\
\_ \_ \_ & \_ \_ \_ \\
\_ \_ \_ & \_ \_ \_ \\
\_ \_ \_ & \_ \_ \_ \\
\_ \_ \_ & \_ \_ \_ \\
\_ & \_ \_ \_ \\
\end{array} \]

Shângûrâ shast shângûrâ phanjâh. IX. 61.

The caesura after the second foot is well marked.

This metre is a very usual one, especially in the older poetry. It is found in Nos. II, III, IX, XI. (1 a, 1 b, 2, 3, 4), XVI, XVII. (1, 2, 3, 5), XIX, XX, XXI. (2), XXIII, XXVIII, XXIX, XLIII, XLV, LVI, LXI, and LXIV. (1, 2, 3, 5, 6, 9, 14, 27, 28).

2.

\[ \begin{array}{cc}
\_ & \_ \_ \_ \\
\_ \_ \_ & \_ \_ \_ \\
\_ & \_ \_ \_ \\
\_ & \_ \_ \_ \\
\_ & \_ \_ \_ \\
\_ & \_ \_ \_ \\
\_ & \_ \_ \_ \\
\_ & \_ \_ \_ \\
\end{array} \]

This is very similar to No. 1., but it has no marked caesura, and a redundant syllable is frequently prefixed to the first foot.
Example:

\[ \text{gushā grān kimate lālē bi drāshkē.} \]

L. (2) 2.

This metre is not common, and is not found in the older poetry. It occurs in XXVI., XXXVIII., L. (2).

3.

\[ \text{Examples:} \]

\[ \text{Bachī maṁ tharā rōdhēnthā.} \]

IV. 12.

\[ \text{Panjguri dēhā ganjēnā.} \]

IV. 5.

\[ \text{Whard dumbagheṁ mēshānt.} \]

XI. (5) 14.

Occasionally, but not often, a redundant syllable is prefixed, as

\[ \text{Go havd-sadh banguleṁ warmāyān.} \]

IV. 121.

This metre is very common. It is found in Nos. IV., V., XI. (5), XVII. (4, 6, 7, 8), XVIII. (1), XXXVII., XXXIX., XL., XLI., XLII., XLIV., XLVI., LII., LXII., LXIV. (17).

4.

\[ \text{Examples:} \]

\[ \text{Roshē ma jangē darbarē.} \]

VII. 57.

\[ \text{Bagān hālā zurtā shume.} \]

X. 14.

\[ \text{Zoreṁwarā āvristagānāh.} \]

LI. 25.

This metre is frequently found. In spite of the shortness of the line there is a distinct caesura. It occurs in Nos. VI., VII., X., XIV., XV., XVIII., (2, 3), XXI. (1), XXII., XXX., XLVIII., LI., LIII., LIX. (1), LXIII. (12),
LXIV. (12, 13, 16, 18). It bears a strong resemblance to the Arabic *tazaj* metre.

Examples:

\[
\begin{array}{c}
\text{Zen trunde na arabiya.} \\
\text{Phopul o hirani warhna.}
\end{array}
\]

XIII. (1) 3.  
XIII. (2) 23.

Or with a redundant syllable prefixed:

\[
\begin{array}{c}
\text{Gwar Chakura durree gahara.}
\end{array}
\]

XIII. (2) 25.

This metre is found in Nos. XIII. (1, 2), XXIV, XXV, XXXI, XXXIII. (4), LIV, LXIV. (4, 7).

6. 

Examples:

\[
\begin{array}{c}
\text{Sat sadh panjha khusha go Lashar-potrawa.} \\
\text{Chakur chham phrushta wathi gudi ghorava.} \\
\text{Halbote Sibrak Rind dema ya kaul kuthhe.} \\
\text{Ahi wathi baga neelun go Lashar-potrawa.} \\
\text{Buchari Dalan kilat nam gir.}
\end{array}
\]

XII. 21.  
XII. 16.  
XII. 1.  
XII. 8.  
XXXIII. (1) 5.

This metre is of a very varied nature, and is uniform only in the number of accents or beats. The first part of the line has many crowded syllables with only two main accents, while the last part is sung slowly with the stressed syllables close together. The chant to which it is sung is as follows:

\[
\begin{array}{c}
\text{[Music notation here]}
\end{array}
\]
Forms of Verse.

This metre is used in Nos. XII., XXVII., XXXIII. (1, 2, 3), XXXVI., LVII., LIX. (2), LX.

7.  \[ \text{Examples:} \]

\[ \text{Parie nishtaghā phar hau d Kauñser.} \]

This is a shortened form of No. 6, and is sung to the same chant. In this form it is found in Nos. XLVII. and LV. A variety of this metre is found in L. (1) and in LXIV. (23, 25, 26), as follows:

8.  \[ \text{Pleasure, with pain for leaven;} \]

\[ \text{Summer, with flowers that fell.} \]

Compare also the Arabic *tawil* which resembles this in general effect. Sir Charles Lyall has used an adaptation of this metre with excellent effect in his translations of Arabic poetry.

It is not very common in Balochi poetry, being found only in five of the poems here collected, Nos. I., VIII., XXXII. (1, 2), XXXIV.

\[ \text{Examples:} \]

\[ \text{Bauf morbandeñ līhēfāñ hingaloñ manjāvāñ.} \]
1. Masthären logh Dombkin, Gāj syahāla sareñ. VIII. 11.
Rind Lāshāri waryāmen hon-bër lotaghā. VIII. 100.

In the last instance one long syllable is substituted with good effect for the first foot after the caesura.

9. Example:

\[ \text{goshēth kungurān.} \]

This short metre occurs only in No. XLIX.

10. Example:

\[ \text{Nodhān bhītha grand.} \]

Found only in LXIII. (7).

11. Example:

\[ \text{Zwāren Zarkhāni tho g'horav khai-ē.} \]

Found only in LXIII. (30).

In all the above metres, when used in poems of any length, occasional irregular or defective lines will be found, and an unnecessary redundant word, such as the conjunction gudā, and, is sometimes found at the commencement of a line. Such a word receives no stress and does not affect the rhythm.

§V. METHODS OF SINGING.

All poems, with the exception of the dastānaghs given under No. LXIII., are sung by Dombs, professional minstrels, who accompany them on two instruments, the dambiro and the sarinda.

The dambiro is a long-stemmed stringed instrument with a pear-shaped wooden body shaped like that of a mandoline, but cut out of one piece of wood, with the exception of the flat surface. It has four gut strings, made
of sheep's gut (rōth), and is played with the fingers in the manner of a guitar. It is of the same nature as the sitār of Persia and India, but longer, slighter and more gracefully shaped, while simpler. The sitār usually has five strings, while the dambiro has four. In the hills it is usually made of the wood of a small tree, the Tecoma Undulata, which in the spring is a conspicuous object on the arid mountain sides with its mass of brilliant orange-coloured flowers. This is the lahūra or lohēro of the Punjāb and Sindhi, the rēodān of Afghānīstān. In Balochi it is known as phārophugh, and the instrument made of its wood is sometimes alluded to in poetry as phārophugh-dār or tecoma-wood. It is a tough greyish-coloured wood with a fine grain, and takes a good polish.

The name dambiro is connected with the Persian tambūr and dambara, and the Sindhi dambūro, and, through the Persian word, claims kinship with the tambours and tambourines of Europe.

The other instrument used for accompaniments is the sārīnda or sārīndo. This is a short dumpy instrument with a wooden body covered with parchment, on which the bridge rests (as in a banjo), and a stem curved back in a right angle as in the ancient lute. It has five gut strings passing over the bridge, and five sympathetic wire strings underneath them, which pass through holes in the bridge. It is held upright like a violoncello, and played with a horse-hair bow. In the hills this instrument is made of the wood of the Grewia\(^1\) tree, known in Balochi as šāgh; hence the instrument is often called šāgh in poetry. The wood is elastic and tough, and of a reddish-brown colour.

The sārīnda has some resemblance to the Indian sārangi, but is shorter and broader. The form used throughout

\(^1\) Either G. versitata or G. oppositifolia, or both. The name šāgh is used for both species.
Sindh is almost the same. The name seems to be akin to sārangi and the Persian sirinj.

The nar or pipe is used in accompanying dastānaghs, as described in the prefatory note to No. LXIII. It is a wooden pipe, about thirty inches in length, bound round with strips of raw gut.

While the performers on the dambiro and sarinda are always Doms, the performers on the nar are always Baloches. Most of the chants are very monotonous, having a range of very few notes. The nar accompaniments are graceful and melodious.

§VI. THE ANTIQUITY OF THE HEROIC POEMS.

The question of the age of these poems has already been touched on above, but deserves a fuller investigation. The nature of the language is one of the most important pieces of evidence, and this I have dealt with separately in the note which follows the text in Vol. II. The result of this enquiry is that the language of the heroic ballads and of two or three of the romantic ballads is distinctly of an older type than that now prevailing. In poetry many old forms survive even to the present day, but it is not difficult to discriminate between the modern poems, in which old forms persist, and the really early poems, which I believe to date from the early part of the sixteenth century. The metres used in the early poems are three only, viz., Nos. 1, 3, and 4 of those mentioned in §IV., and they are mainly unrhymed. Isolated rhymes occur occasionally, and there are a few cases of assonance, but this never became the rule as in Spanish poetry. In such general historical ballads as Nos. I. and VIII., rhyme becomes the rule, and this has continued through all the later poetry. No. VIII. is evidently a summing up of the whole story long after
Chākur's settlement at Satgarha in Gugėra in the Panjāb (now the Montgomery district), where his tomb still exists. The settlement at Satgarha is alluded to in the final lines. No. IV., the longest and most circumstantial of the ballads, dates evidently from a period much closer to the events. Chākur's adventures among the Turks are not given in any other ballad, and the name of the general Zu'n-nūn Bāg (Zunū), and his mother Māi Bēgam, have a warrant in history. This ballad concludes with the expulsion of the Lashāris by the help of the Turks, and there is no reference to Chākur's migration. In No. II. there is a reference to the expulsion of the Gholās from Sibi, a circumstance forgotten long since, which points to this ballad also being of very early date. No. XVI., ascribed to Chākur's son Shahzād, alludes to the alliance with the Nāhars and Langāhs, which is historical, and also with another tribe, the Kungs, whose very name is now forgotten. This ballad and general tradition are the only evidence that the Baloches took part in Humāyūn's conquest of Dehli. The fact is in itself probable enough, as Humāyūn had made the acquaintance of the Baloches in the course of his wanderings,¹ and their history at this time shows that they were ready to take service with any leader who made it worth their while, as they did with the Arghūns and Langāhs. They were also no doubt ready to attack the Sūri dynasty, as Shēr Shāh had expelled them from the Multān country.² The poem itself seems to be a genuine composition of the time, and is a valuable piece of evidence as to the composition of Humāyūn's army, which was made up of adventurers of many races. This poem is probably nearly contemporary with the conquest

¹ For instance, in 1545, ten years before, he bestowed Shāh and Mustung upon Lawang Baloch. Erskine's Bāker and Humāyūn, ii. 327.
² The historical evidence is discussed in my monograph on The Baloch Race, p. 45.
of Dehli, A.D. 1555. The poems as to the wars between the Rinds and Dodāis (XVII.), also are evidently contemporary with the events, and the same remark applies to the interchange of poems between Chākur and Gwa- 
aharām (XI.). Many allusions in these poems would have been unintelligible except to actors in the drama. Persons, places, and events are mentioned which must have been familiar to those who first heard the ballads, but which have been long quite forgotten. No Baloch can now explain them all, and it is impossible that they could have been inserted at a late date.

The dates of these ballads can be approximately determined. Shāh Husain Langāh died in A.D. 1502, and the first settlement of Dodāis under Sohrāb Khān took place in his reign. In the reign of his successor, Mahmūd, who died in 1524, Chākur arrived at Multān, and was still living at Satgarha shortly before the death of Shēr Shāh, which took place in 1545.

Shāh-Bēg Arghūn son of Zu'n-nūn Bēg came down the Bolān Pass and established himself in Sindh in 1511. It seems probable, therefore, that Chākur left Sēvi and came to Multān about that date, and this marks the conclusion of the war between the Rinds and Lashāris, to which the ballads under XI. belong. The struggle between the Rinds and Dodāis cannot be put later than 1520, and the ballads under No. XVII. belong to this period. We may therefore consider the Rind and Lashāri ballads of the oldest type to belong to the first ten years of the sixteenth century, the Rind and Dodāi ballads to the next decade, and Shāhzād's Dehli expedition to A.D. 1555, when Chākur, if he was still living, must have been an old man. The oldest narrative ballads, such as Nos. II. and IV., are probably nearly as old as this.
§ VII. SYSTEM OF TRANSLATION.

In translating these poems I have not attempted any reproduction of the metrical form of the original. Success in such an attempt would not be easy to attain, although Sir Charles Lyall's admirable translations of Arabic poetry show that it is not impossible to transfer something of the form as well as the spirit of Oriental poetry into English, and Sir F. Goldsmid has given some interesting examples of what can be done in this way in his essay on translations from the Persian.

I have endeavoured to give the meaning fully in simple prose, while avoiding the baldness of an absolutely literal translation. I cannot claim that I have succeeded in every case, for passages occur in which the true meaning is obscure, and doubtless in some cases the text is corrupt. I hope, however, that in the main, I have been able to present a fairly accurate reproduction of a large body of popular poetry which has maintained its existence to the present day almost unknown to the outside world. If I have succeeded in doing for the poetry of the Baloches some portion of what was performed for that of their neighbours the Afghans by the late M. James Darmesteter in his Chants des Afghanes, I shall be well satisfied.

PART I.

HEROIC BALLADS—EARLIER PERIOD.

I.

BALLAD OF GENEALOGIES.

The following poem was first published by me in the Journal of the Bengal Asiatic Society in 1881. Since then I have noted several variations and additions, and am now able to give an improved text and translation.

The poem is undoubtedly an old one, although its language shows it not one of the oldest. Its original composition may be referred to the period succeeding the migration of the mass of the Baloch race into the Indus valley and the adjoining hill country in the early part of the sixteenth century. The poet may have been a member of the Dombiki tribe for which he claims the highest position, and he makes equality with the Rinds the standard by which he estimates the rank of the numerous tribes then gathered under the Baloch name. There are a few variations in the list of names, due no doubt to the desire of bards to bring in the names of tribes not to be found in the original poem. These are not very important, and on the whole, though the poem, known as the 'Daptar Sha'ar,' or Lay of Genealogies, is universally known among Balochi-speaking tribes, there is a substantial uniformity, which bears witness to its authenticity and value. The more important variations are given in the notes.

I return thanks and praise to God, himself the Lord of the land; when the rest of the world becomes dust and clay, He will remain serene of heart.

We are followers of 'Ali, firm in faith and honour through the grace of the holy Prophet, Lord of the Earth.

1 'Ali is universally known among the Baloches as Yā'īlī, from the invocation Yā 'Ali, 'Oh 'Ali.
We are the offspring of Mir Hamza, victory rests with God's shrine. We arise from Halab and engage in battle with Yazid in Karbalā and Bompūr, and we march to the towns of Sistān. Our King was Shamsu'd-dīn who was favourable to the Baloches, but when Budru'd-dīn arose we were suddenly harshly treated. At the head was Mir Jalāl Khān, four-and-forty bolaks we were. We came to the port of Hārin on the right side of Kech. The Hots settle in Makrān, the Khosas in the land of Kech. The Hots and Korāis (or the Nohs and Dodāis) are united, they are in Lāshār-land. The Drishaks, Hots and Mazāris (or the Drishaks and Mazāri Khāns) are equal with the Rinds. The Rind and Lashāris borders march one with the other; the greatest house is the Dombki, above the running waters of Gāj. From Halab come the Chāndyas together with the house of the Kaimatis. The Nohs settle in Nāli together with the Jistkānis. The Phuzh, Mirāli and Jatoī tribes are all in Sēvi and Dhādar, the Phuzh are the original Rind foundation with Mir Chākur at their head. The Gorgēzh are known for their wealth, and are settled in the land of Thali. The Gholoṣ, Gopāngs and Dashtis are outside the Rind enclosure, all the multitude of other Baloches is joined with the Rinds. The Rinds dwell in Shorān, the Lashāris in Gandāva, dividing between them the streams of running water, Shalhak is the chief of them all.

This is our footprint and track; this is the Baloch record; For thirty years we fought together; this is the Baloch strife. Following after Shalhak and Shahdād (or up to Shalhak and Shahdād), Mir Chākur was the Chief of all. Forty thousand men come at the Mir's call, all

1 i.e. the East side of tribes marching south from Sisān.
2 Shalhak was Mir Chākur's father. This seems to point to a time before the rupture, when the Rinds and Lashāris were clans of one tribe, under one chief.
3 One of the readings refers to Chākur's succession to his father Shalhak, and the other to his being succeeded by his own sons, Shalhak and Shahdād.
descendants of one ancestor. All with armour upon their fore-arms, all with bows and arrows; with silken scarves and overcoats, and red boots on their feet; with silver knives and daggers, and golden rings on their hands. There were Bakar and Gwaharām and Rāmēn, and the gold-scatterer Nodhbandagh (these were Lashāris). Among the Phuzh was Járo, venomous in reply, and Haddē his sworn brother, Phēroshāh, Bījar and Rēhān, and Mir-Hān the swordsman of the Rinds. There were Sobhā, Mīhān and Ali, Jām Sahāk, (Durrakh) and Allan; Haivtān and Bivaragh among the Rinds, Mir Hasan and Brāhim.

The poet makes these lays, and Mir Jalāl Hān comprehends them.

II. AND III.

THE HORSE RACE.

This ballad is, judging from the language, a very early one, but unfortunately is in a fragmentary state. The part included under II. was taken down by me from the dictation of Bagā, Shalēmanī Lashārt of the Sham. The part given under III. is taken from the Rev. T. J. L. Mayer (p. 12), and seems to be a part of the same ballad. The subject is the horse-race between Rāmēn Lashārt and Rēhān Rind which led to the quarrel between the Rinds and Lashāris and the killing of Gohār's Camels.

II.

Having driven the Gholās out of the whole country, Chākur started, and making forced marches by force took Sēvi from his enemies, and laid his sickle to the ripened pulse. Mir-Hān built a fort at Dhādar. There one morning some Lashāris riding about came to Mir Chākur's town. They saw a fat ram belonging to a Mochi (leather-dresser) tied up in the shade of a manhān (i.e. a machān or platform for a crop watchman). (They said) 'Let us race our chestnut mares, trusting in Providence.' When
the swift mare (i.e. Rāmēn's mare) had passed and won, the Rinds falsely swore that Rēhān's 'Black Tiger' had won. Then Rāmēn took the ram and went his way saying, 'Through rage on account of this false witness I will not pass the night in this town.' In the yellow afternoon watch they started off, and in their rage slaughtered some young camels saying, 'We have heard with our ears that these female camels are hardy beasts in cold weather, and have passed a year in Khorāsān' (i.e. above the passes).

The day before yesterday, when they killed Gohar's young camels, they made the poor woman weep without guilt.

Shāihak and Shādēn swore an oath, and urging on their mares passed over the cliffs and joined the heroes, owners of the Mullāh pass on the borders of Gwahārām's assembly.

The Dombkis are the great men in song; better are they than red gold. The Rinds and Lashāris at bottom are brethren; the world knows that they are Hamza's offspring. The world delights in sweet tales; they are mighty in the land, and of great fame.

III.

Rēhān Khān sings; to his friends he sings. O my friend Gagar the blacksmith, Mullā Muhammad Bakar, skilful workman, make six-nailed shoes for my mare Shol, and bring them to me with pointed nails, bring them and fasten them on with skill; let them look finer than flies' wings, and let them shine from above down to the hoof-marks of the mare as she gallops. As I have passed moonlight nights when the
camp marched from the bounds of the low-lying lands and left Jalakh with its gardens and bazaars, and set its face to the Bolân with its golden hollows.¹

IV.

The following two ballads seem to be derived from the same origin; but although they have many lines in common, they differ so much that I have thought it best to give them both in full. They proceed from a Rind author, and lay stress on the slaughter of Gohar's camels, while ignoring the affair of the horse-race. No. IV the longest and most complete of the two ballads, I took down in 1893 from the joint recitation of two Umrání Khozas, Hairo-Hân and 'Ali Muhammad.

This is the only ballad I know of which continues the subject beyond the first defeat of the Rinds by the Lasháris and the departure of Mr Châkur, and relates his adventures when a refugee with the Turkish king, of which I had before only Ghulâm Muhammad's prose narrative, embodied in 'The Adventures of Mr Châkur' (in Temple's Legends of the Panjâb). Ghulâm Muhammad's version of the ballad (No. V.) does not go beyond Mr Châkur's departure.

The Sultân Shâh Husain alluded to is no doubt Sultân Husain, Baikara, of Herat, under whom Zû'n-nûn Bêg Arghün served. This King reigned from A.D. 1468 to 1507.

Mr Châkur's adventures while with the Turks may be compared with those of Dôdâ or Dodo in the Sindh poem of Dodo and Cânhîser while he was a suppliant at the Mughal Court.²

A warrior's revenge is dear to me, on those who attack my lofty fort. Ask the men distinguished in race, how the Rinds came forth from Mekrân and the rich lands of Panjgûr.

Mr Bakar and Râmên and Gwaharâm, great of name, came one day to the Mahêri's tents, and Gwaharâm spoke to her saying, 'Make a betrothal with me,' but Gohar spoke with her tongue and said, 'As a child I nursed thee and as a brother I have esteemed thee. With me there can be no betrothal.' Gohar went from the herds-

¹ Possibly a reference to golden sands.
² See Burton's Sindh, London, 1851, p. 125.
men's camp; she was angry with the old headmen of the herd; she drove away the full-toothed camels and pitched her camp at Sēni. Taking the chances of the running water, she followed down the slope of the Bolān to Mir Chākūr's abode, and she spoke with her tongue saying thus to Chākūr, 'Gwahārām has driven me out, my chief; I take refuge with thee: show me a place of shelter for my camels.' Then said Chākūr, 'Choose thou a place, wherever thy heart desireth. Dwell by the streams of Kacharok, there is grazing ground for thy camels, thy horned cattle and sheep: there is safety in all the country.'

On a certain day, as God willed, Chākūr by chance came forth and arrived at the streams of Kacharok. The female camels came home stirring up the dust, the milk dripping from their udders. Then rage seized the chief. 'Why come thy camels in a cloud of dust, why does the milk drip from their udders?' Then said the fair Gohar to Chākūr the Mir, 'My Lord,' she answered, 'my cattle have been taken by a natural death, a pestilence has seized my young camels.'

Then spoke a herdsman thus to Chākūr, 'The day before yesterday the Lashāris came here galloping their mares for exercise. Thence they came in their wickedness, hence they went back in their madness; they slew a pair of our young camels, and for this reason the female camels stir up the dust and the milk drips from their udders.' Then Mir Chākūr fell into a rage and said, 'Let Gohar march away from here, and he sent her towards Sanni. 'The waters of my home have become as carrion to me, as the flesh of sheep before the knife (i.e. sheep killed in an unlawful manner). He halted his mighty army, and in the early morning they poured forth from the dwellings of Gāj, and slaughtered a herd of Gwahārām's camels, and cut off the camel-

1 Wadh-mārī, lit. 'self-death.'
herd's arm, in exchange for Gohar's young camels. So a woman planted the root of strife.

Then said Jām Mando, 'Let us make an expedition into the mountains and cliffs.' But Bivaragh the brave said, 'Leave the castle of Rāni, the windy stronghold of men, the streams of the open country.' Mir-Hān the bold replied, 'We will not leave the castle of Rāni, the windy stronghold of men, nor the streams of the open country. We must keep these safe for others, for our grandchildren who will come after us, and will stand exposed to the scorn of our foes.'

Then the Lashāris assembled; they came thronging like cattle, driving the cows from thirsty Khalgar, the sheep from the thorny Sham; countless cattle the warriors distributed among themselves. Then the Lashāris marched thence and (Omar) Nuhāni did a thing wondrous to behold, killing seven hundred head of cattle and eight hundred sheep, and he ground a hundred sacks of wheat. A great grinding he made for the Lashāris. Then Chākur the Mir went forth in his wrath, and sent forth his spies into the wilderness. The spies came back from spying out the land, and said, 'We have seen a hundred habitations (of the Lashāris) all separate.' Then were the Rinds filled with joy and a mighty army gathered together, thronging like a herd of cattle.

Then Bivaragh the brave seized the Chief's bridle and said, 'Chākur, sheathe your sword. The Nuhānis are a thousand men, and the red-scabbard Lashāris are heroes mighty in battle. Let them come and attack us in our windy castle. To flee is hard for thee, to go forward is death to thee!'

Then spoke some braggarts, 'O suckling, mother's babe! Bivaragh trembles at the Rind's arrows, he shrinks from the glittering Indian blades, he dreads the Egyptian steel. Fear not! when we draw our swords to fight, we will post you far out of reach of the arrows!'
When these words were said he let go the Chief's bridle. In the early morning they poured forth; raising a cloud of dust, the comrades rushed forth. Bhavara was slain in the fight with seven hundred youthful warriors. Then Châkûr in his wrath for his brother's death would not stay for one noon at his home, but went forth to the populous town of Harêv (Herât) and saw the Sultân Shâh Husain.

Then Mir Bakar and Râmen and famous Gwaharâm sent a beautiful mat, and bribed the Turks. At once a messenger came to Châkûr saying, 'Châkûr, the Turk sends for you, and asks you one question. If a man be alone, empty-handed, without his weapons, what means of escape has he?' Châkûr came and faced him saying, 'Hand and heart make their own following; there will be no lack of weapons!' They took the Chief's weapons from him, and from his band of faithful friends, and loosed on him a furious elephant. The elephant came charging on him; a bitch was lying in the roadway; he seized the dog by the leg and dashed it upon the elephant's trunk. The elephant turned back ashamed, and the Chief came forth a conqueror thence.

A little while passed, and again the messenger came back quickly saying, 'Châkûr, the Turk sends for you, and asks you one question.' Châkûr came and faced him, and the Turk said to him, 'I have a savage horse, purely bred for seven generations: ride him here before friends and foes.' The Chief was without help from his band of faithful friends. 'Bring him, I am willing.' Seven men held the stallion's bridle, and seven more saddled him. Then the Chief whispered to the horse, 'Thou art the offspring of Duldu (Ali's horse) and I am Châkûr, son of Shaihak; thou hast strength and I have skill.' There was a blind well which lay straight in front of them. Over that he urged the thoroughbred before the face of

¹ Most accounts state that Mir Hân was slain.
friends and foes. The savage horse became so gentle that a child might catch and lead him. There too the Chief won the fight.

Again the Turk took a bribe, and a messenger instantly came saying, 'Chākur, the Turk summons you, and has a question to ask you.' Chākur came face to face with him, and he said to Chākur, 'I have here a fierce tiger. Call for your glittering sword and test it on the tiger.' They gave the Chief his weapons, his band of faithful friends, and drove on the savage tiger. On this side was Chākur, on that side the tiger. He drew his sword from its sheath and struck the tiger so that it fell in two pieces, and the red-booted Mir won the victory.

A herdsman bore the news to noble Mātho, mother of the Turk. The Begam said to her son:

'Chākur is the head chief of the Rinds, and he has come to you for help. Now give him mighty armies, Zunū's numerous troops, or else, for the sake of Mir Chākur, I will break through my thirty years' seclusion, and throw my red veil behind my back.'

Next day he mounted a camel and despatched a great army to assist Mir Chākur, under Sahīch Domb. Zunū's numerous forces marched by Phīr Lakhan and Lākhō, Nānī Nafūn and Lakhā. They came down the slope of the Bolān, and in the early morning burst upon the dwellings of Gāj, and gave rest and peace to the Lashāris! (i.e. exterminated them).

Let Gwaharām refrain from both places; let him have neither grave nor Gandāva!

V.

The following ballad is evidently derived from the same original as the preceding; and its 65 lines correspond roughly with the 88 lines of No. IV. (35 to 123), being somewhat more condensed. This version was taken down from the recitation of Ghulām Muhammad,
Chākur went forth to the chase, and he ate at the return of the camels; for a little he sat down to look round him. The female camels came in, stirring up the dust, with the milk dripping from their udders. Then spoke Chākur the Mir to Gohar the fair: "Wherefore do thy female camels stir up the dust, and why does the milk drip from their udders?"

Then replied the beautiful Gohar to Chākur the Khān: "My young camels have eaten the poisonous shrub; my young camels have died of themselves."

Then out spoke the camel-herd, in his dirty garments: "The day before yesterday came the Lashāris, racing their chestnut mares as on a pleasure trip. They slaughtered a couple of our young camels, and returned hence in their madness."

Chākur became heavy at heart, and summoned seven thousand Rinds, saying: "Let us form a band of four hundred young men, all equals, and let us come forth cunningly from the low hills."

Then Bivaragh Khan rode after the Chief and caught him by the rein, and said: "Chākur, restrain your rage a little. The Nuhānis are a thousand men, with the red-scabbarded Lashāris."

Then out spoke the headstrong men, Jārō and fiery Rēhān: "Bivaragh, you fear the arrows; do not be afraid of the Indian swords, you shall have your fill of them. Sand is a bitter food. Then we will place you

---

1 This sentence is doubtful.
2 The poisonous *sal* probably refers to the oleander (*Nerium oleander*), which is deadly to camels. This bush is now called *jmar* or poison, while the word *sal* is used for the *Procera spinosa*, which is harmless.
3 It is necessary to read *bāl-jānggen*, as in IV., I. 104, and not *lāto khābtaghen*, which is unintelligible.
with the Doms and Bards, Bivaragh Khan; we will post you far off while we are slaying the Lashiris with our swords, and are among the water embankments; while we thrash out the ears among us! Stay and see whose the advantage will be, whose leaders will win the victory, whose the profit will be!

When these words were spoken he let go the Chief's bridle. And spies were sent out to spy, and a word was fixed for the watch. The spies came back from spying out the land; they had seen a hundred separate dwelling-places over there in the Nali defile; they had spied out the town of Gaj and seen a herd of Gwaharam's camels lying there. In the morning (the Rinds) made a raid in front of the Gajian fort and killed Gwaharam's camels, and cut off the hand of Safan in revenge for Gohar's young camels, on account of this woman's disgrace and rage. The Lashari assembly marched away, when the sun was well risen they were high up; (the Rinds) followed on their tracks and overtook them. The Rind army was put to flight; they lost Mir Han in the fight, with seven hundred young men, all of one rank. Then Chakur returned in sorrow, grieving for Mir Han, for the beautiful hair of Mir; and fasting, took the way of the Lehri Gorge.

VI. AND VII.

The two ballads which follow bear a strong resemblance to the two preceding, but differ so much from them that their origin is probably not identical. The two now considered are, however, undoubtedly versions of the same ballad. The first given (VI.), which is the fullest, is taken from Mr. Mayer's text (Gohar, p. 28). The second (VII.), taken down by me from the recitation of Bagha Lashari, omits the first part, and corresponds with the latter part of VI. (beginning at line 52). For this part it is the fuller version, its 63 lines corresponding to 52 (32 to 83) of VI.

Safan was the name of Gwaharam's herdsman.
Taken both together, it will be seen that this ballad proceeds from a Lashāri partizan. The incident of the killing of Gohar's camels is passed over quickly, and she is made to tell Chākur of it herself, instead of trying to conceal it as in all other accounts. Similarly, Bivaragh's attempt to restrain Chākur is given very shortly. On the other hand, we have a fuller account of the battle, and especially of Nodhbandagh's magnanimity in saving Chākur's life in the fight.

VI.

Good were the days of old, men lived then of great fortune, all men were pillars of the State, and the rulers were of one counsel. There lived a fair woman, lady of many herds of camels. She was known as Gohar the Mahēri (herdswoman). She moved about in luxury; her tent-poles were all of gold, her bed-coverings of silk. Gwaharam himself sued for her hand; by day and night he sent her messages, an agent of Chākur's was their messenger. It came to Chākur's knowledge and he came to Gohar the Mahēri, and there passed the heat of the day. Then Chākur the Amir asked Gohar the Mahēri, 'Why are your female camels lowing, and why does the milk drip to their hoofs?' Then said the Mahēri Gohar to Mir Chākur, 'The day before yesterday the Children of Lāshār, the horsemen of Rāmēn Hān, killed the little camels and cooked them like sheep's flesh; they broke the coloured bowls and made the poor camelmen weep.'

Gohar marched thence and became a refugee with Mir Chākur. Mir Chākur was enraged; he called together all the Rinds, and for three nights they discussed it. Then Bivaragh, sheathing his sword, said, 'I will not let our men be killed for the sake of the herdswoman's camels.' There were some turbulent men who spent their time in bragging, Jāro and headstrong Rēhān and Sohrāb, whose mare's neck was like that of a crane (i.e. the Kunj or demoiselle crane). 'Leave it alone, Bivaragh,' they said, 'Do not stop it.' The alarm reached the Lashāris, 'Be

1 I take arkān to stand for the Arabic arkānūd-daulah.
men, for men are upon you, the Rinds with their friends attack you.’ Gwaharām stood with his sword sheathed. ‘It is not in the Rinds’ power to reach us with their swords and inlaid matchlocks, their spears and blades of Shirāz. Stop the mouth of the Nali defile.’ When the sun had risen a little, the Rinds on their mares made the attack, and we engaged with bows and arrows, spears and Shirāzī blades, and shields of stony rhinoceros hide. They joined in a royal battle; the wretched Rinds gave way, and as many as seven hundred were slain with Mir Hān of the gold-hilted sword. Chākur was exhausted in the battle, and stood with drawn sword guarding himself with his shield. Then Nodḥbandagh turned his mare Phul, and mounted Chākur on her. He gave Phul a blow with the whip, and Phul, by God’s help, passed over the salt swamp, the precipices and deep gorges. Then said Gwaharām the sword-wielder, ‘Nodḥbandagh, thou art a Rind, thou art no Lashārī; who would help Chākar? They would have cut him down like a stalk of millet, and have broken him off like a radish root, and taken Sevi with one hand.’ Then Nodḥbandagh replied, ‘No Rind am I; I am a Lashārī, but I was born of a Rind mother, and sucked the milk of Muzi. When Muzi nursed me and sang me a lullaby at midnight, and swung me in my shāgh-wood cradle, she said, “One day Chākur will need you, when he is distressed in the battle.” The memory of that day is now upon me.’

VII.

(Chākur) asked for news of the Rinds, and for four days they joined in discussion. Then Bivaragh, pushing his sword in, said, ‘I will not thus slay our men for this Jatni’s camels which thieves have hidden in their houses. Is it for us to dispute about these camels?’

There were some braggarts there who passed the watches of the day in loud talk. They gave him the name
of a woman, and swore loud oaths. Then he let go the Sardār's bridle and let his black mare go forward. The Rinds all bore inlaid matchlocks, black-shafted spears, brazen stirrups, scarves and turbans of silk, and sandals of phish on their feet.

Then the alarm reached the Lashāris, Bijar and Rāmēn at their head wearing red boots. 'The Rind cannot arrive beneath us; we will stop the mouth of the Nāli defile, the pass with windy cliffs.' On the day they came forth from Sēvi the Rind horse attacked them, there God's power was shown, the sweet world became bitter, they joined together in fight. (The Lashāris) tore up the fine drums, smote and overthrew the Rinds, and slew fully seven hundred of them. Mīr Hān and Bīvaragh fell. Chākur was exhausted in the fight, and stood in the path with his sword guarding himself with his shield. Nodhbandagh came from this side and made him mount upon his mare Phul. He struck Phul with his whip, and Phul, by God's strength, flew to Phaugar over cliffs and yawning chasms and the inaccessible haunts of the mārkhor, and carried him over the crest of the hills. 'Bravo!' cried Bahār Khān, and thus he spoke to Nodhbandagh, 'Thou art a Rind, thou hast become a Rind, thou art in no wise a Lashāri. Thou art a Rind, and to us a foe!' Then Nodhbandagh answered him, 'My Chief! That day is on my mind when I sucked the milk of a Rind mother. My honoured mother, while she sang me a lullaby at midnight, and at the five hours of prayer, and in the yellow afternoon, said to me, "Thou art needful to Mīr Chākur, thou shalt save him one day in a fight, in a fight and a terrible battle"; and now that day is upon me, for who else would have helped Chākur? They would have struck him down like a millet stalk, or rooted him up like a radish, and taken Sēvi in one day.'
VIII.

The poem which follows is of a more general nature than those given above. It commences with a recital of the legendary history of the Baloches, similar to that in L., and concludes with an account of the dispute regarding Gohar and the war between the Rinds and Lashâris.

I first took this ballad down from the dictation of a Ghulâm Bolak Rind at Sibi in 1879. This version was published with a translation in J.A.S.B. Extra No. 1881. Since then I have heard other versions which have enabled me to make various corrections and amendments, and I believe that the text now given will be found more correct.

Kilâtî, son of Habib, sings: to the exalted Ghulâm Bolak Rinds he sings: of the fight between Châkur and Gwaharân he sings: of the harbouring of Gohar somewhat he sings: of the thirty-years' war he sings.

Let me celebrate the name of God, from the beginning my morning-star; Hâdâr is my support and protector with the Holy Prophet.

Come, oh minstrel, at early morn, learn my songs and carry them to the friends of my heart and my loving brethren.

The well-born Rinds were at Bompur, in Kêch and the groves of Makrân, the Dombkis were the greatest house in the Baloch assembly.

The Rinds and Lashâris were united, they took counsel one with the other, saying, 'Come, let us march hence, let us leave these barren lands, let us conquer the streams and good lands and deal them out among ourselves; let us take no heed of tribe or chief.'

They came to their carpet huts, and ordered their turbaned slaves to saddle their young mares. 'Bring forth the slender chestnuts from their stalls. Saddle the numerous fillies, steeds worth nine thousand. Drive in the herds of camels around us, from the mouth of the Nali Pass.' The fighting-men called to the women, 'Come ye down from the castles, bring out your beds
and wrappings, carpets and red blankets, pillows and striped rugs and many-coloured bed-steads, pewter cups in abundance and drinking-vessels of Makrān; for Chākur will not stay in this country, but goes to his own distant realm.'

The Rinds clad their bodies in silken coats, with helmets and shining armour on their arms and chests; they came with brazen stirrups and red boots on their legs.

They seized Sēvī and Dhādar up to Jhal and the Nila Pass; Habb, Phab, Moh and Mali to the further side of the Nali; the fortified city of Gāj to the land of Marāgah; Sangarh and the Mountains of Sulaimān were taken by the tiger-men; Sāng and rich Mundāhi became tributary to our Chief; from the boundary of fertile Kachhi up to Dhari and Bhanar.

There was generous Bijar with his sabre, and Jām Sulaimān with his sword,

Gohar came as a refugee with all her herds, countless herds of grazing camels, saying, 'Behold, my Chief; show me a place, a shelter for my herds of camels.' Then spake the far-seeing Chākur to the fair Gohar, 'Stay by the streams of Shorān, in the neighbourhood of Kacharak, graze your camels in safety, settle down without care.'

One day from Gwaharām's village there came forth some wild youths riding their slender chestnut mares for sport and exercise. They slaughtered a pair of young camels to fill their bellies. Curses fell upon the wicked, upon the workers of evil, rage was upon the tribes, as of a thousand: on both sides injury was wrought, on this side was Gwaharām with his sword, on that side Mr. Chākur. For full thirty years the war went on over Gohar's young camels; all the leaders were slain, their teeth dropped from their mouths (or they ground their teeth in their mouths). The tribes only were left (i.e.,
without leaders) by the mercy of God, and shake their swords at their foes with open wrath. They expelled Hasan the Brāhimi with Chākur, and then the Baloch rulers made peace among themselves, and Chākur through the fault of his brethren passed away to Satghara.

God protect us all from taking the sword again, and the Rind and Lashārī warriors from seeking revenge for blood!

IX.

This poem, containing part of the story of Gohar, and illustrating it by the episode of the lizard which took refuge with Bihar, is very popular among Baloches, and is often quoted; but, nevertheless, I have only been able to recover it in a fragmentary form. One version, here reproduced with some emendations, was given by me in the J.A.S.B. for 1881, and a still more incomplete one in the Persian Character by R. B. Hētū Rām in his Bilāhī-nāme.1

The ballad purports to relate to the war between the Bulmats and Kalmats, but these tribes are not even mentioned in these versions. Hētū Rām's text only gives the latter part of the ballad, commencing with line 36.

Nodh, son of Bahrām, sings: to the fierce Rashkānī Baloches he sings: of the war of the Bulmats and Kalmats he sings: of the lizard's refuge-taking he sings.

Sweet singing minstrel bring hither your lute, bind on your head a white turban, let the good man take gifts from the giver.

Yesterday from barren Sanni marched the fair Gohar; she came for shelter to the Mir, to Chākur wielding the glittering Shirāz blade. Then spake fair Gohar: 'My camels are on the foothills of the Mullah pass, the Lashārī have a grudge against me.' He collected all Gohar's camp and goods and placed her in Kacharak. (The Lashārīs) came riding to Shoran, the town under Mir Chākur's rule. 'We will gallop to the groves of Gāj.'

1 Lahore, 1881 (in Urdu). Mr. Donie's English translation (Calcutta, 1885) omits the poem.
In the evening Gohar's female camels come lowing, the milk dripping from their udders to their navels. Châkur asked the camel-herd in dusty clothes, 'Be quick, Jat, tell me the truth; who has done this to Gohar's cattle?' And the dusty Jat thus replied: 'The Lashâris came here on an expedition, they slaughtered the young camels as with spite and rage.'

Gohar the herds-woman, with pearls in her ears, made a sign (lit. winked) saying, 'Jat, leave this matter alone, let the noble Rinds remain at peace in their tents; the female camels are perpetually bearing young.'

Then Râhân the Nawâb was angry, and Jâro the Phuzh, bitter in reply: 'For fair Gohar's young camels we will take a sevenfold revenge with our swords, we will gamble with heads and hair and turbans.' Then Bâgar Jatoi answered and said, 'Where are the fair Gohar and Sammi? Hot was never lacking to his refugees; for when on Shah Husain's day of trouble Bibari sat in front of her hut, a lizard ran out of the phish-bushes. Some boys came hunting it from behind, and it ran into the Chief's house. Then the good woman stood in front of them wearing beautiful ivory bangles, white as fresh-drawn milk, slipped on over her soft arms. Bibari spoke to them with great dignity, and with many entreaties said, 'Boys, leave the lizard alone, it is my refugee; do so much for me for your own name's sake.'

But the boys, ignorant and boorish camel-herds, killed the lizard with sticks. Her lord and husband was not there in the house; she sent him a message of complaint. Hot returned from the assembly of Chiefs, and thus Bibari said to him with great dignity, 'If thou dost not take revenge for the lizard, I am thy sister and thou my brother.'

The hero thus replied to her, 'Oh lady, have patience awhile, for a little stay, do not speak to me. I will act so on account of this lizard that the ground will be full
of blood, sixty (corpses) lying on one side and fifty on
the other, all gathered together in one place for the
lizard's sake.'

Omar¹ has left a memory behind him for keeping his
word, and Bālāch the avenger of blood, and the hero
Dodā for the cattle.

X.

The war of the Kalmats and Bulmats alluded to in the heading of
IX. forms also the subject of the following fragment. The first-
mentioned tribe is alluded to by its more usual name of Kalmatt,
and the adversary is called Bulfat. The form Bulfat or Burfat is
still found as a tribal name (non-Baloch) in Sindh, and as a section
of the Lāsis of Las Bēla.

The Kalmatis tied up their mares bridled under a
scaffold. They eat pulse (moth), molasses (gur) and
milk, and yellow cow's-butter. The camel-herds came
running with torn cheeks and broken arms, saying 'the
women saw clearly how they drove off our cattle; they
wept tears of blood, wiping them with the corners of
their veils, for the men were taken captive—the warriors,
with their old fathers, brethren and young sons. You
have brought misfortune on our camels, our camels and
herds of cattle, our fat-tailed sheep and white goats, our
buffaloes with distended udders.'

Mir Hōt was angry with the tribe. 'The women have
lost their wits, the women of the Kalmatis, to drive out
the camels without spears, or body-armour. I will not let
the murderers carry them off.' We beat the mares with
sticks; we made the fillies' heels fly. We passed the
boundary of the Wakāvi, and overtook the enemy; our
friends called to us, Tūtā and sweet-scented Sahāk:
'Strike with your liver-cutting hands, with your wide-
wounding Egyptian swords! Behold, what God will do.'

¹The allusion is to Omar Nuhānt, who entertained the Lashāris, alluded to
in IV. and in the Song of Nodhbandagh (XIV.). For Dodā and Bālāch
see XVIII.
They threw their soft blankets (over their mares’ backs), they took back their camels from the Bullfats, and recovered from them the blood of their fathers.

XI.

CHAKUR AND GWAHARAM.

The five poems included under this head are attributed to Mir Chākur and his adversary Gwahārām, and are supposed to have been interchanged after the first battle between the Rinds and the Lashāris. Nos. 1 and 3 are Gwahārām’s verses addressed to Chākur, and 2, 4 and 5 are Chākur’s replies. It is probable that the series is incomplete. I give two versions of No. 1, of which (a) was taken down by me from the recitation of Bagā Lashāri in 1893, and (b) in Mr. Mayer’s version. These two differ so much that it seems desirable to give them both in full. No. 2 is taken from Mr. Mayer’s text, with a few alterations and additions from a fragmentary version in my possession. No. 3 is derived from two versions, one that of Bagā Lashāri, taken down by me (36 lines), and one given by Mr. Mayer (27 lines). Eighteen lines are common to the two versions, and, as both are incomplete, a more satisfactory text has been obtained by combining them. No. 4 is derived solely from Mr. Mayer’s text, and No. 5 from a version taken down by me at Sibi in 1879, and already printed in the J.A.S.B. 1881, Extra Number.

1 (a).

Gwahārām sings of the day on which Mir-Hān was slain. Let us meet on the bare desert foot-hills, and have our interview on the barren plain, the grazing ground of wild asses. Let the Rinds and Dombkis come together, let the Bhanjars and Jatois repeat their gibes! The Rinds came with booted feet, with their slaves they alighted. From every hamlet they took their blood, and the far-famed Malik Mir-Hān was slain! Chākur fled thence by night; he took a stick in his hand to drive the cows and to graze the slate-coloured buffaloes!

1 That is to say, Chākur fled into the hills and became a herdsman. The buffaloes are called ‘stirngbē’ or surma-coloured, from their dark-grey colour, resembling surma or powdered antimony, corresponding to our slate colour.
Whither went Rechān and mighty Safar, Ahmad and lordly Kālo?

What was the matter with you, thick-beards? Was not your tribe established in Bhēnī; had you not in your hands wealthy Bingopur? Your place was with your love on the coloured bedstead!

For the innocent blood of Mālim the Khān Gwaharām tightened his saddle-girths, and let his mare go to the Mullah Pass!

1 (b).

Gwaharām, son of Nodībandagh Lashāri, sings: of the fight of Rinds and Lashāris he sings.

Let me sleep in the good lands of the Baloches; green are the streams at the mouth of the Mullāh. Let us meet on the low hills, the grazing-ground of wild asses. They came drunken again and again, with the roasted hind-quarters of wild asses. I saw them with their red eyes; a Rustum arose before me, Chākur and Hārān on their powerful horses. You turned your tribe away from Bhēnī and fled over the mountain gorges, terrified Rinds on swift mares! What ailed you, thick-beards? You possessed wealthy Bingopur, the wharfs and markets of royal Chetarvo. Your fair lovers were in the lofty houses!

I make a petition to the Creator; may the Lord of Mercy be exalted; he gives a hundred and the hope of a thousand! My hope is for well-watered lands, but formerly I had no such hope.

The Rinds and Dombkis come together from the dwellings of Banar Jatoī. They have attacked the village and

1 An epithet of the Rinds.

2 This translation is doubtful. It follows Mr. Mayer's version, but I have never met with the word kūnār for wild ass.

3 Or 'the Bhunjia and Jatois repeat their taunts,' as in (a). Tana' wānt should probably be read for thanavānt. This has nothing to do with thango, gold.
taken the innocent blood of Mālim. I know that Chākur is losing his wits from the prayers and wisdom of Pir Wali. He had no advance guard with bragging Mir Hān in the narrow defile of the Nāli Pass. The Rinds, with booted feet, dismounted from a thousand swift mares. We too, with the Mir’s gathered armies, alighted with our followers. We slew the far-famed Malik Mir-Hān, and the two young sons of Shaihak, both the greedy Sohrābs, Hamal the backward and Kēhar the miser, Chanar and Hot and mighty Safar, Jiand and distinguished Pheroshāh, Āli, slayer of wild asses, from among the Royal Rinds, and Thamah’s young son was slain. From every camp we took our revenge. Their horses vailed their spreading tails, pierced by thorns they knew not of. I gave him (i.e. Chākur) a stick to drive the cows and to graze the slate-coloured buffaloes. Rēhān and Hasan will churn butter, Khohū will carry buttermilk for the Mir, and the Elephant Āli, that mighty man, will no longer keep the watches in the assembly with his long hair, the delight of women.

2.

Mir Chākur, son of Shaihak, sings: the King of the Rinds sings; of the Rind and Lashāri battle he sings: in reply to Gwahārām he sings.

You injure yourself Gwahārām with that enmity, by raising dust among the Baloches, in that you have bound the name ‘Nāli’ on your waistband, and raised a name like Nodhbandagh higher. For once you were lucky in your game, and killed the Rinds’ swift mares, whose footprints were clearly marked in the lowlands of the Mullah; but remember the vengeance for that; how Bangi and Hasan, son of Nodhak, were slain together, Ādam and famous Nodhbandagh, Ahmad and lordly Kallo. You left out the flight, like a stampede of wild asses, on the day of the fierce struggle when the Rind arrows devoured them from behind in the fatter spots of their hind parts. You took
flight from the fort of Dāb, and drew breath at the mouth of the Mullāh, yet I never made such a mock of you, nor sent a bard to taunt you, reciting a song with twanging of strings in front of your noble face. You did not receive a blow under the ear from my tiger's paw, as you shook your head like a frightened (mare), hiding your head in holes and corners of the world. Half of you passed away to Gāj and Gujarāṭ, half went wandering to Phalpur. You come making obeisance to the Rinds, and asking for a measure of grain in the skirt of your white garments; you toil under shameful burdens, and carry the black waterpots on your head! Now you hide under Omar's protection, I will fall on you as a man slain by his brethren. We are the Rinds of the swift mares; now we will be below you and now above; we will come from both sides with our attacks, and demand a share of all you have. Much-talking Gwaharām, keep your heart's ears open, make a long journey, perhaps your luck may come back. I will spin the top for a wager, and at the end I will raise a dust as I promised, and drive all fear from my friends' hearts.

3. GWAHARĀM'S REJOINDER TO CHĀKUR.

O my friends, noble in the assembly, come, well-born men of my tribe, come, all ye Khāns and Chiefs of the Lashāris, come, and let us form a gathering of brethren.

When I recited a taunt in verse, wind came into Chākur's head; never was there such a ruler as he! But I too am, like him, a man of violence. Let the King but give me an opportunity one day, and I will bring together the Sammas and Bhaṭṭis, and will pour the armies of Thatha on his head. I will place coals of fire on the palms of my hands and blow upon them like the south wind, and will kindle a mighty fire in the houses of the covetous men, so that the Turks of Dehli shall not be able to put it out!
When I fought with the thick-beards (the Rinds), the Rinds climbed up from below to the cold hill-skirts of Kalāt. On the day when these words were spoken Chākūr slaughtered a black cow; Chākūr was filled with manly rage. He did not pass by the deep water of Jhal, nor did he saddle his mare Sangwāth, nor did he bring his minstrel Gūrgin with his tightly-stretched drums. Ha! Ha! what a victory was ours; we struck our foes a blow, and off went the chestnuts, like wild asses, with cup-shaped hoofs. Every mouthful in famous Sibi does Chākūr carry off with livelong grief.

Chākūr climbs the steep cliff, Mando’s beloved son turns back. The weary wolf stands in the dense shade of a tree and looks behind him. He goes off to the country where the wild pistachio ripens, and his mouth and face and curly beard are stained with the milky juice of the *āro.* A Jamotī woman will sing lullabys to the son of a Baloch woman, his son will be a companion of camelmen and cowherds, his hands will be galled with much digging. He collects measures of corn in the skirt of his white coat, and carries the black waterpots on his head.

4 CHĀKŪR TO GWAHARĀM.

Mir Chākūr, son of Shaihak, sings: the King of the mighty Rinds sings: in reply to Gwaharām he sings.

O my bay! eat your grain from your nosebag; make your neck and legs as stout as those of an elephant; swiftly, giving you the reins to mount the cliffs, I will return from Sibi. For you I have stored in my tents the sweet camels’ milk. Stand in your stall with six pegs, eat of the wheat and satisfy your heart. Strengthen yourself for the enemies’ mountains, for right or wrong I will come back again. The folk are displeased that you should be tied up in that land where I see the brave.

---

1 The *āro* is a small plant (also called *launīk*) with milky juice, which is eaten by mountaineers.
I swear on my head and hair and turban, once I get free I will lay many low, lives will be overwhelmed among the spears and lances. Let that man come on, whose hour is come, the cup of whose reckonings is full! I too ask from my King and Creator victory for the true Rinds at Sēvi, rather than for the slender-footed thin-beards. Hereafter the Mughal youths and maidens will receive enlightenment!

5. CHĀKUR TO GWAHĀRĀM ON FINALLY LEAVING SIBI.

Chākur, son of Shaihak, sings: the mighty King of the Rinds sings: somewhat he sings on the day of leaving Sibi: in reply to Gwahārām he sings.

I will leave man-devouring Sībi, curses on my infidel foes! Let Jām Ninda the Bhāṭṭi distribute bread for three days. For thirty years, for all our lives, will we fight with these gigantic men. My sword shall be stained with blood, it bends like the jointed sugar-cane, so that through crookedness it will not go into its sheath. The youths wearing two turbans (i.e. of high birth) do not rise up to sport among the tents under the shadow of their venerable fathers, nor do they rub scent on their moustaches, but they feed on the flesh of fat-tailed sheep and boil strong liquor in their stills. There is none of them who bears the signs of a ruler; they have eaten all their Indian blades, their broad swords are rusted, they have gambled them away to the usurers, they carry children's sticks in their hands.

Gwahārām is in dusty Gandāva, a stone cast into the sea; the fishermen have drunk his blood. Āli and Wali possess all his countless herds of camels, the rebel fort is deserted, brought to earth by fierce Turks and Rinds on high-bred mares. Gwahārām has lost both places, and will possess neither grave nor Gandāva.
XII.

CHĀKUR AND HAIBAT.

This poem was taken down from the recitation of Ahmad Khān Ludhianī, landlord of Rohri in the Dera-Ghāzāl Khān district.

The subject relates to a vow made by Haibat or Haivtān, son of Bīvaragh (Bibrak), one of the celebrated Four Vows. Haibat swore that if any camels got mixed with his herd he would not restore them. Jāro, Nodbandagh and Mir Hān made vows at the same time (see 'Adventures of Mir Chākur' in Temple's Legends of the Panjab, vol. ii. p. 475). The vows of Jāro and Nodbandagh are the subjects of the following poems (XIII. and XIV.). The Mirālis or Children of Mirāl are identical with the Būlūdhīs.

Haibat, son of Bibrak, made an oath before the Rinds, striking his beard thrice with his left hand: 'If any man's herd of camels becomes mixed with mine (I will not return it). If he would keep his camels let them graze on the further side of the ridge.' Suddenly Chākur's camels came and mixed with those of Haibat, son of Bibrak. The Rinds got ready to fight. 'We will not leave our camels with the Children of Mirāl,' but Chākur kept them back, and made fools into wise men. 'Many such camels have I given to faqirs in the name of God!' Upon this the alarm was raised that Gwaharām had carried off a herd, and the Rinds pursued the Children of Lāshār with the sword. The Rinds were tired, the neighing horses turned back. Chākur shaded his eyes and looked for his other troop of horsemen. Suddenly a dust arose at the mouth of the Nāri defile, and Haibat son of Bibrak's troop came riding with turbans all awry. With the sword they charged the Children of Lāshār; seven-score of their own men they lost in recovering the camels, and killed three hundred and fifty of the Lashāris, and fifty more were slain, all 'ālims, readers of the Qurān. Both tribes bore away their dead in doolies, but the Lashāris had the greater number. Haibat kept the recovered herd apart, and the Rinds
made ready to fight him. 'We will not leave our camels with the Children of Mirāl.' Chākur hardly restrained them, saying, 'That herd was stolen by our enemies, and they are better with our brethren than with strangers, and anyway they will be of use to us some day. I will not break my own arm, nor set fire to my own jungle. With whomsoever you take them, I will keep quiet.'

Three or four days passed in such discussion, and on the seventh day the herd came back to its own place, the same full-grown (large-toothed) camels, with Kotal the camel-herd. Chākur then gave Haibat as a reward the Nāri stream and the town of Sibi. 'O Mirālis! fill your horses' nosebags with green fodder!'

XIII.

The second vow (see above under XII.) was that of Járo, who swore that he would kill anyone who laid hands on his beard, and also that he would kill anyone who killed his comrade Haddah.

Chākur, who does not here appear in a favourable light, induced a nurse to bring Járo's child to him so that it touched his beard, and Járo thereupon killed his own son. Again Chākur induced Haddah to touch Járo's beard while passing him in a horse-race. Járo shortly afterwards instigated his nephew Shāho to kill Haddah, and when he had done this he himself killed Shāho and buried him with Haddah in one grave. Járo is known throughout these ballads by the epithet of jaur-jaust, i.e. poisonous or bitter in reply, a title fully borne out by the second of the following poems. Haddah was Chākur's brother-in-law, being married to his sister Bānārī. The text was recited to me in 1884 by Ghulām Muhammad Bālāchānī.

1. CHĀKUR TO JĀRO.

Chākur, son of Shaihak, sings: of the day when Járo's beard was seized he sings: of the slaying of Haddah he sings.

O Mughal, saddle your steed, as swift as deer or tiger; saddle your fiery Arab and bring him close to me. that I may tell you a dream.
The Rinds are my mountain forts, but for a slain Rind there is no door open, on both sides his life is shut in.

Because he arose in sport, Járo with knife and dagger slew them both; he slew him with his companion, because Járo's curled beard was seized, because Haddeh seized it roughly.

2. JÁRO TO CHĀKUR.

Járo, son of Jalamb, sings: in reply to Chākur he sings.

Give ear, O toothless Mazido, to this strange tale, O Mazido; a strange tale and a wonderful dream!

Speak not falsely, Chākur Nawāb, speak not falsely that you be not held a liar; let falsehood be outside your teeth, away from your noble tongue!

It is true, O mighty Mir; it is true, O Chākur Nawāb. My curled beard was seized. By this my life was taken from me, by your own double shame, by your spiteful taunt!

One day saw both Haddeh and Shāho in a far-away home in the ground. With him was his jointed bow, his quiver full of gold, his keen blade with new scabbard; both of them slain with knife and dagger; each slain with his comrade. For your heart's pleasure they were killed and left there. Haddeh never returned home eating betel and cardamoms, to his wife in her four-sided hut, to Chākur's fair sister, to Bānari, best of women, nor sat with her in close embrace.

Seek for Haddeh in the ground, for Haddeh in the ground in the grave of two men!

1 Mazido is said to have been Chākur's original name.
XIV.

THE LAY OF NODHBandagh.

Nodhbandagh was a leading man among the Lashâris, and is celebrated for his generosity. He has already appeared as the chivalrous protector of Mir Châkur, whom he saved in the battle, and mounted upon his own mare Phul. Châkur had in former days tested him in various ways. Nodhbandagh had made a vow never to reject a request, and never to touch money with his hands. Châkur gave him a pair of saddle-bags filled with money, and made a hole in the bottom, so that the money dropped out. It was picked up by a band of women who were gathering tamarisk-galls, and they bestowed on him the name of Zar-zuwâl, or Gold-scatterer. Afterwards Châkur sent him a Domb, telling him to demand of Nodhbandagh everything he had in his possession. The Domb did so, and Nodhbandagh said in reply: 'Give me your phusht or upper garment, and I will give you all my clothes and other possessions.' This the Domb did. Nodhbandagh divided the phusht into two parts, with one of which he clothed himself and with the other his wife; and then gave the Domb all his clothes and everything in the house, and it was left bare. At night Nodhbandagh and his wife lay down to sleep in the empty house. At midnight a laden camel sat down before the door of the house. Nodhbandagh said to his wife, 'Go and smell the camel's mouth. If it has a sour smell, drive it away; but if it has a sweet smell, call me to unload it, for Heaven has sent it.'

The good wife smelt it, and it had the scent of musk. Then Nodhbandagh unloaded it, and opened the bales, and found that they contained garments of every sort for men and women, all sewn and made up. So he and his wife clothed themselves. Next morning when he came into Mir Châkur's assembly, the Mir said, 'Nodhbandagh, thou art verily the Gold-scatterer.'

This poem is Nodhbandagh's reply to his brethren when they reproached him for giving away all his possessions. I took it down from the recitation of Ghulâm Muhammad Bâlâchâni in 1884, and included the text in my Balochi text-book, 1891, and also in the 'Adventures of Mir Châkur' in Temple's Legends of the Panjab.

Nodhbandagh, the Gold-scatterer, sings: he sings somewhat in his own praise.

O friends, friends, my friends and fiery brethren! The
avaricious have uttered a speech, and laid blame upon my head, so I perceive plainly, they have done injustice to an innocent man.

All men carry beards on their faces, but those who are no men wear them below; they display them on their knees and heels, and some on the nape of their necks. A man has never been so disgraced and put to shame before a woman, as when a hen strikes her chickens on the head with her beak. He sits and weeps near his love, and draws forth sighs from his mouth.

The generous assemble with me and the greedy quarrel with me; they quarrel and say, turning their faces away from me: 'Nothing will be left with Nodhbandagh; Phul will not bring forth in due season, after six months at full moon; she will not bring forth nor bear a foal.'

Now foolish were my bitter foes, nor do I fall under yesterday's taunts. When I was skinning my sheep and goats how many of the greedy would assemble, how many of the grasping be gathered together? I had the wealth of Muhammad! Seven or eight hundred herds of cattle, innumerable herds of grazing camels; nor have I ever gambled, nor is their tale told by the coloured knucklebones, nor have impostors extorted my wealth from me, nor mighty armies robbed me. I have given it away in God's name to pious men, reciters of the Qurān, and to the poor dwelling in the wilderness. In the morning they eat their fill, the warriors of the faith come joyfully, with joy they repeat my name. As gifts I do not reckon sheets, scarves, silken overcoats and quivers, or wide-wounding Egyptian swords. These the Ghāzis carry away. A striped shawl worth three hundred, worn but for one

1 The name of Nodhbandagh's mare. See VII, p. 14.

2 The currency alluded to is probably the silver coinage of the later princes of the house of Taimūr, such as those issued by Sultan Husain Balkara at Herat. These are thin, broad dirhems weighing from 80 to 90 grains of silver.
night, is carried away in the morning by anyone who asks for it, by a Dom, a singing minstrel. The good praise God and return thanks for this. But let no such petitioner come to me and ask me for a wife, saying, 'Bring forth a pillow and a lady fair;' for of such gifts there are none to be had. An oath is to me as to Omar, as to Omar is an oath to me. I will not be stopped from giving. I am not a man to be stopped. Whatever comes to me from the Creator, a hundred treasures without blemish, I will seize with my right hand, I will cut with my knife, I will deal out with my heart, I will let nothing be kept back; for then my young brothers, my nephews and mourning brethren would quarrel among themselves as to the partition of my inheritance and property, over the wealth of Nodhbandagh.

XV.

THE LAY OF DILMALIKH.

Dilmalikh was a Rind noted for his generosity, and for the sumptuous entertainment he gave the Lashâris just before the outbreak of their war with the Rinds (Legends of the Panjab, ii. 472). Afterwards he lost all his wealth through gambling, and was set to cut grass for the horses by a woman from whom he asked entertainment for the night. The following song, taken down from the recitation of Ghulâm Muhammad Bâlâchâni, is evidently incomplete. The last three lines are Dilmalikh's reply when the Lashâris offered to adopt him into their tribe.

Gambling has brought famous Dilmalikh, through malice and spite, from the brilliant assemblies of his brethren and the gathering of the Rind encampments. A Rind woman calls him uncle, puts a sickle in his hand, and famous Dilmalikh has to cut grass for gallèd jades! Now I give up my long boots, my brazen

1 Probably the reference is to Omar Nubâni, the ally of the Lashâris, who was celebrated for his generosity.
stirrups and bits; the sandals of phīth\textsuperscript{1} make my feet swell. I was not worthy of the bay mares, I have given them for an empty amusement. Their story is in the coloured knuckle-bones.

God cannot turn a Rind into a Lashārī. A Musalmān cannot become a Hindū, nor wear the Brahmanical cord of heathendom.

XVI.

THE EXPEDITION TO DEHIL.

This poem is attributed to Shāhzād, son of Mir Chākur, and relates to the exploits of the Baloches who joined Humāyūn’s army to recover Dehli from the Sūris. The text is derived from three versions taken down at various times, the fullest being that of Bagā Lashārī. The Rinds and Dodās appear to have joined in this expedition, and to have been accompanied by men of the original tribes of the Indus valley, with whom the Baloches were associated, the Langāhs, Nāhars and Kungs. The Langāhs ruled at Multān, the Nāhars in the Southern Dera Ḵāt. Nothing is now known of the Kungs.

Shāhzād, son of Chākur, sings.

From hence come the two-sworded Langāhs, the Nāhars and Kungs, greedy of gain; the Dodās go forth with the sword, they draw their scimitars from their green sword-belts, girt over their shapely shoulders with velvet and scented leather of Herāt. Forty thousand Rinds are at the head, and Humāyūn comes with three or four hundred thousand men to deal a mighty blow on the tribes.

The sun rose and the army appeared, Humāyūn’s innumerable army. From the shadow of the shafts of the thrusting spears there was no room on the ground for the foot; birds sat on the lance points. There was no place for man or horse. The call was given from

\textsuperscript{1}The phīth is the dwarf-palm of the Sulaimān Mountains (Chamerops Ritaīsara).
the skin-covered drums to forty thousand men sprung from one ancestor. Their hearts did not tremble with imaginations, the true Rinds came with keen edges. Your countenance was in God’s protection, with your wives and golden-fronted sons. There was gambling with heads and hair! Thither they came by agreement with the Turks.

The fight began with bullets from guns, on white-faced grey mares. There was not a single moment’s delay; in a moment water was turned into milk. I beheld it with angry eyes; the army gave way in the left wing; all the Mirāls (or Bulēdhīs) broke and fled, some turned and abandoned the Mir’s side. Then the true Turks of Dehli showed their strength, and Mai Bānari, daughter of Shaihak, alighted and drove back the Rind warriors. The furious Turks of Dehli stood firm, the Rinds on their slender mares wielded their swords, and the soul-eating Turks fled from Dehli, ashamed, before the Baloches of the mountains. Seven thousand of them were slain by the man-tigers, ground as it were under a mill stone. Three hundred were slain on the Rind side, Allan, first in attack on the foe, Allan who blackened the bragging foe, and Noh was slain who came with Noahk, and Balash the Royal who came with the Mir. They took Dehli-fort with its thousand treasures. There Chākur halted for eight watches: ‘Let us rest and let our mares take breath, and let the young fillies with pointed ears have a little rest, and let their withers recover from their swellings for a while. And I, with my eighteen young sons, will drink bhang in the bazaars; and in the early morning we will again urge on our mares and meet the enemy face to face!’ Men who come from Sindh, from the streams of Rāni fort, from the nine-branched water-courses of ruined Uchh, (tell the women) to cease from their midnight lamentations for their true-loves and heroes, to wear no more dark-blue for their lovers, or
bashful women for their lords, for the ants which eat men’s corpses are in the courtyards of others, and our black clothing is brought back to us by our sweet armies and our Lord and Amir is free from care or envy of anyone. Let that Amir come and behold Châkur’s shadow!

XVII.

THE WAR OF THE RINDS AND DODÃÍS.

When Mir Châkur with his Rinds advanced towards Dehli a large body of Rinds, headed by Bijar son of Phêroshâh, separated from him and returned to the Indus Valley, where the Dodãís under Sohrâb were already settled. The Dodãís were allied with Châkur, and a war ensued between them and Bijar’s Rinds. No details of this war are known, but it must have ended in a division of the country, as most of the tribes of the Derajat claim descent from these Rinds, while Dera-Ghâzi-Khân remained in the possession of the Dodãís. Ghâzi Khân son of Sohrâb founded the town, and his tomb is at Churatta, a few miles away. His descendants, the Mirrânis, kept the Nawâbship for two hundred years.

The following eight poems relate to this war, and appear to be contemporary with it. The poets on the Rind side are Bijar himself and Jungo, and on the Dodãí side Bahar son of Sohrâb, Hají-Khân son of Ghâzi-Khân, and Hairo, son of Mandos. Many of the allusions are obscure, and refer to events of which the memory is forgotten. It may be noted that Bijar calls himself Bâdshâh or King of the Rinds, a title generally reserved for Châkur.

The poems were recited by Ghulâm Muhammad Bâlâchânî.

1.

Bijar son of Phêroshâh sings: the head of the Phuzh Baloch sings.

Let Gâgar¹ work his waterwheels in the night watches in the lands belonging to me Bijar, for now I will no longer dwell in the village crowded with faces. I will go to

¹ Gâgar was a peasant whom Sohrâb instigated to take possession of Bijar’s land on the Indus, and irrigate it by means of a jhâlâr, or waterwheel, here called arhat.
generous Brāhim, generous Brāhim and Muhammad, who will drink wine in a golden cup, drink wine and give me a share, and give it with a joyful heart; else is he no Rind and the Dodāis are my brethren; there are no mountains, and we dwell in Hindustan; there is no Sindh, Phailāwagh is my pasture; the brackish water of the Chāchar is my friend, it is sweet in my children's mouths, for those embankments are far away from the Turks. Drunkards are the young men of the Sindh country; there is much water and bhang is cheap, and wood is plentiful near their houses.¹

2.

Babar son of Sohrāb sings: the Dodāi sings.

Wonderful head! What idea has overtaken you? That wide-wounding sword has struck you, the arrows can be seen under your armpits, the snakelike arrows bite into your body from the hands of Rinds on slender mares. Another day do not speak falsely to Chiefs and generous Lords, and Kings, rulers of forts.

This kind of speech is used by angry men. Wayfarers as they pass by all come as guests to me, and I struck Bijar with the bright sword.² Know that you have many foes to let out your life! The golden cup of my days was not yet full. The warrior Jongo is my witness, in what way thou didst look upon my face! The brave man does not utter falsehood, nor the noble householder with fair sons! My Chief is the taker of forts when he goes to war, he gives shelter to the grazing herds of camels, he is the bright lamp of sorrowful eyes, the reliever of the oppression of the brethren who hold the ford!

Now I give up, it has come to an end; the melon has been devoured by a crowd of comrades. Our attendant hūris are grieved and distressed, and wander sadly with

¹ Implying that it was easy to distil spirits or to mix bhang.
² Lit. ‘the green.’
their little sisters. No rain has fallen from the banks of cloud with us and our companions, nor with our mighty uncle.

3.

Jongo son of Ghulāmō sings: in reply to Babar he sings.

O rain-clouds piled up afar off in banks as the cold wind drives you on high, bear a salutation to my foes and say, 'O mighty Babar son of Sohrāb, you send me messages full of noise from Sindh, and call upon me for words of evidence. A witness is he who stays behind, those in front do not pull in their bridles. For what cause should I find a fault in my Chief? The Dōdās are all brave, one like another, worthy to be praised by poets. So much knowledge I had.

When you came, riding with your comrades, eleven bold men, one like another, I formed in my heart the intention of making a slaughter of you all; but when you came near, you quickly turned back, so much did the Rinds' thrusting spears hurt you, the sharp buffets of your foes! You carried away your shame in your flight on the day when generous Phéroz fought, you felt the dread of Shailhak's sword and were in terror of Mèlav's\(^1\) Lord. You did not keep back your head from the crocodiles nor from the buffeting of the river's waves.\(^2\) The hungry Māchhis pulled you out! Of youths such as you, subduers of women, of such the Warrior Bijar has many.

I am well acquainted with Bijar's customs; he will not accept female camels in payment, nor the male camels of the towns, nor swift mares. The food he devours is young heroes. He had prepared and arranged a wedding-banquet for you. When this time the gathered armies of your enemies come upon you they will clothe you in the same

---
\(^1\) Mèlav is the name of a mare.

\(^2\) Babar is said to have fallen into the Indus in his flight, and to have been fished out by Māchhis (fishermen).
(red) garment, in which they clothed your uncle before you. A piece of the same cloth has been kept for you!

4.

Hairo son of Mandos sings: the Dodāi sings: in reply to Bijar he sings.

Sharpen my sword, my diamond-like lightening blade, my friendly green-flashing sabre; sharpen it on the harsh whetstone, temper it to an edge to cut silver; gird on my sheath for the slaughter, both hilt and edge are fasting!

A message has come from the Rinds, from the wearers of dirty clothing. The sword-wielding Rinds have arisen, led by renowned Bijar, slayer of men, to fight with Malik Sohrāb! God grant our petition, that we may stop their gathered armies in the yellow afternoon and at early morn. We will come forth from the foothills, from the distant sandy skirt of the mountains; we will show ourselves on the Rohri hills, and Rinds will join in battle with Dodāis. We will pair off our gallant youths; Nathū (Rind) will struggle with Shahzāda (Dodāi), sweet-scented Wali (Dodāi) with Chatā (Rind), Shambo (Dodāi) with mighty Shorān (Rind), Mādan (Dodāi) with powerful Allan (Rind). The opposing armies with weighty forces will come to the water's edge, and will thrash the ears of corn, one of the other.

Then will I with my black troop of wild asses, lance in hand, on my mare Laki, search out and slay Bijar, renowned Chief of the Phuzh; and perchance, if fate so will it, he will flee backwards. I will pursue him, and swiftly seize him by his dirty robe. I will cast my hand upon his neck, and break my sword upon his head, and so transfix him with my dagger that it will sink in up to the trusty hilt, and my right hand will be stained with his blood. Bijar will fall from his bay mare's saddle, and will sleep upon the plain, and alone with my Indian blade I will
carry off the Rind quiver when by Divine might we win the victory!

Many arrangements will be made about women; deputations (to ask for terms) sit in our assemblies. I, Hairo Tasoāni, have slain him, and have girt on the sweet-scented, knotted turban of Chiefstainship, and a pillar has been overthrown by the Dodaís.

5.

Bijar son of Phēroshah sings: the King of the mighty Rinds sings.

The Chiefs dwell among the wealthy bazaars of Sindh; Lāl and Mando are drunken with drinking too much wine, and excited with intoxicating majūn, but the men of the Rinds, with slender mares, have sent out keen men to spy out the land, and these cunning spies came back with joyful hearts. With joyful hearts they came from the enemies' land, bearing with them broken branches of the phir-tree, and thus they spoke in the assembly: 'We have spied out all the boundary, and have bound the tiger-like mares with the fetters of full-grown camels, and fastened them to pegs of siris-wood and iron. Jongal seized them as the eclipse seizes on the moon. Thence we went to wealthy Sindh by the order of our Lord the Khān: Hāji Khān has slender mares, Ghazi Khān has powerful horses! The Dodaís are very mighty warriors. Hairo Tasoāni on his chestnut was very strong in his hatred to his foes, but little Nātho struck him a blow with his thunderbolt (i.e. his sword), and his head fell from his powerful mare's saddle. He was rescued by the hungry Māchhis; let him take his braggart speeches to the far-dwelling Namurdīs, and sit in the assembly of the Royal Amir. O, Jām Ismāil, if you ask my advice, I say, 'Turn Babar out of your house.' Another day do not speak falsely to a chief, a generous lord, and ruler over many forts!

1The Salmader Odeside, borne as a sign of success.
6.

Hāji Khān son of Ghāzi Khān sings; the Dōdāi sings.

Gallant youths of both sides, leave your womanlike dreams! They give me a pain in the head, and my noble body is heated as with a fire of Kāhir-log\(^1\) charcoal, it melts like wax and wastes away in its soft white robe.

The day before yesterday news was brought to me that my bitter foes had come. They brought boats and ships and seized the narrow fords. Every man came running for dear life's sake, and thus they shouted, 'Quick! cross the river; go to the other side of the ferry; they are standing in the boats, to bring upon us great woe and chew the bones of our funeral feast!'

Friends, you may choose for yourselves, but I have sworn on the sitris-tree to move when she helpless sitris moves, and if the firm land marches I will drive pegs into it to stop it. Bijar will not seize me from behind when he comes in pursuit; like ten-score men will I come forth to meet him. I will cut through his stout horse's neck, and will give good entertainment to the spearmen. I will so wield my sword in that place that it will cleave him to the saddle-bow, and he will fall on his hands and his neck and gnaw the earth with his mouth, and my revenge will be even for my chief, for Hairo's gold-hilted sword.

7.

Bijar son of Phēroshāh sings.

Clouds and dust arise by the bank of the Sindh river. They have taken burning brands and set fire to the bushes, and having fired them the folk assemble, and are weary with putting it out.

The day before yesterday said Allan to the warrior Chief of the Rinds, 'Bijar, if you would do well, make a loan on good ground, and drink blood to satisfy your

\(^1\) The wood of the *Kahir* (known in Northern India as the *jhanda*), *Punjaia* *spirigera*, is much used as firewood, and gives out a great heat.
thirst; do not take your tribe beyond their bounds. For our chief is passionate and bloodthirsty, the hero of the swift steed! One day I will demand of you an answer for the priceless slaughter you have done! Haiero of the loud voice is not one man's equal, but is the match for a hundred, and beats his enemies as with a stick, with the edge of his glittering sword. Think of the grief I have undergone, nor destroy your brother's liver with sorrow!"

Haiero, I swear by the prophet, a true oath on his shrine, I dare not say I shall escape safely from Haiero's rainbow blade, but let Muhammad Mustafā befriend me and give me my turn of victory, so shall we both go together to the other world, and together we shall gaze upon the Hūris and the lakes and streams of Paradise!

8.

Babar son of Sohrāb sings: the Dodār sings.

Bijar, if you would do well, O Khān, if you would do well, come and look upon Malik Sohrāb, prostrate yourself three times before him, kiss his bootied feet, and let your moustache trail in the dust and your beard sweep the ground; else begone from this country!

XVIII.

THE WAR OF DODA AND BĀLĀCH AGAINST THE BULĒDHĪS.

Doda Gorgēzh is celebrated among Baloches for the protection given by him to a woman named Sammi, a refugee from the Bulēdhī tribe with her cattle. He, with most of his brethren, was slain in attempting to recover them from a Bulēdhī raid, and he is often held up as a model for other chiefs to follow, and compared to Mr Chakur who fought about Gohar's camels.

Of the three following poems the first, relating the death of Doda, is given by R. B. Hētū Ram in the Persian Character in his Bālāchī nāma, p. 88. In transliterating the text I have been obliged to make a few corrections. The second and third poems I took down from the
Earlier Period.

Recitation of Ghulām Muhammad Bālāchānī. No. 2 is also given by Mr. Mayer in a nearly identical version. The series is incomplete, as a poem by Bivaragh, Chief of the Bulędhis, should evidently come between No. 2 and 3. Bivaragh had taunted Bālāch with lurking in the hills like a jackal, and this assertion is scornfully repelled by Bālāch. The story of Bālāch and the Buledhis in prose was taken down by me from the narration of Ghulām Muhammad Bālāchānī in 1884, and included in my Balochi Text-book. A translation of it was published in Folk-lore, 1893. I give this story here to render the ballads which follow more intelligible.

THE STORY OF DODA AND BĀLĀCH.

There was a certain Bulędhi who dwelt in the land of Sangsila; he had much cattle but no son. And in that place he grew a crop of millet.\(^1\) One day as he walked round his millet he saw that a herd of cattle had been eating it. He searched for their tracks on all four sides that he might see whence they had come, but not a single track went outside the embankment which surrounded the field,\(^2\) although the herd had grazed on the millet inside. The next day when he came he found that the millet had been eaten again, and again he followed the tracks, but they did not go outside. Then he made a smoky fire and left it burning by the millet, that the cows might come close to the fire, as is the custom of cows. On the third day when he came he saw that the cattle after grazing on the millet had lain down by the fire. Then he knew in his heart that this herd had come from heaven. There were nineteen cows; he drove them off and brought them home, and gave them to his wife, whose name was Sammi, saying, 'This herd is thine, for when I die my heirs will not give thee my other cattle.' Then he moved away from that place, and came to live under the protection of Dodā Gorgēzh, and said to him, 'When I die let my heirs carry

\(^{1}\text{Zarath; the Arabic dhurrah, Indian jawūt (Holcus Sorghum).}\)

\(^{2}\text{Every field is surrounded by a lath or embankment to keep in the water which is let in for irrigation when the hill-torrents are in flood.}\)
away the rest of my cattle, but this herd is Sammi's. Do not then give them up to anyone, they are under thy protection."

One day Sammi's husband died, and the heirs came and demanded the cattle. Doda gave them all the rest of the cattle, but not Sammi's herd. The next day the Bulèdhis came and raided that herd. Doda pursued and overtook them at Garmáf Daf, and there they fought. Doda was killed by the Bulèdhis, his tomb is still there. Then the Bulèdhis came again and raided a herd of camels belonging to Räis, son of Doda's uncle. Räis, with his brethren Kâwri, Chandrâm, Totâ, Murid and Summêr pursued and overtook them and gave them battle, but they were all slain there together with Räis. Only one of the brethren was left, Bâlâch, a poor-spirited man. Bâlâch then went to the shrine of Sakhi Sarwar, and for three years he fetched water (carried water pots) for the pilgrims. After three years were past, one night he saw a vision. Sakhi Sarwar came and roused Bâlâch, saying, 'Go and fight with the Bulèdhis.' He arose and bought him a bow, and at night he left it unstrung. When he arose in the morning, behold, his bow was strung. Then Sakhi Sarwar gave him leave to depart, and said, 'Now thy bow is strung, go and smite the enemy.' So Bâlâch went and waged war upon the Bulèdhis. He had but one companion, Nakhifo his brother. (They had the same father, but Nakhifo's mother was a slave-girl.) No one else was with him.

They fought in the Sham and Nêsào, in Bârkhan, Syâhâf and Kâhan, for in those days all that country belonged to the Bulèdhis. When men lay down to rest

---

1 This is the subject of the first of the ballads which follow. Garmáf Daf is the Hotwater Pass. There are several places which bear the name Garmáf. This one is near Sangsila, in the Bugti country.

2 That is in the country now occupied by the Marr, Bugti, Khetrân and Garchani tribes.
at night in their homes they would discharge their arrows at them; three-score and one men they slew. Then the Bulêdhis left that country and settled in the plains.\footnote{The Bulêdhis, or Borda, still live in northern Sindh, near the Indus.}

When Bálách became old he lived at Sangsila, and a band of Bulêdhi horsemen came and slew him there, and lost one of their own men as well. It happened in this wise. When the Bulêdhis came they said to Bálách, 'Bálách, pay that money that you carried off!' Bálách replied, 'Come nearer, I am deaf.' So they came nearer and again demanded it. Then Bálách said, 'In the days when I had money you never asked for it, but now that it has all dropped away from me you come and demand it.' He had a razor in his hand and he plunged it into the belly of the Bulêdhi, saying, 'There is your money,' and killed him. Then they fell upon Bálách and slew him. It was thus that the Gorgêzh and the Bulêdhis fought.

1. THE DEATH OF DODA.

The good woman Sammi came with her cows to Doda for protection. Râmén, a youth who dwelt near by, saw Sammi's cows; the Children of Mirâl (\textit{i.e.} the Bulêdhis) raided them, and wickedly drove them away. In the first watch of the day the alarm was raised. Doda was lying asleep when his wise mother came and roused him, saying: 'I bore you for nine months in my womb, and for three years I suckled you. Now, go forth in pursuit of the cattle, for who is so swift of foot as you? and either collect and bring them back or bring destruction on your own head!' And his wife's mother, with great dignity, said, 'Men who promise to give protection do not lie asleep in the day-time.'

Generous Doda arose, and thus spoke to his mare Surkhang, in excuse (for riding her in the pursuit):
‘The lady has brought you cold water on her head, and a relish of fat sheep’s tails; lentils in a broad dish she has given you, and for your heart’s content grain in a red nosebag, and water in a fine bucket. Now is the time of Doda’s need; I go forth through the craft of my foes. That day (for which I reared you) has come to-day, and somewhere we must overtake the cattle.’

In a place below two cliffs, where the water flows through the gorge close to Garmāf, Doda the Brave overtook them, and fell upon them, the young man, his mother’s beloved son. The Angel of Death brought him thither, him and Jām ‘Umar together, with Surkhī his mare of the light paces. A youth struck him from one side, and Doda fell from his mare’s saddle on to the plain, and together with Jām ‘Umar he died there, with red boots on his feet and glittering rings on his hands!

2.


Take away Bivaragh’s black-pointed sword; how has he become as a foolish boy, and taken leave of his childish wits! He came and plundered the cattle which grazed in Doda’s charge on Mir Hamal’s sandy waste, leaving the owner enraged, the grey tiger in his wrath. For me and you, oh my enemies, such thefts were not to be carried out, picking out and counting the cattle!

You saw Doda in his wrath when he came raging after you; he was not in a pleasant place. You killed his mare, striking shoulder and hip-joint; blood bubbled from her mouth. Doda followed on foot, wearing red boots on his feet; your horsemen overtook and slew him. You slew my brethren, Rāis, Chandrām, Kāwari the bold; you killed fiery Rāis, and had no fear of what was to follow!
Doda, thy lordly armour, thy harness and kingly weapons, thy feathered arrows the plunderers divided; the makers of butter carried away thy helmet! The women in the camp were scattered; they saw clearly what had happened. Tears of blood they shed on their shoulders and bodices which were wet with their grief.

O ye, who have slain this man, the Baloch women are left without their lord, and wander about outside. I see the bay mares running loose, roaming about turned out of their stalls; I see the children naked, the women go to earn their bread in dreams, no lover comes to comb their hair and spread it out over their shoulders. My lordly body grows hot at the sight like a log of kahir-wood charcoal, like wax it melts and wastes away in its soft outer garment. I sit and fight with my heart, and my heart thus answers me:

'Bálách is a tiger, a hailstorm. That wealth which Bivaragh carried will never become fair clothes and raiment, nor will he be able to give away in presents much of that cloth and Khorásán coats. This is my Chief's token: Doda's gold-hilted sword and brave Rāis's tigress-mare on Bivaragh's bull-neck!'

3.

Bálách sings: in reply to Bivaragh he sings.

The mountains are the Baloches' forts, the peaks are better than an army; the lofty heights are our comrades, the pathless gorges our friends. Our drink is from the flowing springs, our cup the leaf of the dwarf-palm, our bed the thorny brush, the ground we make our pillow.

My white sandals are my steed, for my sons you may choose the arrows, for my sons-in-law the pointed dagger, for my brethren the broad shield, for my father the wide-wounding sword.

I and Nakhīfī went forth, yesterday evening we went

1 The *Kahir* (*Prosopis spicigera*) gives out great heat in burning.
down to the valley, and in a village we saw a bard, a cunning man in singing songs. We tarried awhile in the assembly and heard the bard sing a new song containing a taunt from Bivaragh.

Bivaragh! Thy wits are in thy head, thou knowest that to flee is not for a Baloch. The blood of seven of mine is on thy head, and on the band of thy young brothers. The deaths of Summēn and Doda are on thee, of Chandrām and Kāwari the bold, of Tota and sweet Murid, and of Rāis the foremost in battle. Thou slewest them, and hadst thou no after-fear?

I have not made war like a jackal, but like a tiger have I burst through my foes. I have no bay mare worth a thousand rupees, nor any swollen army, but I swear on my head that every night I will burst forth like a storm-cloud in the Rains, I will come forth to fight when your young men are all sleeping in their huts in the arms of their fair ones, and your priceless mares are all tethered in their sheds.

Bivaragh! Thou dost not speak as one of understanding when thou sayest in the assembly, 'The death of Bālāch by God's will will come one day through a trick of mine.'

Bivaragh! How many jugglers, such even as thou art, has Nakhīfo slain with his blade through God's help, how many have we devoured with the edge of the sword?

XIX.

REHAN'S LAMENT FOR SALO.

Réhān cousin of Mīr Chākur is said to have composed this lament on the death of Sālo, whose lover he was. The text is taken from Mr. Mayer (p. 13). I have met with no other version.

Yesterday as I came along the highroad on my black mare, well trained for the chase, listening to the beat of her hoofs, forgetful of all the falseness of the world, as
I came back from a far country, I met with Sahāk my beloved kinsman. I was sitting with my legs crossed and wearing my scarf, Jām Sahāk with his red scarf in a knot. I broke my hunger with cardamoms, while my mare nibbled the tops of the gorkha-grass (Elimurus hirsutus). We gave and received the news, and first Jām Sahāk gave his tidings to me and said, 'In the village where you once dwelt fair Sālo has fallen under a deadly illness.' A pain fell on my flowing locks, and from my burning heart I made this prayer: 'Would that thou hadst not come, Jām Sahāk my kinsman, would that thou hadst not come, and that I had not met thee, nor received these miserable tidings from thee. I make a vow of a black cow from my herd and a red-eared ram from my flock to the Great King, my knife and dagger and sword of Khorāsān, my black mare with her harness sewn by mochis (leather-dressers), and to set free a slave from my hearth, if my fair love may be saved from the heavy inflicter of pain.'

I urged on my black mare with the whip, and as I came near the dwellings I sat down behind the house. Before long a cry of ah! alas! arose, and they carried out my love at the back of the house, her black broidered hair spread out. They drew off the silver neckband from her neck, slender as a crane's, the polished round pearls from the tips of her ears, the golden ring from her finely-shaped nose, the rings from her slight fingers; and covering her with a fresh sheet they set forth, the mother weeping, the mother-in-law weeping, the brother weeping, the husband weeping. I too rained tears like the clouds in the rainy season, on my moustache and curly beard. Learn, all ye chosen youths, turban-wearing sons of the Great, do not grieve for this outward shape which we hold in our hands. I have seen this world passing away. The day before yesterday the lady of the village departed.

*I.e. from 'Aznāl, the angel of death.*
XX.

BIVARAGH AND THE KING OF QANDAHAR'S DAUGHTER.

This poem is taken from Mr. Mayer's text (p. 8). Bivaragh, son of Bahār, one of the principal actors in the struggle between Mir Chākur and Gwahārām, is the hero. He tells the tale in the first person, and relates how he abducted the daughter of the King of Qandahār, and brought her back to Sēvi. Also how he joined Gwahārām instead of his own Chief Mir Chākur, and how he pacified the Turkish King who came to take revenge.

The King alluded to is probably Shāh Bēg son of Zu'n-nun Bēg Arghūn who ruled at Qandahār at this period, and was frequently at war with the Baloches. It is probable that Bivaragh's reason for taking refuge with Gwahārām rather than with Mir Chākur was that the Rinds were in alliance with the Turks, and unlikely therefore to give him any countenance in his escapade.

For Bivaragh's genealogy, see Table II., Appendix III., in my essay on 'The Baloch Race' (R.A.S. Monograph Series). In the ballads relating to the outbreak of the Rind and Lashārī war he figures as the moderate man who endeavoured to restrain Mir Chākur's rage. See especially No. IV. Modern tradition holds that Bivaragh had a son named Gishkhaur by his marriage with the King of Qandahār's daughter, who is the ancestor of the Gishkhauri tribe.

Bivaragh son of Bahār sings: the lofty Rind sings: of his love he sings: how he brought in the princess he sings.

In Qandahār is a garden, an ancient place, the abode and dwelling of kings. Wandering through the crowded streets I came upon a way, and at a window I espied a fair lady. I let forth a complaint from my helpless heart. In Persian words the fair one called to me, 'Come quickly, with that form, bring your flashing sword and your trusty shield.' I went, trusting in God, with my royal steed. I repeated a text from the Qurān (as a charm), a powerful word from God's revelation. Distressed and dark in soul I went, through desire of my love's golden necklace. Under the palace I tied up my mare, and I climbed the
walls, driving in iron pegs. I entered the private rooms, and with joyful heart I perceived my lady reclining on a golden couch. Seven nights and seven days I abode with my love. Then said to me the enchantress, the beauty and crown of her companions, 'Bivaragh, my prince of chieftains, my King bears great love for me, look that he does not secretly receive tidings of our doings, when he will leave neither of us two alive and well. If you have any manliness within your loin-string, it were well to carry me away to your own land.'

I understood my love's speech, and she left all her possessions and her golden couch. When we came to the foot of the palace wall I unloosed my mare thence, and seated my love on the black mare's shoulder. I turned my face back to the Bolân, and came to the walls of Sêvi fort.

Then said my fair enchantress:

'Bivaragh, my chief of chiefs, thou saidst to me: "I have mighty armies." How many are thy Rinds' swift mares? How many are thy Mir's bands of young warriors?'

Then I replied to my love:

'Forty thousand men are Mir Châkur's warriors, thirty thousand draw the sword for Gwaharâm.'

Then said my lady Grânâz:

'Which is thy friend, and which thy foe?'

And I replied to my love:

'Châkur is my friend, Gwaharâm my foe.'

Then said my lady Grânâz:

'Let us go to Gwaharâm the sword-wielder, for Châkur does not take his ease at his home.'

So we came to Gwaharâm the sword-wielder, saying:

'Gwarâhâm! Prince of Chiefs! we have not halted till we reached you; the spoils of the King are with us. If you will keep me I will abide with you; if you will not keep me I will look for shelter elsewhere.'
Then said Gwaharám the sword-wielder:
'Come! you are welcome, Mir of the Baloches; with your love to stay in welfare and safety.'

He arose and showed us a place to dwell in, he cleared for us a palace in the Chief's fort. He gave us a bedstead and spread out the rugs, cups of silver, platters of gold. From one side came trays of pulão, from one side came roast meat on spits, from one side came flagons of wine.

Neither did I eat of the food, nor my love. Most of it we threw away under the walls, and a little we left upon the dishes, and my lady Grânáz said to me:
'Bivaragh! you have become a Lashári. What saying is this? You sit on a mat and are filled with wrath.'

I replied to my love:
'I will not eat, for the salt (of an enemy) is not good. That salt will one day become unlawful.'

I called a shopkeeper from the town, and a Minmin (i.e. a Khoja, a Muhammadan shopkeeper) came at once.
'If you wish to eat I will bring you something.'
'Bring some sweet scents that we may inhale them, bring garments that we may dress ourselves therewith.'

Seven or eight days I kept a tailor working, I became indebted in seven hundred pieces of silver.¹

Then Gwaharám the sword-wielder took counsel, and sent a messenger (telling him to speak) thus:
'Tell Châkür the Ruler that a Chief's business is not to play nor to act like a boy. Bivaragh has brought down a great burden, he has the spoil of the King with him.'

The King's army passed out of the Bolán Pass, there was no room for the Amirs' tents. The sun rose with battlements of gold, and Mir Châkür's army set forth. Mir Châkür and Gwaharám took counsel together, and sent out the swift horsemen of the Rinds.

¹The coin alluded to is doubtless the dirhem of the Talmúrí dynasties, weighing about 80 grains.
'Go forth; circle round the head of the army and return (bringing news).'

Bivaragh said:

'I myself will be your scout, be on the watch for three nights and days.'

I went forth trusting in God with my own royal steed. I came to the army, and fetched a compass about it, and tied up my mare close to the army. I repeated some powerful verses from the Qurāns, some mighty secrets of the Almighty. I went on with my glittering blade, and came close up to the King's tent. I was seen by Jago Khān the Turk, and I drew my glittering blade from its sheath, and struck such a fearless blow that it passed through like lightning in a thunderstorm. The King (God) protected me, and made my way clear. I cut through the strong tent ropes, and went through carrying my head on my shoulders. I came and saw the King of the army lying on a Turkish bedstead. I took the Turk by the hand and roused him (saying):

'I am that Bivaragh who has been spoken of. It is I who have done this work of Shaitān. To forgive is the heritage of Kings. If thou dost not forgive me it is in thy own hands. That is thy sword, this is my neck.'

He called his trusty men for counsel, and for a little while they discussed the matter. Then the King presented me with a swift thundering steed, and clothed my body in red silk. The army struck its tents with stout ropes, and turned back by the Bolān Pass. I came to the fort of Sevi and told what had happened in the Rind assembly. No man was held to quarter through me, nor had the Rinds a heavy battle to fight, nor the Lashārī to join in war. With joyful heart I stay with my love, and sport with her golden necklace.
XXI.

SOME FRAGMENTS OF BALLADS.

1. THE SERVILE TRIBES.

The following verses are often quoted to show the servile origin of certain tribes said to have been presented by Châkur to his sister Bhânârî as a wedding gift. The first version (a) was taken down by me from the recitation of Bagâ Lâshârî; the second (b) was printed rather incorrectly by Leech sixty years ago. I have corrected the spelling in the text. The tribes mentioned in both versions are the Kîrds or Kurds, now considered to be Brahois (but also forming a section of the Marâris), the Gabols and Gadâhîs, always admitted to be servile tribes, the Tâljurs and the Maris, now an important Baloch tribe known to be of mixed origin. Leech's version gives also the Pâchâlos, of whom no mention is to be found elsewhere, and Bagâ's adds the Bozdârs.

(a) The Kîrds, Gabols and Gadâhîs, the Maris of Kâhân and the Tâljurs, and the rotten-boned Bozdârs all were Châkur's slaves. He presented them to Mâi Bhânârî on the day of head-washing (i.e. seven days after marriage), and Mâi Bhânârî set them free.

(b) The Kîrds, Gabols, Gadâhîs, Pâchâlos, Tâljurs and lawless Maris all were slaves of Châkur. He presented them to Bhânârî, but for God's sake she did not accept the gift.

2. HOW DODA BECAME A RIND.

For the story of Doda see The Baloch Race, p. 39. This fragment is evidently part of a longer ballad which has not been recovered. The Doda Sumrâ, who is the hero of the Sindhi poem 'Dodo and Chanâsâr,' seems to be identical with the founder of the Dôdâs.1

Yesterday thou camest dripping from among the fisher-folk, the Medhs, burned on the thigh and bitten by the frost; thou camest towards Mir Sâlhâ's house, and he took thee for his esteemed son-in-law, and gave thee the fair

1 See Burton's Sindâ, London, 1851, p. 125.
Madho to wife. Madho saw the excellencies of Doda, and for the woman's sake the man became a Baloch, who had been a Jatt, a Jaghdal, a nobody; he dwelt at Harand under the hills, and fate made him the chief of all.

3. The Women Prisoners.

Frequent allusions are met with to the capture of the Lashari women by the Turks. The Rinds, who were allied with the Turks, took charge of them, and by Chakur's orders protected and guarded them until they were restored to the Lasharis. On the first night a son of Bivaragh and the princess (see XX.) was on guard over them. He was praised for his conduct by the women, who said he had stood apart from them all night like a post of the house. From this Chakur gave him the name of house-post (Gishkaur), and he is the ancestor of the Gishkaur tribe. The next night Muhammad Brâhim was on guard, and insulted one of the women. Chakur was about to kill him, but the woman said, 'Do not kill him, his clothes are dirty!' So he bore the nickname of 'Leghar,' or 'dirty,' ever after, and is said by their enemies to be the ancestor of the Leghari tribe. The following lines are evidently part of a longer ballad about the imprisonment of the women. It is alluded to in Sobha's poem (infra No. XXXIII. 1).

The Baloch women came in after the battle, and said one to the other, 'Our husbands have met us.' Jaro, Rehan and Hasan were there. They gave up their mares to the shamefaced women, and themselves trudged on foot to the throne of Shoran.

4. Verses by the Dodaïs Disparaging Other Tribes.

These satirical verses are intended to throw scorn on the generally admitted claim of the Dombkis to rank first among Baloch tribes; and on account of the similarity of name they are alleged to be relations of the Doms or minstrel caste, who are not Baloches at all. The other tribes sneered at are the Kahris (called here Shâhs or faqirs, on account of their Levitical attributes), and the Mazâris (called here Sheers or Tigers, as Mazâr in Balochi means a tiger).

The Dombkis are younger brothers of the Doms. The Doms are the bucket and the Dombkis the well
The Dombkis are the wool of a shorn sheep! The Shāhs have lived on our alms for seven generations. The Tigers are the offspring of our braying asses!

XXII.

MURĪD AND HĀNĪ.

This poem is a romantic ballad relating to Mir Chākur and his companions, but is probably of later composition than the epic ballads of the Chākur cycle. The text is from Mr. Mayer (Baloch Classics, p. 16), with some additions from a version given by Leech. The story is to the effect that Hānī daughter of Mando, was betrothed to Murid son of Mubarak, but that Chākur induced Murid while intoxicated to surrender his betrothed to him. After her marriage to Chākur Murid followed and began to intrigue with her. There was a disturbance at night among the horses, and Hānī was sent out by Chākur to see what was the matter. A third time she went out in festive attire, and this led Chākur to suspect Murid. This leads up to the opening of the poem. Apparently Hānī had explained the disturbance as the result of lightning.

Mr. Douie, in his edition of the Bilūchīnāma, gives the following version of the story (not in Hētū Rām's Urdu edition). I have altered it slightly, as Mr. Douie did not know that Murid was a proper name, and took it to mean simply a 'murid' or follower of Chākur.

Murid and Chākur were both betrothed. They went out hunting and became very thirsty. Then Chākur said, 'Go to my betrothed and drink water with her, and I will go to yours.' Chākur came to Murid's betrothed, and Murid to Chākur's. She gave him water to drink and he became very sick. When Chākur went to the other woman (Murid's betrothed), she put straw into the cup and then gave him to drink, so that he was not sick. In the evening, when the people returned to their homes, both drank together, and Murid lost his senses from drunkenness. Then Chākur said, 'Give me thy bride;' and Murid replied, 'She is thine.' Then Chākur said, 'All the Rinds are witnesses that Murid has given me his bride; and he also
said, 'To-morrow I will celebrate my marriage.' When Chākur had been married Murid left that land, and his father searched over the whole country that he might behold him again. Chākur had then settled at Fatehpur, and Murid's father had searched over the whole country without finding him, and said:

Śi-sāl hamodhā gār khuthāuṇ
Āf gharoā dohitāuṇ
Main sar syāh-sareṇ kirmān jatha
Fatehpure kholi kilāt
Suny bāth sunya rawāth
Nodhē mawārathi zarē
Bingē rawant ma bhānā.

That is:

Thirty years have I wasted there carrying waterpots on my head, so that black-headed worms have attacked my head. May the hill-fort of Fatehpur be deserted, may it lie waste. May rain-clouds never bring it wealth, may dogs howl in its cattle pens!

And since then rain never falls in Fatehpur!

[The verses given above are evidently part of another poem on the same subject, and resemble the curse with which this poem concludes.]

COMMENCEMENT OF BALLAD.

The Rinds held an assembly below Mir Chākur's tent, and Mir Chākur said, 'How many times was there lightning last night?' No one gave any information. 'Sardār, there was neither cloud nor storm. How can there be lightning, after the storm is over, on a fine winter's night?' Then said Murid the Mad: 'Let not my lord be angry, and I will tell thee the truth: If my manly body be not destroyed, I will give a true token. Last night it did lighten thrice. The third time it was but feeble, but twice it blazed out.'
Then said Châkur the Amir: 'Well done! son of Mubârak, with thy unworthy stories about Châkur's moon-faced lady.'

Then Mubârak pulled off his shoe and hit Murid on the head, saying, 'Leave off, Murîd, thy evil deeds and shameful works with Châkur's moon-faced lady. Châkur is not a man of bad reputation. At his call a thousand armed Rinds ride forth on sturdy horses.'

Then said Murid the Mad: 'Oh, my excellent father, he is but Châkur, and I am a shaikh. I too am not a man of bad reputation. He rides out with a thousand horsemen, and I with my own companions. It were well he had not seen my fair one, the pari, the palace-shaker, with bare head in her narrow hut, the maiden of towns and camps, Hâni of the seamless garments. For she belongs to me, who am ready to answer for her, though I wander and am lost, and have but a Kurân with me. I am not in chains and fetters, nor are my hands confined in iron manacles. I flee at the disgrace of the blacksmith's touch. When the breath of the south wind blows I am, as it were, a madman. Bring no forge for me, no mulla with many documents. There is no plague among my cattle. I will not become either mulla or munshi, nor will I say many prayers. And, with hands joined and head bent, I swear that on account of that blow from Mubârak's shoe I will cut off my hair, and will at once depart and go to far land. I will lay down my noble weapons, put off my rustling clothes from my body, and I give them to Mir Mando, Hâni's royal father. Fair Hâni will keep them white from the moisture of storms and clouds. My carpet I give to 'Ali, my cross-bow to Isâ. And I leave my horses tied up, tethered inside my hut, I leave them to Mir Châkur. Myself I will go with a cubit of cloth for a waist cloth. I am a mendicant and beggar, and go with those men, the naked brotherhood; I will go as a pilgrim to salute the blessed shrine of the prophet. Thirty years will I pass thus, thirty years and
part of a year, and one day I will return and come to a

camp of the Rinds.'

The Rinds had set up a mark below Mr Châkur's tent:
'Now let the faqîr shoot arrows at the mark.' When he
drew the bow the wood snapped.

The Rinds then guessed and perceived that it was Murid
of the embroidered garments, the lord of the iron-bow:
'Bring Murid's bow-string.' They brought his iron-bow to
him; he kissed it and laid it on his eyes; the unstrung bow
he strung. With the first arrow he hit the mark, with the
second arrow he hit the notch of the first. Then the Rinds
knew him that he was certainly Murid of the embroidered
clothes, the lord of the iron-bow. Then they placed Hâni
and sweet-scented Murid in a house. Murid, as mad as
a mast camel, bit Hâni on the cheek and her two soft
lips.

Then said Murid the Mad: 'Hâni, as long as I had need
of thee there was no kindness in thy heart of stone, thou
wast with thy lover, Mr Châkur. Now the powder is spilt
from the pan; I am not in a fit state for thee. Do not
separate me from my companions. From a seeing man do
not make me blind.'

As soon as Murid had turned his back the Rind women
began to lament, and Hâni said to her companions: 'I
will put my sâri around my neck and go twenty paces after
him. It may be I shall turn Murid back from the naked
brotherhood, and if I do not succeed I will get a token
from his hand.' Then Hâni called after him. This was
the answer of Murid: 'May Châkur the Amîr be destroyed,
may thy house be burnt with fire, may thieves carry off
thy horses. (If I consent) may the token of my hand be
destroyed, may my body be laden with the burden of sin.'
PART II.

LATER WAR BALLADS, AND OTHER TRIBAL POEMS.

XXIII.

This poem is an epithalamium on the wedding of Mitha Khan III, son of Hamal Khan II., Tumandar of the Masaris, from whom the present Chief is seventh in descent. (See No. XXIX.) The poem is attributed to two Balachani Masari ladies; Hanī the mother and Rāni the grandmother of the bridegroom.

The text is taken from Mr. Mayer (Bâlech Classics, p. 20).

The Balachani ladies sing: Hanī daughter of Mirdost and Rāni daughter of Sālar sing; they invoke blessings on Mithā and sing.

I accept the gifts which God bestows; may God bestow those gifts upon the distressed, may God give sons to the humble of heart, a fair companion to each of the princes, a swift steed to everyone good or bad!

May God magnify the sons of the fathers, may he make Mitha Khan as great as a King. He has manifestly acquired the knowledge of the Qurān from learned men of sweet voices. May turbaned Phadhehān race his chestnut mare, let him gallop his steeds bounding like tigers, and delude the coquettish women. May Mitha put his feet into the brazen stirrups, drive in his feet and gird on his sword; let fair Danyānī (his sister) clap her hands, let her clap her hands at Mitha’s wedding. For wedding-gifts there are red jackets and shawls, gold and pearl embroidered bodices,
a pair of kettle-drums\(^1\) are a gift from Mitha's father's shadow.

A country in rent-free grant is a gift from his father's shadow; his father's shadow gives him horses and bridles, his father's shadow gives him a bow for his hand. To-day is like the pilgrimage to Mecca, a day of good fortune. To-day God's rainclouds have gathered, the storms have burst above the hills. May the pearly drops be shed, and Mitha's gilded weapons become wet, may the far-famed gun worth a thousand rupees be wet, and the boss-studded shield of Herāt, and the sharp-cutting sword, whose sīrs weigh many aundas. The dagger and knife with silver hilts, the silken fringe over the filly's eyes, and the streamers of the turban hanging down his back!

Come, O Mitha, with heart-felt prayers; let not thy bitter enemies come, those who are mad from the pain inflicted by thee, to the wedding shouts of my lord's son. They will beat, Mir, upon the tightly-stretched drums, they will continue to beat sweetly all the time. May Mitha be secure of this lordly throne, a fortunate King supported by the Prophet's hand.

Bring hither Mithan's beloved friends, bring the servants who have received gifts of money, bring the minstrels of good name; let them carry bowls of oil and fuller's earth and let them lead this their brother to the flowing stream and wash his hair with a hundred blessings; let them bring him to the closed entrance of the tent; the white tent of that bed, that bed anointed with musk with its four legs of sandal wood, that pillow with embroidery of pearls. Under that bed is a glittering dish; under that dish the wine of the Khān. Drink off that wine and rub the spices over thee. The bride has been brought by her handmaidens, wearing a red sāri with silken borders, her breast filled with strings of almonds.

I will speak a word of advice to the women of the village.

\(^1\) Won in a battle from the Chāndyas.
Know that my lord's son is of high rank. Weigh ye his head with its golden helmet, his breast covered with an overcoat embroidered in silk.

To-day the mother (of the bride) with joyful heart, like a fresh rose, will not remain a moment in the white tent. She will look upon her son-in-law in his embroidered garments, her moon-faced daughter in the doorway. At the wedding rejoicings for my lord's son the shepherds pour down from the mountains above shod with Herāt sandals of sheepskin or of dwarf-palm leaves. May it rain upon the Ghatith and Tīrī streams, and may the Karabo come down in flood with the storms. The assembly will amount to more than twelve thousand, the mighty tribe of all the Mazāris, in reckoning by counting a hundred thousand axes.

O God, accept the words that I have uttered.

**XXIV.**

**THE WAR OF THE MAZĀRĪS AND THE JAMĀLĪ BRAHOĪS.**

This ballad relates to a fight which took place about a hundred years ago in the time of Sardār Bahārān Khān, father of the late Nawāb Sir Imām Bakhsh Khān Mazārī. The text is taken from Leech's version revised. As this was taken down about 1840 the circumstanees were then of recent occurrence. Although Leech obtained it at Kalāt it must be the composition of a Mazārī bard. Ghulām Muḥammad Bālāchānī thus relates the events (see my Balochī Text-book, Lahore, 1891, Part II. p. 17, for the narrative in Balochi prose).

1When Bahārān Khān was Chief, a band of Mazārī horsemen with a troop of Khādo Kird's men, drove off a herd of camels belonging to Gul Muḥammad Brahoī, without being pursued. Afterwards Gul Muḥammad sent a Sayyīd named Mūsān Shāh as a deputation to Bahārān Khān to demand the return of the herd. Bahārān Khān con-

1Two kinds of sandals are mentioned, both worn by hillmen, the CHAPO made of untanned sheepskin, and the SAWAS of the leaves of the dwarf-palm (Chameropa Ritchieana) beaten to a fibre.
sulted Drēhan Kird and said that he would restore twenty-four female camels, but no more; and accordingly he sent him back with the twenty-four as a peace-offering. Gul Muhammad on hearing this was very angry, and said that he would make war on the Mazāris. He brought up a body of horsemen from Thainkot in Kachhi, and drove off a herd of Mazāri camels from near Bhandowāli, killing a man at the same time. He told the herdsman to give his salutation to Bahrām Khān and Drēhan, and to say, 'I am taking away your camels, and intend to take my pick of them whether you follow me or not.' The Mazāris, however, pursued and recovered the herd. Again, Gul Muhammad came with seven score horsemen (the ballad says two hundred), and drove off a herd of camels. Sixty Mazāris pursued and overtook him at Jatro-phushū. Both sides alighted and fought on foot. The Brahois were defeated, and Gul Muhammad and eighty of his men were killed, the Mazāris having only two men wounded and none killed.

Let me call to mind the Pir of the fresh spring-tide, the Lord always true, the King, the Creator of men, the five pure ones, the four companions, Supporters of the Tiger's offspring (i.e. the Mazāris), of the unequalled Rustams. Sārangis, keen on revenge, support the Tiger's children; in the shadow of Bahrām Khān, the male tiger, his tribe dwells securely.

The Mazāris led forth a troop and Khādo with his horsemen was with them. They saddled their swift mares in numbers, raiders of great fame. They went to the plain of Kachhī and drove off an innumerable herd of camels. They brought it to the Chief in his strength, and divided it by arrow-shafts.

Gul Muhammad Brahoī sent his horsemen as a deputation to the Mazāris, saying, 'Give me my herd of camels.' Drēhan the Avenger replied, 'I will not give them during my life. Listen, Gul Muhammad, to my words, for foes, whether few or many, the Mazāris have broken and destroyed.' Then said Gul Muhammad the steadfast, 'Listen, Bahrām Mazāri, I will either carry off a herd of your camels in exchange, or the Mazāris shall carry off my head!'
The camel-herd brought the message; the alarm is sent out among the assembly of tigers. The Chief and Nawâb in his castle in a moment, in the twinkling of an eye, sounds the drum of rejoicing. He himself mounted in front with his tribe and brethren, with the might of an Arab Sultân. 'I will not leave my herd with my foes. Come forth, Oh Mazâris!' Hot Hamâlân Rides in front, the Mir and Chiefs of rank. He girds on his precious weapons and saddles his Shiñan (tigress) mare. The highly-bred chestnut whinnied, harness and brazen stirrups and horseshoes clanked and sang. At his saddle-bow with merry heart the hero gripped his saddle, three-score Mazâris with him urged on their swift mares, the victorious Mir at their head. At the bank of the Jatro torrent the Mazâris overtook them; great is the fame of the Tiger's Sons. Bijar and Khân are mighty warriors, as bold as tigers and lions. Hâji Hân is one of a hundred hundreds, foremost among the fighting men, known in warfare among the best men. There was Jiwan on his fiery chestnut, Kâdû the hammer of his enemies, sword of the fierce Durrânî. The young hero said with his tongue, 'Let my hand be first in the field, with Zafar Khân Jalâni ruler of the regions of Kîn, in company with the Tiger's offspring.'

And the Maghâssîs Siyâl and Path were there; gallant swordsmen were they; and the Chândyas Gulzâr and Râzi took part with their swords at the time of the reckoning game (when the slain were counted?).

There were sixty Mazâris in the battle and two hundred Jamâlî Brahois. They abandoned their swords, guns were discharged, and shields dashed against faces and jaws, and eighteen Phandarânîs, Mîrs of the Brahoi country, were slain; I know not their names that I should recite them. The Mazâris returned giving forth shouts and cries of victory; they shall be called the Pearls of the World. They have left their mark on the world, and shall have honour in the tuman. Death awaited thee, Faujâli, thy
sword played thee false, and thou wast slain instantly. Hājī Khān was the avenger with the fighter Bashkali and Husain Khān the brave.

The Chief was in the midst of the battle with the heroes Gulshēr and Dildār. Jān Muḥammad and Jiwan Khān, Gulmakh and Tājū Jamālis fled, their enemies shouting behind them. The Jamālis will ever be a laughing-stock. Gul Muḥammad and twenty-four men were slain. The Creator gives the victory and spreads its sweet savour over a whole lifetime.

Oh! assembly, repeat the Kalima.

XXV.

THE ATTACK ON TĪBBĪ LUND.

The subject of the following ballad is an attack made by a combination of the powerful Leghārī and Gurchānī upon the Lunds of Tībbī, a small but warlike tribe. Lashkār Khān the Chief was killed in this fight, and his brother Mazār Khān (grandfather of the late Sardār Mazār Khān, and great-grandfather of the present Chief) was wounded. The Khosas and Rinds alluded to in this ballad are not the large tribes bearing these names, but sections of the Tībbī Lunds. The Rind section, always disaffected, joined the hostile army. The Gurchānīs were under Fateh Khān Jalābānī, an ancestor of the present Tumandār, and the Leghārīs under Rahim Khān, who at that time had usurped the Tumandārship of that tribe. He belonged to a collateral branch, and was first cousin of Jamāl Khān, great-grandfather of the late Nawāb Muḥammad Khān.

The ballad is probably the composition of a Dom or professional minstrel. It is remarkable for the number of expressions borrowed from the Sindhi not found in ordinary modern Balochi nor in the older ballads.

The Guardian of the world is King. He keeps watch over all the four quarters! To speak the truth is our custom; falsehood is a blot upon honour.

The Lunds, the Gurchānīs and the Leghārīs all own lands and running water, wealth and cattle, separate one
from the other. Avarice is the worst of evils; a fiery steed that shrinks not from precipice nor torrent is in the end a protection to his owner. To speak truth is our custom; falsehood is a blot upon honour.

To wield the sword with the hand is man's duty, but victory and advantage are in God's hands, who is ever the abode of fortune.

Lashkar Khān was Tibbi's embankment, a place of defence for fugitives. From Chākur is his descent and lineage, from the foundation of the Phuzh Rinds. He is as a bridge built over a river. The Lunds and Khosas gathered together Lashkar Khān's men like dust in the air. Their horsemen mounted rapidly, ever ready for battle, and Mazār Khān thus shouted, 'Let no one return from this fight to the cultivation of Harand.' Then they ascended the Soma stream;—lofty is my song—and did not shrink from the Chāchar Pass.

The fighting men of the Jalav-zais (i.e. the Jalabānis, the Chief's clan among the Gurghānis), with Fateh Khān at their head, marched away from their tribal lands and camped close by, and a famous battle began. The enemies took counsel with Mahmūd Khān at Choti and all the Leghārī tribe. Seven tumans assembled to fight together, biting their beards in their mouths, and saying one to the other, 'Let us look upon these tigers of Tibbi.'

The followers of Lashkar Khān stood firm, true men were Hāsil and Gāman, Bashkū and furious Mazār, Said Khān on his fiery mare Kunār. Muhammad Rind then said (with Mirza, of name far-named): 'Come forth from the foot-hills to the fight. From henceforth it is shield to shield; I will keep my promise as Omar did, I will either carry off their goods or cast my enemies from cliff-tops. My trust is in Lashkar Khān, who looks back to the Rinds of distant Kachhī. . . .'

Then spoke Lashkar Khān, his words flowing like milk:

1 Cf. A similar allusion to Omar Nahānī by Nodhindagh in No. XIV.
'Muhammad, hold your bitter tongue. I will not leave my companions. I will protect them with all my strength. I will assemble my whole tribe from the hills to the rich lands of the plains (lit. Hindustān). I am making my preparations for war, have confidence in my word.'

Then issuing from the fort came the Lunds, thronging forth like a herd of cattle, urging on their swift chestnut mares, tearing up the ground as they went, playing with bridles, the Lunds with swords raised for the fight, with matchlocks, spears and bows.

On the other side came riding the Gurchānis and fierce Leghāris. They tied up their mares, worth a thousand each, with golden harness and trappings, their Shīhan, Lakhī, and Bahri mares all pawing the ground. On foot they fought with their chiefs, Ghulām Muhammad, raging like a lion, Rahim Khān the young warrior. Our furious warriors raised their swords on high, calling loudly for vengeance, and pointing out spots in the Soma torrent (where men had been slain), and saying, 'Keep firm in your honour, spread over the whole ground. Lashkar Khān will not come back hither with his weapons of seven kinds. One word of his is worth a hundred thousand oaths.'

Then they came opposite to one another. Well done! all the men of Gaṭ! In front are they, like elephants or male tigers, striking men to the heart (kidneys) with their spears like mighty warriors of old, seeking for death in the battle like their own Lashkar Khān.

Now was the market of shields, the judging and weighing of swords, buying and selling of heads, all of picked warriors, casting down and raising up of brands, and striking again and again with swords. On both sides was a deep contest, sons and brother's sons fought together. The heroes of the Lunds and Gurchānis came together as the water of a torrent comes against an embankment. There was a royal combat, men met their death with
empty sheaths. The Chācharis charged with the sword together with the Jistkānī clan. There were Shahid Khān, Dādur and Dīlshād with his grey Bajuri sword, who was foremost at sword-time; the Shaihakānī and Hotwānī clans rich in castles and lands, the Dūrkānis and the children of Lāshār (i.e. the Lashāris), and a mighty host of Leghāris led by Rahim Khān. Great bravery was shown by the Rinds for a short time, the Rinds famed for chestnut mares; then the Rind Sardār retreated and fled from the field together with Mazār to his own fort! Honour to Mirza Shaihakānī, hearty wielder of the sword, he carried off the wounds of the enemy, and drew in front of Lashkar Khān. The Lunds and Khosas were burning, scorching like moths in a flame. Lashkar carried the bell of the Lunds; whirling his sword with his hand, he was in front and fell fighting, like a martyr with a hundred and six score warriors.

Let me count the swords of the Lunds. Fourteen of their enemies they slew, and wounded seven score in the face and arms, severing them with their swords. They were four hundred and fourscore and four, while on the other side were nigh two thousand. This was the reckoning of the swords as I have heard told in the assembly. They gave up their lives in a lionlike fight, and were not ashamed before the face of their Pir, the tigers of Mount Drāgal’s snows!

God gave the victory, the almighty himself gave peace. The Lunds dwelt in safety with their possessions and their cattle. Everyone reaps what he has sown, nor has anyone a written contract for life. This is the song of the thirteenth century.
XXVI.

THE WAR OF THE GURCHĀNIS AND DRISHAKS AGAINST THE MAZĀRĪS; BY SHĀHYĀR.

The author of this ballad was Shāhyār, who, it is evident from internal evidence, was a Gurchāni or a partisan of the Gurchāni cause. The subject is a raid made by the Mazāris on the camels and cattle of the Gurchānis, which appears to have been repulsed by the latter, with the assistance of the Drishaks and Gophāngs.

Nothing is known of this conflict except from the ballad.

The language is involved and incoherent, and its interpretation presents many difficulties.

The poet Shāhyār sings this song with his tongue.

In the wars of God and his prophet, the Chosen one ‘Ali tore out the livers of the unbelievers. ‘Ali shouted his war-shout in the town of the Gabrs, and spread the Faith of Islam through the cities of the believers. God joined in the battle on that day!

Dālī Khān and Muhammad possess the hearts of lions, and Jinda Khān also faithfully obeys his chief’s orders. The Mazāris are subject to our Chief, and receive monthly maintenance in grain as a free gift. At that time Nūr Khān was our Nawāb, and the Mazāris were always praying with their tongues for his alms.

The King of both worlds was arbitrator in this strife. He made the Prophet resolver of the heart’s doubts (?) You are the Giver of wisdom to all the ignorant, and lay your knife to the root of all doubts (?)

Mistāgh and Tārā, leaders of the army, put a spark to the tinder by giving this counsel, and the fierce Ahlawānis drove off a herd of camels.8 The horses were galled by their bits, and the camels started off; from above they come down to the level lands by the water-courses, swiftly

1 The meaning of this passage is not clear.

8 Or, They drove off the herd of the fierce Ahlawānis. In the present day there is no Ahlawāni clan either among Mazāris or Gurchānis.
they arrived close to Jalālpur. Khān Muhammad and Jinda Akhwānī, both on horseback, drove away twenty sheep. Behind came the footmen in pursuit, generous-hearted warriors. The brave fighters overtook them, and the Māzaris fired at them from below—bows, arrows and knives there were in multitudes. Muhammad Akhwānī received two bullets from our enemies' guns. The bows replied to the guns with many arrows. Imām Lashkarānī the poet met his appointed fate (?). The white-faced steeds carried off the generations of our enemies. Bones, spines and skulls of heroes were shattered in the fight; Gwahārām cut out the livers of our bitter foes!

Brāhim Khān gave an order with his tongue: 'Slay the leaders, and scatter the adversaries!'

Rakhyā he stopped short with his sword: 'The mirror of your life has been turned to night.' Jiwan Khān there washed all his garments, with Sādīk, Ghulām, Thēr and Chirāk Muhamdānī. Ghulām broke through the enemies' armour. Jīndēhān gave forth roars like a tiger. The swords of the Jamālānīs seized on their foes; forget not Muhammad, taker of lives!

The lord Sūrehān gave his life to save the fugitives, together with Jinda Khān and Hūrā Māzarīs. 'Do not slay them, O Muhammad, the camels have departed, do not drink the camels' milk, do not act thus; forty days have not passed since the Gurchānis began to graze their herds; the noble Rinds and Lunds and the stout Khosas. Let Kawālān and Lallā flee hence, let them depart far from the clash of war, let Phizdār and Mistāgh shut their eyes; and you, Jamshēr, Mistāgh and Yār Khān, Jhinjāris; you, Bānd 'Ali, with your son and Karm Khān, Sunhāris; let your swords go like sticks burnt with fire; you were broken, and the Mazāris were

1 The words 'Kūn Kēz borā' are unintelligible.
2 I take 'Khumār' as a misreading for 'Khamān,' above.
stopped. All the Drishaks and the Gophangs were present in the fight. It had been better for the Tiger's offspring (i.e. the Mazaris) had they met their death there.

XXVII.

A FIGHT BETWEEN MAZARIS AND GURCHANIS.

This ballad is evidently an appeal to the Mazari Chief of the time, Hamal Khan (probably the second chief of that name), from the Gurchanis, to be content with his glory and plunder, and to make war on them no longer. The feud was probably a continuation of that dealt with in the preceding ballad, and the Mazaris seem to have been thoroughly successful under the leadership of the Yamandar Hamal Khan, and of the Mangal leader of the Kird clan. The immediate cause appears to have been an appeal for protection made to Mr Hamal by the Lunds of Tibb who had suffered from Gurchani depredations. The period was probably about A.D. 1700.

This ballad is a much better one than No. 24. The language is clear and spirited, and it contains several poetical touches. The poet's name is not known.

Every morning I make my petition at God's gate, His treasure is an hundredfold; a hundred times he grants our requests. I remember too the Holy Pir, the lofty-granting lord, and the pure and mighty 'Ali the Lion and Guide. Be near me and keep me beneath thy golden skirt, and bring me safely to the abiding place of rest.

Thou art life and protection of the pure-hearted in this world, thou art their friend and close companion of their heart, better than son or nephew or subject tribes. Thou art a protector who wilt risk thy head for thy comrades. May I drive my horses to drink at the streams of Paradise, and enter into the assembly of Heaven! By God's command may I be clear from every spot!

Sweet singing minstrel bring hither the guitar of merry-

1 The damboor, here called the Shalgh, from its being made of the wood of the Shalgh-bush (Grewia Vestita).
makings. For a little while place your figure before me, and attend carefully to the words of the song I sing.

My chief, for his pleasure, entered on a new feud, my Khān and Lord remembered the blood of Jamāl Khān, 'I will not abandon my own blood to strange men.'

Then angry men girt on their strong weapons; before daybreak they fetched a compass round the mouth of the Tibbi Pass, for the full days had come for the destruction of the Khosas, and all saw the Mir openly in front of them. Then the Lunds fled away and went as petitioners to Mir Hamal (saying to him): 'O Mir! countless troubles have fallen upon us.' How then did the Tiger's offspring act for their own honour, strong as mountains in taking vengeance for blood? They assembled at Kin and Rohān and made all ready; quickly a great army advanced, taking swift scouts with them. Mangan rode in front on a suckling filly. Like a black-wind dust-storm springing from the hard-baked soil so the Tigers poured like a flood through the pleasant mouth of the pass. Their guide Dilwash Lashāri, who was then heart and soul with them, cried angrily: 'I am the avenger, a Baloch cannot be put to shame before his own tribe, the ears are offenders if the world says so.'

In the morning, having arrived at the boundary, they made an open attack, and showed themselves on the sweet-scented Sham and the slopes of famous Mount Māri. They were met there by a brave man, in appearance like an Amir of the mountains, Khān Muhammad with his sword, a leader of widespread tribes. The Khān called out with joyful heart to his enemies: 'I am a Chief of the hills, I am not a robber of other men's cattle. That

1// The Gurchānis attacked the Lunds of Tibbi (of whom the Khosas here mentioned are a section), and the Lunds went south to ask assistance from the Mazāris of Rohān.

2The Lashāris being a branch of the Gurchāni tribe, Dilwash was trying to justify himself for taking part against his own tribe. Apparently he had a private feud calling for vengeance.
man is my comrade who comes sword in hand, and lays his hand on my neck.

Then Mangan charged him with a troop of a thousand slender mares; he marked the spot and struck him with his bare Egyptian blade. He cut through his steel helmet and turban, and felled the foe to the ground. At the first blow the leader of the tribe was slain. Then Jamshēr and Bāsīk met, armed with sword and sabre, two men equal one to the other, met as the eclipse meets the moon. Then Mangan running up quickly brought assistance, and these two men were slain, the ruby and the jeweller.

Khān Muhammad was slain with many men of good descent. Ditta the Nāhar was killed there, and Bāghul the Hot; the friends wielded their Egyptian swords with the might of 'Ali. Nine men were slain here; they swept up the cattle like stones, and with glad hearts the Mazāris returned to the head of the sweet-scented Sham. Some men who passed along the road brought a salutation from Mangan: 'Give my greetings to Bangul Gurchānī, and say to my brothers, the heroes Kīyā and Murād—Come by appointment to Sūrī and talk with me there, and let us arrange for the two armies to meet at some place face to face. I will willingly let them go, I will seek no shelter behind battlements; we will close in front and rear like mad fighters. The youths of the hills have become lazy in the softness of the river valley' (Sindh = the Indus valley).

Thus they went on speaking with their pearl-shedding mouths, and at this time our Guardian Pir preserved us, since there may be an opportunity for fighting even after an oath to keep the peace has been taken on the Qurān; and this speaking was a boon (inheritance) for the Children of Gorish (i.e. the Gurchānīs).

*This appears to be the meaning implied in the difficult and elliptical line No. 67.*
Later War-Ballads

Three or four young men stood firm with hearts like rock, but the King and Creator deprived them of strength and understanding, and put weapons into the hands of the cowards of the tribes. With tears streaming from their eyes they turned weeping back, and their company was broken up by the death of noble Khān Muhammad. Shame upon Mithā, Khudādād and Sabzil; but Pahro and Pirān are worthy of praise in the assembly. Their tender mothers pray for them, and poets sing their glory.

Bard! when in your wanderings you stray in the direction of Sindh (i.e. the flat country along the banks of the Indus), take a greeting from me to Mangan Kird, and my homage to Hamal the Mir (and say):

You are strong and mighty, may you never be in dread of any adversary; may the pure Sarwar Shāh protect you from your enemies. A thousand blessings dwell upon you, warrior of Sindh. All wise men among the Baloches put their faith and hope in you; you are the trust of refugees, and bear the signs and clothing of Mir Hamza.¹

¹Since that day when war fell out between you and us many youths have fallen, and many swift steeds. What is the profit to you and to Fath Khān, lover of war? Two thousand of our cattle you have taken, and sheep without number, but refrain from windy words about goats and sheep; for has not Gāman ridden his troop into your Sindh gardens? The Creator has guided our horses to the streets of your town, and the grazing ground of your camels is deserted. The red-clad Jatanis (wives of the Jats or camel-herds) utter loud lamentations at eventide. Where is now Mir Khān, foremost leader in your army? He was your guide, your scout, and guide with his whole heart.

¹Uncle of the Prophet Muhammad, and traditional ancestor of the Baloches.
And Other Tribal Poems.

'O ruler of Sindh, I make my supplication to God that the Apostle and worthy Prophet may make peace between you and us. May there be peace between us, and may all men look upon their land again.'

XXVIII

THE FIGHT BETWEEN THE JATOIS AND MAZARIS.

The Jatot tribe had settled at an early date on the banks of the Indus, and are now mainly found in the Murafargah District on the left bank of the river, while the Mazaris are lower down-stream on the right bank, with some territory also on the left side. Their early settlements near the river were marked by struggles with the earlier Baloch settlers in these parts, the Chandyas and Jatois. One of these fights on the river Indus forms the subject of the following ballad, which gives a vivid description of this combat on the water. The Indus is personified under the name of Khwaja Khidr, who is represented as an old man clothed in green. This river-saint is alluded to in lines 31 and 35.

Allah! Thou art the protector of hundreds of thousands by thy might. Thou givest maintenance to all thy worshippers. The cool rain-clouds gather over the ocean, and wander thundering over the land; the grass becomes green, and the young corn shows itself.

Let us halt and remember our Pir, the Pir 'Alam Shah, and Wali Husain Shahi. The Prophet 'Ali strung Bahram Khan's bow for him. Generous is Rindan Shah, and generous Mughal Khan. Karm Khan wore the attire of a Chief, silken garments and trappings on his mare's saddle. Many valiant men went across the river, four and forty wielders of the sword; with them as guides went Massu and Gul Tasavani, and Dathan was among them stubborn in fight, and Khota demanding an answer from his bitter foes; then Bavro Khan and Hasan the bold, Miro the fighter and Nur Hana Saragani, Budhu and Juma springing up like the waves, Khan Jamali-
Hán with fine streamers from his turban, Vāghā and Ghulām as clever as jugglers. And three men were with them from the Short-foot Drishaks; I can reckon Gullan, Mubārak and Bijar. All these boid warriors went over the river, they swam across to the other bank; they hid themselves there in the enemies' country, and killed the enemy suddenly (as if they were firing off a gun). Massû and Haidar with eight or nine companions, and the two friends Nūr Hān and Dāthān with them; these Mazāris untied a boat from the ferry, and let it float into the Khwāja's waves. It rose on the waves, staggering like a drunken man, and floating on they came to their companions. 'Friends! gird on your weapons, quickly don your sword-belts and swords, buckle on your accoutrements and your quivers.' Our comrades all went together and made a sudden attack, and surprised and destroyed the grazing hamlet (madd) of Bhūrā Kanjar. They drove out the cattle and returned with joyful hearts, and drifted out into the current, strong and swift. Messengers ran to tell the bitter foe what had happened, and the Jatois gathered together to pursue them; in front was Mēhwāl the fighter, but this day Mēhwāl was hunting a tiger. Remember in your hearts the day when Pir Bakhsh was slain!

Mēhwāl the chief, wearing a silken vest, led three score men to their death; he fills the boat and urges it forwards. The fighting Mazāris had come floating, and had waited and stopped the way in the joy of their hearts, and like skillful huntsmen, laying their guns on rests, they showered down moulded bullets like rain. Round featherless arrows and four-feathered arrows were all mixed together, the Khwāja himself will remember that battle! Mulūk Hān put his confidence in the river; the reports of guns resounded in a royal fight, with the clash of swords God gave the victory. Everyone who overcomes is favoured

*That is Khwāja Khīdr, the river-saint of the Indus.*
(by God) in the show of arms. The heroes on both sides engaged in a desperate struggle, they lashed the two boats together and let them drift, there was a hand-to-hand fight on both sides; the raised swords swooped down like kites, it was the shock of bulls fighting, the rush of a flood against an embankment. You melted away and slew many of your foes!

Dāthān thus spake with his mouth: 'Tie up the boats, O noble Gul.' He drew his Shirāzī blade, splinter of enemies' livers; he wrapped himself in the garments of his religious guide. There Mēhwāl was slain, the pearl of the other side, in revenge for Pir Bakhsh, foremost of the Zangalāns. When the sword struck him the twist of his silken turban was unloosed.

Nūr Hān Sāragānī with his Bajari sword, having raised the pole of the boat, fell upon the enemy, thrashing them as one thrashes out ears of corn with a flail. Darēhān, sword in hand, thus spoke in wrath: 'To-day I will not leave the bitter enemy!' Bāvroān and Hasan, sword wielding heroes, with uplifted blade stopped the enemy's warriors; swords were on every side like the flow of waters when storm-clouds are gathered. Dāthān, ever brave in fight, was foremost everywhere when swords were flashing, under the protection of the mantle of Pir Jamāl Shāh. The Khan Jamāl Khān, opposed to Ghulām Husain, stood like a post in a flood of swords, like the swift lightning was the green-flashing sword. Muhammad the Minstrel put up a prayer to the True One, he levelled and fired his gun; the Creator struck and overthrew his adversary.

As a hawk swoops so did Vāghā with his blade, four blows he struck without giving the enemy an opening; the bitter foe was stupefied, the flood was their tomb and shroud!

Mahmūd fights with his blade of fine water (jewel-like); the true Prophet gave him the victory. Budhū and Jumā
were workers with the sword; they showered on them arrows and darts from their quivers. With the raging Tigers (Mazāris) were the Bhimbhirānis, they beat the bitter foe into warp and woof! Muhammad son of Mahmūd had a fiery heart in his body. Shāhmīr Zīmakān, fighting with his sword, caught on his shield four blows dealt by the bitter enemy.

Come, O Lālā Minstrel, singer of songs, bring forth your beautiful songs of heroes, new tales of the Tiger’s offspring!

Mēhwāl’s harvest was gathered together in one place, four and forty men were destroyed by us, the swollen Sawān flood we made as red as blood, multitudes of crocodiles tore them limb from limb. Karmān Khān sprang on his horse like a storm-cloud. ‘Ride with your band, carry the news of the victory. Tell it to Shākul Khān Gurchānī, at whose door lies the death of Mūsā son of Mughal. Listen, Gurchānīs, for the shame of your oath on the Qurān; take up the Qurān and bring it to the battle! Write and ask the Brahois how Gul Muhammad with four-and-twenty braves came and fell into the hole of the upper millstone, and were ground to powder, by the Male-tigers of Sindh! They fled from the fight and left their comrades to perish among the bare hills of Jatro.”

XXIX.

THE LAY OF MĪR HAMAL MAZĀRĪ.

The legend on which this ballad is founded is to the effect that in the time of Mir Hamal II., Chief of the Mazāris, during a war with the Bugtis, five Mazāris were surprised and killed while gambling with knuckle-bones. The Chief thereupon prohibited

1 Sawān (July, August), is the month when the floods of the Indus are highest.

2 This is an allusion to the events dealt with in No. XXII.
And Other Tribal Poems.

Gambling in his tribe. One day he caught his son Mithā gambling with others in an enclosure. Hamal shut the door, whereupon Mithā leapt over the wall. Hamal let fly an arrow from his bow, and transfixed his son through the leg as he was leaping the wall. This event led to the abandonment of gambling among the Mazāris, and even now it is less prevalent among them than among other Baloches. The story of Dilmalik (No. XV.) contains allusions to the prevalence of gambling with knuckle-bones, as does that of Nodhbandagh (No. XIV).

Hamal the Mir made a prohibition. If any one shall take out the ankle-bone of a sheep from the pātār (i.e. a hole dug in the ground over which meat is roasted), and if any wayfarer shall see it, he will know that they are Rinds, descendants of Tigers (i.e. Mazāris). This order is the doing of Mir Hamal, he has stopped the tribe from this evil occupation, he has held back brother from racing against brother, and all evildoers from gambling with animals.

These men are filled with vain fancies like huntmen, nor do they stand up with the mighty men.

With you the country is illuminated with rain-clouds, the beasts of pasture have their bellies filled, they may be seen standing there. Whenever old age comes upon an evildoer he will himself take out the heart of the wicked person, and if he does not take it all others will be held guiltless. All gamblers shall be driven from the assembly, and oaths regarding women will not be binding where they are concerned (i.e. they would not be entitled to any compensation in matters regarding women).

XXX.

A LAY OF THE KHOSAS.

This ballad is evidently fragmentary. It was taken down about 1877 from the dictation of Sikandar Khān, at that time acting as

1 The meaning of these lines is doubtful.
chief of the Khosa tribe during the minority of his cousin Sardār Bahādur Khān, the present Tumandār.

It is not now possible to trace the events to which the poem relates.

Thanks be rendered to God the Merciful, who himself is King without equal. Many are thy attributes and qualities. Keep thou me in thy guardianship during this false thirteenth century. The modest men have departed, they have left this deceitful world. Haidar was the generous lord, prince and ruler of the mountains, greater even than Mir Chākur, helper of all the Baloches. The sword of 'Ali was girt about his waist. A liberal Chief was Haidar who made war against the army of Yazid, he went into the field of battle and fought amid the clash of swords, for thus was the will of God, and fell a martyr on the plain.

Among the Khosa warriors Nūrān and Bakhū are heroes, with Karm and the bold Ahmad. Their abode is with the Holy Prophet, and till Doomsday their glory will stand fast.

The other cursed cowards fled, and abandoned their friends and companions. They shall sit with shame in the assembly, and feed on carrion and unlawful meats, because they remained alive after their leader was slain.

Minstrel! When you go wandering through the land take my message and bear it to the Amir Murid and say to him, 'Thou art the mighty son of Sārang, cunning art thou and wise; thou shouldst be ashamed to recite a poem. Let that man recite poems who is himself a fighter in the foremost ranks, who throws himself into danger before his chief, and wields his sword with both his hands, either to slay or to be slain, or to lie groaning for six months until the physician has healed his wounds.'
XXXI.

A SONG OF THE WAR OF THE BIJARĀNĪ MARĪS AGAINST THE MŪSĀKHĒL.

This ballad commemorates a Mari raid against the Musa Khel Pathāns, headed by Karm Khān, Bijarānī, a well-known raider, whom I knew as an old man in 1880. The Lānis, another Pathān tribe, were associated with the Musā-Khel, and the Masori Bugtis seem to have been allied with the Marīs. Such raids were of frequent occurrence, and the Lāni tribe was by them almost exterminated. It is evident that on this occasion some of the Marīs behaved badly, and that the raid was not altogether successful. The language is occasionally obscure.

I first invoke the name of Allāh, that I may sing a worthy song, chant with a lofty voice, and give due praise to my chief.

Thou givest protection to all, and even though thou give it not we will put our trust in our Pīr, and follow after the commandments of Shāh 'Alī, to whom all good men pray.

God's will is one; the Marīs are stronger than any other men. Karm Khān is fierce and untiring, he rains blows on his enemies, and brings them down at one shot, like a wild sheep. Thy enemies have been cast down, God has put them under thee, the Sham and Phailāwgh and Kāhān. He has laid open before thee; the heroes have been wont to come down the narrow Gaz Pass, striking the ranks of the struggling foe, and in haste they brought back with them the bay mares with embroidered trappings, and harness of broadcloth and Russian leather. Miān Khān said to his friends, 'Marīs! put on your

1 Gūnārāk (lit. a lamb) here seems to be used for the young of the Gūrūnād, or wild sheep (ovis cyaneos).
2 The Sham and Phailāwgh are open plains which long formed a subject of contention between the Mart, Bugtī and Gurchānī tribes. Kāhān is the headquarters of the Mart Tribe.
3 Lit. Bulgarian, referring to the original seat of the Bulghar or Bulgarians on the lower Volga, whence the scented leather was brought.
weapons, your glittering swords and scimitars. Karm Khān has sent letters by swift messengers to the assembled tribesmen; scouts bearing the war-cry have gone forth. They have gone up by Kwat and Mundahi, and passed beneath Laro-Luk; the noise of the army is heard from Gazā to Dulla under the mountain of Bambor. From the Luk the foray begins, bring no boys nor babes with you; fighting men for the battle-smoke! With us are the Mawrānis from the dusty Bēji gorge. The assembly was in the valley of Bor. Thousands and hundreds of thousands by reckoning they came with their bay mares, and fixed the Nar Han as their trysting place. The young men gathered like storm-clouds, they came to us riding hard, and then the scouts came in. Muhammad Khān stops us and gives the news to the foremost riders. The country is filled with evildoers, the Pathāns are at Ilgāri. Then said Karm Khān to that bold horseman, 'Let the headship of the tribe break to pieces and depart! It does not belong to a woolly sheep! Let Dādali the Scout lead, and the Masoris with Akhtyār Khān and all your noble warriors! Let the Jarwār heroes come, may God bring Mir Muhammad, and may the Turks speak of it in Kandahār.'

When the time comes for the Maris to come back we will not all return from the Sham. Let not the Lūnis come to Makhmār, we will not all return from the Sham!'

1A Luk is a flat boulder-covered plateau, a common formation among the lower Sulaimān Mountains. The Luk here alluded to is the Laro-Luk mentioned above.

2Near Philliaghā. Hence the course would be up the Kahī river and by Vītāki to the Makhmār Sham. Thence through the Khetrān Country to the Han Pass.

3The news must first be given to the leaders, who always ride in front.

4Karm Khān is speaking sarcastically of the Chief of his own tribe the Maris. The Jarwārs are a sept of Ghazani Maris.

5The word Sham, or Watershed, here alludes to the Makhmār Sham, not the Sham mentioned above.
'The mares were affected by the merriment when we camped at nightfall, their whinnying was like laughter, the ground shakes as if thunder-smitten, the laughter of the footmen is the lightning, it gave forth a pleasant sound to the enemy following on our tracks; the laughter of the footmen resounded in the direction of Sher Muhammad and Surkhi, so that the leaders of the Turks speak of it. All our friends were there, some gambling, some doing other evil deeds. Our time is at the next opportunity; let us fight at the first watch, as soon as things are visible, or in this close atmosphere all our men will become worthless!'

They raided the sheep and started off, and came to the mouth of that torrent where they had to fight a second time. Day makes the host clearly visible, and the shouts of the Úsákhel are heard behind, 'Maris! if you do not let our sheep go, their revenge is the business of their owners; then let our sheep go!' Curses on Omar Bor, let him not come to wild Bambor! To-day it is my task to sweep him out, and to cast scorn on him.

Again hast thou fallen into disgrace in that thou didst not fight for the earrings of thy lady-love!

Then swore Karm Khan, 'All the men have become cowards; the Maris are all scattered; Jalab is at his village, the Musákhel have portioned them out among them.' But the clouds rained at last; Bábul Khan remembered Lakhí and struck the walls with his staff to heat your oven! The Maris were victorious in the battle, their leaders were heroes in the fight; their fame is waxen great, but the reckoning of the cowards is yet to come; the horse-grooms tell of it, the beggars, the minstrels and the bards. They had neither life nor

1 Bábul Khan was chief of the Khettán Tribe, who appear on this occasion to have helped the Maris against the Musákhel pursuers.

2 The meaning of this passage is very doubtful.
boldness. The cowards held back their horses and crept along like snakes: when the enemy's army was broken and put to flight their faces were turned backwards. The glory of the Marīs was turned to darkness, and the rumour thereof will spread even to Kandahār!

XXXII.

The two following poems were taken down by me in 1876 from Drishak and Shambāni bards. They relate to a war between the Drishaks of the plains and the Bugtis (or Zarkānis) of the Sulaimān Hills. The first (1) is by Hārin a Saidiāni Shambāni (the Shambānis being a sub-tribe attached to the Bugtis), and is addressed to Jinda Kān Drishak, a leading man of the time (about A.D. 1800), though not chief of the tribe. Fāţūhal alluded to in l. 37 was the Drishak Chief: Kēchi was brother of Mīrā, great-grandfather of Kēchi Kān, the present Shambāni Chief, and Ahmad Kān was brother of Bivaragh Kān, great-grandfather of Nawāb Sir Sāhāb Kān, the present Bugti Chief.

The second poem (2) is a reply given on behalf of the Drishaks by Kabūl a Dombki, who replies not only to Hārin's poem, but to another by Haddēh, which is not forthcoming. The death of Dām, Tārā and Muhībb Drishaks is alluded to by both bards. Muhībb was Jinda's brother, and it is his death that is alluded to by the Shambāni bard in the conclusion of (1).

The language of both ballads is sometimes obscure, and unfamiliar Sindhi words are used to excess. Hārin's poem is tedious, and part of it is little more than a catalogue of names of warriors with conventional terms in praise of their valour.

1.

Hārin son of Shāhzād sings: the sweet-voiced Saidiāni sings: of the combat of Drishaks and Zarkānis he sings: of the day of slaying Muhībb, Dām and Tārā he sings: the victory of Kēchi and Ahmad Kān he sings: the victory of Mir Dost and Bivaragh he sings.

Let me sit and return thanks to the companionless Guardian of the Earth, to me at the five times of prayer.
comes help from Multān Mal the generous giver.\(^1\) He casts our foes, of wealthy assemblies, into the salt sea. Suddenly, through God's might, the tumult of battle begins, and we meet the Drishaks with splitting and breaking of swords. When Sobhā the liberal was slain we did not forget the blood-vengeance, our iron bows were strung, there was measuring out of heaps of corn (\(i.e.\), the dead lay in heaps like corn in a threshing-floor). Jihānpur was left empty, with blackened face (\(i.e.\), in disgrace), and Jinda's might was broken. Our leader Suhrāv, when dying in the fight, said, 'Friends do not forget me: Suhrāv! thou wast a master of the sword in battle, a reckless man at sword-time! And Karm 'Ali's blood we will not let go. Be present in our midst and guard us! Drēhan's blood does not leave us, it comes back mightily after years and days. A multitude of other Baloches will come to the fight, each one calling for his own revenge. Was not Gāmū Jistkānī slain, that purse of gold unloosed? The men of the mountains are lords of this blood, and they have prepared for the battle; Jallū, sword in hand, is our leader, the champion of the Jistkānis.

As tigers spring forth, so do the Zarkānis of noble blood.\(^2\) There are Sharbat and Jallū and Yārā, and a hundred men all brethren, uttering roars like tigers, there is Omar with his mighty bow, and furious Wali Dād with him; their mares and fillies are saddled, they have girt on their arms and weapons, and are watching the bitter foe. Fātuhal is chief of all, he bears the marks of a great leader.

The herd of camels went forth from the narrow streets

---

\(^1\) The use of Hindu terms should here be noted as of rare occurrence among Muhammadans. The term Dhartiāl or Guardian of the Earth is purely Hindu, while the equally Hindu Multān Mal denotes the saint Pir Shamsuddīn, whose shrine is at Multān.

\(^2\) Khāası-potrabān, lit. grandchildren of someone. CL the Spanish hijo de algo, son of someone.
of the walled town, and the owners of the camels came back saying, 'the females will not leave their young ones.'² Karzi is steadfast in pursuit, he comes galloping like a wild ass to the green Phitokh Pass,³ and there he spoke with his enemies. With a sound like the roar of a tigress Shāh-Bashk, the warrior with his gun, and with his Syrian sword, laid low a swift-saddled mare. Then Mir Ahmadān and the valiant Kēchī of the sword took counsel together, and generous Mir Dost and Bīvaragh, amirs in rank, protected by the royal Prophet and by the prayers of Pīrs and Murshids. They sent forth scouts from the houses, and from the tents supported by four spears, the hero-leader Karīmdād, Habib the Champion, Hudhā-dād Mondarānī who cares not for the foe, and the forty (Abdāls) support them through the strength of the Holy One, Last of the Age. Sobhā wins victory through the Imām, he ranks as an amīr. Pir Sohri⁴ goes in front with our Khān’s mighty armies. Our champion Ahmad Hān rides through Sindh plundering towns and villages and a thousand; Badā and Chuttā were devoured, it is said, by Suhrāv. They missed their way and returned on their tracks, the sheep went off with the goats.

Here the valiant Drishaks took counsel among themselves, and Tār Khān let out an oath: 'I will not thus leave the enemy. Do you forget Gangal and Zaunkhān, the eager warriors of the Drishaks? They have left their beds and bedsteads, their fair ladies and red couches.' And Rindo said in manly wise: 'I will not thus leave

²Apparently the Drishaks had killed the young camels.
³The Phitokh Pass is the principal one leading from the open country of the Drishaks to the hills of the Bagtī. Wild asses were, till recently, plentiful in this neighbourhood, hence the comparison with a wild ass comes in naturally.
⁴There is a play on words here, as sobhā means victory.
⁴Pir Sohri is the principal saint of the Bughti country. See Balochi Folk-tune, p. 262. (Folk-tune, 1902.)
the enemy, our foes who came from Marav.' Learn the language of swords; flight does not soar high. Here are Bashkali and Sabzil Hān, and brave Kaurā and Fatūhal, warriors among the first; on that side are sixty brave men, on this side untold hundreds; bold Chatā and Nihāl Hān foremost with the bow, Hamal who will never take to flight, as Baloches reckon, when the green-flashing blades sever the skulls of heroes. Jīā and Sadhū are tigers, leaders, lords of the sword; when clouds are gathered on the other side, when there is the clashing of sword-blades, where the fight is thickest, Ailiyār is in front.

At the flashing of helmets and armour glad is the shout of Dālū, Kālā is valiant with his sabre by the help (? of Shāh 'Ali. In the fight for Shahro's blood the saddles were covered with bloody caparisons! Chohil and Kalandar are ravening tigers of the Phongs.2

Never will the flight go far of sweet-singing Shāhyār, of Lāl Hān the gallant fighter, when sword-blows are exchanged. Shambo with his black Thal mare shakes his saddle with his eagerness. The jewel-like son of Balochān, the valiant champion; in the thick of the fight he stood like a post in the front rank. Listen to a hundred thousand praises of the death of the fair Kalphur.3 It is lawful for Bahāzur Hān to bind a turban on his brow, a fair medicine it is lawful to bind on his head. Hear it! Tagyā and Bashkali, together with Mānkā's help, brought death upon Shāhbāz; night cut him off from their companionship; on his chestnut steed he (Mānkā) is the devourer of armies; let him be at the army's head. Alā Bashk weighs his chestnut mare against the heavy squadrons of the army. Nihāl Hān is the chief sword-wielder among the Masoris.4 Shāh 'Ali be his

1 A doubtful passage.
2 A Bugti clan, also called Mondrant.
3 The Kalphurs are a clan of Bugtis, the Masoris another.
guardian, God keep him under his protection. Pahar and Gulshēr are true, fine, lion-men. Among the Kalphurs is 'Ali Shēr the hero, the Almighty gave him the victory with Shāh-bāz, the foremost of men bearing spears, young Jām and Phurthos and Bakrī champions, far-famed Haurān and Bodho, well known at the army's head. Kāsim and Bīrā are fighters with sword and cutting blade; Dhamal, Hassū and Bātil are guides at the head of the army, they have devoured the land of the enemy and ridden to the banks of the Indus. Lofty is the name of Ahmadān, who came and conquered; Nindan, Jinda and Hayāt-Hān are good men, each equal to the others. Kēchī struck Shahrān a blow, and hit him in the mouth. No more will he embank his fields above Fatehpur, nor graze his cattle up to Jhalāi, and to the head of the Chēdhāgī Pass.¹

A new desire seizes upon my heart like the flood of the ocean! Listen, O sorrowing Jinda to this story of Hārin! He will not come back to you when a short time of waiting has passed. Sit and offer up thanks for the making and marring of the Lord! Drink your strong wine as you sit alone at eventide, for your heart's darling will never return to his prince, O Jinda Khān Drishak!

2.

Kabūl son of Gullan sings: the sweet-voiced Dombki sings: in reply to Hārin and Haddeh he sings: of the day of riding to Syāhāf he sings: the slaughter of four-and-twenty men he sings: of the day of many camels he sings. He sits and sings the victory of Jindā son of Hayāt Hān.

I raise my voice to sing the protection of God, the Guardian without companions, the King on his throne,

¹Fatehpur is a town belonging to the Drishaka. The Chēdhāgī is a pass leading into the Bugti country near by.
the merciful-hearted and mighty, Lord of Jinns, Bhiuts, the angels of the land, and all things that live and move.

The root is one, the branches are many, every man is a fruit of the tree. He pardons all believers, the holy apostle and prophet of the faith.

If thou recite the five prayers and keep the thirty days' fast, there among the lordly stars the Maker will be pleased with thee. In gladness shalt thou dwell with the martyrs if thou art a man of prayer; thou shalt be a shell in the ocean of pearls if thou are generous and brave; the hûrîs of Paradise are thy portion if thou attain to martyrdom; if thou art a believer, a sunni, a worshipper, if thou art a warrior at the door of the Faith, then art thou the Gate and defence of Kâbul, Kashmir and Qandahâr, thou art the noble King of Justice in the Pûrab and Dehlí and the Dakhkan! With Hayât Khân's glittering blade thou, O King, art keeper and protector, generous-handed, sea of pearls, lion of the army and the horsemen.

The high-bred horses of the Golden Drishaks are caparisoned with embroidered broadcloth. Their shields and their well-wrought garments, their knives and daggers are studded with gems, their quivers are like kites and hawks, numerous are their mounted bands; sword in hand on their newly-broken fillies they meet their enemies face and mouth, the foes, wealthy in darbâr, will bend before them as stalks of millet. Thou art the Master of wealth, and givest help to the Sultân, thou Nindo with thy Egyptian blade art champion and wielder of the sword. The five pure ones¹ are protectors of well-descended heroes. The lion incarnate with roars rushes to spring, as tigers spring on cattle, and as the ripened ears are rubbed in the mud.

Ahmad, with your numerous mounted bands you have worn down the mountains with their horse-shoes.

¹The five pure ones are Muhammad, 'Ali, Hasan, Husain and Fâtima.
You talk too much of Jinda and his strong drinks; he rode through Syāhāf, the throne of the Children of Zarkān,¹ and slew four-and-twenty men of the Kalphurs and Rahejās.² Your boasting was like that of women, but in the end you were scattered. You swept up the tracks of the camels in the defiles and precipices; you were lost in the haze of the dust-cloud raised by the horses; you fell into the Chānkān Defile, and then you said: 'They are not here.' You fled from our battle and followed the track leading to Kāhan, you searched the merchants' account books, but you did not find the reckoning. We remember the slaughter of Tangāi, where most of the Drishaks were slain, now the reckoning between us has begun, you can count up the balance due!

Listen, O Hārin of the Songs, do not speak falsely, for thou art a poet. Lying is a blot upon honour; thou hast taken leave of thy wits, thou hast fallen into the wisdom of the Brāhais, though thou ridest ahead as a scout. The Drishaks have brought up their horsemen, and thou hast become helpless. Mīhān and Sanjar were left dead, while thou livest in disgrace; Hamal with his Egyptian blade gave thee excellent counsel!

Sweet-singing cunning minstrel, hear my speech word by word, and repeat it with my greetings to Haddeh of the beautiful tales, and thus say to him: Too much thou singest the praises of men and horses, the blows of Kaurā Bugtī thou givest to the Rinds, and assignest fame and glory to Hāji Kalphur; but the Rinds dwell in Phēdi, near the capital of Shorān, up to the limits of the Dombki tribe. Thou art not wise nor skilful, O sweet singer; see and reflect, all thy arrows miss their mark. Dāim and Tārā and Muhibb thou makest even with Suhrāv! Thou thinkest leather boots and brazen stirrups no better

¹Syāhāf, the capital of the Bugtī Tribe.
²Bugtī clans. The Rabēja clan is the phāgh-logh (abode of the turban), i.e. the clan to which the Tamandār belongs.
than palm-leaf sandals,¹ and how canst thou weigh gold
Mohurs and ashrafis against plain silver? What shall
I say to the poet? Thou now showest thy greed; at the
profit of Alisher Lashāri thou wast filled with envy and
malice. I have given thee a stone in thy mouth, and I
will so butcher thee as thou dost a sheep. The Bugtis
of the mountains are mad, they live in dread of the sword!
Thou askest, Haddeh, about Lāl Hān and Phadēhān.
They are with me. They came to the mat of the Pir
and Murshid Wali Hān, but the golden Drishaks gave
muhnt² and sent them back again. When Jallū's band
went forth thou camest here with it, this band showed
its greed, and thou hadst a share in its devilish deeds.
When the camels of Mēr Jatāni, grazing from the fort,
were raided, thou wast there and also when Dāim,
Tārā and Muhībān were slain at Muhammadāpur at day-
break. Too much evil hast thou done in thy wrath,
thou are like a moth in the flame. Sixteen valiant
fighters have proved equal to seven hundred, and fifty
more wounded in their bodies and arms, in the face
and the mouth, gave up their lives for their chief, and
now dwell in the assembly of heaven, and were reckoned
among the martyrs. I now, as is my duty, repeat the
Kalimah.

XXXIII.

THE WAR OF THE KHOSSAS AND LEGHĀRĪS, FOUR
POEMS BY SOBHĀ AND GĀHĪ.

I first took down these poems in the years 1876-77, and published
the text with a translation in the J.A.S.B. (Extra Number, Part L., for
1880). In the present text I have made several corrections, and a few
alterations taken from parts of the poems recited by Bagā Lashāri in

¹The Sāndals are rude sandals made out of the leaf of the dwarf Chamærops
palm or pātāh, and are worn by hill-men.

²Muhnt is a share of stolen property restored by raiders to the owner as a
peace-offering.
1893, and I have carefully revised the translation and corrected errors, but the alterations are neither numerous nor important.

This is one of the latest specimens of the controversy between rival poets of contending tribes, of which earlier examples may be found in this volume in numbers XI., XVII. and XVIII. Number XXX. may be contemporary or even later in date, but the style of the compositions of Gāhī and Sobhā is superior, and the poems are in spirit much closer to the earlier ballads than are most of the modern war-songs. The bards are not sparing of personal invective. Sobhā taunts Gāhī with being a member of an impoverished mountain clan, a cutter of phīsh-leaves on the hill-sides, while Gāhī retorts with allusions to Sobhā's age and infirmities. Both bards claim ancient descent for their own clans, and deny it to their adversary, and incidentally they bring in an interesting recital of the old legends of the Baloch wanderings and settlements, which may be compared with the accounts in I. and VIII.

The dispute between the Khosa and Leghārī tribes, which forms the subject of the controversy, took place when Jawānak Khān (from whom Sardār Bahādur Khān, the present Tumandār, is fifth in descent) was Chief of the Khosas. The Leghārī Chief was Baloch Khān (from whom Sardār Jamāl Khān, the present young Chief, is sixth in descent). Dodā Khān was head of the Kaloi Clan of Leghāris, to which the poet Gāhī belonged, and the taunts as to impure descent hurled at him must be taken to apply not to the whole Leghārī Tribe, but to their mountain branches, the Haddiānīs and Kalols, who are akin to the Boudārs, and are generally reputed to be of mixed blood. The Jarwar clan of Khosas, to which Sobhā belonged, occupies the country adjoining that of the Kalols and Haddiānīs. Boundary disputes in the valley of the Vadīr stream have occurred within the past few years, but in Jawānak Khān's time, about the middle of the eighteenth century, the Khosa claims evidently extended further than they have since done, even including the Mithāwan stream and the valley of Kharr (close to the modern hill-station of Fort Munro, on the slope of the mountain formerly known as Anārī-Mol), which have long been in the undisputed possession of the Leghāris. Both poets address their song to the bard Rełān, enjoining him to learn it and repeat it to the adversary.

The first poem here given is evidently the answer to a preceding one of Gāhī's which has been lost. It is said that the complete series consisted of seven poems, but I could never succeed in recovering the missing three.

Sweet-singing Rēlān, take with thee thy guitar of rejoicings and give my salutation to Gāhi the poet, and say, 'Sit down and make clean your tongue from falsehoods.' How can you weigh a single seer against maunds? You name the forts of Bhūchāri and Dālān, but you are piling nine-maund weights on yourself. In the face of Jawānak's armies you will one day fall, beneath that elephant's foot you will be crushed, beneath its blow you will pass away from the Vale of Kharr. Make peace with us that your land may be left to you, and then you will be under the protection of our swords. If you are troubled in your mind make your land a lawful possession, for when swords are biting you will be in an uneasy place, when on this side and that armies stand face to face, and fierce men are satisfying their sword's hearts with slaughter, when the shout of Jawānak's hosts falls upon your ears, and the dust of the horsemen arises on every side, so that the moisture of your children's mouths dries up, and the lightning-like horses come galloping to their stalls at eventide.

2Come now, at what place did you go forth from the Lashāris? You were missing on the day of the fight with Zuna's horsemen. Did you reap a harvest of Mir Chākur's army? Did you pursue the Rind chargers from

1The suggestion is that the Kalola should admit the supremacy of the Khosa Chief, and separate themselves from the Leghāris. As they were an affiliated clan, and not part of the original stock of the Leghāri tribe, this course would not be hard to follow. Such clans often change their allegiance as their interests dictate.

2Gāhi had evidently in the preceding poem (now lost) claimed Lashāri descent for the Kalola. Sobhā challenges him to prove it, and asks which of the Lashāri leaders they accompanied, Rāmān who was killed while fighting against Mir Chākur, or Bakar who marched to Gūjarāt.
your land? When Rämen was killed you beat the drum.\(^1\) Give me your proofs, on what day did you separate yourselves from them; did you march with Bakar or with Rämen? Did you accompany the horsemen of the army to meet the Turks, that night when the Turkish horsemen thundered in Jhal or towards Gandäva when God was on our side? The Turks rejoiced, but the Rinds went thence angry,\(^2\) and blood came forth from their eyelids when the (Lashäri) women said, 'Our lords have met them in fight.' The great men of Shorän became heavy with shame, Bijar the Phuzh, Chäkur and Shähddär, Allan and beloved Sahäk were there, Järo, Rëhän and Hasan were present. In their shame they gave the women a string of camels, horses and bright gold they gave them, and on foot the Rinds went to Takht and Shorän.

Formerly too the Lashäris gave quarter to the Rinds, when they let Mir Chäkur ride away from Kawar on Phul (Nodhbandagh's mare).\(^3\)

Sweet-singing Rëlän, take up thy guïtar of merry-making. How does our chief deal with those who take refuge with him? All the world knows about Gähwar and the Chief Sähibän. Again and again they cried to our Nawäb and Khän that the Gurchänis, united with the Maris of Kähân, had formed an alliance against them with the Summenzais\(^4\) from above. Your men came as refugees to our Khän Jawänak, saying, 'We are Khosas, we are in no wise Leghärís,' and four years they stayed with us, sharers in our protection; the marks of their dwellings will be seen on the hillside till seven generations

---

\(^1\)This is equivalent to saying that the ancestors of the Kalois were Dominiatres and not true Baloches.

\(^2\)The Rinds were angry because their allies the Turks made prisoners of the Lashäri women. They ransomed them, kept them safely and sent them back to their husbands.

\(^3\)See the full story in VI and VII.

\(^4\)Probably the Shamossaï Kâkars are meant.
have passed. In Mānik's house everyone dwelt in great hope: Mānik's dwelling shall be by the streams of Paradise! In his second age, after he had passed into the stage of blindness, two Baloch women came for refuge, and two nights they spent with your Khān and Prince. Tears fell from their eyes from their weeping. He brought forth a mare and gave it back to them for double its value, and the modest women paid it for their own credit. Great, O Dodā, is thy glory in the world! Then he made an agreement with Shakhal Khān and sent them on to Tūmī and wealthy Bākhar.

At the head of Jawānak's army is Pir Gāji Barbar; the Pir is with us on a swift camel with Haidar the Lion. When we came to the banks of the Sirī and Mithāwan the mountain-spur was made the dividing line between the two sides. Up and down the slopes of Ekbāq did the two bands of warriors pursue each other, till we made a stratagem, and brought you down to the lower ground, and as a tiger strikes down a buffalo outside the fence, or as a simurgh brings down a hawk on the open plain, our Khān 'Arzī called to his companions, the Khosas' iron-shod horses rattled on the rocks, your chiefs were ashamed, they were as an elephant carried off by a simurgh, Bashkyā's shields and flashing spears cast a dark shade, and Dilshād Khān bravely encompassed them about on the other sides. Honour to the father who begot you! Between the two armies we made red graves for our foes, and Dodā in haste made peace with our Khān Jawānak.

2.

Gāhi son of Gorish sings: the Kaloi sings: in reply to Sobbā he sings.

Sweet-singing Rēlān, bring hither thy guitar of rejoicings; bring into my life the fresh breeze of the morning; strike powerfully with thy fingers; drive out

1 The name of the highest mountain in the neighbourhood.
grief from the noble body. Do not shake the heart with battle-array; but give praise to the brave. Thou hast sat in the assembly with an ever sweet song of praise, and from our forefathers hast drawn forth our tracks and our story.

After greeting. The tribe's Chief is day, battle is black night. After the battle there is no fair day for men or horses. The glittering weapons devour the youthful warriors, and make crowded forts empty of display. Some youths boast with their mouths, and say that they will take part in the fight, but afterwards they turn their backs, and do not wait in the company of the young heroes, and then afterwards in their grief they sit and beat their heads and knees with both hands. At war's alarm they wander away to all the four airts; cowardly men flee, like wild asses, at the mere sight of the foe. But the work of strong men is to go forth to the plain, they push forth their hearts in the boat of resolution, they clothe their noble bodies in arms and armour, they drain cups of fiery spirits, with burning white brands they fall upon the throng, they wield their glittering blades to their own fame, with their Khan and Lord they become as a sweet odour.

Take away, O Rêlân, sweet singer, thy guitár of rejoicing. Give my greeting to Sôbhâ the poet, and say, 'O Lord, take up the track of your descent. Who were you at Bhoimpur?' Know in your hearts that you are not whole brothers of the Khosas. A venal awarer of victory, you will be burnt with wood. Alas! they know that you have passed your hundredth year, either you have lost your senses or have been turned out of your home. And in that you cast scorn at me regarding

1 For Bumpur or Bumpur in Persian Balochistân. Possibly this Indian form (Bhoimpur = town of the land) dates from the time before the Baloch invasion of Makrân, when the population was mainly Jat.
2 This is specially addressed to the Jarwârs.
Rāmen and Bakar, on what day did you become either a Rind or Lashāri? For you were lost in the waves of the river's flood, you served as Mir Chākur's attendant for your daily food.

We sought for our glory like mighty Rinds, and every day we have weighed single seers against maunds! I will make it clear to your elephant's brain. Come out into the plain. I will be a simurgh and will strike you down with a blow of my talons, as in Sāwan the flood sweeps away the men of Āro. You have tied on your brows the newly-twisted turban belonging to another. You are gasping in death, what days have you left for pleasure? You have cast away honour, and made yourself a friend of worthless life; know in your heart that death will not spare you at the last. The blot of Dodā is on your white garment; Medhs and Māchhis are no fit companions for Mir Hamza. You (Jarwārs) are shut out from sharing home and food with Khosas and Rinds. How did the true Rinds deal with suppliants? How did Mir Chākur act regarding Gohar's young camels, and touching Sammi's kine how acted Dodā of the Sword, when, like a tiger on the mountain-tops, he gave up his life to recover the cattle of the poor?  

3:

Sobhā son of Thēgh 'Ali sings; the Jarwār Baloch sings; in reply to Gāhi he sings.

Every morning I commemorate the name of the Creator, I put my trust in the service of the Almighty.

O Minstrel Rēlān come, with thy pearl-shedding speech, strike upon thy dambīro, and chant in detail the story of the Baloches. Thou hast ever dwelt with noble men.

From the beginning Rinds and Lashāris continued as:

1For the story of Gohar see IV., V., VI., VIII., IX., and for that of Dodā and Sammi see XVIII. Dodā Gorgēsh, the hero of that tale, must not be confounded with Dodā Kalōt alluded to above.
brethren, but at the present day the Lashārī Baloch have fallen into contempt. Take up the track, it goes to the land of Panjgūr. List, while I tell the tale of Kēch and of Panjgūr.

We are those Rinds who arose from Halab and twice we joined battle with Yazid. Setting our faces to the rising sun we descended from the upper country, and the Prophet gave the victory to the offspring of Hamza. With the Imām we went up to the City of Istānbol, and thronging like a herd of cattle along the broad royal road we came, and again in that place we fought, and God is witness that we separated at Jabān-i Shāhān. In Sistān again our valiant warriors engaged in battle, the towns of Sistān we divided among us by bows.¹ We fell into adversity with the King Shamsu'd-din, but by the might of the Merciful we passed on thence. On that side we divided Kēch and Makrān among us, and drove out Hārin thence at the edge of the sword. Thenceforward we Baloches separated. Thenceforward you should give me the tokens of your track.

The Rinds were in Kēch. In what part of Kēch did you dwell? There were four and forty settlements; with which camp were you? When in our marches we arrived at the ravine frontier, the Kalmatis chose out Las and Bēla and settled in prosperity by the Habb and Bārān. The Nuhānis in front descended from Nall, the Jistkānis encamped by the running water of Gaj. The Chāndyas came by the Lakh and Salārī passes and settled in Kāch.² The Rinds and Lashāris spread out over the watered lands of Narmukh, the Rinds came down from above to Dhādar, and the Lashāris descended to Gandāva.

¹I.e. Every warrior who bore a bow took a share. Up to now the share of plunder in a raid is known as a 'Khāmān' or bow.
²This probably refers to the plain of Kachh (called on some maps Kach-Gándāva). Another version says Kēch, but this is probably incorrect, as the poem here refers to the settlement of the tribes after they had left Kēch and Makrān.
At Jālikān and Loi, in what running streams did you share? See! Perhaps, Gāhi, you came with us by mistake, or perhaps you were among the captives when Hārin was defeated, and came shamelessly among us on that day?

You removed Sāhib from the light of day, and carried off his wealth. When you came to the low ground you divided into two. Enquire, Gāhi, what does it profit you to live? You argue with me in a sleeping man’s dream.

You came to us as refugees with ten families, and became our spy at the Khān’s mansion for your daily bread, the gun in your hand was a gift from Umarā Hān.

Know in your heart that you are not the equal of our Chief of great renown, you are his subjects, and he is your Sultān and Head, for you came as a refugee to our Mir, and all the tribes on every side beheld it. You cast scorn at me regarding the cattle at Kumbhī, but you yourself award praise to the retainers who cut phish on the mountains. Gāhi, do you not understand the words which have been spoken? Take up and follow the tracks which lead to Bhoimpur. In Mānik’s village blood has been shamefully shed, and a cairn has been set up as a memorial for times to come.

Gāhi son of Gorish sings: the Kaloi Baloch sings: in reply to Sobhā he sings.

Come, O Rēlān, bard of rejoicings, King and warrior of song, to the assembly of good men. Take the songs I have uttered and carry them to our warlike foes. Shut and open these ten words of mine, replies given head by head, arrows of which a see is as heavy as a mound. Take them to Sobhā that he may listen to them, and forget the words that have gone before.
He takes up the track of our forefathers, he divides
the heritage of our fathers! What shall I say to the poet,
to the bard beloved of my heart?

Let him drive out (from his heart) his scorn for the
Rinds, let him remember the byegone days. Hear, O
worthy Sobhā, genealogist of the Khosas. You took up
the track from Makrān when the Rinds were in the
land of Lāshār. The Rinds and Lashāris were together
in one body, they left the towns of Kēch and came
thronging to Hārin, seizing the land and the sweet waters,
and dividing them among the brethren, making the parti-
tion by bows. We and the Jatois were equal, we separated
into two parts at the boundary stream, the land and town
we divided into halves, distributing our property by arrow-
shafts.¹

One fourth was at Dhādar, we got our satisfaction in
Khānpur, our home was in the well-watered land, and
Mir Chākur was our head.

This is our footprint and track, this was the abode of
the true Rinds, a lofty name among the tribes. If you do
not believe it, no man has seen it with his eyes, there are
no ancient documents nor eye-witnesses who beheld it;
but there are tales upon tales, everyone says that so it
was.

I perceive, Sobhā, that you are blind and deaf, and that
you are not a skilful tracker. Fear to speak of Jawānak's
victory, and give up your grasping greed and your manifest
falsehoods. To speak the truth is a true custom, falsehood
is a blot upon honour.

If you would be prepared to sing, henceforward you
should produce your evidence, bring forth and show your
deeds!

Come! Leave poems alone, do not meddle with the old
Rinds, tell tales of the present time. Surround yourself
with men of understanding, and lay my songs to heart.

¹ That is by drawing lots according to the length of the arrow-shaft.
Sobhā! You have passed your leaping and flying season, your youth lies under your feet, bare are the branches of your Tūba-tree!

In battle with us you fled, you were broken and fled disgracefully before the mighty power of our Chief. You fled from the valiant men, from deeply-hating Chányas,1 our friends of the Rūnghan and Vador, and the mighty tigers of the Sanghar stream. Honour to the faithful hill-country, to Muhammad Khān, the best of all, the jewel of the loyal Bozdārs, wearing turbans and garments of silk, whose dwelling is with Umarā Hān.2

Joyful tidings were brought to our Sardār and Khān by the refugees who came to us, and left your war-array; from the Rūnghan, the Kandor, the Vador and other streams, from the Sanghar to the Sīrī, from Bākhari with its many embankments, places which were outside the boundary of our tribe, they all came with glad hearts and mounted at the call of the Leghāris. Enquire, Sobhā, of the poets! reckon yourselves up in your mind, and call our Chief 'Lord.' If our Lord has not washed your face, then you did not slay Lashkarān and Jām, and you have forgotten the revenge for Shakul.

Of worthy poems an account is kept, they are spoken of in ancient volumes, they are recited in the assembly, and they are firmly fixed in the memory of the hearers. And when refugees have come or shall come to noble chieftains, they are held more precious than the two eyes, or than our youthful sons and brothers. But you have not abandoned your disgraceful actions towards those who may, from this time forward, take refuge with you; where

---

1 These Chányas are a section of the Leghāris inhabiting the skirt of the hills close to the Kalots, on whose side they fought.

2 The Bozdārs live entirely in the mountains north of the Kalots and Haddīānis with whom they are connected in blood, and joined them in fighting against the Khosas. They also occupy the upper valley of the Sanghar stream.
is your bright honour? No man acts so among Baloches. Your own people came back ashamed, expressing their rage and spite, their cattle and goods were with the enemy.

Our agent brought them from your fort, and your far-seeing chief saw it with his two eyes. Hear, Sobhā, and attend to this my long discourse: I too have listened to the words which you have uttered. I have reckoned up your musket-barrels. What honour is left to you? Ask of your own chief, of the unworthy Jawānak. Did not our Umarā-Han give him velvet and chestnut-mares and silks, did not the Khan Nawāb Baloch Khān unloose the white mares from their stalls and give them to the valiant Jawānak? Ask how the Rinds acted towards refugees in their ancient dwelling-places. The phish-cutters are the tigers; the phish of the mountain-side is no subject for scorn.

XXXIV.

The following poem is a description by a Drishak bard of an expedition into the hill country of the Mari and Bugri tribes undertaken by the late Sir Robert Sandeman, then Captain Sandeman, in 1867. I took down the poem in 1877. The event was a new development in Baloch history, a successful attempt by a ruler of the plains to manage the hill-tribes by peaceful methods, and it struck the Baloch imagination as deserving celebration in song as fully as a successful raid. Mr. R. J. Bruce, who was Captain Sandeman's assistant, and accompanied him on this march, has described it in his recent volume (The Forward Policy, by R. J. Bruce. London, 1900, pp. 26, 27). The chief addressed is Mir Hān or Miran Khān, Tumandar of the Drishaks, who, together with Imām Bākhsh Khān, Mazarī, Ghulām Haidar Khān, Gurchānī, and Mazar Khān, Tibbi Lund, all Tumandars of their respective tribes, accompanied Captain Sandeman.

From this time on Sandeman possessed enormous influence over the Baloches, and his name, in the form here used, Sinaman, became proverbial. Mr. Bruce is also alluded to in the poem under the name Burj.
I sit and raise my voice to my Royal Lord; now in this thirteenth century may God keep me in his protection.

Hearken, thou lordly Mir Hān, hear thou my song. It is a true tale I tell, do not grieve in thy heart. The inheritance of the saints is on me, a flood has poured into my heart. Once the hero Habib Khān was beloved by all men, his wealth and cattle were beyond counting, much he received from thee. Now I see Habib Khān no more in the chief's assembly. A fierce warrior is Habib Khān on the children of the Sori stream. Once his friendship was great, with all those advantages; meat and wheat beyond imagination didst thou spread out on his couch.

And this was the brotherly friendship shown by him. Twice did he raid thy camels, and with the object of attaining a party of his own, he divided them among his followers. Brāhim and brave Fateh Khān dwelt in thy house, and thou thyself gavest them a camel with joyful heart! I will sit and invoke blessings on thy head; may thy enemies and bitter adversaries fall into the salt sea! May the bountiful Pir Sohri smite them with his glittering spear. May Dallan and Mir Salēm Khān\(^1\) be blessed, and Allan with Shāh Mehrān in a little time. May thy iron bow be strung with Pirān the Chief, may thy Sindhī sword carry out the orders of the Makhdūm, and by the help of 'Ali's hand thou hast become a ruler over all. Thy oven is heated for free distribution from morn till eve, and many poor and hungry men sit in the Mir's dwelling.

Listen, O noble Mirān, and understand in thy sad heart. Sit in thy house and be cheerful, there in thy princely court-house, where thou dost judgment and justice, and God himself is on thy eyes; leave falsehood and disguises and the deceitfulness of mankind. Falsehood is a blot upon honour, there is no blessing upon

\(^1\) Brother of Sardār Mirān Khān.
it. It is now the thirteenth century of the attacks of avarice, and brother wars with brother over their cattle and property. ¹

I have seen a Firingi Sahib in whom was no matter for shame. He took counsel with the great men of the plains, with all the band of Chiefs. I made an excellent resolution to go to Rājanpur, and there I saw the assembly of the Sāhibs as all the world saw it. The Sāhib gave his counsel to all those Chiefs, 'Let us now go into the mountains and march through Phailāwagh.' Then went the dust and noise of the horsemen on high through the scented Sham, and all the camels pass below through the entrance of the narrow gorges. Sandeman and Bruce themselves fetched a compass through all the hill-country down to the towns of Syāhāf and up to Kāhan and Bārkhan.² They all galloped together, horses and mares, and then the Sāhibs turned back and came down again to Sindh, and much service under Government they gave to all those chiefs.³ Thieves were brought in as captives, grief departed from the cities, from the gallant Maris above and from the borders of the Bugtis, and, according to my understanding, from the whole country.

XXXV.

I add the following poem as it belongs to the same period, although, with the exception of a few lines, it is not in Balochi but in the Jatki dialect of Western Panjāh. The poet wished to express his admiration of Sandeman's exploits, but as he came from a part of the country where Balochi had ceased to be spoken, he preferred the language with which he was more familiar. He follows the model of the Balochi bards in the style of his poem.

¹This is probably an allusion to a long standing quarrel between Mīrān Kāhān and his brother Sālem Kāhān.
²Syāhāf is the headquarters of the Bugti tribe, Kāhan of the Marris, Bārkhan of the Khstrana.
³That is, men of the tribes were engaged by Government to form a militia, and keep the peace of the country.
First remember the pure protector of all and then the bountiful Chief and Sahib.

On hearing of the coming of our ruler our souls were filled with delight, from the encamping of the army of the Firingis, throwing down the towers of rebels, blowing up the forts of the disaffected, winning the victory, carrying off the glory. For what Sandeman has done in the country of my district may it be well with him. May he beat his enemies and make them weak, may their senses depart and become feeble, may there be no failure in the land, and may the district stand firm till doomsday.

Bruce wrote a letter and sent it, and Sandeman read it and gave an order that all should join together to go to the mountains, and he led forth his army to fight. Being angry he arose in his wrath and made a march out of Dëra (Ghazi Khan) from that place of flowers. 'I will go out to march through the land, and will visit beautiful Syahaf. I will make my liver hot and will fight, encompassing the plain.' Then from the City of Rajanpur the army made ready and went up, having prepared their uniforms. Sandeman the bold rode in front, he rode on a swift horse, a very powerful Arab. His followers asked for his orders. With him went the valiant lion Haidar Khan,1 riding with him Mazâr Khan (of Tibbi Lund), Jamâl Khan of the Leghâris, Nur Muhammad Khan of the Bozdârs, Silsandar Khan (Khosa) with a fine band, the bountiful giver Miran Khan (Drishak), Imam Bakhshe Khan (Mazari), good in counsel.2 The people of the world heard of the Sahib's good report as far away as Rüm or Sham. Thy army stands firm, fighting with scimitars and swords, every one has become obedient to thy orders. Thy intellect is of great penetration.

He sent two letters to the army, to the force of Green

1 Ghulam Haidar Khan, Tumander of the Guechânis.
2 All Tumanders of their respective tribes.
Sāhib,¹ and the two dust-storms met together in one place, like trees forming one roof. The hard ground rattled under them. At Syāhāf they alighted and set up their tents with famous Ghulām Rasūl Khān.² There was no lack of fodder nor of water nor of grains of gunpowder. The band of beasts of burden moved on, to where the stream of water flowed (I have heard with my ears, I was not present). The Sāhib had arranged for these good things to be collected. Then the army went to climb the mountains, he made a way for them and dug out a road. He despatched a messenger (to Ghazan Khān, the Mari Chief), saying, "Come hither." Then Ghazan descended into the plain and passed through the land of Nēsāo, and mounted and came to meet him. When he arrived the army turned back, and for two hours they discharged their guns. He wanders about alone like a tiger, nor is anyone so strong as to oppose him.

This is a long-lasting Government. The world trembles from dread of it over the whole land as far as Qandahār. Justice is done in the assembly by this glorious and lofty ruler!

Thou art the Commander,³ thou art the Maker of Arrangements, thou art the leader of brave youths; as lofty as the peaks of the mountains, wherever thou hast rested a mark remains!

I am now a follower of Kalandar Shāh, and I have spoken out my praises from my own mind. Mihtar Īsā the prophet has given me the purse of generosity. He is lord of all who distribute alms.

¹Sir Henry Green, who met Sandeman's expedition at Syāhāf in the Bugti Hills.
²The Bugti Tumander, father of the present Tumander Nawāb Sir Shāhbaz Khān. He was the most famous Baloch warrior of his time, and his reputation for strength and valour is still unlimited. His proper name was Ghulām Martza Khān.
³The word Kamān is adopted from the Hindustani. Kamān means a military force, a 'command,' and is of English or French origin.
XXXVI.

ELEGY ON THE DEATH OF NAWĀB JAMĀL KHĀN.

Jamāl Khān was chief of the Leghārī tribe for many years, and was a man of great mental power who had much influence among the neighbouring tribes. His name occurs among the Chiefs mentioned in the foregoing ballad. He accompanied Sir R. Sandeman in many expeditions and was ultimately given the title of Nawāb. He died in 1881, shortly after returning from a pilgrimage to Mecca accompanied by his nephew, Tāgyā Khān, alluded to in this poem. On his death an assembly of Chiefs offered a camel as a prize for the best elegy, and this was won by Panjū Bangulānī (a member of the Lashārī clan of Gurchānis), from whose dictation I took down the poem in 1884.

Panjū Bangulānī sings: of the decease of Jamāl Khān Leghārī he sings; the Baloch of sweet speech sings.

Let me commemorate the holy Sohrān and the Prophet, let me celebrate the Pir, and lay aside all wickedness, and let me make my supplication to the pure Creator.

I have asked according to my faith for a son with milky eyes. Forgive my sins, and pardon all thy slaves. In this thirteenth century mankind have false tongues, and show greed and deceit towards their brothers in the faith. With my mouth I have sought favour from my King and Creator who bestows upon me the two worlds with willing heart. I have made my petition to the Lord Jām Shāh, to the Sayyids and saints (walis) to be bountiful to his children (?) Take up my song, O singing minstrel; play its air upon the strings of your dambro; carry it to Choti, and let the Leghārī warriors hear it. I sing the praises of Mir Jamāl Khān's goodness from Rūnghān and the Vador to the Sīrī and Mīthāwan, from the mountains of the Pathāns to Bārkhān of the wealthy Nāhars. All the

1 See the introduction to No. XXXI. Rūnghān on one of the higher branches of the Vador stream, marks the Northern limit of the Leghārī tribe, and the Sīrī and Mīthāwan streams are to the south towards the Gurchāni frontier.

2Nāhar-kot in Leghārī Bārkhān, adjoining the Khetran country.
world knows that this is Jamāl Khān's realm, and his fame for digging kāres, by God's assistance, has gone out into the world.1 Mir Jamāl Khān and Tagyā Khān took counsel together, and called a gathering of the whole Leghāri tribe. When he had taken leave of the men sitting there he took his departure with much red gold, and travelled across the sea in steam-boats to unknown places of unknown men, and arrived and performed his pilgrimage at the court of the illustrious shrine, and freed his soul from the punishment of sin. Two thousand rupees he gave to the maulavis and started on the homeward track joyful and glad of heart. To the boatmen and servants who pulled the boat-ropes Jamāl Khān gave three thousand rupees, and he arrived at Dera Ghāzi Khān with his camels and strong male camels, and rested there for his health. Tagyā Shāh kept Murshids and pirs, and we Baloches quickly prepared all our towers, and the rulers of the land celebrated his fame among the Rinds and through Hindustān. All Baloches grieved for Jamāl Khān, and many men brought their companies to visit him. There came Jāro Haddiānī with his down-hearted band.

But God, the Pure Creator, had such love for him that he summoned Mir Jamāl Khān to the golden streams, and on the demand without enquiry he set forth for heaven. The Lord's presence set him down in his assembly, and made him rest with the houris beneath the trees of Paradise. Had but the Sayyids and saints and believers offered up prayers, had but Jamāl Khān arrived at his beloved Choti, all the Leghāris and the hakims would have ministered to him; 'God would have been merciful and saved Jamāl Khān from the blow.' But Allāh strong, and mighty, and wise is not moved by supplications; thy deeds are good, no fear of any being may come upon thee.

1The kāres or underground watercourse constructed by Jamāl Khān at Choti Bālā is alluded to before. Before his time kāres were unknown in that part of the country.
Thou hast disposed of Jamāl Khān, the Chief comes no more to Choti, it is well with him, his face is turned away from the days of illusion.

Allāh sends his command to ‘Izrā‘. 'Take Mir Jamāl Khān’s breath away. Carry him from his fort, bear him far away from the converse of his golden brethren.' Men must bear whatsoever burden thou layest upon them, with the medicine of kindness thou bringest about his future welfare.

Jamāl Khān’s tribesmen came thronging to pay their respects to him, fierce rage burst forth from their leaders. Great was the gathering in the Rind assemblies, in the yard there was no room for men and horses; the baker kept his oven heated day and night. Great was thy almsgiving, thy seal affixed to white paper, chestnut horses and camels were given to applicants every morning! But the Angel of Death will let none go, at the last he takes away the good men; the kings, sayyids, saints and believers! Wonderful often are the deeds of the Almighty; golden sons he parts from aged fathers. The archangels made a petition to the Lord, that he should seat Jamāl Khān upon a throne, spread rugs for him upon a brightly-coloured couch, and give him sugar and milk in a golden cup. Choti mourns for the countenance of Jamāl Khān, saying, 'Would that God had done this one thing, that he had spared Mir Jamāl Khān and brought him back, that he had come to Choti with golden ornaments, that drums and pipes had sounded forth gaily, and that Khān Jamāl Khān had girt on his noble weapons, while horses neighed, and pawed the ground with their dark hoofs.

Jamāl Khān, head of the province, Tiger of Choti, a hundred times praises to the splendid presence! When he drew his sword and made war on his foes, or sat with the English on a chair of state. In the fulness of days justice will be done to his rights.
A voice came forth from the gate of God the Lord, 'Bring hither Jamāl Khān, greatest of the Leghāris, prepare a place for him by the streams of Paradise.' A golden swing did our fair Lord make for Jamāl Khān to swing in under the shade of the Tūba-tree.

His friends were Turks and Durrānis, kings of the land, with Imām Bakhsī ¹ his friendship was greatest, his company and brotherhood was with the Khān of Rojhān.

Papers and writings came from distant lands, from Āgra, Dehli, London, and the country of Lahore, with kindly prayers for Jamāl Khān’s welfare. Thy rule extends even to the records of the English! The fear of Jamāl Khān was established everywhere, when his enemies heard the news their land became hot! Of all chiefs of tribes the Choti Nawāb is the first with sharpened knife in hand to slaughter cattle, to kill the fatted kine, sheep and goats, that nothing should be lacking in hospitality in the household of ‘Ali,² hand-mills and bullock-mills perpetually grind corn, and processions of trays with golden covers pass in; and minstrels in numbers overflowed the place, bringing deputations into the assembly-hall in Jamāl Khān’s dwelling, and many thousands of enemies and friends abase themselves; Khosas, Bozdārs, Lunds with noble dishes; Gurchānis, Khetrānis and far-famed Maris, all the Zarānīs and the Drishaks come in separately; the whole of these are known to be pensioners of Jamāl Khān.

It is good to speak the truth, let everyone speak with good faith; every man in distress receives a hundred-fold from Jamāl Khān. Short is the journey of the wicked, the wind of death passes over them; it comes at the time when a man is unaware. May the Prophet

¹ Nawāb Sir Imām Bakhsī Khān, of Rojhān, the Chief of the Mazāris, was associated with the Nawāb Jamāl Khān in the principal events of his life.
² Viz., the ‘Alīnī clan of the Leghāris to which the Tumandār’s family belongs.
Muhammad be surety for his life, when his times and seasons bend and fall. Every one had confidence in Jamāl Khān, and with Jamāl Khān dwelt many poor, and received their maintenance much or little according to their fate. Without hesitation came 'Izrā'il the Deceiver, and seized Jamāl Khān, Amir of the Tribe, and he had to give up his breath at last on the spot. With a hundred thousand kalimas may Jamāl Khān be happy!

Sweet-singing Sobhā, take with you a message from me, and in the early morning strike upon the tecoma-wood,¹ and sing my verses in the assembly of nobles. Take it to Choti and lay it before the Khān, Muḥammad Khān.² At one glance the tribe may perceive a Lord of the Turban (successor to the Chieftainship). From the foundation of things the Prophet has given him the Rind Turban, and Suhri has given him a ruler's renown throughout the hill-country.

Welcome and greeting from the tribe to far-seeing Muḥammad Khān; thy religious teachers have left thy mighty bow ready strung, Qādir the Lion, Din-Panāh³ and the prophets and poets have searched for texts and extracted them from the Qurān and made prayers and petitions to the five holy ones,⁴ may the Qurān give a golden son to the Khān, Muḥammad Khān;⁵ may he swing in a golden cradle on the upper story of his palace. May my words be accepted as a blessing to the sons of the Sun.

Oh God! bring up the storms, the water-swollen clouds,

¹The daumbūro or guitar is often made of the wood of the超标音 (Tecoma undulata), here used as a synonym for the instrument.
²Muḥammad Khān son of Jamāl Khān succeeded him as Chief.
³Din-Panāh is the saint whose shrine is situated at Dāira Din Panāh on the Indus.
⁵A son was born to Muḥammad Khān shortly after this time. He is named Jamāl Khān, and is now Tumanār of the tribe.
may Allāh protector of thousands bring the pleasant rains, may they come in their season and rain upon Choti's mountain-skirts, may the river rise in flood and the creepers burst into flower. The poet's mind knows that these words will come true.

Nūr Ahmad Khān the lion-man is the tribe's firm post; let no man say that any are more powerful than the 'Allānis, many many of rank have come to Choti, and Nūr Ahmad Khān is victorious in war against his foes, and the country has broken the heads of those fair enemies!

He is a sardār of the tribe, an ornament and crest among the nobles, the Creator has cast upon him the glance of friendship. Let me also sing the words of blessing on Ṭagyā Khān, greeting and welfare to him and his sons, evenly-matched twin racing colts mighty in fight, with silver harness and velvet saddle-cloths; may Jiwe Lāl come to their protection from the town of Sēhwān, may he come with prosperity into the court-house and office; may the tribe adhere to Mūhammad Khān and Nūr Ahmad Khān, the very wise Ṭagyā Khān and Din Mūhammad Khān, friends one to the other from the time they could see.

The journey is short, may the Lord send rain upon the land. My service is ever to the name of Allāh, although I neither recite prayers nor keep the fasts

---

1 In the parched-up Indus valley cultivation in the skirt of the hills (makhur) depends on rain in the adjoining mountains which fills the hill-torrents. In the low-lying lands along the River Indus it depends on the periodical rise of the river caused by the melting of the snows in the Himalaya.

2 After praising Mūhammad Khān the bard passes on to other members of the 'Allāni family, Nūr Ahmad Khān, brother of Nawāb Jamāl Khān, and his sons Ṭagyā Khān and Din Mūhammad Khān. After Mūhammad Khān's death Ṭagyā Khān acted as Tumandār of the Leghāris, as guardian of the infant Jamāl Khān.

3 This is characteristic of the hill Baloch, who thinks it enough for the whole tribe if the Chief observes the Muhammadan forms of religion.
PART III.

ROMANTIC BALLADS.

XXXVII.

LÉLÁ AND MAJNÁ.

This is a Baloch version of the widely spread Arab tale of Laila and Majnun. I took it down in 1875 from the recitation of Khudā Bakhsh a Ḍom attached to the Marī tribe. The poem has a strong local colouring: Laila is converted into a Baloch maiden dwelling on the slopes of Mt. Bambor, a mountain in the country of the Maris, and her surroundings are described in picturesque and vivid language. The phraseology is clear and simple, and the language in general has a strong affinity to that of the heroic ballads. The repetition of certain phrases will be noticed, a familiar form of expression in ballads of a primitive type.

Fair are the slopes of Mount Bambor; there the clouds gather and the rain falls, the pools are filled to overflowing. Then Lēlā takes her earthen cup and goes to the sweet, fresh water, she sits down and washes and rubs her hair and spreads it out over her shoulders. She goes into her little, grey, four-sided hut, and lifts up the mat which hangs at the door. She puts her hand into her bag, and draws out a silver looking-glass, rests it on her shapely thigh and gazes on her houri-like loveliness. She sits there happy and at peace, and closes a curtain of the hut.

Poor Majnā wandering round looked upon fair Lēlā, and then fair Lēlā cried, 'A gift I will make thee of strong camels and pointed-eared racing mares, if thou wilt but go away from my beloved land.'
On hearing these words Majnā replied, 'I will not take the strong camels, nor the racing mares with pointed ears, nor will I leave thy beloved land.'

On hearing these words fair Lêlā was enraged, and Lêlā's mother in anger said, 'This is indeed a loving youth! He is a treacherous young man. Bring hither to me the bitter poison that I may moisten it in a cup.'

In the morning the handmaiden carried the poison to the lover Majnā. He took the poison and drank it up and said, 'O maid, when thou goest back to fair Lêlā, say that what Lêlā has sent me is a cup of fresh curds of cow's milk. Bring me quickly another cup of it.'

On hearing these words fair Lêlā was enraged, and Lêlā's mother in anger sent for a jōgi from a far land; who caught a black snake in the desert and moistened it in a cup. In the morning the handmaiden bore it, the poison quivering in the cup and the snakes' heads moving, to Majnā the lover. He took the poison and drained the cup saying, 'Maid, when thou goest back thither to fair Lêlā say, "It is a promise that thou and I shall meet; the poison has strengthened my love for thee."'

On hearing these words fair Lêlā was enraged, and Lêlā's mother in anger told the camel-men in haste to load and lead away the strings of camels by night. The herdersmen have marched away for the sake of their herds of camels and cattle. Then came poor Majnā with beautiful pearls in his hands. Lêlā called out Dār bāsh1 to her dog. Then poor Majnā stood there and became like a dry log. Creepers formed a shade over his head, and he became a hunting-post for hawks.

One day the herdersmen marched thither and encamped at his abiding-place. A wood-cutter went out to see the land, and to chop wood for his daily bread. He saw a log of kanda wood and began to split it with his steel axe.

1 That is, in Persian, 'Be off.' Majnā took the words as addressed to him.
Then a voice came from the log, 'I am no log, woodman, I am but Majnā the lover. Here I stand for the love of Lēlā.'

On hearing these words the woodman went trembling, his teeth chattering in his mouth, to where fair Lēlā was, and he said to fair Lēlā, 'Come hither, for I have seen thy lover become like a dry log, the creepers forming a shade over his head, and the hawks sitting on him as a hunting-post.'

On hearing these words she girt her garments about her loins and cast away her shoes, and, holding her newly-budded breasts with her hands, she ran to where her lover Majnā stood, and began to break off the creepers which grew over his head. Then Majnā uttered these words, 'Do not break off the creepers, O my beloved, for the creepers have been kinder to me than thou. At night they have guarded me from the winter cold, and by day they have been as the shade of a cloud, whilst thou hast enjoyed the love and converse of thy friends, and hast reclined on couches with soft raiment and pillows.'

The reciter of this poem concluded with the rhyme (in Panjâbī),

Tēri na mēri
Khāk di qhēri.

Neither of thee nor me a heap of dust remains.

XXXVIII.

The text of this poem is given by Mr. Mayer (Baloch Classicus, p. 13). It is attributed to Bivragh (see No. XX.), but does not seem to belong to the same period as the heroic ballad. The language rather resembles that of the love-poems of the eighteenth century attributed to Durrak, and it is probably the composition of a bard of that period, who employs the conventional imagery then in vogue.

The clouds rain on the two plains of Sori, drifting past in succession close overhead. I rise at early morn, and
a woman comes swaying towards me, clapping her hands over each of her shoulders, turning her head to one side like a skittish mare, her two eyes glowing like fire in a fireplace. Her nose is like a sharp sword, a blow from which takes her lover’s life. I will be the smith who gives it an edge. ‘Do not wash clothes in this pool of water, for here my young camels come to drink in the evening.’

‘It is no fault of mine, O lady. I do not possess the price of the clothes on thy body. To thee belong garments of silk and satin.’

‘May thy sainted mother dwell in heaven, that greatest of women who bore thee.’

Come, Pirwält Minstrel, at early morn; come and take my song and sing it where Gränätz may hear it. This false world passes away, it endures but a little space, let her not forget me in the false world. My heart is formed on thy shape. Be thou a gazelle grazing on the plain, and I will be the hunter encompassing thee round; be thou a swift racing mare, and I will be the rider flourishing my whip: be thou a flower growing on the plain, and I will be a bee humming above thee, taking sweet scent from every flower.

When I come to the encampment of my own clan, when I see drunken Ahmad-Hān, and go to Phabēn and Bhāni’s huts, I will send a messenger secretly, thou shalt know my fairy-like fair one and give her a ring and a silver circlet for her neck, a charm for her throat and a silver bangle, a nose-ring flashing (like lightning) on the dark clouds, fine cloth shoes with velvet soles. She will come swaying up to my body, shining she will come like a moon on the fourteenth day, and we will recline bride and bridgroom with joyful hearts, beyond the middle of the third watch of the night.

* Lit. two days.

* The day is a neck ornament in solid silver resembling a large bangle.
I have taken leave of my fairy-like fair one, flower-like tears drop from her eyes, and fall upon her soft bodice.

XXXIX. 1.

Mîrân's Love-message.

The text of this poem is taken from Mr. Mayer (Balseh Classics, p. 16). It falls into the same category as No. XXXVIII. Mîrân, the companion of Mir Châkur, sends a message to his love by a blue rock pigeon, called in the poem green or blue (sâv) bird. For another version see the following poem.

In the morning let me remember the saint of Schwân. Grant me faithfulness, O Jiwe Lâl. Oh dove! Oh pigeon, among the birds be thou a messenger of my state to my love. Travel over the long distance, I beg of thee, blue bird, fly from the cliff where thou dwellest at night, from the rugged rocks of the fowls of the air, go to my beloved's home, and perch on the right side of her bed. She will put thee into her sleeve and carry thee into her four-sided hut from fear of the wicked old women. Do not fight like a bird with thy five sharp claws, do not strike my love with them. She will ask thee one question, 'Pigeon, of what land art thou? Why art thou so thin and wretched?' Then, blue bird, reply to her thus, 'I am a bird of the land of Lahor. I am thin and wretched because I am hungry all day and I travel all night. I come on a secret matter, and nowhere can I find the stream of Lahri nor can I see the hut of the loved one, to give that youth's message which I bear with me from beloved Mîrân of the tribe of golden dishes.'

Then said the lady of the village, 'I beg of thee, blue bird, to rest here a little while, till my husband goes out and drives away the cows, and childish sleep takes my mother-in-law away. Then like a Turk I will fall upon the house, and take out abundance of goods; the gur and
wheat from the shop, sweet crystallized sugar, skinfuls of yellow butter, sweet cows’ milk, ears of beardless wheat of Gâj. Take these things to Mirân from me.’

Mirân came fully satisfied, and with him came the Mir’s troop, Mir Châkur’s armies of thousands.

XXXIX. 2.

This is a shorter version of the preceding poem, and is given by Leech under the title of ‘A Balochky Love-song.’ The two poems have the same opening, but differ greatly, and in this version there is no mention of a bird messenger after the first few lines.

In the morning let me commemorate the shrine of Sêhwân. Oh Lâl grant me true faith! Oh pigeon, peahen among the birds, be a messenger of my state to my true-love, to that most modest fair one.

A minstrel has come with his guitar, and has brought in his hand a love-token from my love. My heart revived, which had been dry as a log of wood. I got ready my slender bay mare before the mulla’s call to prayer was heard. I slipped on her embroidered head-stall, and I come riding without stopping to flourishing Bêlo on the Nûr-wâh, the dwelling place of the Jatani. The reed huts are crowded, my love is the fairest among her companions, the most modest among her friends and comrades. I sent some-one in to enquire, carefully arranged my Rind garments (?), I opened the side of the hut, like a bee smelling a flower. The pain of six months’ separation departed, and my form appeared before her.

[Then follow three lines evidently transcribed by mistake from the conclusion of No. LII.]

*I give this translation from Leech’s version, but the text is evidently corrupt, and the words gîth and phal-chhât are unknown to me.*
XL.

THE DEATH OF PĀRĀT AND SHĪRĒN.

This romantic ballad of love and misfortune is told in a simple and picturesque style, and does not claim any connection with the characters figuring in the heroic legends. Pārāt no doubt stands for the Persian Farhād, the stone-cutter who dug through a mountain for the sake of Shīrēn. The text is taken from that given by Mr. Mayer (Baloch Classics, p. 34).

Looking through the countries of the world the king perceived that the name of names is still Shīrēn, and the king said, 'I have a stone weighing a hundred maunds. Whoever shall crush that stone, to him I will give the hand of Shīrēn in marriage.'

Then the madman twisted up his hair, from the right shoulder and one arm, and the Lady Shīrēn said, 'May the stone become even as wax, may it be ground as fine as black surma (antimony powder). Do not hurt my lover's hand!'

He worked at it for a year, and the stone became as soft as wax, and was ground as fine as black surma. Then said the king, 'Money I will give without reckoning, red gold without weighing, to anyone who will kill this lover.'

Then said a wicked old wife: 'I will take the money without reckoning, the red gold without weighing, and I will kill this lover.'

Now she went along making plots as she went, and came to this Pārāt and said, 'Alas! my child for thy sorrow. For a year thou hast worked at this, and not for one day hast thou had sight of her! The Lady Shīrēn is dead. She has seen the word of the Lord.'

In the morning Pārāt perished, the water on his breast became cold. All the corpse-bearers carried him forth, and took him under the palace wall. Then said the
Lady Shirēn, 'Nurse, ask those bearers who is it that is on the bier.' The bearers replied, 'It is young Pārāt who has died.' Shirēn called her nurse, saying, 'Nurse, wash my hair, and I will put on a red chadar, for I thirst for my lover!'

Then said the fair nurse, 'Pārāt was but a carpenter by origin, a Jāṭ dwell in the plains.' But the Lady Shirēn said, 'Dāi, do not speak such idle words, I do not seek for a lover of high descent.'

The Lady Shirēn died, she saw the word of the Lord. They will meet hereafter in the other world.

XLI.

DOSTĒN AND SHĪRĒN.

The romantic tale of Dostēn and Shirēn is attributed to the period of the wars between Mīr Chākur and the Turks. The scene of Dostēn's escape is the old fort of Harand or Arand in the country of the Gurchānī tribe, which guards the mouth of the Chhāchar Pass; one of the principal means of access from the Indus valley to the plateau above the Sulaiman Mts., commonly known locally as Khorāsān. (This name is not specially applied to the province of Persia now bearing the name.)

The prose narrative is that of Ghulām Muhammad Bālhāchānī, taken down in 1884, and first printed in my Balochi Text-book 1885. The poem was first taken down by me from the recitation of Brāhim Shambānī in 1876, and with some additions from a Mari version, and one or two from other sources, was published in my specimens of the Balochi language (Extra No. J.A.S.B., 1881), and again in the Text-book mentioned above. Translations of both prose and verse were published in Folk-lore, 1897. The translation and text have now been revised and corrected, but there are no important alterations.

Another version of the story is given by Ḥātī Rām in the Balochi-nāma (translated by Douie).

_Prose narrative._ There was a Rind named Dostēn who was betrothed to the daughter of Lāl Khān, Shirēn by name. Both Dostēn and Shirēn had learned how to read
the Persian character. One day the Turks made an attack on the Rinds' village, and killed some men. Dostên they seized and carried him away with some others, and imprisoned them in the town of Harand. There they passed many years in captivity. After this Shirên's father and mother betrothed her to another Rind, and he too was called Dostên. On this Shirên made a song, and wrote it on paper and sent it towards Dostên; a faqir brought it and gave it to him.

Now as time went on the Turk who ruled at Harand as Governor under Humâu (i.e. the emperor Humâyûn) made Dostên a groom and put him over his horses; and as he worked hard the head-groom became his friend, and made over to him two fillies to train, telling him to train them with great care. When the mares were four years old they saddled them, and Dostên and his companion the other Rind rode them about to train them. When the Turk took off their fetters he made Dostên promise not to escape secretly. 'I will go when I have your leave to go,' he said. So they rode and trained the mare till the day of the 'Id arrived, when the Turks held horse-races, and the Governor said to Dostên, 'You have my leave; you may both go and race the mares.' And Dostên said, 'Have we your leave to go?' And he said, 'Yes, you have my leave.' Then these two men went, and let their mares go, and left all the others behind; and as they galloped past the post where the Governor was, they cried, 'Governor! we have your leave, now we are going.' And they went off. The Governor ordered his troops to pursue them. 'Do not let them go! Catch them! Kill them!' he shouted, and off went all the troop after them. They headed for the Chhâchar Pass, and when they had arrived a little beyond Toba (a spring at the lower end of the Pass) a grey mare among the pursuers fell and died, and thenceforward the place has been known as Nili-lakri
(Grey Mare’s Flat). And further on that day a dun horse fell and died, and the place is still called Bhūrā-phusht (Dun Horse Ridge). And a grey horse stumbled and died at Nilā Khund (Grey Horse Vale) below the plain of Phailāwagh. All these names have been in use ever since.¹

Then from Phailāwagh the troop turned and went back. Dostēn and the other Rind made their way to Narmukh, where his home was. When they arrived there and alighted in the evening they saw a boy watching a flock of lambs who was weeping. Dostēn said, ‘What are you weeping for?’ and he said, ‘My brother was carried into captivity a long time ago, and left his bride behind. They have now given her to another, and to-day they are marrying her. That is why I am weeping.’ They asked him what his brother’s name was, and he said, ‘His name was Dostēn.’ They said, ‘Do not weep, for God will bring your brother back again.’ Then they asked the boy to point out the camp where the wedding was to take place; he showed them the place, and they rode on, and coming to the place they saw all the wedding festivities going on. They alighted at the wedding platform, and the Rinds asked who they were. Dostēn replied, ‘We are Doms,’ and then they

¹The names are actually in use at the present day. It is possible, however, that in origin they meant simply Grey Flat, Brown Ridge, and Grey Valley, and had no reference to horses.

In addition to the names given in the text, Hēṭā Rām’s version adds the following:

- Nilā Kachh
- Būravād
- Syāheś Kharīck
- Syāḥ-thank

Nilā Kachh is probably identical with Nilā Khund, kachh and khund having a similar meaning, a piece of flat alluvial ground near the bank of a torrent below the rocks. Būra (or bhūra) vad answers to Bhūrā-phusht, the dun hill; Syāḥ-thank is the black pass, and Syāheś-kharīck means the black bodice, a name which probably has no relation to this story.
said, 'Do you know any songs?' and Dostên answered, 'Certainly we do, are we not Doms? Bring me a dambiro and I will sing.' They brought him a dambiro, and he raised and sang the song which Shirên had written on paper and sent to him; [and this is the song he sang:]

Poem. Zangi is my chief, Gwaharâm my leader and friend, the lord of royal mares at the time when swords are drawn. I swear by thy beard, by the soft down on thy face, that my black mare (which can run down the wild ass) is pining away. She cannot drink the water of the Indus or eat the coarse grass of the low country, she longs for her own mountain pastures, for the herds of wild asses on the upland slopes, the female wild asses of the Phitokh Pass, the pools filled with sparkling water. The mosquitos and sand-flies irritate her, the vermin do not let her sleep, the barley from the grain dealers' shops hurts her mouth.

A man has come from Khurâsân, his clothes were travel-stained but smelt sweet. Bales of nadder he brought with him, saddle-bags of fine bhang, loads of sweet scents from Kandahâr; a message he brought with him from a Rind maiden, a true love greeting from Shirên.

The storm-clouds have rained upon Konar, on the plains and slopes of Mungâchar, on the sweet-smelling hills of Sani. The pools are filled to overflowing, the water trembles like the gwan-leaves (the wild pistachio), the waves bend like the jointed sugar-cane. The graziers have made ready for the march, the owners of sheep and goats, the shepherds Sahâk's sons. The women have tied up their baggage, the camel men have adjusted their loads, they go by the pass of Bhaunar and Nagâhû. The yellow camels bend their knees, the males in long strings, the females with tender feet.

The sheep are filled with drainin grass, the goats with

1 Shirên's message begins here.
the red-flowered gwārigh, the Rinds with finely ground wheat, the shepherds with curds, the dwellers by the stream with gwan-berries. Shīrēn has pitched her little tent in the waste land of Narmukh. She calls her beloved handmaiden and takes an earthen cup; she goes to a pool of freshly-fallen water, combs and rubs her hair, comes back to her four-sided tent and shuts it up on every side, plaits a mat (of phish-leaves) and spreads it out and lies down upon it. She puts her hand into the bag and pulls out a silver mirror, rests it on her shapely thigh and gazes upon her own image (or, gazes upon her houri-like countenance). She weeps with her tender eyes, the tears drop upon her cheeks and wet the upper edge of her bodice. In come her sister maidens, fair companions forty and four, they come and sit down by her, reclining on their sides on the shawls, and ask after her heart and her condition. 'Why,' they say, 'are thy jewels neglected, thy red and blue clothes thrown aside, thy locks unkempt and dusty, the hollows of thy eyes filled with tears?'

She weeps, and pushes the women away from her. 'Away, women, you are not good. Away, I say, women, sit apart from me. Let my jewels be neglected, my red and blue clothes thrown aside, my hair unkempt and dusty. I have no need of friends like you, for he who was the friend of my heart I have beheld taken captive by the wicked, cursed Turks. The Turks have carried him away from Herāt and left wealthy Isphān behind, and shut him up in a dreary dungeon in the town of Harand abounding in gold.' They have destroyed the

1 Probably the original town was Harēb or Harēf, i.e. Herāt, and Harand is a later alteration. The capital of the Afghān Turks was at Herāt at this period, and the epithet 'sar-josh,' or abounding in gold, is applied to Herāt in IV. 124. It is evidently more applicable to a large town than to Harand, which was never more than a small fort. If this is the case, the localisation of the scenes of the escape of Dostēn in the Chhāchar Pass must be of recent date.
happiness of a noble woman, and taken my love away from Ispahan."

When the daughters of the Rinds form a band and come thronging down the slopes, when the women come wandering with blessings accompanying them, they break the mau-r-blossoms from their stalks and pluck the red gwärigh-flowers. Some put them in their bodices, and some hang them in their earrings and some keep them as love-tokens. One, for my own heart's desire, I pluck and hold fast in my closed hand, may he be protected from his bitter foes. His sister and love says, raising her hands to God, 'May God bring back Dostên to his true love again, not this Dostên but the first.'

O chestnut mare, far away to the south come swiftly by long stages, bring my lord and amir to meet this fair one, to sit and rest with his father and mother and the loving assembly of his brethren. May Malik Dostên appear, may he come and show himself to me once more.

Shirên heard the song and knew him, and cried out, 'It is Dostên who is singing.' Then they asked him who he was, and he said, 'I am Dostên.' Then the other Dostên, whose wedding was going on, said, 'Now that thou art come and art here thyself, Shirên is thy bride, take her and marry her; and whatever I have spent I give to thee.'

So Dostên was married to Shirên.
PART IV.

LOVE-SONGS AND LYRICS.

XLII.—XLVI.

LOVE-SONGS BY DURRAK.

The five following poems are attributed to Durrak, a poet of the Dombki tribe, who lived at the Court of Nasir Khan, the Brahot Khan of Kalat, in the eighteenth century. He is generally spoken of as Jâm Durrak, and occasionally alluded to by the title Jâm only, by which he calls himself in XLII. and XLVI. Durrak is supposed to have been in love with a lady of the Khân's znâna, and to have undergone great persecutions from him.

XLIV. is spoken in the name of Mirân, probably the same Mirân as the reputed author of XXXIX., the cousin of Mir Châkur. The style is that of Durrak, and the poem is considered by modern bards to be his. Possibly XXXVIII. should also be given to him.

XLV. and XLVI. were taken down from the dictation of Mar[...bards in 1879, and were printed in J.A.S.B. (Extra No., Pt. I., 1880). The others were taken down soon after, but have not been published.

XLII.

At early morn I will sing the praises of the true God, the Maker and the Giver. Give ear to my words, friends; to the songs sung by Jâm!

Minstrel, learn my verses (lit. lift my string), and accompany them on the yellow gut-strings; and take them to my ruler and chief.

One day I went upon my business to the darbâr of wealthy Dhâdar, and there I saw a fair one in the marketplace. The train of her dress swept the ground. She
Love-Songs and Lyrics.

125

combed her locks with a comb, and plaited them over the top of her head; her lips were red as pomegranate flowers, and she moistened them with walnut-bark.  

Her nose was long and like a dagger.  

In a garden I saw three parroquets, as like each other as three pearls, flowers that bloom in my Lord's garden, beneath the protection of the royal turban. I said, 'I will look upon my beloved, I will sit in the noble assembly, I will abide there for a year.' Now that we have come face to face, I have seen the abundance of my love's beauty. My grief has been slain, my heart has revived, it has blossomed forth with fresh flowers, on every branch its own hue. My love took pity on my heart, she gave me her face with all its jewels. Zewā and Jamāl are witnesses that I banished all evil from my soul.

XLIII.

Jām Durrak Dombkī sings: the martyr of love sings.  
The lightning which came last night, flashing and staggering like a drunken man from the direction of Julgo, brought me news of my love, which as it were clothed my body with flowers. A rainbow sprang up in the south, and near it a purple storm-cloud, it was like my love in every point. I am a fool to fight with my heart, my heart is a fool to fight with me, it weeps like a golden-fronted babe, it struggles like a fierce marauding Turk, and tries to pull out by the chain the peg to which it is tethered (?). In eight months one is born among a hundred, and I will rain down gifts in thousands and hundreds of thousands.  

1Mushāq (walnut-bark) is used by women to give a bright colour to the lips.

2These are names of parrots.

3The whole of this passage (lines 10-14) is very obscure.
I told my mare the state of my heart, and the mare swiftly galloping carried the news, spreading out her tail like the Zāmur creeper, and flicking her shapely legs with it.

O my master, intoxicated with odours, the musk of Khorāsān is on thy turban, for God's sake be careful of the way, and at eventide I will carry thee thither, to that lordly abode wherein dwells that gazelle-faced one with the figure of a cypress; she will speak with her voice; there are rubies and diamonds, and the odours of bye-gone days; make sure of those words of former times and repeat them; sit and declare the wretched state of thy heart and cast away all thy grief.

XLIV.

Last night in strange vision I saw some-one come swaying towards me, in beauty surpassing a houri, with head raised like the Wazir of the birds (i.e. the peacock), who is king among all his companions, and all are lost in his magnificence. She was decked with gems and jewels, and was like the full moon in splendour. Her grey tent of mats is a shade for her head. Her starry eyes are flowers in her face, there is no way apart from her. She stands like a faqīr.

On thy feet are shoes of velvet and scented leather. Thou hast passed thy hand over the edge of thy lips and slain this poor wandering mendicant. The grief of thy beauty has consumed him. A token has come to me from my love's hand, my grief is slain and my heart has revived. The steps of her feet are full of grace, her locks are scimitars which cut through my armour, her eyes are like brilliant torches and shine afar off like yon lamp; she is like the sweet scent near a garden. The finest of gems shine in her bracelet, pearls gleam in her mouth.
Put a golden necklace on thy neck, like a snake are the beads and grains of it, turquoises are on thy hands, and thou art in my heart. Do not turn away from me, my love on that side and I on this. I will not put a mirror on an equality with thee! She has put on an ornament for her beauty, in appearance like the brightness of the moon; my withered heart has become as a garden. From one branch have grown a thousand branches, on every branch its own flower, every flower fresh in hue.

I have read in a book of blood, a flame gleams in my eyes. Thou hast a medicine for the suffering; I am a servant at thy command. Thou hast a shop for selling necklaces, I am a servant at thy disposal. Do not exert thy power too much, my tyrant, like a juggler dancing on the point of a sword, and do not let me be far from thy hands.—Mirân says; 'Quickly drain a cup with me.'

XLV.

The cloud that passes unasked from Heaven comes from the direction of my beloved. Last night I met my love face to face. The lightning flashes out, it is my love that has awakened me. The scent from her locks has seized me with sweetness. Separation from her melts me as wax in the night-watches. I spring up like the flame of Kahir-logs,¹ I am without rest in the midnight watches from the sweetness of meeting with my love. Give my body a little breathing-space from pain; I will not say 'No' to my love's command, my body is as a shield held out to protect me. Let my eyes be gladdened by the sight of my fair one, let the pain caused by my lady be a little appeased, which sometimes is less and sometimes more. I cannot use my

¹The Kahir (Prosopis spicigera) is much used as firewood.
mouth to speak by day; nor have I any strength left, she is so strong, to come to meet and speak to her. I sit and pray for that day; may God be merciful and incline his heart to me. Let my love come down from her golden throne, let her come swaying towards me like the full moon, and I shall be exalted like King Akbar.

Then I shall ask from her pearl-dropping mouth, O priceless ruby, like the badhashkān1 berry, take me, thy husband, thy sworn man; sudden slaughter has overtaken me, for thee I will lay down priceless jewels; they will be the blood-price for this sweetest of creatures.

XLVI.

Last night I saw my heart-enchanting love, the crown and ornament of women, and deceitfully I spoke with my mouth, saying, 'Do not wander about aimlessly like an animal, nor flutter round the flame like a moth, O bane of many lovers. The locks of hesitation are burst open, I have obeyed the call of true love.' I said to my beautiful love, 'O pearl-shedding fair one of a thousand tricks and speech like crystallized sugar, this is the state of this poor wretch; his heart is galled with his lamentations; let that one who is ruler and friend be apart from the hard-hearted. The body of Jām is in the dust. It remains but to bid thee farewell, to remember the King and Creator and to groan through the cold midnight.

XLVII.

THE WOMEN BATHING.

There is no tradition as to the origin of this poem, which I took down in the Lēghār hills in 1884. Narmukh is in the high plateau above the Bolān Pass.

1The badhashkān is a creeping plant, probably a species of nightshade or bryony.
The poem is unique in Balochi, symbolism of this kind being almost unknown.

The 'Kunjes' or cranes mean women bathing, and the pigeons are their lovers.

This poem may be compared to the Turkoman song translated by Chodiko (Popular Poetry of Persia, London, 1842, p. 386, v.).

On a cloudy day with a curtain of shade, the clouds dense in some places and open in others, I make my prayer and petition to the clouds that they may rain upon happy Narmukh, and floods may rush down all the water-courses and torrents. Then will the people hasten round, they will make embankments to retain the water, the pools will be filled. Then the cranes gather together, rising at early morn, they cry out and go into the water, and there they pass a watch of the day, and then come back. The pigeons assemble and sit upon their shoulders. They pound up spices with stones, skilfully they anoint themselves with the spices kept overnight. Thy rings are of twisted gold, twisted by the hand of the goldsmith, excellently have they been wrought by the gold-workers. Thy nose-ring is a gold-mohur set with gems. A worthy man sings these few words to the world:

Come down, O pari, that I may perceive thy perfume.

XLVIII.

THE PARIŠ.

This is a fanciful description of a meeting with the pariš on the slopes of Mount Ekbāl, a peak of the Sulaimān Mountains; in the Leghāri country.

Two days ago I went forth from the gardens of Bēla on my swift mare Mēhlo, Mēhlo who will suffer no bridle, no well-made girths nor stirrups; at early morn I left my home, to see (my love at) Mount Ekbāl, below the hill of Ekbāl. Cold clouds had snowed there, day and
night the snow surrounded me, snow in the dark nights, it was necessary to peep through a veil of snow with a golden fringe. Wild grapes hung ripe upon the precipices, limes with abundance of fruit; the beasts of chase and fowls of the air ate them, the hawks and hungry pigeons, the saints and angels of heaven.

The paris lit a fire on the top of a peak of the mountain. There the heavenly paris gathered, there they gathered clapping their hands. I started forward to seize one; as I came forward they shrank back, and the heavenly paris flew away. I was overcome with astonishment, and stood like a bashful lover. When they had flown high up, the heavenly paris said to me, 'O foolish faqir, foolish and mad art thou. No beings of this world are we. We are the paris of the saints. On the day when thy fate shall come upon thee, and arrangements are making for thy funeral, we will sit at the cross-roads, we will bathe thy heart with water, and fulfil the desires of thy body.'

Give attention, O my friends, my friends and fiery brethren. I shall be wedded to a heavenly pari; my body and my sins I will leave far behind.

XLIX.

A LEGHĀRĪ LOVE-SONG.

This little love-song from the Leghārī hills is in a style and metre not found elsewhere.

Hearken, my friends, my bold comrades, royal companions. Listen to my songs. I am a poet, a bard. I have gathered a ruby, I have uttered a speech, I have

1Wild vines, figs and pomegranates are found on Mount Eklūt as a matter of fact, but the limes are imaginary.

2Where the corpse is carried past.

3The same expression will be found in No. XIV.
pierced a pearl. The night before last I saw a heart-
enticing vision like a fleeting dream. Her breast was
full as a dumba's tail, her skin like a fresh meadow, her
teeth like pomegranates. Thy smile is a flower of slender
beauty, a narcissus which wounds the heart. In the abode
of fountains we shall both be together body and soul.

I.

SONGS OF SOHNĀ AND BASHKALĪ

The two following poems, by Sohnā and Bashkali, are composed
in a corrupt and obscure style in which the Balochi language is
mixed with unfamiliar Arabic and Persian words and whole phrases
in Persian. An accurate translation is almost impossible, and that
which follows can only claim to give the general meaning. The
poems are evidently Sūfīstic, a religious meaning being hidden
under the amatory language. This is distinctly stated in the
heading of Bashkali's poem.

I.

Sohnā son of Bashkali sings: the Sūrīhānī of pleasing
speech sings.

To-day, by God's grace, I beheld my charmer like
Jamāl the fairy or Sultan Shāpur wearing his crown.
There has not been in this age another newly-ripened
fairy like her. What claim has the slender cypress to
compare to her? Fair pari, dwell but a little while in
peace, and spread thy scented curls over thy shoulders,
while I make a feeble statement in praise of thy beauty.

On thy forehead is a seal like that of King Sulaimān,
by thy arts thou holdest in captivity the jinns and dēvs.
For thy needs thou hast the mirror of thy forty per-
fections; what need is there for the bow of the ruler of
the firmament? Thy eyelashes are a paradise to thy
lovers, thou exaltest the souls of many poor wretches.
Thy slender nose is like a sharp dagger. Like a chief-
tain through the medium of the mirror thou beholdest a mouth of two pearls and a nose without rival. Thou art as a pari seated by the lake of Kaun sar, who had two red lips and whose teeth were jewels all taking their place in an even row in her mouth. Her speech issued from her throat with a sweet tongue, no parrot has a sugared voice like hers.

O lady, by thy womanly smiles my sad heart has been revived. I have made ready a bright-coloured garment in which to present my supplication, and the lover has become as magnificent as a peacock. Thy two breasts are like pomegranates. I may go on picking out thy several beauties for praise, and I keep a reckoning of thy wasp-like waist. Thou liftest thy steps sideways with swaying gait.

All living beings are wont to hang their heads for shame, thy tyrannous beauty has carried me away gaping like a fool, like Majnun I am borne upon the flood of but two words.¹

The approaching blessing has entered into my heart; let my state but become known to my rose, and then in a little space I shall quickly become well.

2.

Bashkali the son of Sohnā the Sūrihānī of sweet speech sings: on the subject of God he utters some words: in reply to Sohnā he sings.

To-day my love, in the imaginations of my brain, says thou art a ruby of great price growing on a tree of which the price is even as a hundred thousand 'falūs'; do not mention it, the jewellers have left me empty and the dealers in civet-like perfumes. Thou hast expressed a desire for scented oils, they drip on to thy priceless girdle. A blazing torch glitters from thy bright shoes,

¹ Possibly the allusion is to Majnūn being stupefied by the utterance of the two words 'Dūr bash' by Lailā. See XXXV.
they seem gilded warriors under thy command. All the slender poplar\(^1\) trees have become thy representatives, and the red roses in the garden beds; compared with thee the figure of the cypress in the grove becomes crooked. Many who were low thou hast exalted. Thou art the King and I am the dust under thy feet. Let me never be out of thy remembrance, do not let thy heart forget Adam.

Listen! I will make one representation to thee: 'No one speaks well of a violent ruler. If he first give the poor cause to hope he then makes a powerful safeguard for himself.' Let harsh speech be far from a pearly mouth, let it be as a stone fallen near by, as a weighty rock or piles of stones. Let not fair women, crowned by their countrymen, be moved by every breeze or shower.

Hear my prayer, heavenly houri; raise the veil awhile from thy brow. Let in thy spouse and put anger far from thy heart. The guardianship of the world is in thy hands. I will praise thee, my heart is with my love. I will travel far in peace and safety, thither where no fear is of my terrible foes.

\(^1\) 'Shamshād' seems to bear this meaning here.
PART V.
RELIGIOUS AND DIDACTIC POETRY AND
LEGENDS OF SAINTS.

LI.
RELIGIOUS POEMS BY SHAHZĀD SON OF CHĀKUR,
WITH A DESCRIPTION OF THE ORIGIN OF MULTĀN.

SHAHZĀD or Shahzād the son of Mir Chākūr accompanied his
father in his settlement at Multān. There is some reason for
believing that he was a man given to religious speculation, as
Ferishta states that he was the first to introduce Shi'a tenets into
Multān. His mystical origin according to modern legend [see (3)
below] is evidence of the reputation he obtained during his life,
and the following poem is in keeping with the historical and
legendary accounts. His warlike poem on the expedition to Delhi
has been already given (XVI.), and there is every ground for accepting
that now under consideration also as a genuine composition of his.
The poem consists of three parts. First, fifteen lines of religious
rhapsody in archaic Balochi; secondly, eight lines on creation in
a kind of corrupted Persian; and thirdly, twenty-seven lines in
Balochi on the four ages through which the world has passed, and
the transformations undergone by the town of Multān during these
ages. The creation of the horse is alluded to at the end.

This account, although mixed up with Muhammadan names, is
of Hindu origin, and Shahzād must have learnt the substance of
it after his settlement in Multān. There is a very close corres-
pondence between Shahzād's poem and an account written in
Persian (of the Indian type) which I found in 1884 in the Kitāb-i-
bayān, or Commonplace Book, of a leading Syāl family of the town
of Jhang. I give two extracts from this as appendixes to the
poem. The first relates to the four ages of the world and the
history of Multān, and the second to the creation of the horse.
Some similar account must have been known to Shahzād. The names given to Multān in the two accounts do not, however, correspond, as may be seen from the following comparison:

<table>
<thead>
<tr>
<th>Shahzād’s poem</th>
<th>Jhang MS</th>
</tr>
</thead>
<tbody>
<tr>
<td>First age</td>
<td>Bagpur</td>
</tr>
<tr>
<td>Second</td>
<td>Hasāpur</td>
</tr>
<tr>
<td>Third</td>
<td>Syāhpur</td>
</tr>
<tr>
<td>Fourth</td>
<td>Multān</td>
</tr>
</tbody>
</table>

The names, however, evidently have a common origin in the local traditions of Multān. The whole account is a curious jumble of Hindī and Muhammadan names. The poem was taken down in 1894 from the recitation of Bagā Lashārī.

I. SHAHZĀD’S POEM.

I recite the praises of the Lord, of the mighty Muḥammad Mustāfā, of royal ‘Alī the lion of God. One day I heard a legendary tale in Hibb Hablās, a lamp burning before a mirror with a glow the likeness of which cannot be found. My sight was fixed upon the true form of the King. He created the golden throne of heaven, sweet was his speech and heart-entrancing; his appearance was like unto the Lord of light. He formed the day and night; day and night are of small account to him. He created the open plain of earth and the smoke that went upwards.

There was neither heaven nor heavenly throne, there was neither creation nor speech, there was neither grandmother Eve nor grandfather (Adam). Ibrāhīm the Friend of God was not; the ark of Noah was not; ‘Īsā the Spirit of God was not; the throne of Sulaimān was not. He was himself He is, Hamīd ‘Alī.

Now I will sing in Balochi.

The world was made in four ages. In the first age the Royal Creator made his own country with one hundred and seventy thousand beings therein, and they passed

---

1 This passage is mainly in Persian, and at the end of it the poet goes back to the Balochi language.
their own period of existence. In a moment, in the twinkling of an eye, the gathered storm-clouds passed away, Multān was now made Bagpur.

In the second age the Royal Creator made forty human beings. There was no wife nor child among them; pure they came and pure they went, for they were sprung from the Pure One. They too fulfilled their period of existence. The gathered storm-clouds passed away and Multān was now made Hasapur.

In the third age the King and Creator again created his angels, and they fulfilled their period of existence. In a moment, in the twinkling of an eye, the gathered storm-clouds passed away; Multān was now made Syāhpur.

In the fourth age the Royal Creator sounded the trumpet and drum and created for himself a horse which continues to exist till Doomsday. Multān now became Multān.

2. EXTRACTS FROM THE ANCESTRAL COMMONPLACE BOOK OF AN ANCIENT SYĀL FAMILY OF JHANG SYĀLA IN THE PANJĀB. TRANSLATED FROM THE PERSIAN.

(a) Account of the Creation of Heaven and Earth.

In the beginning God Almighty created Mārij Dēv from fire, as it is written in the Holy Qur-ān and the glorious Furqān, 'Wa khallaqa'l-jānn min mārijin min an-nārin.' From the rib of Mārij the Almighty created Mārja (i.e. a feminine form of Mārij). These two mated together and two sons were born to them. One they

1See Qurān, Ch. 35 (Ar-rahmān, the Merciful), v. 14. The correct quotation is: 'Wa khallaqa'l-jānn min mārijin min nārin.' 'And he created the Jānn (or Jinns) from a smokeless fire.' This has been misunderstood and considered by the writer to mean, 'And he created the Jinn Mārij from fire.' Mārij being taken to be a proper name instead of 'a fire without smoke.' It has no doubt been confused with Mārid, the name of the most powerful race of Jinns.
named Jinn, and from Jinn's rib the female Jinnī was produced. These two mated together and two sons were born to them; one they named 'Azrā'il, and the other Mahāndēv. From the rib of Mahāndēv Korchabari was produced, and the duration of Earth and Heaven was six millions two hundred and eighty-five thousand years. And from that time Multān was inhabited and passed through four ages.

In the first age they called it Rāhaņspur (or they called Multān Hanspur)¹ and in this age it continued inhabited for ninety-two millions four hundred and eighteen thousand years. Īsār Mahāndēv had twelve sons.² The first was named Koin, the second Nārāyan, the third Vishan, the fourth Kishan, the fifth Birāhman, the sixth Parmēsar, the eighth Nārsāng, the ninth Bhagwan, the tenth Lāt, the eleventh 'Uzza, and the twelfth Īsār Jagannāth.

And Īsār Jagannāth had twelve daughters, their names were these: Mahmāi, Dēvi, Mēsri, Parmēsri, Dēvāni, Bhagwāni, Laṅkā, Mathurā, Jannā, Totlā, Ghazz, Laṅkā.³

When some time had passed after this in the second age Multān was called Makpur⁴ and was peopled by angels for one million eight hundred and twenty thousand and five years. In the third age Multān was called Shāmpur. And in the age of Bakpur forty human beings dwelt in it, and some say there were eighty, but there was no begetting nor generation among them.

And in the fourth age Multān was called Multān, and in that age it was inhabited by horses, there were eight hundred and seven thousand of them in Multān. After eight hundred and seventeen thousand years Mihtar

¹This is the more probable version. Hanspur corresponds to Shāhād’s Hanapur.
²Only eleven are actually named.
³Only eleven are named, as Laṅkā is given twice.
⁴Probably a mistake for Bakpur given below. This is closer to Shāhād’s Bagpur.
Adam the Prophet—God's mercy on him—was created, From Adam's time till now sixty thousand nine hundred and forty-five years have passed.

(b) The Story of the Creation of the Horse.

By Khwāja Hamīdu'd-dīn Nāgorī—God sanctify his venerable tomb—it has been related that when God the Holy and Omnipotent had created Adam—on whom be peace—from the clay which remained in the mould in which Adam—on whom be peace—had been formed, he made four things: first, dates; secondly, grapes; thirdly, pomegranates; and fourthly, the face and eye of the horse. And from the saliva of the Hūris he created Paradise, and from Paradise he made the horse's body, and from Heaven's holy throne he made the horse's back, and from the tree of Tūbah he made the horse's mane, and by his own decree he gave life to the horse. And its perfection is such that he keeps the horse in his own presence and does not entrust it to others; wherefore the Prophet—God have mercy on him, and preserve him—always kept it with him, and was accustomed to clean its head and face with his own illustrious cloak and mantle and to give it barley to eat in the same cloak. And sins are equal in number to the hairs of the horse.

3. THE BIRTH OF SHĀHZĀD.

This legend of the miraculous birth of Shāhzād is current at the present day, and was taken down from the relation of Ghulām Muḥammad Bālāchānī. As far as I am aware it does not exist in poetical form.

Māi, Mīr Chākūr's wife, had sent for water and was washing her head when a shadow passed in front of her as she sat. She looked around, in front, behind, everywhere, but no one was there. Then she sat down, and
as time went on she became aware that she was with child, and afterwards as time went on the child was born. Chākur was away at Delhi with his army. After the child was born she was sitting rocking it in a swinging cradle when tidings arrived that Chākur had returned and had halted at Choti.

Then Māi told a Dom to go to Chākur and to congratulate him, and to say, 'A son has been born in your house, and he has been named Shāhzād.' Mir Chākur was grieved and became very sad, thinking, 'I have been away travelling for three years; what then is this son who has been born?' Then he ordered his army to halt where it was, and it did so. The Dom returned and told Māi how Chākur was troubled and had caused his army to halt. Māi answered and said, 'Go and tell Mir Chākur to come home, and not to grieve, but to say 'Salām' to Mir Shāhzād, for my child has been begotten by the shadow of a saint. Then Chākur gave his troop the order to mount, and they mounted and rode to Sēvi. When he had alighted there he said, 'Salām to you, Mir Shāhzād.' Then Shāhzād, who was a child of six months old, said from his cradle, 'And Salām to you Mir Chākur, daddy. You have had a long journey. You are welcome home. Are you well? Are you happy?' And he gave him all the news.¹ And Shāhzād said 'I was begotten by the shadow of 'Alī.'

LII

THE LAY OF ĪSĀ AND BARĪ

This short poem is better known than any other specimen of Balochī verse. Leech published a text and translation, and Burton has given a version in *Sind Revisited*, Vol. II. p. 165 (London, 1877),

¹ Shāhzād goes through the orthodox forms of salutation among Baloches, and follows this up by giving the 'hal' or news of what has happened.
of which the original is not forthcoming. Burton no doubt had Leech’s text and translation before him, as on the next page he quotes the fragmentary verses given by Leech on the servile tribes (see XXI.), giving Leech’s translation verbatim (without acknowledgment). His translation of Ḫān and Bari, however, contains passages not to be found in Leech or any other version to which I have access. I took down the poem in 1876 from the recitation of Ḫūdā Bākhsh, Māri Ḯom, before I knew of Leech’s publication. Mr. Mayer has since printed another full version in Baloch Classics, p. 33.—I have used all three versions in the text here given, the principal variants being given.

In reciting the poem a commencement is often made from ‘The story of the tree is this,’ omitting the exordium. It seems probable that this does not form part of the original, as it contains slightly disguised amatory allusions, while the remainder of the poem is a plain story of the legend of the miraculous growth of the tree.

O clouds that drift past, bestowing verdure, sweet clouds of autumn, drive away the cold mists, refrain from excessive anger.

Pass before my eyes; I am thine, O my crown, firefly flitting through the villages, fruit of the tree with snaky locks, O pigeon beloved among women.

The story of the tree is this:

As Ḫān once upon a time was roaming about and looking upon the countries and regions of the earth Bari was sitting in the desert. He perceived Bari in the desert. Ḫān then said to Bari, ‘Whence dost thou eat thy bread of faith, how dost thou live in the wilderness?’

Bari answered and said, ‘Ḥān, sit here for a moment, and see the power of God.’

Ḥān sat down for a little while and saw the Almighty’s power.

A tree sprouted from beneath the ground. At early morn it raised its head, at fiery noontide it put forth its buds, at full guhar (about 2 p.m.) it bore fruit, at yellow ḥār (afternoon prayer-time) the fruit became red. The tree bore two fruits, excellent food for men.
As it was with them, so, by the hair of thy head, may it be with thee by God's blessing, O good man, and water will flow from the hard rock.

These are the wanderings of the far-famed darvēsh. Assembly, repeat the Kalima.

L.III.—L.V.

These three following poems are expositions of the popular creed of Islām as held among the Baloches.

No. L.III. is by Brāhm Shambānī, who was living at Āsmī in 1876 and there recited this and other poems to me. The other two by Lashkarān Jīstkānī were obtained at the same time.

It will be observed that a strong bias is shown towards the Shi'a doctrines. The 'chār-yārān,' the four Khālifs who succeeded Muhammad, are only once alluded to, while great stress is laid upon the reverence due to the twelve Imāms, the five holy persons (panj-tan), viz., Muhammad, 'Ali, Hasan, Husain and Fātima, the forty Abdāls or saints, and the Pīrs presiding over local shrines. Yet none of the authors would admit that they were anything but Sunnis, and the immediate successors of Muhammad (Abūbekr, 'Umar and 'Uthmān) are recognized and not cursed as among the true Shi'as.

A considerable part of Brāhm's poem and Lashkarān's second poem is devoted to the four Archangels and their duties, but their names are incorrectly given by Brāhm and not at all by Lashkarān. Brāhm substitutes the name Waḥt (inspiration) for Jibrā'il (the Archangel Gabriel), who is especially associated with the inspiration of the Prophet. He puts Arzēl, that is 'Azīl the Angel of death, in the second place instead of the third. Mikā'il (the archangel Michael) is omitted and Khwāja Khidr (the prophet Elijah or Iliās according to some, and in India considered as a sort of river-god) takes his place. Fourth comes Isrāfil, described as the Trumpeter, and Shaitān (Iliās) is put in as the fifth, who lost his position by rebellion.

All the poets give vivid descriptions of the day of judgment, the terrors of hell and the joys of paradise, and mention the classes of men who will receive rewards or punishments.

The poems throughout are pervaded by a tone of earnestness and sincerity, and bear a strong resemblance to mediaeval poems dealing with similar subjects, such as the Anglo-Saxon 'Be domes dieg.'
It will be noticed throughout that the greatest virtue is generosity, 
the crime demanding the most severe punishment is avarice. This 
is in keeping with the Baloch code, according to which the bountiful 
man, the free giver, deserves the greatest praise, and the stingy and 
avaricious man the greatest reprobation.

LIII.

Brâhim Shambâni sings.

I too am God's servant, I sit and say Allah! I repeat 
the name of God. I remember Murtaza the King who 
has poured a torrent into my heart, and the pure Prophet 
who sits upon his throne to do judgment and justice. 
The true God is very merciful. With him is neither 
greed nor avarice; nor is he father of any fair son; nor 
is there mother nor sister with him. I cannot tell who 
has begotten him, nor can I fathom his might.

Five angels stand close to him in his service, to do 
his bidding. The first is Wâhi (Inspiration, that is 
Gabriel), and then Arzell (Azrâil). The third is Khwāja 
Khidr, and the fourth (Isrâfîl) with trumpet to his lips 
sends forth the wind that blows over the wicked world. 
Last there is Shaitân, who rebelled on account of the 
creation of mankind.

He sits alone and adds up the full reckoning of each 
man. Then he gives his order to Arzell to take his 
breath at once, who looks not at good nor evil, nor 
heeds prayer nor supplication; children he takes away 
from their father and mother. He takes neither money 
nor sheep nor goats with them, he carries men away by 
the hair of their heads. There is no pity in his stony 
heart, nor does he hate any man.

The poet Brâhim has spoken.

Listen to my song, to the story of the Divine Lord.

Thus have I heard with my ears. There was no 
heaven nor earth, nor Mother Eve nor Adam; this 
world and land was fire. In a moment he built up
And Legends of Saints.

the firmament, by his might he made the water, from the foam thereof he created the dry land, he spread abroad the mountains and the trees, and set them upon the earth, and the smoke he made to go upwards. He created the Seven Heavens, the Garden of Paradise and Hell.

And these are the tokens of Paradise. A tree stands by the gate to shade the city. The fruit of the garden ripens at all seasons. By his power there are figs and olives, grapes, pomegranates and mangoes and the scent of musk and attar. There the peris may not enter in. In that place is the assembly of the generous who are equal to the martyrs and sit with the King Qâsim (the divine distributor), and in the court of King Hûsain. Beds and couches are spread for them. Fairy-like houris are their attendants and stand in their service. There those heavenly men eat of the fruits of Paradise. This is the description of Paradise.

Attend, oh young men! I have beheld the greatness of God, of the Lord who makes and mars. I have seen, and am terrified, how hundreds of thousands are born, and if He does not give breath to their earthen bodies, their souls go to meet their fate. Some are Lords of the land, some are poor and hungry. I am not an open-handed chief, I fear how I shall speak. I ask of mullâs, of some of those who keep the fasts and repeat many prayers and daily say the name of Allâh. Companions in the way of faith, ye are associates of God! Some humble men enter in, those who repeat the Kalima day by day, and those who die a martyr's death; they are called flowers of martyrdom and a place is given them in the garden of Paradise; they receive gifts and rewards and houris in pairs wait upon them; they go even before Kings. O men, be not angry. Mullâs and blind Hâfizes obtain heaven according to their fate, and receive the favour of the Lord, and God gives them what gifts he will.
I make my petition to my religious guide in the pure Prophet's Court. Preserve me from doomsday, from the fiery flames of hell! Build as it were a bridge for me over the way of Şirāt, let me pass over straightway, and let me enter into Paradise by the order of God the Creator! This is my judgment and justice.

Oh assembly, repeat the Kalima.

LIV.

RELIGIOUS POEM BY LASHKARĀN. I.

Lashkarān, son of Sumēlān sings: the Jistikānī, the friend of holy men, sings: he praises God and the Prophet; he praises the twelve Imāms, the fourteen holy Innocents and the forty Abdāls.

First is the commemoration of God's name and the recognition of the Prophet and the Word, and Haider (i.e. 'Ali) the Ruler of the faithful, who smote the Khaibar of the infidels,1 The four companions (i.e. the four first Khālifs) are without doubt powerful at the gate of faith.

There are two red roses of Heaven, Hasan the King, Husain the Prince, Haider's generous sons (jewels). In the Divine Presence stand the twelve Friends (Imāms). Fourteen confidential messengers ride forth, and forty Abdāls (saints) ready to help, that give utterance to the Words of the Lord.

Petitioners at the gate of thy Treasury never return thence empty. The Prophet the Lord of Creation preserves men by his mercy. No man is free from sin. I am in dread of thy wrath, when Munkir and Nakir

---

1 That is in Muhammad's war against the Jews of Khaibar in the Hajjāz, from which 'Ali has received the Persian epithet of Khaibar-nisān, Destroyer of Khaibar. The name has been transferred to the celebrated pass near Peshāwar.
question me, when the clouds come rolling up, and
turbaned heads are laid low. A fiery club many mounds
in weight they heave up with both hands. God preserve
my body in the heat of that fierce fire! When I have
gone through that narrow pass clouds again gather in
front of me. Have mercy on me at that time! O
prophet, thou who sittest enthroned, skilful to weigh
with the balances, put forth thy own hand!

He gives his orders to the sun at that very moment
of time (i.e. the last day), it will come upon creation,
by the eyes of the mighty one hell-fire is seen to be
lighted. The earth heats like copper, the son will not
honour his father, brother will be separated from brother,
the child taken away from the mother. Each must bear
his burden on his own head, each is entangled in his own
sweat. Eve and Adam are departed, they have gathered
what their hands have sown. God guard all Musalmans!

I make my supplication to the Almighty, the Lord
Merciful and Compassionate. Grant my request through
thy righteousness, show thy mercy with universal bene-
factions. Let me pass, behind his Presence, over the
sword-edge of Şirat. Those who are misers, cowards
and usurers lose their souls in their reckonings, the
Qarūns (Corahs) are the world's carrion, they are ever
seeking after profit and attend neither to Pir nor Mur-
shid. These wretches groan in their grief, and are cut
off from the scent of Paradise. Their eyes are fixed
upon the sun, so that their heads boil in hell.

My brethren and friends, hear the lay of a Rind.

The story of the generous is this: Their sins are for-
gotten, they sit in the same rank as those who die
for the faith, they pluck the fruit of the Tüba-tree by
the golden halls of Paradise and the divine fountain of
Kausar, and their hair is combed by the petitioners
whom they have helped.

1 The Arabic Kawshar, the Nectar stream.
Let me cherish my Pîr, the Husainî, sun of light and fosterer of the poor, Murâd Bakshh Shâh, who comes down as a light to his disciples. Also Shâhbaž the generous to his friends, a firm embankment erected by the Ruler of the Faithful. Turâl also has come to that spot, following on the tracks of Ḥaidar. The five Holy ones are first worthy of honour.

Let me repeat the Kalima of the Prophet.

LV.

RELIGIOUS POEM BY LASHKARĀN. 2.

Lashkarān son of Sumēlān sings: the Jîstkâni, friend of saints, sings: he sings some words in God’s honour, he sings the praises of the five Holy ones and of the twelve Imāms.

Mighty in the Lord, he is without companions, by his power he has created the world. God is King. Muhammed his minister. ‘Alî is the helper and attendant of the Imāmat.

There are four archangels at the holy gate.

One (Jibrâîl) is the ambassador to the prophet.

The second (Mîkâîl) rides upon the storm-clouds.

The third (‘Azrâîl) wanders about to destroy and build up.

The fourth (Isrâîfîl) has the trumpet at his lips, his loins girt, his eyes on his Lord. The North wind blows from his mouth, and, when the Lord commands, he sweeps all things away.

The pure spirit looks upon his creation; one half he colours like a skilful craftsman, and half he leaves plain with troubled life. My soul! Do not possess thy heart

1 For this saint, Pîr Murâd or Murâd Bakshh, whose proper name was Muhammad Husain, see Burton’s Sîndh, 1851, p. 222. His shrine is near Thatna in Sindh.

2 That is Lâl Shâhbaž of Schwân in Sindh, also known as Jîvâ Lâl. See Burton’s Sînd Revisted, 1877, Ch. XXV.
in grief; the last abode of all is the same, in the dust and clay. The prophet is responsible for all creation, men of the faith carry their own provisions for the journey, the five times of prayer and fasts for their sins.

Debts are due to God by his slaves, for till now all are mad and out of their minds; the Mighty one will demand his debts, our hope of paying is in our surety. With my hands I cling to the skirt of thy garment, my eyes are open and I am in perplexity.

Upon his throne he sits at the Last Day. He orders Ja'far the Imam to make an attack on the unbelievers, to beat the gong of the faith against the ranks of the heathen. Men and horses fall in the midst as a tree sheds its leaves. He breaks into the rear of their army, and they become runaways and cowards when they behold the Lord Jesus. The Prophet strikes by God's command, and the unbelievers' heads are cut off from their bodies. Then the clouds gather and the rain falls down, a heavenly rainbow appears on the storm-clouds, by God's mercy the rain falls and the ground is cooled. Then again the Prophet will make his proclamation to the four quarters of the earth, and a garden will bloom for those steadfast in the faith.

LVI.

THE LAY OF TAWAKKULI.

The author of this poem was Tawakkuli, a Shārānī Marti, who died about 1885 A.D. I took it down from the recitation of Bagā, a Dīm of Rankhan. It is rather a didactic than a religious composition.

The day before yesterday I came through the desert country following the track of the wild beasts under the mountains. I came near my beloved Samal's house, and found that rose-coloured spot deserted. I quickly became anxious with many doubts, and I sent out trusty scouts
to all four quarters. If the King knows upon his throne, good luck will come to the ripe fruit of his garden. Wheresoever may be the appointed place for the expedition, let the armies come to the spot agreed on.\footnote{This passage is very obscure.}

I remember Allāh and 'Ali, and I recognize the difference between friend and foe as well. Where is my beloved friend Samal? She is not shut up as an idiot in a lock-up, nor is she in the prison of the English. She is staying at Choṭū in the uneven country with the heroes descended from 'Ali,\footnote{That is with the Allāḥi Leghāris of Choṭū.} the generous children of the lion Jamāl Ḥān. In the morning a call came from the Sāhib, and the Chiefs girt up their loins to meet him preparing for the stages of the road. I came to a town embowered in palm-groves, and entered into the bazaar of Dēra.\footnote{The town meant is Dēra Ghāzi Khān, which is surrounded by groves of date-palms.} I saw a Kanjari, a woman like a peacock, who came swaying her body looking like a moon on the fourteenth day. She had sprinkled her plaits with scents of attar and sweet musk.\footnote{Line 29 is unintelligible.} A vile custom is that of the women of Dēra. I will not change Samal’s customs.

Come, O my Chiefs given to drunkenness, do not waste your strength in towns, nor quench your thirst with abominable strong drink. I have met with excellent Malang the hero, who yesterday saw Bahār Khān in his wanderings. ‘Come,’ he said, ‘for there is some manhood in you; come, for I have a message from your fair love Samal, whose eyes are red with weeping and distress.’

So I paid my salutation at the Shrine of Sarwar the Sultān.\footnote{That is to say he started from the low country of Dēra Ghāzi Khān and Choṭū for the Marī hill country by the Pass of Sakhī Sarwar, visiting the Shrine there on the way. The saint is generally spoken of as Sultān.}
LVII.

THE PROPHET MOSES AND SULTÁN ZUMZUM, AND OTHER TALES OF MOSES.

The following poem is compiled from two versions, one dictated to me in 1893 by Bagā Ḍom of Rankhan (a), and the other taken down by Mr. Mayer (Baloch Classics, p. 31) (b). Both versions are defective, (a) omitting lines 4-11, 20, 21, 25-30, 44-47, and 50-55, while (b) does not contain lines 17-19, 22-24, 34-39, and the long passage 60-77, describing Sultán Zumzum’s sufferings after death. Even this description of the tortures of the Inferno is evidently imperfect, as only two classes of offenders are mentioned, viz., women who have slain their children and men who have led their brethren’s wives astray.

The Prophet Mūsā or Moses is made the medium for conveying the admonitions of the deceased Sultán Zumzum. Mūsā figures in many narratives current among Musalmáns generally, in which the workings of Providence are illustrated. These are often variants of that given in the Qur’ān (Ch. XVIII. 59-81), in which Al-Khiḍr conveys instruction to Mūsā by various acts not easily understood by him. A similar tale will be found in Alif Laila (Lane’s Arabian Nights, II. 577). The three stories which follow the poem are of this description. The original texts are not given here, but will be found in my Balochi Text-book (Lahore, 1891), stories XXVIII.-XXX.

LVII.

The Lord Moses loved to wander about the country, and once while on a hunting expedition he saw a skull lying in a desert place. Black-headed worms had taken up their abode beneath the ears, the sockets of the eyes were full of earth and filth, and the hollows of the nostrils were full of fine dust, and the dried-up teeth had dropped out of the fair mouth. The Lord Moses put up a prayer to the Holy Lord. ‘Grant a petition of mine, Oh Lord. My request is this; give back his breath to this thy slave of earth.’ By Allāh’s command, life came into that old head, and Moses then questioned the old head.
Seven times did that bony skull fail to reply, but the eighth time the bony skull spoke.

Stand thou there, my lord, I have something to tell to thee.

I was a king, Sulṭān Zumzum was my name; I was a king, but I was blind in my rule, tyrannical and violent to the poor. I had wealth beyond that of Qārūn.¹ My cattle were more than any of my people possessed; I had as many herdsmen as the people had cattle. Thou hast a herd of three thousand² camels, but I had three thousand male camels fit for lading; three thousand young men rode in my company, every one of them with golden rings in his ears. As many as all thy followers are drank of my cup (or ten thousand men drank of my cup every evening) when my loud drums sounded forth; I had three hundred fair women as my concubines, all their clothes studded with jewels and pearls, and two thousand men were my slaves bound to my glory. Five hundred hounds I had and seven hundred hawks and falcons. They used to spread out mattrasses and race the horses on them, for the dust flew up from the horses' hard hoofs, and (they said) 'let not the dust fall on Zumzum's turban.'

One day I had the fancy to go a-hunting. I saw a wild goat in the jungle, and spurred my mare after it. The goat thereupon went up into the sky, and on that I was seized by the delirium of fever. First of all I wandered in my speech. Men came saying they would administer medicine to Zumzum, but not one man in my following had with him a remedy against the Angel of Death.³ Charms and medicines are not scattered about

¹Qārūn (Korah) is proverbial for his wealth. See the Qur’an, Ch. XXVIII, 76-82.
²Lit. thirty hundred.
³Malkamīṭṭ is a corruption of Malikul-maut the Angel of Death, i.e.
⁴Arwād.
like little pebbles. One hundred and thirty remedies I had with me in my coloured pouch, but when he swoops down he comes on a man without warning. The Angel of Death came with his evil countenance; four feet he had and eight hands with claws. One of those eight he put forth towards me, and with a thousand insults he took away my breath. He dragged out my breath, and they carried away my body to bury it, and then I was decked out like a taḥbut, my sons and brethren sat and gazed on me with their eyes; my sons and brethren bore me out on their lordly shoulders. In my very presence they dug a narrow-mouthed grave, they lowered me into it, and plastered it over my head. \(^1\) It was a shock when the worthy corpse-bearers turned their backs. They buried my body and went away, and whether I would or not the Lords of the Club \(^2\) came to me, they raised their clubs and struck me in the face, and pounded my body into grains of earth and fine dust. Ants and worms feed under my ears and black wasps have taken up their abode in the hollow of my nostrils. My withered eyes are filled with earth and sand, and my dry teeth imitate the appearance of betel-nut. \(^3\)

For a moment I stayed in that place. Women came by with the hair of their heads all twisted. These are those women who have killed their little children; they ground them with a millstone from the skirt of the mountains, and they fought bitterly over the blue water.

For a moment I stayed in that place, and men came by with their faces and beards all dried up. These are those men who did wicked deeds, and cast their eyes upon their mothers-in-law, and the wives of their

---

\(^1\) Tombs in Northern India are generally heaps of earth of which the surface is covered with mud plaster mixed with chopped straw to give it tenacity.

\(^2\) Munkir and Nakir.

\(^3\) There is evidently a gap in the narrative here, and what follows is but a fragment of an account of the punishments inflicted on the wicked.
brethren and sons, and put their brethren's honour under their feet.

Now I will pass on, and tell the youths who follow after me to mortify their passions in God's name. Without dissimulation give hospitality to all comers. Leave me now and do good to the poor.

[Rejoinder of Moses.]

Thou wast a king blind in thy government. Thou wast violent when thou shouldst have done justice to the poor. Hadst thou but spoken with a tongue of milk thy voice and cry would have reached even to heaven.

LVII.

STORIES OF MOSES.

(a) THE RICH AND THE POOR.

The saint Moses, the Friend of God, once went to God and said, 'Thou art the Lord of Creation, and among thy people one is hungry and one is full, one is poor and one is rich. Wilt thou not make all thy creatures satisfied?' And God said, 'As thou wishest, so will I do.' With God it was easy, every man became full and happy. Moses, the Friend, then returned to his home.

Then God commanded his angels to go forth and overthrow the house of Moses, and therewith the house fell down. Then Moses said to the people, 'I will pay you your wages if you will build up my house.' But they all said, 'We will not build it,' for everyone was well off. Then Moses pondered in his heart and said, 'I first prayed to God to make all men satisfied, and he has done so. Now no one will build my house, what shall I do?' He went back to God, and sat down sadly. God said, 'Moses, thou art my friend, why sittest thou there so sadly?' Moses answered and said, 'Lord, do
not ask of me. I prayed thee to make all men satisfied. Now my house has fallen down, and no one will build it up.' God said, 'Thou didst ask of me to make all men satisfied, but, if all men are satisfied, how will work be done? Who now will build up thy house?' Moses said, 'Lord! make things as they were before.' And it was so, some were full and some were hungry. Moses came back to his home, and called the people together to build his house. Many labourers came for hire and built it up, and the house of Moses was completed.

LVII. (b).


Once the Prophet Moses was going along the road when he met a Mullā, who had his bowl for ablutions in his hand, and was clothed in a garment of prayer. He asked Moses whither he was going, and Moses said, 'I am going to the Divine Presence.' He said, 'When thou comest into the Presence I beg of thee enquire for me whether I, who have performed so much service, said so many prayers and kept so many fasts, shall have my abode in Heaven or in Hell.'

Moses passed on thence, and he saw a Faqir standing there with a staff in his hand; he was a bhang-eater and a drunkard. He asked Moses whither he was going, and Moses replied that he was going to the Divine Presence, and he said, 'Enquire for me from God whether my abode shall be in Heaven or in Hell.'

Then Moses went on, and he came to a parched-up desert, and there he saw a lame gazelle standing, and the gazelle said, 'O Moses, whither goest thou, and Moses said, 'I go to the Presence of God.' Then the gazelle said, 'I am dying of thirst, if it rains I will drink water. Enquire for me when it will rain.'

1That is he was outwardly devout.
Moses passed on and saw a black snake (i.e. a cobra) coming towards him. The snake asked whither he was going, and he replied as before. Then the snake said, 'Make this request for me. The poison in my head has become too much for me. May I have permission to bite some one, so that it may be diminished?'

Then Moses the Friend came to the Divine Presence, and first he presented the petition of the Mullā who had said so may prayers. And God said, 'His abode shall be in Hell.' Then Moses asked where the abode of the drunken Faqīr should be, and God said, 'His abode shall be in Heaven.' And Moses said, 'How shall that man's abode be in Hell who has performed so much service, and his in Heaven who has acted so wickedly?'

But God said, 'When thou goest back to the Mullā, say to him thus—I have seen a wonderful sight in God's presence, a hundred camels passed through the eye of a needle. He will not believe it, but will say that it is false, wherefore his abode has been fixed in Hell. Then say the same to the Faqīr, and he will believe it, wherefore his abode is in Heaven, because the Mullā will not believe and the Faqīr will believe.' Then Moses said, 'I saw a lame gazelle, who is dying from a three-years' drought, and he asks that by God's mercy it may rain and he may drink water.' And God said, 'Tell that gazelle that it will rain in the seventh year, and then he may drink.' Then Moses told about the snake, and God said, 'Tell that snake that, in a certain place, there dwells a goatherd, living alone with his mother; he may go and bite that goatherd.'

When Moses the Friend returned he saw the snake sitting there coiled up, and the snake asked for his news, and Moses said, 'Thou hast permission to bite a goatherd who dwells in a certain place.'

Then he passed on, and perceived the lame gazelle, and he told him how God had said, 'It will rain in the
seventh year, and then thou mayest drink.' Then the gazelle sprang into the air with joy, crying out, 'There is still a God, there is still a God.' And at that moment the rain fell, and the gazelle drank.

Then he passed on, and he saw the Faqir standing, who asked him his news, and Moses said, 'Before I give thee the news, I must tell thee of a wonderful thing I have seen.' The Faqir said, 'What wonder hast thou seen?' Moses said, 'I saw a hundred laden camels pass through one needle's eye.' The Faqir said, 'Thou sawest a hundred camels pass through a needle's eye, but if God should lift up the whole universe and cause it to pass through the needle's eye, is it not in his power?' Then Moses said, 'Thy abode is in Heaven, Faqir.'

Then he passed on and saw the Mullâ, who asked his news. He replied, 'I saw a wonderful thing in God's Presence, a hundred laden camels passing through the eye of a needle.' The Mullâ said, 'O, Moses the Prophet! Utter not such falsehoods. How can a hundred camels pass through a needle's eye? Tell me now where my abode shall be.' Moses said, 'Thy abode is in Hell.' On this, the Mullâ dashed down the bowl which he held in his hand, and broke it to pieces, and went on his way.

Moses too passed on his way, and thought to himself, 'How will the snake bite the goatherd?' Walking on, he arrived in the evening at the goatherd's house, and the mother was sitting there. She asked him who he was, and he said he was her guest. She pulled out a piece of palm-leaf matting and gave it to him to sit on. He sat down on the mat, and in the evening the goatherd came home with his flock of goats, and called to his mother, 'Bring out some fire, I have seen a snake.' She took out some fire, and then Moses saw him bring in a snake which he had killed. Moses said, 'Bring me
that snake and let me see what sort of snake it is.' When he had brought the snake, Moses saw that it was that very snake to which he had given the message. Moses passed the night there, and the goatherd gave him bread, milk and food.

In the morning Moses went to the Divine Presence and said, 'O Lord! Thou gavest permission to that snake to bite the goatherd, and now the goatherd has killed the snake. Why is this?' God said, 'The days of that snake were accomplished, it was appointed that he should die by that goatherd's hand, and I sent him there because his time was fulfilled.'

Then Moses said, 'O Lord! By thy order I told the lame gazelle that rain would fall in the seventh year, but thou madest me a liar, for it rained that very moment.' God said, 'I was pleased because the gazelle was happy and repeated my name and still kept his trust in me; wherefore I caused the rain to fall. And the abode of the Mullā which I first said should be in Hell I have now made in Heaven for this cause. When he broke his bowl a drop from it fell into the mouth of a thirsty ant. On account of that ant's blessing the Mullā's abode will be in Heaven.'

LVII. (c).


One day Moses the Friend of God was walking along and sat down by a well, and washed his face and hands, intending to say his prayers. Looking back he saw a horseman come to the well, tie up his horse and lay down his weapons. Then he untied from his girdle a purse containing a thousand rupees and laid it down, took off his upper garments and bathed; put on his clothes again, girded on his weapons, mounted his horse and rode off,
forgetting the purse which lay there. Then a young carpenter came and bathed; he saw the purse and took it away with him. Then an old man came and bathed and put on his clothes again. The horseman came back, as he had remembered his money, and said to the old man, 'My purse was lying here; if thou hast seen it give it me.' The old man said, 'I have not seen it.' The horseman, who was a Pathān, said, 'Thou hast stolen my money, no one else has been here. I will not let thee go, give me my money.' The old man said, 'I know nothing of it.' Then the Pathān drew his sword and struck the old man on the neck, so that his head flew off. When he had killed the old man the Pathān mounted and rode away. Moses the Friend saw this sight, and went to God and said, 'I have seen a strange thing,' and he related the whole story. Then God answered and said, 'The grandfather of the carpenter who took the money built a house for the Pathān's grandfather. His wages amounted to a thousand rupees, which the Pathān's grandfather did not pay. Now I have given him back his due. But the grandfather of the old man, whom the Pathān killed, had killed the Pathān's great-grandfather, so the price of his blood was still due by the old man, and I have recovered that blood from him. I have done justice to both this day.'

LVIII.

THE ASCENT OF THE PROPHET TO HEAVEN.

This version of the legend of the Mihrāj or mystical visit of Muhammad to Heaven does not, as far as I know, exist in metrical form, but as it is of considerable interest and illustrates the purely anthropomorphic form that such narratives assume among the Baloches as well as among other uncultured races, I give it here in prose form as I took it down from the dictation of Ghulām Muhammad Ballāchānī in 1884. It has not been published hitherto.
On the day on which the Holy Apostle of God ascended to Heaven in the Mi’rāj, the Angel of Inspiration (Waḥi, i.e. Gabriel) carried him up, and he passed above the seven heavens. Then the Angel said, ‘I may go no further, my wings will burn.’ Then the Saint Dastgir the King, whom they call Ḥazrat Pir, came and gave him his shoulder. The Prophet set his foot on the shoulder and went up. Then the Holy Prophet gave this command to Dastgir Bādshāh, ‘My feet rest upon thee, and thy feet shall rest upon all other Pirs.’

He went on and met a tiger standing in the way. When the tiger opened its mouth wide, the Prophet drew the ring from his finger and put it into the tiger’s mouth. And now, as he went on, and presented himself for his Mi’rāj, God gave this order, ‘Put up a sheet between us, as a curtain.’ The sheet was put up; God was on one side, and the Apostle of God on the other. Then God said, ‘My friend!’ and the Apostle said, ‘My friend!’ Then God commanded as follows:

I have created thee, and I have created the world, the land and the firmament for thy pleasure. Had I not created thee I had not created the rest of the universe.

Then the Apostle said:

Lord! I have come hither to see thee.

God commanded as follows:

O my friend, I have made thee a promise that one day I would show thee my face. If thou wouldst see it at this time I will show thee my face even now, but if thou wilt look upon it on the Day of Judgment, together with thy people, then I will show it unto thee upon that day.

The Prophet said:

1 This mint is identical with Ṣabdūl-Qādir Ḥāfizi (see Crooke, Popular Religion of Northern India, I. 216, and Temple, Legends of the Punjab, II. p. 153).
I will look upon it on the Judgment Day, that my people too may see thy face.
Four score and ten thousand times did they converse in one night, and in that one night eighteen years passed.

When food was brought in for the Apostle of God, he said:
Lord! I have not at any time eaten bread alone.
And God commanded and said:
Eat, and One will eat with thee also.
And as the Prophet ate his bread, a hand kept coming forth from beyond the sheet and taking up the food. And the ring which he had put into the tiger's mouth he saw upon a finger of that hand, and knew it to be his own.

Then the Prophet received permission to depart, and he returned and came to his own home. And as he arrived the chain of his door was still swinging as it had been swinging at the time he went away. Having come in, he related what had happened and how he had returned so rapidly, and how eighteen years had passed in one night. Then a Hindū grain-dealer said, 'See what a great man he is and what great lies he tells!'

On a certain day by God's will it happened that the shopkeeper had caught a fish and gave it to his wife to scrape, and said, 'I am going to the creek to bathe and to fetch a pot of water.' He went to the bank of the river, took off his cap and laid it down with his shoes and his waterpot, and went into the river to bathe. He dipped under the water, and when he emerged he perceived that he had become a woman. His clothes

1The word Bakkal (Ar. haggāl) is always used by Baloches as meaning a Hindū Banyā, or money-lender and grain-dealer.
2The Hindūs in Balochistān and the Dēmājī were not allowed to wear turbans, but skull caps only, and this practice still prevails.
were not lying there nor his waterpot; it was another land, another place, and he was a woman! He sat down naked on the bank, and a horseman came by and made him mount on his mare's saddle-bow in front of him, carried him away to his own town and married him. Seven children were born to him. One day he took the last child's clothes to the river-bank to wash them, and having washed them spread them out in the sun, and went into the water to bathe. He dived under the water, and on coming out saw that he was a man again, and was back in the first place; the waterpot, the cap and the shoes were all lying there, he was that very shopkeeper. He went back quickly to his home and saw his wife scraping that same fish on one side. His wife said, 'Didst thou go to the river, or turn back half way? Thou hast come very quickly.' 'Woman,' he said, 'I have passed many years,' and he told her all his story. Then he confessed that the Prophet's tale was true, and became a Musalmān.

Afterwards the Prophet fell ill, and some one came and knocked at his door and rattled it. He said to the maidservant, 'Go and see what sort of man he is, what is his description.' The maidservant went out and saw him, and said, 'His appearance is not that of a man of these parts.' The Apostle said, 'This is 'Azrā'il come to take my breath. Go and say, 'There are still eighteen years of life remaining to me. Go and enquire from God whether it is not so?'' The maidservant went and said this, and 'Azrā'il went to God and said, 'Lord! Thy friend says that he has still eighteen years to live. What is thy command?' The Lord commanded as follows: 'Go and tell my friend that he passed through those eighteen years in one night at the time of his mi'rāj, and say, 'If it is thy desire I will add yet a thousand years to thy life, but if thou wilt abide by the law thy time is now.'
'AZRAİL came and explained this to the Prophet, who said, 'I am willing—Pass in.' Then 'AZRAİL came in and began to press on his breast to drive out the breath. The Prophet said, 'AZRAİL, dost thou use as much force to my people as thou art using to me now?' 'AZRAİL answered, 'To thy people I use the force of five fingers, but to thee I am using the force of but one finger.' Then the Prophet said, 'Press upon me with the force of all five fingers, but upon my people with the force of one finger only.' And with that the Prophet passed away.

LIX.

LEGENDS OF 'ALI.

I. THE PIGEON AND THE HAWK.

The text of this poem was taken down in 1884 from the recitation of Ghulām Muḥammad Bālāchānī, and it was included in my Baločī Text-book of 1891, but has not been translated. The heroic 'Alī of Muḥammadan history here appears rather in a Buddhist guise as the merciful lord who was prepared to sacrifice himself rather than let an animal suffer. The Jātaka of King Čivi is almost identical: A stūpa in memory of the self-sacrifice of the Bodhisattva was erected in Udyāna, and it is represented in a sculpture from Amarāwati [S. Julien, Hiouen Thsang (Paris, 1857), Vol. I., p. 137, and Foucher, L'Art Gréco-Bouddhique (Paris, 1905), p. 270].

A hawk and a harmless pigeon both struggling together fell into the King's lap, and the hawk first prayed him for help, and said:

Hail to thee 'Alī, King of Men, Thou art certainly the Lord of our faith.

I left my hungry children on the bank of the Seven Streams on a deep-rooted tree. I have come swooping round that I may find somewhere some kind of game to take to my ravenous young ones. Do not take away
from me what I have hunted and caught, for thou knowest all the circumstances.

Then the pigeon made his petition:

Hail to thee ‘Ali, King of Men, Thou art certainly the Guardian of our faith.

My story is this. I left my hungry children on the slopes of Mount Bambor. I came here that I might pick up some grains of corn to carry to my starving brood. I have been seized by this cruel hawk who has taken me to tear me open. Now give me not to this ravenous hawk, for thou knowest everything that has happened.

He called to his servant and slave:

‘Kambar, bring me my knife.’ He laid his hand upon his thigh. ‘Come, hawk; I will give thee some flesh.’

Then he cut out as much of his own flesh as was equal to the weight of the pigeon, and even a little more.

The harmless pigeon began to weep. ‘He is not a hawk, nor am I a pigeon, we are both angels of God whom he has sent to try thee, and well hast thou endured the test!’

LIX.

2. THE GENEROSITY OF ‘ALÎ

This poem was taken down at the same time as the preceding one. A prose narrative, of which the text is included in my Balochi Text-book (No. XXXII. 1), fills up some gaps in the poem, and finishes by stating that the blind beggar to whom the caravan was given was Sakhî Sarwar himself, the celebrated saint of the Nigâhâ Shrine. Kambar, the name of ‘Ali’s servant, means coloured, and he is supposed to have been a negro. It is generally believed that the Kambarî Brahois, the clan to which the Khân of Kelât belongs, are descended from Kambar.

Ahmad son of Shorân sings: he sings the praises of the Lord ‘Ali: he sings of the day on which the Lord ‘Ali was sold.
Ahmad tells a tale of the King of Men, a tale of the King of Men, the glory of the King.

A petitioner came and said with downcast countenance:

'Give me some money that I may marry my seven daughters. Seven daughters I have, who sit at one hearth, but I have no money and the rest of the tribe does not know.'

'Ali called Kambar to him at early morn. 'Kambar, bring a white turban and bind it on this old man's head.'

'Thou hast brought me out of the town, whence wilt thou get the money?'

'Money I have none that I can give thee. Take me by the hand and sell me in the streets of the town, sell me there, where I will fetch the price of a hundred men, and bring a strong mule to carry away the money.'

The money was paid by a wealthy woman of Gaurāṇi.  

'What man is this who is sold for the price of a hundred men?'

'Ali then said with his pearl-shedding mouth, 'Haidar is my name. I can do every kind of work.'

'Take a hatchet and go out to cut wood.'

He came into the jungle which lies above Gaurāṇi, and there Haidar went to sleep with happy dreams. Then tigers fell upon the beasts of burden and began to tear them to pieces. The king awoke from his happy dreams. First one tiger and then three others came out of the jungle. He took them by the ears and loaded them like black donkeys and came in by the upper gate of Gaurāṇi, all the four tigers roaring with one mouth, and came to a stop under the Rāṇī's palace.

'Stop thy tigers, and the whole town will become Musalmān at once.'

1The prose narrative here adds that Kambar brought the turban and bound it on the petitioner's head, and then 'Ali said, 'Come and I will get you the money,' and took the old man away into the open country.

2Gaurāṇi, that is the town of the Gaura, Gabra or Unbelievers.
'Now I will stop them, as the Faith of Muhammad is increased.'

Three times they repeated the Confession of Faith of Muhammad.

Then 'Ali quickly called to Kambar, 'Come, Kambar, I will take a caravan to Medina.' He loaded a thousand camels with the gold-mohurs (he had received from Gaurānī).1 A Faqīr, who was sitting at the cross-roads, asked Murtiza to give him bread, and the King said, 'Kambar, give the Faqīr some bread.'

Kambar said, 'The bread is in a camel's bale.'

The King said, 'Give him the camel with its load.'

Kambar said, 'The camel is at the head of the string.'

The King said, 'Give him the whole string.'

Kambar gave a shout and fell from his riding-camel, and the dust was scattered all over his royal mouth and face.

'Ali smiled as he sat on Duldul's2 saddle. 'Why is thy noble form trembling, Kambar?' he said.

Kambar replied to his ancestral Lord:

'When I was young, my father and mother told me that I was household slave to Duldul's true lord, and now, seeing thy generosity, I was astounded, fearing lest with thy other gifts I might also be sent off with Faqīrs to wander in the desert!'

The poem concludes here. The prose version adds:

Then Kambar took the whole string of camels and gave them to the Faqīr, putting the nose-string of the leading camel into his hand. The Faqīr said, 'I asked for bread, and thou hast only given me a string.' 'Ali

1 Here the prose narrative says the caravan started and halted for the night, and next morning loaded and started again and met a blind Faqīr sitting by the wayside.

2 The name of 'Ali's horse.
said, 'Open thy eyes and see.' The Faqir received his sight, he opened his eyes and saw a thousand camels laden with riches. That Faqir was Sakhi Sarwar. He took away the property and distributed it in alms and built a house. It is now well known in Balochistan that that Faqir became Sakhi Sarwar. Kambar's descendants became Khāns of the Brahais, and are still called Kambarānis.

LX.

YOUTH AND AGE (1).

This poem is the composition of Jiwa Kird, a young Mazari, from whose dictation I took it down in 1895 at a lonely police post of which he was in charge. (The use of the English word 'police' in line 45 may be noted.) Jiwa had a local reputation as a poet, but I was unable to take down any more of his compositions.

Let me remember the Lord who is the ruler of creation. My soul is oppressed by my unnumbered sins. I call continually on my helper, my honoured Pir. By God's command thou dost the work, man is but a fool. Fasting and prayer at the five appointed times are the health of the soul, and the highest rank belongs to those who are most bountiful. The Holy Prophet himself is security for both good and evil.

Youth is man's opportunity, it is the season of pleasure; age destroys our chances, and puts youth on one side. If one should lay his hand in the direction of old age, he would set faithful spies to spy out his ways. A young man would make a compact with his own youth, he would send for the owner of thoroughbred mares, and adorn his horse with harness, coloured by cunning workers in leather; he would be in a hurry to thrust his feet into the brazen stirrups; he would saddle his young mare, commend himself to God, and then with whip and heel urge on his steed, make the dust fly from its heels high
above the turbans, and scatter the goatherds on the
desert paths. The business of horse and rider he would
carry out with attention to rules, he would seek through
all the four quarters of the globe, search all the camping
grounds for black-eared bays, and strike bargains with
the owners of highly-bred chestnuts. He would know
how to fight with earth-shaking age, and completely twist
round time-devouring age. From afar he would dart
his whistling bullets at him, and the smoke from his
gun’s pan would go as far as a shout can be heard.
The youth would twist backwards the face of old age,
strike with his keen newly-sharpened sword and separate
his lordly visage from the neck.

He would hang it by green straps fastened to the grey
beard, and carry it away, swinging for many miles, on
his swift mare, and then throw it to the wild beasts of
the wilderness. Minstrels at merrymakings would sing of
it to chiefs, and kings would hear it in their palaces,
how God had freed his people from this bringer of
misfortune.

Then old age replied:

Listen to my words; intoxication is for the wicked,
and good counsel for the wise heart. Perchance thou
art mounted on the horse of a devil (shaitān) or demon
(bētāl)¹, and at the end, by God’s command, thou wilt
have spent all thy strength. I am not alone, many are
the assaults of the Angel (‘Azrā’il). The Angel of Death
knows no fear, he is powerful in attack, a pitiless foe
and separator of friendships. He violently takes away
golden lads from their old fathers, he is head of the Police,
and his orders are in force. At that time will I come
upon thee, when thou art enjoying thy life most
thoroughly, when thou art wandering round with thy
heart’s desires fulfilled. Give up desire, and repeat the
name of God.

¹ Note the conjunction of the Muhammadan shaitān and the Hindu bētāl.
Then I answered to that bringer of sorrow, old age:
Thou art the manifest enemy of the young. Thou bringest to despair all those fair-coloured forms. Come thou not here; when they take one of thy spies the words uttered will not be fit for lordly assemblies. They are always calling for intellect and wisdom as antidotes, they will not allow the joys of lovers to exist for a moment. Let them not stand before us; let them begone!

'Azrāil with the sweats of death is better than thou with thy catlike form. Many youths are wandering about with anger against thee. Through hatred of age, they furbish up their swords. 'Old age,' they say, 'is no one, he is a mere juggler with no associates.' The clouds, by God's command, discharge their rain, by the fixed compact of the Lord they give forth the water; rain falls on Hind and Sind, and the moisture spreads over the four quarters of the earth.

LXI.

YOUTH AND AGE (2). BY HAIDAR BĀLĀCHĀNĪ.

This poem, like the last on the subject of youth and age, is also by a Mazārī poet. It is no longer the defiance against the advance of age delivered by a vigorous youth, but the lament of an old man already in its clutches. The text is taken from Mr. Mayer (Baloch Classics, p. 6).

Haidar Bālāchānī sings of his own old age he sings:
Come my sons, with faces like bridegrooms, valiant warriors of the Mazāris; do not afflict your life while you possess it; old age has now set me on one side, and I must refrain from the silver-mounted saddle of the young mare, from the sweetness of fair women, from the embassies to chiefs' councils. A man living at ease, following upon my tracks, has seized upon my noble form, I am caught as if with tigers' limbs. I must withhold my thighs from leaping horses, my arms from the fully-
strung bow. My hands tremble when I hold the bridle, my fingers shrink from the Shirāzi blade, my shrunken teeth in their gums like betel-nut no longer break things as they did formerly; my eyes become heavy from gazing at things far away, my neck shrinks from armour and helmet like those of David. As long as my time for conversation lasted, I had my abode at the meeting of four roads, and my fort had its gates closed. Whenever they spoke to me of guests, I called upon the Doms and minstrels. They dragged out plaited mats, and red rugs, and the knife was laid to the yearling lambs, I had room for them in my cauldrons and ovens. I distributed full trays of food with pleasure, and gave them to the Baloches whom I entertained. Two thousand (twenty hundred) men came and drank there, and for them I cut down the sol-trees,\(^1\) which were the shade over my horses' stalls, and the place where I said my prayers at the five appointed times. My saddle was put upon suckling fillies, my servants ran in front. I saw my chief on my upper storey, and there I sat side by side with the rulers; I sat on a chair of honour and arranged terms for my tribe; they gave me coats of kincob and silk. And when I came out from the nobles up to the boundary of my own chieftainship (my market was at Marav, at Sangsila, with its flowing watercourses, at Gumbaz and barren Syāhāf),\(^2\) I took a share with the nobles, the heads of families. Now I sit and put up prayers for that day when my King shall grant me his protection. I am travelling with my face towards that resting-place, and Haidar has passed his life with comfort.

\(^1\)The jland or Protopia. See Note in V., p. 10.

\(^2\)All these places Marav, Sangsila, Gumbaz and Syāhāf are in the hills occupied by the Beagis, adjoining the Mahrāra country.
APPENDIX TO PART V.

THE STORY OF DRIS THE PROPHET.

The original text of this story as narrated by Ghulam Muhammad Balachani will be found in my Balochi Text-book (Lahore, 1891), and a translation, here reproduced, appeared in Folk-Lore, 1893. The name Dris is a shortened form of Idris, who is generally identified with the Enoch of the Book of Genesis. The connection may be traced in the conclusion of the present story, narrating how Dris finally departed from this world. A similar story as to the exposure of the thirty-nine children is related of Hazarat Ghaus of Mt. Chihi-tan near Quetta (Masson's Travels, London, 1844, II. 35). The name of the mountain Chihi-tan, 'the forty persons,' is interpreted as referring to the saint's forty children.

There was a certain Prophet named Dris, who possessed much cattle but had no son. He perpetually asked for the prayers of faqirs that God might give him a son. One day a certain faqir passed by and begged from him, saying, 'O prophet Dris; in God's name give me something.' He replied, 'I have been perpetually giving and giving in God's name. Now, I will give thee nothing, for no son has been born to me.' The faqir said, 'I will pronounce a blessing on thee, and God will give thee a son.' Then the faqir blessed him and said, 'I have given thee forty sons in one day.'

The prophet's wife conceived and bore forty sons. Then the prophet and his wife took counsel together, saying, 'We cannot support forty sons, let us do this, keep one and leave the other thirty-nine in the wilderness. The mother kept one, and he took nine and thirty and threw them out in the waste.

When a year had passed a goatherd drove his flock to graze on the spot where the prophet had cast away his offspring, and there he saw nine and thirty children
playing together. He was sore afraid and said within himself, 'This is a barren wilderness. Who are these children? Are they jinns or some other of God's mysteries?' In the evening he told his master how he had seen forty children in the desert, and knew not what they were.

The news was spread among the people and it came to the ears of Dris the Prophet, and he said, 'I will enquire from the goatherd,' but in his heart he knew that these were his children. He went and asked the goatherd, who said, 'I will drive out my flock and go with thee and show thee the place.' So he set forth with the goatherd and he showed him the place, there was no one there, but their tracks could be seen. Dris sat down there, and the goatherd drove off his flock. Dris hid himself and waited till they should come. Then he saw the children come out and come towards him, and saw that they were indeed his children, one like the other. He came out and showed himself and said, 'I am your father, you are my children,' but the children fled from him. He called to them, 'Go not, come back!' but they did not stay, and ran away. Dris stayed in that place a night and a day, hoping that they would return, but his children did not come to play in that place. He returned to his home, and told a mullā all that had happened to him before, and said, 'Now in what manner can I obtain possession of them?' The mullā said, 'Thou canst obtain possession of them in no other way than this—let their mother take out their brother, whom you have kept with you, to the place where they play, and put him down and hide herself; when the children come to play and see their brother, perchance they may fix their hearts on him and stay there. When she sees that they are staying, then let her come out but say nothing, but if they take to flight, let her say, 'For ten months I bore
you in my womb, give me my rights. In no other way canst thou secure them.

The woman then took her son and bore him to the playing-place, and put him down there, and hid herself. The children came out and began to play with their brother. Then the mother showed herself and they took to flight. She cried to them, 'Ten months did I bear you in my womb; go ye not away, but give me what is mine.' Then the children came back, and the mother comforted them, and gave them some sweetmeats she had brought with her, and accustomed them to her. When they knew her well she took them away with her and brought them home.

The prophet Dris was very glad and gave away much in alms in God's name. All the forty children he taught to recite the Qurān and to say their prayers in the mosque. But a command from God came to Azrāil the angel to take away the breath of all the forty at one time, and after some days the breath went out of them, and they died, and they bore them away and buried them.

After this the prophet Dris said to his wife, 'I can no longer stay in this country; if thou wilt, come with me; if not, I go myself.' She said, 'I will remain and sit by the graves of my sons; I will not go.'

Dris set forth, and lay down to rest in the desert, and when day broke he went on again, and coming to a certain spot he saw a plot of watermelons. He plucked one and took it with him, thinking to eat it further on, and then he saw a band of horsemen coming behind him. They came in front of Dris the prophet, and saluted him, and said, 'The King's son is lost, hast thou seen anything of him here?' He replied, 'I have seen nothing.' The watermelon was tied up in a knot of his scarf, and the horsemen asked what was tied up in that knot. He said it was a watermelon. They said, 'Untie it, and let us see.' He untied it, and found the King's son's head!
On this they seized Dris, saying, 'Thou hast slain the son of the King; his head is with thee!' They carried him before the King, ordered them to cut off his hands and to cut off his feet and to put out his eyes, and that they should cast him forth and abandon him, and they did so. A certain potter saw him and said, 'I have no children, and, if the King permits, I will take this man home with me, and heal him and tend him for God's sake.' The King said, 'Take him and look after him.' The potter took him home and healed him and tended him. Then the prophet Dris said, 'Thou hast healed my wounds, and now seat me on the well-board behind the oxen, that I may drive them and work the well.' So the potter took him and seated him there. Now the King's palace was near this well, and every morning the King's daughter rose early and recited the Qurān. The prophet Dris would listen to her voice, and he, as he sat on his board, would recite the Qurān too. The King's daughter laid down her own Qurān and fixed the ears of her heart on him, for his voice sounded sweet to her. Every morning she did thus.

One day the princess said to her father, 'Father, I wish thee to find me a husband that I may marry. Gather the people together, and let me choose myself a husband.' So the King called the people together and they assembled there. Dris asked the potter to take him to the assembly, so he carried him there in an open basket, and set him down. The King's daughter filled a cup with water and gave it to her handmaiden and said, 'Take this and sprinkle it over that maimed man.' The maid took it and sprinkled it. The King was not pleased, and said, 'To-day's meeting is a failure, let the people assemble again to-morrow.' The next day the princess again sent her handmaiden to sprinkle water over the maimed man, and she took it and sprinkled it. Then the King perceived that his daughter had set her heart on this man,
and he said, 'Let her take him.' So he married him to his daughter and took him into the palace and gave him a daily allowance.

One day three men appeared, saying that they wanted justice from the King. The King said, 'I will first wash my hands and face, then I will come and decide your case. Wait here.' They said, 'This King will not do us justice, let us go to the prophet Dris, and he will decide our case.' The King overheard what they said, and when they went away the King sent a man to follow them, to see where they went to visit Dris. They went to the King's son-in-law, and saluted him, and said, 'O prophet Dris, decide our case.' He said, 'Who are ye that I should decide your case for you?' The first said, 'My name is Sihat (health)'; the next said, 'My name is Bakht (fortune),' and the third said, 'My name is Akl (wisdom).' Then Dris said, 'I have been hungering greatly after you. Now I am happy.' They embraced Dris the prophet, and at that moment he became whole, and with that the three men vanished.

Then men went to the King and congratulated him saying, 'Thy son-in-law has become whole.' The King was much pleased and set off to see Dris the prophet. Dris told him his whole story, and said, 'Now dig up that head that thou didst bury, and look at it.' He went and dug it up and looked at it, and lo! it was a watermelon.

Then the King was very sad, thinking, 'I have done a very unjust deed.' But Dris said, 'Be not sad, what happened to me was ordered by God. Now pray and I will pray too, that God may restore thy son to thee.' They both prayed, and after a day or two a message of congratulation came to the King that his son was alive and was married and was coming to him. Then the King was very joyful, and he prayed that the sons of the prophet Dris might come to life.
Dris the prophet then said that he would go to his own country, and the King said, 'Go, and my daughter will go with thee, and I will give thee a band of horsemen as an escort.'

Dris set forth and went to his own land, and when he arrived there he found his forty sons alive saying their prayers in the mosque; so he too became happy.

God had made a promise to the prophet Dris as follows: 'One day thou shalt behold me, but thou must also promise that when thou hast seen me once thou wilt depart and go.' So he went to make his reverence before God, and sat with God. Then God said, 'Now depart!' He went out saying, 'I go,' but he was not able to leave God's presence, and having gone out he returned and came back again. Then God said, 'Why hast thou returned?' Dris said, 'I forgot my shoes here,' but he spoke falsely. He came and sat down, and God said, 'Thou didst promise that thou wouldst depart, now why goest thou not?' Then Dris said, 'I made one promise that I would arise and go, and I have kept that promise, for I went out. Now I have returned, and I will depart no more.' And he abode there in God's presence and returned to earth no more.

*Note.—Masson relates the story of Chihl-tan as follows (Vol. II. p. 83):*

The ziarat on the crest of Chehel Tan is one of great veneration among the Brâhui tribes, and I may be excused, perhaps, for preserving what they relate as to its history. In doing so I need not caution my readers that it is unnecessary to yield the same implicit belief to the legend as these rude people do, who indeed never question its truth.

A frugal pair, who had been many years united in wedlock, had to regret that their union was unblessed by offspring. The afflicted wife repaired to a neighbouring holy man, and besought him to confer his benediction, that she might become fruitful. The sage rebuked her, affirming that he had not the power to grant what heaven had denied. His son, afterwards the famous Hazrat Ghaua,
exclaimed that he felt convinced that he could satisfy the wife; and, casting forty pebbles into her lap, breathed a prayer over her and dismissed her. In process of time she was delivered of forty babes, rather more than she wished or knew how to provide for. In despair at the overflowing bounty of superior powers, the husband exposed all the babes but one on the heights of Chehel Tan. Afterwards, touched by remorse, he sped his way to the hill, with the idea of collecting their bones and interring them. To his surprise he beheld them all living, and gambolling amongst the trees and rocks. He returned and told his wife the wondrous tale, who, now anxious to reclaim them, suggested that in the morning he should carry the babe he had preserved with him, and by showing him, induce the return of his brethren. He did so, and placed the child on the ground to allure them. They came, but carried it off to the inaccessible haunts of the hill. The Brâhûls believe that the forty babes, yet in their infantile state, rove about the mysterious hill.

Ḥarrat Ghaus has left behind him a great fame, and is particularly revered as the patron saint of children. Many are the holidays observed by them to his honour, both in Balochistan and Sind. In the latter country the eleventh day of every month is especially devoted as a juvenile festival, in commemoration of Ḥarrat Ghaus. There are many zârâts called Chehel Tan in various parts. Kâbul has one near Argandi.

MUḤABBAT KHÂN AND SAMRĪ.

This story was printed in my Balochi Text-book in 1891, and a translation of it appeared in Folk-Lore in 1893. I reproduce it here, as it is a semi-historical legend akin to some of those dealt with in the ballads. Abdûlāh Khân was the Brahoi Chief or Khân of Kalât in the beginning of the eighteenth century, and his war against the Mirrânî Nawâbs of Dèra Ghâzî Khân is historical. The tract known as Harand-Dâjil is close to the town of Jâmpur, and continued to be part of the Kalât territories until conquered by the Sikhs under Ranjit Singh.

Muḥabbat Khân who figures in this narrative was a son of Abdûlāh Khân and succeeded him. He conquered the plain of Kachhi from the Kalhorns of Sindh, and received a grant of it from Nâdîr Shâh the Persian conqueror, but was afterwards deposed by Ahmad Shâh Durrânat, who favoured his younger brother Nasîr Khân, the most able ruler who ever appeared in Balochistân. This story was narrated by Ghûlâm Muhammad Bâlâchâmî.
In the days when 'Abdu'llâh Khân was Khân in Kilât there was a war against the Nawâb of Dera Ghâzi Khân. 'Abdu'llâh Khân raised an army, and he marched down by way of Syähâf (i.e. through the hill country of the Bugtis). Mitha Khân was chief of the Mazâris at that time. 'Abdu'llâh Khân summoned him and demanded an army from him. Mitha Khân took with him a hundred horsemen and went to the Khân. All the chiefs of Balochistân, the feudatories, the Sarawân and Jahlâwân (upper and lower) Brahois were with him, but the Gurchânis and Drishaks and the other tribes of the plains were not with him. Then he went by the Syäh-thank Pass (between Syähâf and the Sham plain), by the Sham, and came out into the plains by the Chhâchar Pass to Harand.¹

When the tidings reached him that the Nawâb assembled his army at Jâmpur, 'Abdu'llâh Khân called together all his Amirs to consult them. Mitha Khân's counsel was this, 'Strike straight at Dêra, for when it is known that the army is marching on Dêra every man will make haste to return to his own home and his own children, and the army will break up. Then attack Jâmpur and take it.' 'Abdu'llâh Khân said, 'I agree with the opinion of Mitha Khân Mazâri,' and he set his face towards Dêra. The Nawâb's army broke up, and 'Abdu'llâh Khân attacked and took Jâmpur, and there he abode a month.

There was at Jâmpur a very beautiful woman named Samri, a Mochi's wife,² and Muhabbat Khân son of 'Abdu'llâh Khân made her his prisoner. After the conquest the army returned to Khurâsân (i.e. the country above the Bolân Pass), and Muhabbat Khân took Samri with him and made her his concubine, and loved her greatly. Samri's husband then went as a petitioner to

¹ For these localities see also No. XLI.
² The Mochis are leather-dressers of low caste.
Abdu'llah Khan to Kilat, and begged in God's name that Samri might be given back to him.

Abdu'llah Khan said, 'Muhabbat Khan is a man of such a kind that if he hears that Samri's husband has come he will slay you. As far as my Khanship extends, go and wander round; and wherever you find a maiden to suit you, I promise to give her to you in marriage.' But the Mochi said, 'I do not want anyone save Samri only.' The Mochi tarried for a year at Kilat, but at last he received the order to depart, and he went back and went to the shrine of Jiwe Lal at Sehwan, and there he remained as a petitioner. For a year he carried waterpots (for the pilgrims to the shrine), and after a year had passed one night this order came from Jiwe Lal:

'At Jampur live certain eunuchs, and with them is a faqir who takes out their donkeys to graze. Go to him, he will bring Samri back and give her to you.' So he returned thence, and came to Jampur and went to look for the faqir and saw him grazing the donkeys. As soon as he saw the Mochi the faqir spoke first, and said, 'Had not Jiwe Lal power to do it himself, that he sent you to me?' The Mochi said, 'He sent me to you.' Then the faqir said, 'Now go, and rest in your house, and come to me again on the day when the eunuchs dance in Jampur, and I am dancing with them and am happy. Come to me then and pull the hem of my garment.' On a certain day there was a wedding at some one's house, and the eunuchs were dancing, and that faqir was intoxicated in the midst of them, the mochi came and pulled the hem of his garment. The faqir clapped his hands, crying out, 'Samri is come! Samri is come!' At that moment a crowd of men came running up to congratulate the mochi, saying, 'Samri

1 Cl. the story of Billa, XVII. Jiwe Lal is identical with Lal Shabbaz of Sehwan, for whom see Burton's Sindb, 1851, p. 211, and Sindb Restitut, 1877, Ch. XXV.
has returned, and is sitting in your house.' The Mochi comes home, and finds Samri sitting there with her hands covered with moist dough. They asked her how she had come, and she said, 'I was at Kilät, and Muḥabbat Khān had such love for me, that he would eat no bread baked by anyone but me. I was moistening the flour to make dough for his bread when a green fly came flying round before my face. I closed my eyes and waved my hand to drive it away, and then I found myself sitting in my house at Jāmpur.'

So the Mochi and Samri lived happy together, and Muḥabbat Khān was left at Kilät.

THE LEGEND OF PĪR SUHRI

The story of Pīr Suhri, one of the most celebrated saints of the Baloch hill country, has probably been told in verse, but I have not met with it. I give it here from Hētū Rām's prose version contained in his Bīłūchī-nama (in Persian characters). A transliteration and translation will also be found in Doule's edition.

The Nothānī Bugtis, in whose country the shrine of Pīr Suhri is situated, are a section of the tribe to whom special religious and magical powers are popularly attributed.

Pīr Suhri was a Phērozānī of the Nothānī clan. One day he was grazing his flock of goats in the jungle when the Four Friends (viz. the first four Khalifas, Abūbekr, 'Uthmān, 'Umar and 'Alī) appeared to him and asked him for a goat. Suhri said, 'This flock is not mine. I am only the goatherd. One goat belongs to me as my hire, and that I will give to you.' Then he brought the goat and gave it to them, and the Four Friends roasted and ate it. Then they called Suhri to them and blessed him, saying, 'If ever the owner of the herd should drive thee out of thy herdship, then make a large fold near thy home, and drive into the fold all the goats that thou hast of thy own. By God's command thy whole fold shall be filled with goats. In thy fold will be found
And Legends of Saints.

goats of such a kind that no one shall know them.' And the Four Friends gave Suhri a staff and said to him, 'If, at any place, thou art in need of water, drive this staff into the ground, trusting in God, and then and there water will flow from the ground, and thou mayst drink of it and give thy goats drink also.'

Having said this, the Four Friends departed to their own place, and thenceforward Suhri never drove his goats to water as before, but wheresoever he was when noontide fell he would drive his staff into the ground, and bring forth the water and give the goats to drink.

After some days the owner of the goats said in his heart, 'My goatherd does not bring the goats to the watering-place as before. I know not whether he waters them at some other place, or whether it is so that my flocks are dying of thirst.' So one day he went out into the wilderness and hid himself, and he perceived that Suhri was watering the goats on the top of a mountain-peak! When Suhri had driven the flock away to another place, the owner came out and looked at the spot, and behold there was no water there, nor any place for water. Then he went to Suhri and said to him, 'Tell me regarding this water; how didst thou bring water for the flock to the top of a mountain?' At first Suhri put him off, but afterwards, on that very place where they were sitting, he brought forth water with his staff for his master. That evening the master returned to his home and told his wife. They took counsel together and agreed that this man was a divine faqir, and that it was not well to keep him as a goatherd. At night Suhri brought back the flock to the village as was his custom, and lay down to sleep in the fold. Early in the morning, when the master came to wake him, he saw a black snake (i.e. a cobra) lying by him. Again the master was frightened and said to him, 'Thou art a faqir. I cannot keep thee as a goatherd.'
On this Suhri made a large fold near his house, and in it he put one goat which he had brought as his wages. He slept there at night, and in the early morning when he awoke he saw that the whole fold was full of goats. Most of the goats were red (i.e. brown), some were white with red ears; they were goats of such a kind as no man had seen before.

One day as Suhri was grazing his goats a band of Bulédhis fell upon him and slew him, and the place is called Suhri-Khushtagh (Suhri’s slaughter) till this day. As they were driving off the goats Suhri came to life and pursued and overtook them. The enemies killed him again, and cut off his head and threw it away. Suhri took up his head in his hands, and went to them and said, ‘Give me back my goats.’ When the enemies perceived how it was they gave him the goats, and fell at his feet and asked his blessing. In this state Suhri came home headless, and then fell to the ground and died, but first he had said to his sons, ‘On the day of my death bind me upon a camel, and wherever the camel sits down and does not rise again, there make my tomb.’ His sons did so. The camel first went and sat down at four separate places where there were Kahir-trees (Prosopis Spicigera), and these trees are still there. Then he came to the spot where Suhri’s shrine now is, and sat down there and would not stand up again. So they built Suhri’s tomb in that place. Suhri’s daughter also died the same day, and they made her tomb close to Suhri’s. Next day they saw that Suhri’s daughter’s tomb was in another direction and not in its former place. Pir Suhri manifested many other wonderful deeds which I am not able to tell, and from that day the Zarkânis and most of the other Baloches of the hills and of the plains pay great respect to him. In Balochistan the greatest oath is by Pir Suhri, and from fear of Pir Suhri the Baloches will not take a false oath, and they say
that Suhri will do some great injury to any man who swears falsely by him. Most Baloches give a red goat as an offering at Suhri's shrine;\(^1\) any one whose wish is fulfilled takes a red goat and presents it. The attendants on the shrine kill the goat and distribute it to all the men who are present on that day. All Baloches consider the whole Nothānī clan to be faqirs. At present\(^2\) their headman is Fatēhān Phērozānī, the Baloches pay him great respect, and thus he has become a strong and powerful headman, and most Baloches fear him because he belongs to Suhri's clan. Many men visit Suhri's shrine every day. It is one day's march to the west of Syāhāf.

*Note.—The latter part of the above is no doubt Hētū Rām's own account. He was well acquainted with the country, having accompanied Sir R. Sandeman in his early marches.*

\(^1\) This may be due to the association of names, as *Sahr* means red. It will be remembered that the miraculous goats were red or partly red.

\(^2\) *i.e.* when Hētū Rām wrote this about 1878.
PART VI.
SHORT SONGS (DASTĀNAGHS),
CRADLE-SONGS, RHYMED RIDDLES
AND CONUNDRUMS.

LXII

The three cradle-songs or lullabys and the playing song which follows are taken from Mr. Mayer's collection, and seem to have been collected among the Haddiāni Leghāris in the neighbourhood of Fort Munro.

1.

Hushaby to my little boy; sweet sleep to my son.
I will kill a chicken and take off its skin, I must have a chicken's skin. I will make a little skin bag of its leg, and send it to my mother-in-law, a bed of gasht-grass I will spread in the shade of a cliff. A skin-bag full of yellow ghi and flesh of fat-tailed sheep shall be the food of my son.
Hushaby baby; may you grow to be an old man.

2.

May 'Ālam Din grow into a white-clothed youth and bind on the six weapons, shield, gun and dagger, and carry his own quiverful of arrows, and the Shirāzī sword of the Rinds. May he ride a swift mare and may he entice away a woman of the Jatt, and give her a shining mirror (?)1 I will give thee money and the flesh of

1 Mr. Mayer translates 'comfortable words,' but I think that աղուղ is undoubtedly the same word as ծամ, տանչ or ահա, a mirror; Persian տին."
little kids, sweet sugar from the town, which will make
the Jaṭāṇi pleased in her heart. She will come and say
this to thee: 'When the sun bends his knees to the
ground, and dips down to the mountain-tops, and the
stars begin to show through the haze, then saddle thy
swift mare, thy fast galloping bay, and bring it to my
help, tie it up to the tamarisk-tree and wait, for my
trust is in thee, till Punnū starts and goes out to the
pastures, and sends and drives away his buffaloes, and
the dreadful old maidservant is gone to sleep. Then
I will come to thee step by step, I will come close up
to thy body, and we will rest in joy and content until
the morning star is seen. Then take thy leave and go
lest the wretched Punnū should come back, or the old
woman awake.' Go thou back to the Rind assemblies,
for the Chief sends a messenger to bring 'Ālam Din,
the leader in war, for there is war against our bitter
foes, the men of Dājjil and Harand. We will lead our
troops of horsemen against them, we will gather a
thousand armies together, and as a flood we will sweep
away our foes.

Lullaby to my son. May God the King protect him.

5. LULLABY FOR A GIRL.

Nāzi has pitched her little tent near the boundaries
of Gumbaz, and the feathery tamarisks of Syāhāf, her
grandfather's grazing ground. She calls to her father
and her uncles, and her brother's companions, fair to
view, and her uncle's tiger-like sons, and her aunt's
well-trained children, 'Come, all of you, into my tent,
for the clouds have gathered overhead, and perhaps
your fine weapons and your quiver and arrows will be
damp. The shameless slave girls have gone away, the

1 The passage ending here is spoken in the character of the Jaṭāṇi woman.
2 I.e. the Gurchāns, ancient enemies of the Leḥārīs.
cows have suckled their calves in the jungle, and the Gujar has driven away the herd of camels.
Lullabys I sing to my little girl.

4. A SONG SUNG BY GIRLS PLAYING A GAME.
The girls call you (So-and-so) to come close to pleasant Gumbaz.
(So-and-so) will not come, girls.
She is busy in needful work.
She is sewing her brother's trowsers.
She is sewing her father's coat.
She is making a peg for her uncle's bow. She is embroidering a bodice for her mother.
She is making a closely-fitting jacket for herself.

LXIII.
DASTÂNAGHS.
The dastânaghs is a short poem of a few lines, only intended to be sung to the accompaniment of the flute or nar. These little poems resemble very closely the jorhs of Western Panjâb, of which many examples will be found in O'Brien's Glossary of the Multân Language. These, like the misrâs of Pashtû, consist of two lines only, but the Balochi dastânaghs is of more elastic form, and its length depends rather on the strength of the singer's lungs than any rule of composition. The singer draws a deep breath and sings as long as it lasts, when he ends with a gasp.
If the poem is a short one of only two or three lines, they are repeated again and again until the singer's breath gives out. The Sanâvar of Sindh is very similar. (See Burton's Sindh, 1851, p. 79.)
The dastânaghs may be on any subject, but most of them are love-songs, and they may be compared with the Italian Stornelli, which are of a similar nature, though more like the jorhs than

1 This is a similar game to the English Jenny Jones, where various excuses are made, when the girls call on her to join them.
3 See Darmesteter's Chansons des Afghans for a collection of these.
the dastanagh in form. Many are addressed to married women, and some of these take a comic form in describing how the jealous husband is to be got rid of. Others are of a more tender and romantic cast (as No. 22), while a few deal with other subjects, such as the march of an encampment to the hills, some celebrated raid, or the praises of Sandeman for the prosperity he brought upon the country, shown in the form of fine jewels for the women.

The dastanagh prevails mainly among the hill-tribes; those settled in the plains know little of it, with the exception of those sections which move up into the mountains when rain has fallen, and they can find pasture there for their flocks and herds.

The method of singing these little songs is peculiar. The singer and the nārî or pipe-player sit down side by side, with their heads close together, and the singer drops his voice to an unnaturally low pitch, exactly the same as that of the instrument. The whole is sung, as noted above, in one breath, and the effect is of the nature of ventriloquism; the voice seems to proceed from the flute.

I took down the words of the dastanaghs at various times from the recitation of the singers, mostly Mazâris, Gurkânis, and Haddiânis.

1.

Wandering maid, I am on thy track;
These three years past, I am on thy track
Though I am hungry, I am on thy track;
A pain in my inside, I am on thy track;
A fool in my heart, I am on thy track;
Helpless in soul, I am on thy track.

2.

Friends give me flowers for my hair
And take my message to Sherân,
A golden ring for my finger bring
And give me flowers for my hair;
A fine saddle for my riding camel,
A fine scabbard for my sword;
Come to the well to draw water
And take a message to my love.
With joined hands, thy slave am I.
Short Songs and Cradle Songs.

3.
Long mayst thou live, my Bibāi,
With thy beautiful hair, my Bibāi.
On Mt. Gēndhāri, Bibāi,
At the well of Zangi, Bibāi;
O move towards me, my Bibāi;
Come to Dilbar, my Bibāi,
To 'Umarmot, my Bibāi.

4.
My ring is on thy finger, do not now go back;
Thou art my old love, do not now go back.
Thy pledge is on my finger, do not now go back;
Thou wast never false yet, do not now go back.

5.
The woman speaks.
This ring is thy token, God be my friend;
I smile but am helpless, he will not leave the burden
on me.
This rupee is thy token, God be my friend;
Smile but one smile, and my little heart will be glad.

The man speaks.
Sohni, thou dost not go alone, but with my flock of
granes.¹

6.
The sign of death is a hot fever;
The sign of rain is dust and haze;
The sign of love is smiling.

¹Apparently the meaning is that he cannot meet her as long as she is
in company with other women. Kuni, the demoiselle crane, is often used
in poetry as meaning a woman. See No. XLVII.
The storm-clouds have thundered,
The whole camp moves away
And halts at Zangi's well.
Come and let our hearts meet.
They have chosen a new camping-ground,
And made their abode on Géndhâri (or Gyândâr).

O riding Zarkânîs, what horsemen are ye?
Shâho our leader, what horsemen are ye?
He is head of our troop, what horsemen are ye?
We go below Bakhmâr, what horsemen are ye?

Wandering maid, I'll be thy love;
My word on it, I'll be thy love;
I take my oath, I'll be thy love;
Girl with the hair, I'll be thy love;
Pitch thy tent near me, I'll be thy love;
I will keep watch, I'll be thy love;
Show me the way lest I go astray.

A fine land is that of the Maris,
A good land is that of the Maris.

1 Zangi's well is in a pass on the way to Mt. Géndhâri.
2 Géndhâri and Gyândâr are two forms of the same name; a mountain in the Mašâr country.
3 Probably this should be Makhmâr, in the Marî country.
II.

There is the sound of Bhimbar’s toe-rings. The tháth-planți consumes the saltpetre in the ground in the low-lying river lands.

There is the jingle of Bhimbar’s toe-rings!

12.

All the courtyard knows it.
I must go as I promised to meet my lover.
Whether we march or whether we halt,
I must go as I promised;
Whether I laugh or whether I weep,
I must go as I promised;
There is the camel-men’s bivouac in front,
I must go as I promised;
Whether I am bound or whether I am free,
I must go as I promised.

13.

Come, my chief of women,
Move, and come to your tryst;
Accept my faithful promise,
Move, and come to your tryst;
Move, my girl with the nosering,
And come to your tryst;
Every day I spy on you,
Move, and come to your tryst.

14.

Up grow the lonak plants, get ready and come to your tryst;

1 The tháth is the Anabasis multiform, a plant which grows in saltpetre-impregnated lands. The subject is of course quite irrelevant to the allusion to Bhimbar.

2 The word in the text is lonây, a clove, which is a plant quite unknown in the Indus valley or Balochistan. It probably stands for lonâz, a common grass (Stipagrostis Plumosa).
Tie up your husband with a cord, get ready and come to your tryst;  
Tie the cord to a log, get ready and come to your tryst;  
Throw the log into the creek, get ready and come to your tryst.  
He spies on you all day, get ready and come to your tryst;  
So give him a push in here, get ready and come to your tryst;  
Girl with the plaited hair, get ready and come to your tryst!

15.  
Sāvi's husband must be caught,  
He must be caught, he must be beaten;  
He must be made to ride in a train,  
He must be taken to Sibi.  
He must be clapped into the gaol,  
The barber must be sent for  
And all his hair taken off.  
His beard must be shaved off,  
And only his flesh left him to rub,  
And he must get him a new wife!  
He must be beaten, he must be caught.

16.  
Aunt, the boy's cap is lost;  
Let me look, the boy's cap is lost;  
Let me jump, the boy's cap is lost;  
I am destroyed, the boy's cap is lost;  
The boy's cap is a bullock-load on me.  
I am happy, I have seen the boy's cap;  
I am content, I have seen the boy's cap.

[This is supposed to be said by a woman who wants

1The Mazārī version says:  
He must be brought here to Rojhān.
an excuse to go out of the house at night to meet her lover. The last two lines are said after she has come back.]

17.
Come out to the watered land, Mastānī;
Be my butterfly, Mastānī;
I have taken the enemies' gun,
And I will shoot thy husband;
I will separate him from thee.
I gave thee a ring as a token;
Alas for my heart, Mastānī;
In the town of Rojhān, Mastānī;
Long may live my Mastānī;
Much gold is thine, Mastānī.

18.
My riding is on swift mares,
My love is by the green water-springs;
For a short moment I will sit there,
I will look upon her wandering face,
I will put an end to the black delay.

19.
Adhrā, I am thy servant. The courtyards of the village are strong. Thy husband is dead and thou art alive. The tiger's tail is a sign of ravening, but my mouth is not for ravin when the marriage feast is on the fire.¹

20.
I am the slave of my fair friend,
I am the slave of her deepset eyes,
I am the slave of her wavy bodice,

¹ The interpretation is very doubtful.
I am the slave of her bright lips,
I am the slave of the flowers of her breast;
I am the slave of the bangles on her arms;
I am the slave of her white teeth.

21.
O player of tunes, when wilt thou come?
O piper, when wilt thou come to thy love?
Piper, the courtyard is deserted, when wilt thou come?
To see thy love when wilt thou come?
To the veiled Mudho, when wilt thou come?

22.
Janari,¹ she is my soul;
When she laughs, she is my soul;
Thy head is mine, 'tis on my soul;
Thy head is mine, oh be not sad;
Thy head is mine, I am not sad;
At seeing thee, I am not sad.²
When she is with me, she is my soul;
Whenever I see her, she is my soul;
If she be old, she is my soul;
When far away, she is my soul.

23(a).
Thou hast lied to me, false one;
Thou hast left me, false one;
I thought thee true, false one;
Thou hast taken another love, false one;
Thou hast ridden away, false one;
Thou art far from me, false one;
Give me back my love-tokens, shameless one.

¹ Sometimes the name is Biljari.
² The line "Should thy husband die, I'll not be sad" is sometimes added here.
23 (b).

I trusted in thee, false one;
Thou hast taken another love, false one;
Give me back my tokens, false one;
Mayst thou be blind in thy eyes, false one;
Mayst thou be lame in thy feet, false one;
Mayst thou be maimed of thy hands, false one;
No sin was mine, false one.

24 (a).

Bagi, thy limbs are soft as wax;
Sit here by me a moment,
For a moment attend to the pipe's music,
Bagi, come and sit here.
Thou hast a lovely form,
Bagi, come and sit here.
Thy earrings are of gold,
Bagi, come and sit here.
Look for a while on God's works,
Bagi, come and sit here.
Look for a while on man's wealth,
Bagi, hurry, sit near me.

24 (b).

Bagi, waxlike are thy limbs,
Bagi, come, sit near to me.
See for a while the new deeds of God,
Bagi, come, sit near to me.
Thy form is very fair,
Bagi, come, sit near to me.
See the display of pipe-playing for a moment,
Bagi, come, sit near to me.
Thy legs are like butterflies',
Thy nose is straight as thy šēfagh.¹

¹ The šēfagh is a brass rod for applying powdered antimony to the eyes.
Bagi, come, sit near to me.
Thy legs are like a camel's,
Bagi, come, sit near to me.

25.
When the horseman comes I shall be happy,
With the piper for my love, I shall be wealthy;
Give me the dumb ring, and speak to me,
Give me the ring of betrothal.

26.
May Mehro move this way, and may she ever go softly;
May she leave her husband, and go with me;
May she always go, may she go to the assembly;
May she go to the village, may she go to the assembly.

27.
You, my companions, call to God.
That he may bring my love to me.
I am helpless in my soul,
Let me go and see my love, and return.
My lover is one of thy creatures,
I will just go and cry 'ha' to him, and return.
You may make the distribution of the cows, girls;
God bring back my lover;
With both hands raised on high I pray,
God bring back my lover.

28.
Your feet are aching; walk softly,
What do you want with shoes? walk softly.
Noble is your name; walk softly.
Your feet are aching; walk softly.
29.

Attend to me, false woman,
I am stronger than your husband;
I will turn back from the ford,
I am stronger than your husband;
I will burn your winner of races,
I will drag you by the hair;
I will kill your winner of races,
I will terrify your husband.

30.

Sandeman Sāhib is the friend of us all. He gives us money to have nose-rings made. All our jewels are made of gold, and if we have no gold he listens to our words.¹

DASTĀNAGHS IN JAṬKĪ AND KHETRĀNĪ.

The three songs which follow are in the Jaṭkī dialect of W. Panjābī. They are not, however, dōrhās, but true dastānaghs, composed by Baloches and sung with the Nar accompaniment. The fourth is a similar song in the kindred Khetrānī dialect.

31.

O fair Kirārī with the nose-ring,
Kirārī with the necklace,
Kirārī with the hassi (a solid silver neck ornament),
Kirārī with the braided hair,
Kirārī of the town.

32.

The woman speaks.

I am frightened, I am dying,
I can hardly fill my water-pots;

¹This song dates from the time when the late Sir Robert Sandeman first established order in the Baloch Hills, and enrolled the young men in a local militia, so that they received regular pay for the first time in their lives, and no doubt spent most of it in jewellery for the women.

²The Kirārī is a woman of the Kirār class. The Kirār is a Hindū Arorā trader, corresponding to the Hindustānī Banya.
Rhymed Riddles and Conundrums.

My right arm is trembling,
My left foot is moving.
The flowers of my breast are coming out.
I am confused when I remember my love,
I move the ring upon my foot,
I am afraid of my husband.
Make haste, I am turning back.

33.
My love is gone in the train,
I trust in my love;
He is a servant of the Khān,
I trust in my love;
My love is gone in the boat,
I trust in my love.

34.
Phēroz Shāh, come to me here,
My lord, at eve come to me here,
My lover, at eve come to me here.

LXIV.

RIDDLES AND PUZZLES.

There is a great abundance of rhymed riddles and conundrums among the Baloches, and they are addicted to composing them on any unusual circumstance which attracts the attention of the unsophisticated hillman or shepherd. The riddles are of the primitive type usual among races in a similar stage of civilization, and may be compared with the well-known Anglo-Saxon example which expressed the naive wonder of the sea-rover when he found a Runic inscription carved with a knife on a log left on the sea-shore. These are riddles of which the answers cannot be guessed. They are meaningless until we know what object the author had in his mind.

These riddles have been collected by me at various times. Some of them have already been published in my Sketch of the Northern Baluchi Language, 1881. The rest now appear for the first time.
Nos. 1 to 5 are by Brāhim Shambānī, the author of the religious poem (LIII). No. 15 is by Ghulām Muhammad Bālāchānī, from whose recitation so many of the poems in this collection have been reduced to writing. The authors of most of the remainder have not been noted.

1.

There was one good thing in the world; an enemy has pursued it and driven it out. In the morning watches it passed along the road. Now neither prayers nor entreaties will bring it back.

This riddle was composed by Brāhim.

*Answer.* Old Age is the enemy who has driven out Youth.

2.

There is but one good thing in the world, the cause of violent disputes and wars a hundred times over. Everyone comes and throws it on himself, and yet I see nowhere any wound. Attend, wise man, and guess this verse rightly.

*Answer.* Water drawn from a well for irrigation and bathing.

3.

The day before yesterday Brāhim uttered this saying:

I saw a thing of a wonderful kind,

It was rugged outside but ruby-red within.

*Answer.* A flint.

4.

By God's might and power,
Where there was no land nor ground,
A crop grew untilled.
By God's might and power
A garden of leaves and flowers,
And just about to ripen.

*Answer.* This was composed on seeing an ear of
wheat ripening on the beam stretching across the mouth of a well, which supports the water-wheel.

5.

Yesterday as I walked along the highroad I met the owner of a thing to be sold at a price. I was astounded on learning the price. See this man's cunning and skill. How he takes advantage of the fighters!

Answer. This refers to the cleverness of a dealer in stamped paper on which applications in lawsuits must be written.

6.

A black plant which ripens in watercourses. At the bottom there are three-score spots of blight, but at the top there is a healthy ear.

Answer. This is said to refer to a plant named thigut, which I have not been able to identify.

7.

You are a tribe blind at night, united in oppression and violence. You are strong in attack, but you are wretched creatures in form.

Answer. Mosquitoes.

8.

The good God has caused a tree to grow by his will on the face of the earth. Its root is one, its branches two. One is dust, the other ashes.

Answer. The tree is mankind; the branches are Musalmans, who are buried, and Hindûs, who are burnt.

9.

A full cup I saw in a certain place; a bright one sat down and she had no attendant. She drank up the cup, and then perished, so that all the world saw it.
Answer. The full cup is a chirāgh or small lamp, which consists of an earthenware saucer filled with oil in which a wick floats. The bright one (lāl = ruby, red or fair-woman) is the flame which expires after drinking up the oil.

10.

I saw two sisters embracing, very happy at the embrace. There is not the slightest difference in their appearance; one is blind and the other can see.

Answer. The reflection in a mirror.

11.

The day before yesterday I passed along the road into the town of Bhakhar; there was a voice of sweet sound, but when I seized it, it was a male tiger!

Answer. A snake.

12.

Last night I came on my hawk-like filly, and peeped into the house, but, on recognizing what was there, I was driven out.

Answer. The answer to this is said to be a firefly, but the meaning is not clear.

13.

One day I came with my filly, swift as a hawk, from a distant land, and I cast my sight around and saw a fine flock of sheep. The shepherds were wandering about among them; in their hands were pointed spears, with which they slit up the bellies of the sheep and caught the blood in dishes, and at last men ate it up.

Answer. The flock of sheep is a field of poppies. The shepherds are the men who go about prickling the poppy-heads with needles, and collecting the gum which exudes from them, which is opium.
A riddle made by the poet Khidr.

1. The lover dwells in the waves of the sea. The beloved dwells in every town; when they behold each other, they destroy each other.

Husain Khān Bālāchāni guessed the riddle, and replied thus:

2. Far-famed Khidr, you are a clever poet, in the sharp tricks of a juggler; but how can you hide your meaning from me? You conceal your tracks in the ocean, and they will not let men who are tied up follow them.

You saw a glittering-stone (adamant?) in the ocean, which breaks off the iron from the ships.

Note.—The answer requires almost as much explanation as the riddle. The lover and the beloved seem to be the lodestone and the iron. The lodestone is confounded with the diamond; it is in fact the medieval adamant, which was believed to drag the iron out of ships.

A riddle composed by Ghulām Muḥammad Bālāchāni.

I saw a fort with closed doors, full of bitter enemies, their heads strengthened with stings, and furious to fight. First they destroy themselves, and then set fire to their enemies.

Answer. A box of matches.

One day the poet Khidr made a riddle about hail, as follows:

1. One day I came on my stout horse from a distant land. Fierce-fighting warriors caught me unexpectedly on the waste. I urged on my stout horse with stick and whip, hoping to arrive at some inhabited spot and to save my life.
And Hussain Khan gave the answer as follows:
2. It is true that you came on your stout horse from a distant land. The storms and gathered clouds poured hailstones on you from the sky and caught you suddenly in the desert, and you drove on your stout horse with stick and whip, hoping to reach some inhabited place and to save your life.

17.

There is a house built by the Creator which has seven doors, while others have but four. By your wisdom guess and explain this.

*Answer.* A man's body.

18.

It is black, but will not be black; it is sweet, but cannot be eaten; it rides upon horses and is opened by little women.

*Answer.* Musk.

19.

The black mare is saddled and the children's hearts are glad.

*Answer.* When the pan is put on the fire the children rejoice.

20.

Three conundrums about shooting, used by hunters.
(a) The ball falls into the hole.
(This is used of loading a gun.)
(b) The cow lows and the calf runs.
(This refers to the explosion and the flight of the bullet.)
(c) The camp marches, but he faces backwards.
(This refers to a gun resting on the shoulder, with the muzzle pointing backwards.)
21.
Send away the cattle and milk the hedge of the enclosure.
(This refers to getting rid of the bees and taking the honey.)

22.
What is as green as young wheat and as fat as a sheep's tail?
*Answer.* The gwan-tree.
[The gwan is the wild pistachio (*Pistacia Khinjuk*), which is one of the few green trees found in the Sulaiman Hills. The berry is much esteemed by Baloches.]

23.
A few hired servants of strange forms; they step by calculation on duty and service. This army is bare and unarmed, and is at the call and order of other masters.¹
There the army meets slaying and slaughter.
*Answer.* The pieces in a game of chess.

24.
I sat and saw with my eyes a city and country without shade. Between them was strife and war, and there was none to arbitrate between one and the other.
*Answer.* A game at chaupar.

25.
As long as the Lord had charge of him he lay in the house.
Now that men have built him up he has become fair and well.
With sweet discourse and pleasant speech,
He walks about with his fair companions.
*Answer.* A man who had lost his leg, and has been supplied with a wooden leg.

¹Pinushinda, one who gives clothes, a master.
26.
God with his mighty power cherishes mankind:
The prophet Muhammad is ruler of his people.
There are a thousand men and one dish,
No one goes empty away thence.
There they have taken and eaten everything,
Taken away the dish and carried it home,
Thrown it down and broken it and left it deserted.

*Answer.* This refers to a thrashing floor surrounded by a hedge (*thālī*) which is torn down when the corn has all been carried away. *Thālī* also means a dish or tray, and there is a punning allusion to this meaning.

27.
Yesterday I went forth from the town of the hedge.
I tied up my mare in the shade of a high house.
I gave her corn from that flowery plain,
And the handsome bays grazed in the nosebags.
My father is the friend of the hillmen,
My brother is a bead taken from its socket,
My sister is decked with jewellery of every kind, her name is Gul-andām, of perfect form.

*Answer.* This is a puzzle containing a number of puns on the places round the author's home and the names of his relations.

The town of the hedge (*thālī*) is Bhāg, taken as equivalent to bāgh, a garden surrounded by a hedge.

The house with an upper storey (*bēbar*) means Māri, which has the same meaning.

The corn (dān) in the third line refers to Mitri, from *mithīrt*, the name of a kind of millet.

The far-fetched allusion to Sībi or Sēvi in the following line alludes to the white-ant or weevil known as *ṣīvīr*; these are the bay mares which graze in the nose bags.

The father is called Bahār-Khān, which is considered
the same as baharkhā, the spring season, the pleasantest
time of year in the hill country.

The brother's name is Lal or Ruby; he is the bead
or jewel taken from its socket.

The sister's name is Gulandām, or rosy-bodied. This
is taken as the equivalent of the word Sihat, health,
which is punned upon and supposed to mean sahīth, the
Balochi word for jewellery.

28.

1. The country is fear.
2. The mistress is living in comfort.
3. The little sister is ready to go.
4. The mother will not move.
5. The son is already mounted.
6. The father is not.
7. The grandfather is living.

Explanation.

1. Fear (thars) is the Balochi for ḍar, the last syllable
   of Dhādar.
2. In comfort (bar-karār) is equivalent to bē-gham,
   without grief. Her name was Bēgam.
3. The sister is named Hauri (the Sindhi word for
   light), and is therefore ready to start.
4. The mother is called Gauri (the Sindhi for heavy),
   and therefore will not move.
5. The son's name is Shāh-sawār or fine rider.
6. The father is named Ghāibī (Arabic ghāib, in-
   visible), and therefore does not exist.
7. The grandfather's name is Haiyāt or life.

Aphorisms.

29.

If a ruler is a friend of thieves,
His honour and name are lost.
30.
If a ruler does justice, they will forgive him many faults; but where a ruler acts with tyranny, they will raise tumults without anything being said.

31.
A violent ruler no one considers good.

32.
Old shoes and an old wife
Are the ruin of a young man's life.

33.
He who has been scalded by drinking hot curds (or hot milk) will not drink water without blowing on it.

Note.—This is the Baloch version of a well-known Indian proverb. The English 'The burnt child dreads the fire' is not so forcible. The Portuguese 'Gato escaldado d' agua fria tem medo,' 'The scalded cat is afraid of cold water,' is a closer parallel.

34.
By toil, trouble and pain do men become prophets.
The Folk-Lore Society

FOR COLLECTING AND PRINTING

RELICS OF POPULAR ANTIQUITIES, &c.

ESTABLISHED IN
THE YEAR MDCCCLXXVIII.

PUBLICATIONS
OF
THE FOLK-LORE SOCIETY

LIx.

[1905]
POPULAR POETRY
OF THE
BALOCHES

BY
M. LONGWORTH DAMES, M.R.A.S.
INDIAN CIVIL SERVICE (RETIRED)

VOL. II

Published for the Folk-Lore Society by
DAVID NUTT, 57-59 LONG ACRE
LONDON
1907
TABLE OF CONTENTS

The numbering of the Poems corresponds to that in the Translations.

<table>
<thead>
<tr>
<th>PART</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Nos. I. to XXII</td>
<td>1</td>
</tr>
<tr>
<td>II. Nos. XXIII. to XXXVI</td>
<td>62</td>
</tr>
<tr>
<td>III. Nos. XXXVII. to XL</td>
<td>111</td>
</tr>
<tr>
<td>IV. Nos. XLII. to L</td>
<td>125</td>
</tr>
<tr>
<td>V. Nos. LI. to LX</td>
<td>135</td>
</tr>
<tr>
<td>VI. Nos. LXII. to LXIV</td>
<td>161</td>
</tr>
</tbody>
</table>

LANGUAGE OF BALOCHI POETRY | 180 |
GLOSSARY OF RARE AND OBSOLETE WORDS | 192 |
KEY TO THE PRONUNCIATION | 201 |
ALPHABETICAL LIST OF AUTHORS | 205 |
INDEX OF NAMES | 207 |
GENERAL INDEX | 217 |
## ERRATA.

<table>
<thead>
<tr>
<th>Page</th>
<th>Line(s)</th>
<th>Poem</th>
<th>For</th>
<th>Read</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>iv. 18</td>
<td></td>
<td>Lēnī</td>
<td>Sēnī</td>
</tr>
<tr>
<td>19</td>
<td>viii. 35</td>
<td></td>
<td>taaān</td>
<td>taaān</td>
</tr>
<tr>
<td>23</td>
<td>ix. 40</td>
<td></td>
<td>khanāna</td>
<td>khanāna</td>
</tr>
<tr>
<td>29</td>
<td>xi. (4) 8</td>
<td></td>
<td>khaān</td>
<td>khaān</td>
</tr>
<tr>
<td>32</td>
<td>xi. (4) 9</td>
<td></td>
<td>Khan</td>
<td>khan</td>
</tr>
<tr>
<td>36</td>
<td>xii. 1</td>
<td></td>
<td>brāṭḥ</td>
<td>brāṭḥ</td>
</tr>
<tr>
<td>52</td>
<td>xiv. 68</td>
<td></td>
<td>māri</td>
<td>māri</td>
</tr>
<tr>
<td>53</td>
<td>xx. 15</td>
<td></td>
<td>māriyā</td>
<td>māriyā</td>
</tr>
<tr>
<td>53</td>
<td>xx. 30</td>
<td></td>
<td>humān</td>
<td>humān</td>
</tr>
<tr>
<td>57</td>
<td>xxi. (4) 4</td>
<td></td>
<td>-war-</td>
<td>-wār-</td>
</tr>
<tr>
<td>58</td>
<td>xxi. 36</td>
<td></td>
<td>māri</td>
<td>māri</td>
</tr>
<tr>
<td>57</td>
<td>xxxii. 43</td>
<td></td>
<td>Sukhunē</td>
<td>Sukhunē</td>
</tr>
<tr>
<td>86</td>
<td>xxxii. (2) 51</td>
<td></td>
<td>gind</td>
<td>gind</td>
</tr>
<tr>
<td>93</td>
<td>xxxiii. (2) 5</td>
<td></td>
<td>wash nish</td>
<td>washed-ish</td>
</tr>
<tr>
<td>99</td>
<td>xxxiii. (4) 104</td>
<td></td>
<td>mādi</td>
<td>mādi</td>
</tr>
<tr>
<td>101</td>
<td>xxxiv. 18</td>
<td></td>
<td>sav-zen</td>
<td>sav-zen</td>
</tr>
<tr>
<td>107</td>
<td>xxxvi. 72</td>
<td></td>
<td>zāren</td>
<td>zāren</td>
</tr>
<tr>
<td>128</td>
<td>xli. 51</td>
<td></td>
<td>dar</td>
<td>dar</td>
</tr>
<tr>
<td>133</td>
<td>l. (1) 11</td>
<td></td>
<td>Thahājat</td>
<td>Tha hājat</td>
</tr>
<tr>
<td>137</td>
<td>line 22</td>
<td></td>
<td>panjūm</td>
<td>panjūm</td>
</tr>
<tr>
<td>137</td>
<td>line 23</td>
<td></td>
<td>shasham</td>
<td>shashum</td>
</tr>
<tr>
<td>137</td>
<td>line 24</td>
<td></td>
<td>nūham</td>
<td>nūhum</td>
</tr>
<tr>
<td>139</td>
<td>line 4</td>
<td></td>
<td>Paidhā</td>
<td>Paidhā</td>
</tr>
<tr>
<td>145</td>
<td>liv. 29</td>
<td></td>
<td>khān</td>
<td>khān</td>
</tr>
<tr>
<td>150</td>
<td>lvii. 19</td>
<td></td>
<td>mal</td>
<td>māl</td>
</tr>
<tr>
<td>160</td>
<td>lxi. 15</td>
<td></td>
<td>dathān</td>
<td>dathān</td>
</tr>
</tbody>
</table>
BALOCHI TEXTS
BALOCHI TEXTS.

The numbering of the Poems corresponds to that in the Translations.

I.

DAPTAR SHA'AR.

Shukr Allah hamda guzarun
Badshah mulk-e wath-en
Thi jahan khak o gilo bi
Wath khoshti¹ wazh-dilân
Ma murid-un Yâille
Din imana sebat-en
Ummat o pakeen Navie
Ki jihana wazhah-en
Aulad Mireh Hamzaighun
Sobh dargaha gwar-en
Azh Halabâ phadh-khayân
Go Yaziza jherav-en
Kalbalâ Bompur ma-nyamâ
Shahr Sistan mizil-en
Badshah main Shamsuddin en
Go Balochan khâtil-en
Ni ki Badr-din dar-âkhta
Naghmanen shiddat-en
Ma-sara Mireh Jalal-Han
Chhil-o-chyar bolaken
Khâkhtun Harine Bandar
Kech rasten phalav-en.

¹ Or Heku nind.
Hot Makurānā nindi
  Khosagh ma Kēch-dēh-en.
Hot,¹ Korāi āwār-en,
  Ė ma Lāshār-ghar ēn,
Drishak, Hot,² Mazārī,
  E go Rindā yagsār-ėn.
Rind Lashārī ma mulkā
  Sim go nyāmagh-ėn,
Māsthareṅ logh Dombki-ėn
  Gāj syāhāfā sar-ėn.
Azh Halaba Chāndiyēgh-ān
  Kalamātī logh pha-gwareṅ,
Noh nindi ma-Nāliyā,
  Jistakānī pha-gwareṅ.
Phuzh, Mīrālı,³ Jatoī ⁴
  Drust ma Sévi-Dhādar-ėn;
Azh bunyādā Phuzh Rindēn
  Sar go Mīreṅ Chākūr-ėn.
Gholo, Gophāṅ, Dashti
  Rind thāliyā dar-ėn.
Nashk-daur pha Gorgēzh-ān
  E ma Thāliyā dēh-ėn,
Thī Baloch bāz-bishār-ėn
  Drust ma Rindā manah-ėn.
Rindāṅ ma Shorāṅ nindi,
  Lāshār ma Gandāvagh-ėn,
Jo-mītāf bāhar-khanāṅa,
  Kull sardār Shailhak-ėn.
Ī manī pērā o rand-ėn,
  Ė Balochā daptar-ėn,
Philaveṅ si-sāl jangā,
  E Balochā shiddat-ėn.
Shailhak o Shahdād randā ⁵

¹ Or Noh, Dōdāi.
² Some insert Jatuk after Mīrālı.
³ Or dānī.
⁴ Some say Jamāl instead of Jatoī.
⁵ Some say Jamāl instead of Jatoī.
Las sardar Chakur-en,
Chhil-hazar khai Mir-gwanha
Thewaghen dade-potar-en;
Hol-posh dast-kalai
Druh khawan o jaba-hen
Path-picha go khawahan,
Phadha lalen mozhaghen.
Kharch-katara nughraen
Dast mundri thangav-en,
Bakar o Gwaharam, Ramena
Zar-zuwal Nodhbandagh-en.
Phuzhan Jaro jawawen,
Hadeh Dinah bradhar-en,
Pherosha, Bijar, Rehan,
Rindan Mir-Han zahmjan-en.

Sobha, Mihan, Ali
Jam Sahak o Allan-en—
Haitan, Bivaragh ma Rindan
Shair ki sharhen jori,
Mir Jalal-Han surphadh-en.  

II.
RAMEN REHAN GALAGH-THASHI.

Kashtagheh Gholah azh hamu mulka
Chakar pha lad-bozhi rawan bitha
Zor Sevi chi duzhmanan zitha
Pakhagen dail dath-ishi wur bitha
Dhadera Miranah kilat bastha
Bangah Lashari phara chahra
Khakhten dan Miren Chakura shahra
Ditha-ishi Mochi guranj bor-en
Bastaghitya ma manahah sayd.

1 Some insert Durrakh after Sahak.
2 Or munsif-en.
'Thāshūn borān pha tokalā shāhā.'
Bukhtaghēn golānī thareñ tāzī,
Ash-phaḍhā Rindān droh-kłuțha bāzī
'Gwastha Rēhān Syah-mazār tāzī.'
Gūḍā Rāmēnā gurānḍ giptha, charitha
Ash hawān droghi gwāhiyā zahrā
'Nēn shafā bhorainān hawēn shahrā.'
Rapta ma zardeñ digara pahrā
Guditha hir chi khēnagha-zahrā
'Mā wathi goshān askhutha hālē
Dāchī ma gwaharā baithalen mālē
Ma Hurāsānā jaliţhi sālē,'
Gohar hir ki guditha phairi
Be-gūnāsā gēainthaghant hairi.

Shaihak o Shādhēn kalām zurtha
Gwar-janāna pha alkahān gwastha
Mālitha Milahā-dawār hotān
Haddē Gwaharāmī jamāētān.

Dombki guftār mazānī mar-ant
Bathireñ suhren thangavā shar-ant
Rind Lashāri ma-bunā brāth-en
Jag sahigh-en ki Hamzaha zāth-en
Jag pha washen kisavān shāth-en
Man-dēhā zorākh, mazēn-gwāth-en

---

III.

The following fragment given by the Rev. T. J. L. Mayer (pp. 12, 13) is probably part of the above ballad, which has not been recovered in a complete state. It refers to the shoeing of Rēhān's mare in preparation for the race with Rāmēn's alluded to in the ballad.
Rēhān Khān ġūshi, waḍhī āos tālān ġūshi.

O manī bēl, Gagara lohār
Mullā Muhammad Bakar uṣtādīh
Gar manī Shol shaztaleḥ nālān
Dān manī biyār go tēgh-sāreṇ mīhān
Biyār-īsh taṇ wastādīḥ man-i bandān
Ān mahisk-pharēṇ nasthar gwāh bant
Burzāī āzh som hukāī būrijān
Jahlā āzh shīshāreṇ thashokhēnān
Cho manān nokhān shafān gwāsthā
Ladithā halkān āzh bunī haddān
Bāgh bazāreṇ Jalakho ishtā-īsh
Dēm zar-suchen Bōlavā dātha-īsh.

IV.

CHĀKUR SHA'R.

Hotī bēr manī śāhī ēn
Main bālādīḥ kilāt zēdhānī
Phol mēhr-sīrān pha zātān
Ki Rind chi Makurān bahr-bīthā
Panjguri dēhā ganjēnā.

Mirēn Bakar o Rāmēnā
Gwahārām mazan-nāmēnā
Roshē khākhtant Mahērī marrān.
Gwahārām pha-zawān gāl-ākhtā
  'Go mā ubdāhī sāngē khan!'
Gohar pha-zawān gāl-ākhto
  'Bachhī man tharā rodhēnthā
  Brāṭṭī man tharā drost dāthā
  Go mā ubdāhī sānge nēn'!
Gohar shi mahērā rapto
Kahnē mēhr-sīrān zahr gipto
Zurtha lēravān nēshēnān
Gohar tēlhitha Lēniā
Āfā nasiva zurtho
Sar pha Bolavā shēf bitha
Miren Chākura mārīā.

Gohar pha-zawān gāl-ākhto
Hamcho Chākūrārā gwastha-i.
‘Gwahārāmā manān rēsintha;
Sārdār, man thāi bāut-ān,
Main bagārā baninde phēdār.’

Gwazh-bi Chākūrā Mirēnā
‘Chīhen zīr bi tho jāgahē
Har jāh ki thāi dil loti
Tho nind ma Kacharokī joān
Jīdh-en girdaghen bagānī
Hāreṇ goram o mēshānī
Imān-en hamū mulkānī.’

Roshē shī Huddhārī roshān
Chākur pha thufākhe ākhto
Khā’ ma Kacharokī joān.
Dāchī ākhtaghant danzānā,
Shīr pha nāfaghān shanzānā.
Gudā badh burtha Sārdārā;
‘Ē thāi dāchī pha chī khārā danzant
‘Shīr pha nāfaghān shanzant?’

Gwazh-bi Gohārā Hīrēnā
Cho bi Chākūrā Mirēnā
‘Sārdār,’ jawāb gardēnthā-i
‘Mālā wadh-miri gon khapta-i
Hīrēnā jaghino bitha.’
Rāwachī pha-gali gāl-ākhtā

Cho bi-Chākūrārā gwastha-i
‘Phairī ākhtaghant Lāshārī,
Sārthen sailaho bor thāshī,
Shāngo ākhtaghant kastighā,
Shungo tharthaghant mastighā,'
Main hir khushtagant jukhtighā;
Dāchi ph'e havarānu dānzant
Shir pha: nāfaghānu shānntant.'

Gwashta Chākura Mirēnā
Sardāra shutāa ma zīrēna—
'Gohar bi shawedhā lađīth.'

Dēn-dāthā-ish pha Sannīā,
'Logh-āf manān murdār-ān
Phēsh khārch phasānī gozhdān.'

Urdē dir-sareṇ jumbēnthai
Suhī rikhtagheṇ bāngahē
Gājān banindī loghān.
Bāgē guditha-ish Gwaharāmē
Bāskē buriθha-i sārwāne.
Matthe Gohare hirānī.
Zālē bun-jatha-ish shirrānī.

Gwashta Mandava Jāmēnā
'Lajjan maṇ kawand khōhā khaṇ.'

Bivaragh¹ mangahī gāl-ākhtā
'Bile chajjāvī Rāniā
Kot gwaḍh-girān marēnān
Jo khilaghān pharēnān.'

Mir-Hān mangahī gāl-ākhto
'Nēn khilūn chajjāvī Rāniā
Nēn kot gwaḍh-girān marēnān
Nēn jo khilaghān pharēnān
E tikā baṇ phar gudighān
Main gudi-mathagheṇ chugzākhtān
Syālānī shaghān khoshtān,'

Gudā mēl-khuṭhā Lāshārān
Hār-māli malhāna khākhtān
Gokh shi Khalgarā khushkēnā
Mēsh shi Sham-sara miskēnā
Bēlān bahr-khuθha be-gānjā.

Gudā lad-khuṭhā Lāshārā,

¹ Or Barivagh.
Chham-didh khutha Nuhâni;
Havd-sadh phandar o hazhdsadh mesh
Gandim drushtai sadh gwâlagh,
Drushâdhâ khuthâi Lâshâra.
Gudâ Châkurâ Mîrênâ
Sardâra shutha ma zîrênâ,
Châîi khashtaghant barâni;
Châîi âkhtaghant chahrâni,
'Mâ sadh logh jidaravighâ dithâ.'
Rindâra gâle bahr-bitâha
Urdê dir-sarei jumbênthai,
Hârmât malhâna raftant.
Gudâ Bivaragh mangahi gâl-âkhta,
Wâg giptaghân sardârê:
'Châkur, khanaâi kotâ khân;
Nuhâni hazâr mard bi
Lâl-jukhtaghen Lâshare,
Bandân phalawân jangighâ.
Bi-âyant chajjâva shâh-gwâthi,
Phâdh-kizagh tharâ grân-chari
Dêm-juzagh tharâ honighân.'
Gwashta thangrûen mardân,
'Mâtê khatamâen bachhâ
Bivaragh gondalan Rînighân
Sahtmêntha jaren hindighân,
Mirzighâ mashandê dâth,
Odîhâ ki janûn më thêghân
Tharâ thir-daurê dir nyâdhûn.'
Sauvê gwashtanê hamê gâlêgha
Wâg ištâghant Sardâre.
Sulvi rikhtaghant bangohê
Dânze somariâo rikhtant,
Bivaragh ma-phirâ phirênthâi,
Go havd-sadh bangulen warnâyân.
Gudâ Châkur ghussavâ brâthighâ
Ya nêrmoshâ na-nisht loghâ.
Sar-josheň ¹ Harêvë khafta
Gudâ Sultân Shâh Husain dilhâi.
Gudâ Mireň Bakar o Râmênâ
Gwaharâm mazeň-nâmûnâ
Sohnai thaghârd shastâtho
Turkâ gar-burthâ goghâë ;
Kâshid âkhtagâ jalte-pâlk :
' Châkur, Turk tharâ loțâi,
Ash tho ya havâlê phursî.
Mar ki évakhâ daz-horg bî,
Hathiyâr ki ma bant-i,
Ânhî thufâkh chacho bî ?'
Châkur âkhto rû bîthâi,
'Dast o dil wâthî ambrâh bant
Hathiyârâ khâmî hêchî nen.'²
Hathiyâr giptaghant sardârê,
Shâhî yag-rahên dost-dârê,
Gudâ háthî pherîthant khûnîë.
Hâthî âkhto tak khafta.
Hindri mâñ galiya khafta ;
Giptâi chi kshîk phadhâ
Jamathâi háthî sar súndâ,
Hâthî tharaţha ērmânâ ;
Shodha sobh-khûthâ Sardârâ.
Gwandêñ katrâc mâñ-gwastha
Kâshid âkhtagâ jalte-pâlk :
' Châkur, Turk tharâ loțâi,
Ash tho ya havâlê phursî.'
Châkur âkhto rû-bîthâi,
Cho bi Chakurârâ gwâsthai :
'Mañ khûnî naryânë asteñ
Hapt-plushtâ hamêdhâ thâshî
Dost o duzhmanâni demâ,'
Lâ-châr bîtha go Sardârâ
Shâhî yag-rahên dost-daràn

² Or Zar-josâ, wealthy.
³ Or Ânhîyâ thufâkh hêchî sêh.
'Biyār-īsh, manān mān-zur-eën.'
Hafṭān giftaghan zōng wāg
Hafṭān chandumi zēn-kholagh
Gudā gozhmālē khuthai Sardārā
'Tho di Duldula aulād-e
Man di Chākurān Shailhākē
Go tho zor-eën, go mā droh-eën.'
Khorchhāth pha-nadhār phēdēgh-eën
Gudā hafṭ-phushtā hamōdhā tākhtaghēn
Dost o duzhmanānī dēmā,
Khūnī naryān narm bīthā
Gaughāc girant-i bushkān!
Shōdhā phir-burtha sardārā.
Turkā gar-burtha goghāc
Kāshīd ākhtaghā jaltē-palk
'Chākur Turk tharā lotāi
Ash tho za hawāle phursi.'
Chākur ākhto rū-bithāi
Cho bī-Chākurārā gwashta-i:
'Go mā zahranēn narshēr-eën
Thāl tehghān gāhwareṇān gwānkha
Āzmīnē wurē narshērā.'
Hathyyār dāṭhaghant sardārē;
Shāhī yagrahēn dost-dārē
Shēr zaharen jumbēnthai,
Shingo Chākur o shāngo shēr,
Choneĩ drānzithai miyānā thēgh
Narshēr kotaghīgha khapta
Mir mozhaghān lālēnān
Shōdhā sobh burtha sardārā,
Rāwachī ki burtha kārdārā
Go māth makkahēn Māthoā
Gwasht Bēgamā bī bāchhā
'Chākur sardār-eën sārī Rindānī
Gwar tho pha thufākhē ākhto
Nī bāshk-i lashkarān grānenān
Zunū kahārēn phaujān;
Nēn, pha Chākurā Mirēnā
Man sī-sāl satar bhoreṇān
Phusht pha phāmbāniēn lungī.'
Phairī pha kawāte bithāi
Sar-kharā khuthāi sardārē
Dāthāi pha Sahičheṇ Dombā
Urdē dir-sareṇ jumbēnθai,
Zunū kahārēn phaujān.
Pha Phīr-Lakhan o Lākhoā,
Nānī, Nafung o Lakhā,
Sar pha Bolavā shēf-bithāi,
Suhvi rikhtagan bāngohī
Ma Gājā banindī loghā;
Chhūt-chēn¹ khuthāi Lāshāri,
Gwaharām du-jāh rozi ma-bā'
Nēn gor bāth-i nēn Gandāva.

V.
Chākur pha shikārā rapta
Bagān tharāc wārθai
Lahzē pha sawādā nishta-i:
Dāchi ākhtaghan' danzānā,
Shīr pha māighān shanẓānā,
Gwashta Chakurā Mirēnā
Wa' pha Goharā hirēnā:
'Thai dāchī pha che kārē danzant,
Shīr pha maighān shanzzant?'
Gwashta Goharā durrēnā
Wa' pha Chakurā Khānēnā:
'Main hirān wārthaghant zahreṇ sol;
Main hirān wadh-miren go khapatēn.'
Guḍā bag-jat mēlāven gāl-ākhtal

¹Chhūt-chēn appears to be a compound of the Sindhi words chhūtī, safety, and chaṁsu, ense, and its use here is evidently sarcastic.
Phairi äkhtaghant Lāshārī
Shikko sailē bor thāshi
Hir azh main khushtaghant jukhtā
Shingo garthaghant mastīā'
Chākur man-dilā grān bithā
Rindē hapt-hazar lotāē
'Mā chyār-sadh ya-tharen warnā būn
Dānē dar-shafūn syāralī';
Bivāragh Khān phadhā dragānā
Wāgē giptaghant sardārē
'Chākur, khēnaghā khamē khan,
Nūhānī hazār mardān bi,
Lālo khushtaghanāt Lāshārī.'
Gudā gwashta sar-batākī mardān
Jāro, jaren Rehānā
'Bivāragh gondalān sāhmēnṭē
Hindiān ma-thars, sēr-dāthē,
Rēkh zahrānēn whardān ān!
Gudā Domb Langavān shā khār-om
Bivāragh Khān, thārā dīr nyādhūn,
Mākh-om zahm-janēn Lāshārī,
Āfo banai mānah-ūn
Hoshagh phinj-khanūn āptiyā;
Nind o gind khaī sīth bi,
Mūlān pha khaī dē valī,
Sīthā pha khaīā gōn-khaīā.'
Go hawēn gwashtanā taukhēghā
Wāg ishtaghanāt sardārē
Chārī khashtaghān chārānī
Bol bastaghant pahrānī
Chārī akhtaghant golānī
Sadh logh jidarāiyā dīthen
Odhā ma Nāli-ghatā,
Shahr chārītha Gājānē,
Bag jukthiyēn Gwaharāmē.

1 Or Īlā-jukhtaghēn. See IV. 104.
Bânghavâ khuthen phâsânê 60
Pha Gâjân kilât dêmâ,
Bag gudithen Gwaharâmê
Dastâ buritha Sâfânê¹
Matân Gohara hîrâni,
Hâwen zâlî shûmat o shirrânî.
Mêl kûch-kutha Lâshârâ
Rosh-othânê burz bitha
Lâshâri khurâ gon-dâthê
Rinda lashkara bâj-bithê,
Mir-Hân ma-phîrâ phirenthê
Go havd-sadh ya-tharen warnâ
Guçâ Châkur ghamzamîâ garthâ
Pha Mir-Hân ghamâ lahmênâ
Pha humbo choteven Mirênâ
Lahri khaur gawâranâ giptê. 65

VI.
Wêla hadhiyen jawân athant
Bâz barkaten mard mân athant
Mardân hamo arkân athant
Go sâhivân yâk-trân athant,
Samâîtha durren janê
Bâz mâl-bagi bûnukh-ê
Nâm Mahêri Gohar ath
Mân narmîghâ ludâighêth.
Phêzdâr kullê thangavân
Nishtêjanê âvreshamân 10
Gwaharâm wadh pha minnat en
Rosh o shafârâ balaven
Nyâmâ vakilan Chûkureñ
Chûkur girârî âkhtaghadh

¹Sâfân perhaps stands for âir-phan, the equivalent of sârwan (camel-herd), as in IV, 67, and is not a proper name.
Odh gwar Mahērī Goharā
Nērmosh hamodha phroshta-i,
Phursitha Miren Chākura
Wath azh Mahērī Goharā:
'Dāchī chi khāren danzaghaint,
Shir dan khuriyā shañzaghaint.' 20
Gwashta Mahērī Goharā
Wath bi Amireñ Chakurā:
'Phairī ki Lāshār-potravān
Rāmēn-Hān ghorravān
Toddā aruen khushtaghant
Mēshi ma nirā phakhagant
Tut kambaren bhōrainthaghant
Jat mēlaven greainthaghant.'

Gohar šamēdīhā laditha
Bāuṭ gwar Miren Chākura
Zahr-kuṭha Miren Chākura
Rindēn ħamū lotāṁthah
Pha sai shafā gobi jatha,
Bivaragh thēghā jug jathā
'Mākh na jēnūn ālamā
Pha Jatānī hushturā.'
Chulē batākī mān-āthant
Jāro, Rēhān saqh-sareń
Suhrāv bor kunj-gardanen.
'Bivaragh bil, pagāsi ma bi.' 40

Dāh gwar Lāshārā burtha
'Mar bi, ki mardān giptaghāi,
Rindān go syāli jheravān.'
Gwarām thēghā jug-jathā
'Rind phujaghē nēn main bunā
Thēghā, kavoči tūpakān
Balān, Shirāzi lurān
Bandē Naliya-khaur dafā.'
Roshā ki chīch burtha 50
Rindo bihān zhil-bīthaghant
Mān-ākhtaghūn sandeṅ jughān
Balān, Shirāzī lurān
Khōhān gendē isparān.
Jang badshāhi machitha
Rīnd mēlaven phadh khishtaghant
Daṅ hav'sadhsā nigerathai
g.
Go Mir-Hān zar-mushten lurā
Chākur phirā bahmattaghā
Thēgh khashtagho oshtāthaghat
Kheṛi pha gwarpañ dāthaghant
Charēntha Phul Nodhbandaghā
Chākur khuthai Phul sarā
Phulār chābukē jathai
Phul go Hudhāi qurzata
Gwasṭha azh ān sohen-zirā
Azh ghāṭ garihnikheñ garañ.

Gwaharām theghā gāj-gāj khutha
'Nodhbandagh, Rind-e, thāi Lāshār na-bē
tChākur khāiā tālā khuthen
Sar cho kharabi burithen
Chonān ki mūl tror-khuthen
Sëvī go ya mushtā khuthen.'
Charēnth javāv Nodhbandaghā
'Mā Rind niyāṅ, Lāshār zih yāṅ
Azh Rindaniyā bīthaghān
Shīr Muzīe mīkhtaghān
Lolī Muzīe dāthaghān
Manān lolī dāthai nēm-shafa
Man whāv shāgehēn gwānzaghā
"Roshē phakhhar Chākur
Man jang nawhashē sāitha."  
Mārā hamān rosh wāl-adh.'

1 Or mā gēnthai.
VII.

Rīnd hawāl lotālītha
Dan chyār rosh ghobi machītha
Bivaragh thēghā drinbītha
' Chosheñ na-jēnān ālīmā
Pha Jatānī hushtūrā
Ki thēkān ma loghā basthaghant.
Mā gālwar kharān hushtūrā?'

Chandi bitāki gōn-athant
Ma pahar gozān khaptaghant
Nām 'janānī' giptaghant
Sauhand mazānī phirēnthaghant!
Gudā Sardār wāg-ē ishtaghant
Syāho-baziyā raptaghant.
Rīnd kull kafochen tufak-ath
Kull bal syāhen nēzag-ath
Tāsen rikēf doravath
Phaṭṭen khawāh o shaddav-ath
Phisheñ sāwās o chabbav-ath.
Gudā dāh go Lāshārā burtha
Bijar Ramēn wa' sarā
Go phādh lālen mozhaghā.
' Rīnd phujaghī nēn maīn būnā
Bandūn Nāli-khaur dafā
Thankā ghaṭṭen gwādh-girā.'
Roshā di Šēvīā burtha
Rīnd bihān zhil giptaghant
Odhā Hudhā khār ŋkhtaghant
Washēn dunyā jaur bithaghant
Jangā khutho mān-ṅkhtaghant
Tofān damāmē dirthaghant
Rīnd jathō nibērthaghant
Daṅ haftsadhā nīgērthaghant
Mir Hān, Bivaragh khaptant.
Chākūr phIrā bahmanthaghath
Thēgh rastagho oshtāthagath
Khērī gwarfāndā khutho.
Nodhbangā shī gurēā ākhtaghath
Gūdā Phul sarā avzār khuthai
Phulār jathāi chābukē
Phul pha Hūdhā kudrātā 40
Udrathaghā pha Phaugarā
Pha ghatañ grinbokheñ garān
Pha phāshinānī badleyān
Ūdhā burtha ma sar Shāmē!
' Shābāsh!' Bahār-Khānā khuthā,
Cho gwashtāi Nodhbangār
' Rīnd-e, ki tho Rīnd bīthaghē,
Kulli ki Lāshār na bē
Rīnd-e, ki phar-mān khālis-ē.'
Gūdā jawāv dā Nodhbangār 50
'Sardār, mār hawān rosh war-eñ
Ki mān shir Rindānī mikhtagheñ ;
Main makkāhen māthā manān
Dāthā ki lōlī nēm-shafā
Panj-waḵt o zarden digara
' Tho phakhār-e Mir Chākūrār,
Roshē ma jangē dar-barē
Jangē girānēn rohavē.'
Mār hawān rosh war-e
Nēhen Chakura khālā thālā khuthen?
Garden karabbīā jathēn
Bilān di múli ĵor khuthēn
Sēvī pha ya roshā khuthēn.'

VIII.

Kīlāṭī Haviv gushi: sari Rīnd Ghulām Bolak gushi:
Chākūr Gwhahārām karākūṭā gushi: Gohār bātiyā khardē
gāl gushi: philaven sī-sāl-jang gushi.
Yād khanān nām Ilāhī
   Man awwal sarnāvagān\(^1\)
Haidar phusht o phanāh-en
   Hazraten ākhir-zamān:
Biyā Lorighā sawāī
   Zīr manī guftāragān
Bar gwarā belān dilēghān
   O salāti brādharān,
Mangeha Rinda pha Bompur
   Kēch bāghē Makurān
Mastharen logh Dombkī-en
   Maṅ Balochī manahān,\(^3\)
Rīnd Lashārī awār-en
   Trān bastha-ish pha-wathān ;
'Biyaeth shedhā bilaḏūn
   Bilūn giyāfen ulkāhān
Jo-mitāfā bi-kaṭūn
Bahr-khanūn bi pha wathān
Go rājī rānā khādh ma lekūn.'
Biyākhtān dan loghā gidhān
Hukm tondeṅ nakhifān
Noḵh khuthantesh ādīmān\(^3\)
'Bozhē\(^4\) borāṅ bārāghēna
   Kotavānī andarā
Sāj\(^3\)khanē bāzeṅ bihannaṅ
   Nuh-hazāri markhāvān
Biyārē bagāṅ girdaghēnā
   Azh Nali-khaur dafa.'
Gwānkh-jatha jodhāṅ bi khāḍāṅ
   'Ēr-khafēṭh azh chajuān
Khashē gālt o pālāṅgā
   Jhul suhreṅ kamalāṅ
Bauf morbandēṅ lihēṅān
   Hingalocē manjavān,\(^6\)

\(^1\) Or sāltām khan.\(^2\) Or mēravān.\(^3\) Or nakhufa čo āḏā zimān.
\(^4\) Or khashē.\(^5\) Or sēm.\(^6\) Or maŋalā.
Sikkavo tasān bijorē  
Makurānī kadahān  
Chākur ē dēh na nindī  
Ro watthī direṇ āmilān.¹  
Phoshitha Rindān watthī dir  
Pha khawāh o shaddavān  
Daz-gulā gozān malaṅ  
Hol go dāntī zrihān  
Phādh lālēn mozhaghān  
Khākhtathant¹ go doravān.  
Dḥāḍar o Sēvi gipta  
Daṅ Jhal o Nilaha dafā,  
Habb, Phab, Moh,² Mali,  
Daṅ Nali ēn zimā,  
Gāj shahrā bastaghēnā  
Daṅ Marāgaho dēhā,  
Sangar o khoh Sulēmā  
Giptaghān shēr-narān  
Sāṅg Mundāḥt dhaniyā  
Daṅ dāth bī Mēthirā;  
Bāghchān Kācho sīmā  
Daṅ Dhari o Bhanarā;  
Nangaren Bījar thēghā  
Jām Sulēmāna lurā.  
Gohar bāuṭī kī ākhta  
Azh watthī māl sārā  
Gīrdagheṅ bagān dināṅī  
Gważh 'Malik gīnd sārā  
Māl manī othiya bag-en  
Handē phedārē manāṅ.¹  
Chākurā dir-zānaghēnā  
Gwash bī durreṅ Goharā  
'Nind ma Shorān joān ²  
Kacharaka phalawā,  
Hēminā bagā bi-chārē  

¹ Or Kāsatḥant.  
² Or Mol.  
³ Or Baravo Shorān joān.
Nind bē-andēshaghā, 70
Roshē azh Gwaharām shahrā
Raftaghant khardē chariān
Bāragheń borān zawār-ant
Pha shikār o sailāhā;
Hir khushtant jukhtaghīyā
Phar1 watīhī lāf-sērīhā
Mēhravā thēkān khawāthānt
Go badheń kirdāraghān;
Rāj bundāthant hazārī
Azh du-dēmī ziānehā
Shīngūrā Gwaharām thēghā
Shāngūrā Mir Chakurā
Philaveń si-sāl jang ath
Gohara hir phadhā.
Sar-galoī bāithaghantī
Nēsh rikhtant azh dafa.
Mārā di ēkhavā di īṣhta2
Pha Hudhāi āsurā
Shash mushtī pha bādhīghān
Zaharā phēdhāwara.
Dard Brāhimi Hasanā
Khashtathish go Chakurā
Gudā Sultānē Balochā
Sahl khutha bi pha-wathān
Chākur azh brāhī qasūrā
Gwastha Satengarhā.
Pardawā rakhē Ilāhī
Mānavo gudi turā
Rind Lashārī waryāmēh
Hon-bēr loṭaghā.

1 Or azh:
2 Or

The last line also reads: Nēsh drushīnt man dafa.

Or Raj khishī ēvakīghā.
IX.


Whazh-gusheṇ Lori biyār wathi shāghār
Ma-sarā charen bairamē pāghār
Jawān mard dātārā girē dādhā.

Zi azh Sanniā giyāfēnā
Laditha durreṇ Goharā shodhā,
Ākhtaghā bāuti gwarā Mirā.
Chākurā Shirāzi gawhar-zirā
Goharā durrēnā hawar dāṭha

'Bagavo Milahā avur dān-en
Go mā Lashārī jhēravē mān-en.'

Goharā laḍē sar-jamagḥ dāshtā
Dastā Gohar maṅ Kacharak nyāstå.
Raptaghant Shorānā pharē sailā
Chākura Mirī bandanē shahraā.

'Mā thāshūn daṇ bāghchaeṅ Gājā,'
Gohar dāchī ma bēghavā danzant
Māṅghā shir daṅ nāfaghāṅ shanżant.
Chākurā phurs azh Mēlaveṇ jatā

'Zith khāṅ jat, dai manān hālā
Cho khutṭha khai go Gohara mālā?'

Cho jawāb dāṭha mēlaveṇ jatā

'Ākhtaghā Lāshārī phara chahraā;
Guditha hir cho khēnaghā zahrā.'

Chham-jatā durr-gosheṅ Mahēriyā

'Jat, hamē gālē bīlē shēriyā
Phutureṅ Rīnd ma dēravāṅ druāh-ant
Dāchī pha hirāṅ hardamē zahant.'

1 Or hamē chīndṛī.
2 Or mārdī.
Badh burtha Rēhānā Nawāvēnā
Phuzh Jāravā jaur-jawāvēnā
'Mā phara durreṅ Gohara hirāṅ
Havbara shāmālo janūn shirāṅ
Shart khanūn haisi chotavā birāṅ.'
Bāgar Jatoī jawāb dāṭha
'Bakhū-āṅ durreṅ Gohara Sammi
Hotā pha bāūtān niyāth khāntī.'
Shāh Husain chērava roshā
Bibari phēshā nishta ma loghā
Dar-shutha bāghār azha gēḍā
Chhoravān ilgā bokhta pha dimā
Gur-khanāna dari mezhira loghā
dēmā dar-khaptā mardumē jawāneṅ
Sharr kalānc-ant cho dushtaghēn shirā
Dholant oshishē kalāiyāṅ
Bibari gāl-ākhtā mazen shāneṅ
Kiāmahā minnatē khūthāi bazēṅ
'Cchoravān bāghār bil, manī shāmeṅ
I-katar mārā phar wathī nāmeṅ.'
Nā-jāneṅ joraējaven jatāṅ
Chhoravān bāghār khushta pha latāṅ.
Odēh niyadh loghā sammaven sālo
Dast-kauliyā phijatha dānhti
Hot azh mirānī darā ākhtā
Bibari gāl-ākhtā mazen shāneṅ:
'Agh thā pha bāghār na khūth khāi'
'Man thāi bhēn, tho manī bhai.'
Sūrihā pha dēmā jawāb dāṭha
'O amul-māṅ, sabr khanē gona
Ya-barē bosht, gāl mayā go-mā,
Man phara bāghār khanūn chonā
An dighār shahmi bith azh honā.'

¹ Or Kalmatīm rohav roshā. ³ Or Dar-khaft.
₂ Or Chhoravān ingārā phara dimā. ⁴ Or ma.
⁴ Or na-ro bāl. ⁵ Or phur honā.
Shingurā shast, shāngurā phanjāh
Drust phar bāghārā bīthagā yag-jāh.'
Omarā nashkē ishta pha kaulā
Hongiren Bālāchā phara honā
Sūrīha Dōdā phara gokhān.

X.
KALMATĪ SHA’AR

Bor Kalmatiyān bastaghān
Sher manahā āhizaghan
Moth, gur, shir warant
Gokhi zhalokhe n roghanā,
Bag-jato khākhtān rastaghā
Būt o karāi sistaghā; Āhin ki odhā dashtaghan
Khādān pha rashēv dithaghān
Hone ki anzi grēthaghan
Shāra katakā giptaghān,
Jālu ki jodhān bithaghān
Jodhān go ārīa phithān
Brāthān saulen phusaghān.
Bagān balā zurtha shumē
Bagān hāren gorame
Mēshān chulumb pādhen buzān
Mēhi go mashken māhighān.
Mir Hot tumānā zahr khutha
‘Algh shutho khargazān.
Kalmatiyānī janān
Bagān bigār trākoraghē
Bē bal jāmē jokahē
Nēlān ki honi-izh barant.’
Trātān lakorī bastaghūn
Phidhān bihān bāl-dāthaghūn,
Simā Wakāvi gwastaghūn.
Go duzhmanā gon-khaptaghūn;  
Gwāṅkhe manāṅ bēlāṅ jathā  
Tūtā miskāṅi Sahāk,  
'Dastā jaghar-burāṅ janēth  
Miziri mazāṅ-tapē lurāṅ  
Gindūṅ Hudhā chonā khan'  
Shāl mēlē phirēnthaghān  
Bag Bulfatā gardēnthaghān  
Hon-īsh phīthāṅi giptaghān.  

XI.  

GWAHARĀM TO CHĀKUR, 1. VERSION A.  

Gwaharām gushi; hawāṅ roshā ki Mīr Hān khushta.  

Mā mukabil būṅ brahnagheṅ dāṅe  
Gor-char o patti mulāṅkāt-aṅ  
Ya-sarā biyāyan Rind o Dombaki  
Bhanjar o Jatoī tana-wāṅi  
Rind khāṅktan go mozhaghi phāṅdhāṅ  
Amsarā thiṅhāṅi bi-īr-rikhtāṅ  
Azh hamū halkā hon wathī giptai  
Khushṭai nāmēṅa Malik Mīr Hān.  
Chākūr shabē azh-gurā bokhtai  
Dāthai daz-laṅtē phara gokhāṅ  
Sirmughē gwāmēshāṅ bi-charēṅī.  
Thān-gurā Rēhāṅ o Safar gurdeṅ  
Ahmad go Kaloā sahāvēṅā,  
Chi shāī ranj-ath o nawathī-rishāṅ?  
Rāj pha Bhēniya charēntho,  
Dast-atho Bingopur hazār-ganjēṅ,  
Dost ma lālēṅ manjavā hand-ath!  
Mālim honā be-gunāsēṅā  
Hāṅl Gwaharāmā kanjukhāṅ bastha  
Mal pha Milahā zhalāṅgēnthā.
GWAHARĀM TO CHĀKUR, 1. VERSION B.

Gawahārām Nomūbandagh Lashārī gushi: Rindē Lashārī karakuṭān gushi.

Waspān jawānān mulk Balochānī
Savzant Milahē davē syāh-jo
Gor-charo dānānī mullān khatān 1
Har phithē waqte kiavā khākhtan
Go kunārāni phakaghen wangaṇ.
Maṅ nazar jadh pha rakhtaghēn chhamān
Azh mano démā Roshtumē rustha
Chākur o Harānī naryān zongēn
Rājiē azh bēniya 2 bigardénta
Khoh saro ghatān bi tapēnta
Drapo Rindān bāragheń borān
Che-shawar ranj-ath, o nawath-rishān? 3
Gonathē Bingav phur 3 hazār ganjēn
Chetarvo shāhī paṭṭan o bāzār.
Shāi dost maṅ māriyān astān láleń
Gardagar 4 minnatē maṅ lotān
Khāwīnd bājānī bālādī bāthān.
Yag-sadhē dāth, dah-sadh omēdheń.
Maṅān omēdī khapar rēj-eń
Asaro omēdī nyathchosheń.
Ya-sara khāiyān 5 Rind o Dombaki
Banara Jatoį thanāvānī
Haqq avo halkā ā-burtha chonān
Mālamī honā bē-gunāskēnā.
Chākur aql cho zānaghān kambā
Phirwāliyā gon whānagho hosheń

1 This should probably be mulākāt-ān, as in (a) l. 2.
2 Probably Bhēni, the name of a place.
3 This should probably be Bingopur, the name of a town.
4 Probably this should read Khulagēr, the Creator.
5 Khanjan, given by Mr. Mayer, seems to be a misprint.
Sar na dāshītai cho gwāsareñ Mīr-Hān
Dañ Naliyā o thank-dafen ghaṭṭā.
Rīnd azh tāzīlyān hāzāřīyān
Ēr-rīkhtān pha mozaghī phādhān.
Mā di go Mīr jamsareñ phauzān
Usarā thīhāni bi-ēr-rīkhtūn
Khushta mā namēnā Malik Mīr Hān¹
Go do Shaihāki bīngaveñ bachhān
Hardo Sohrāveñ sēr-tamāēnā
Na-sareñ Hamal Kēhāra shimen
Chanar o Hotēn o² Safar gurden
Jiand o³ Phērōshāh manayānī.
Azh sari Rīndān gor-khusheñ Āli
Thamahah saulen phusaghē khushtēn
Azh hamō halkā hon wathī giptēn⁴
Zāmaren dumb ghumari bitha
Nā-sahiyā dangarān shitha:
Dātha mā daz-latē phara gokhān
Simuren⁵ gwāmēshān bi-chārēní
Dukhavān Rēhān o Hasan mattī
Ākharān Kohū bārth phara Mīrā.
Phīl Aliyā phahlewānēnā
Pahr na bandī niṣhtagheñ sattēn
An mazān padhaki jani zauṅkān.

CHĀKUR TO GWĀHARĀM, 2.

Mīr Chākur Shaihāk gushi; sari Rīnd Bādshāh gushi;
Rīnd Lashārī karākūṭān gushi; Gwāhārām phasavē dāth,
gushi.

Zyānaho Gwāharām go hameñ badhā
Go Balochī isbēdhaheñ gardā

¹This line is corrected as above from (a) line 8. Mr. Mayer’s version is:
Kushīa mā nāme nām alīkh Nūrān.
²Or Rēhān, see (a) l. 12.
³Corrected from Jūn do.
⁴Corrected from gītān; see (a) line 7.
⁵For sīrmughēñ, see (a) l. 11.
Nām Naliyāho bēdagāh bāsthāi
Nām cho Nodḥbandaḏ burthaḏ burzā
Yabarā nāzēntha wathī bānzi
Baēḏhān Rind bahrani tāzi
Mālēmā Milahī nighor phāḏhān
Pahr hamān bāndāthā gīrārē.
Jukhtaghā Bangī o Hasān Nodḥak
Ādamo Nodḥbandaḏ manāyānī
Ahmand go Kaloā sahāvēnā
Thau khishta gori phrushtagheň rumbān
Roshē ma grāneň phīhano jangē
Azh phadḏā Rindē gondalān wārthant
Mān maghundān bastharen jāhān.
Rumbi azh Dāḇānī kilāt zurtahā
Gin ma Milaha-dafā khasīth
Mān tharā chosheň na-jathā āhū
Mān shāir pha phurkhashān na shastāthān
Phasav go changāni aghāziyan
Daň thai bālāḏhā sahāviyā
Azh mani chāpole mazāriyā
Thāv ma chalen gozh bunā
Sar thrahāna cho kurthaghēn (mādḥīn)
Sar thahūrē man ‘ālama khundā,
Nēmavo Gāj Gūjarāt gwaṣṭha
Nēmavo be Phalpur shutha rullā
Thau hamān Rindānī salāmiyē
Topavā bauren chādar jalah
Thau ki shēr bārānī laghorānī
Ma sarā syāhen ashkarān dōhē!
Niṅ Omara pahnādhi gwarān dakē
Gon-khaṭān lało khushtagheň mardī.
Mā hamān Rind bārāhēn borān
Gah shērūn o-sar bur lēṭūn
Khākhtūn go bādhān hardo dēmēnā
Khotaghā thēwaghīyā talab-dār-ūn.
Bāz-gushen̄ Gwaharām, jawān dil-gosh khān
Shar safar khan, daur phadhā gardi
Shartān be jallakī bicharēnān
Go kalamān gard khanān āhir
Bēm azh dostānī dilā kinzant.

**GWAHARĀM TO CHĀKUR, 3.**

O manī shāhi aundalī brāthān
Biyāyanto Rajānī gēhen mardān
Las Lāshār Hān Sardārān
Biyāyanto diwānē khanūn brāthi.
Mañ ki ma shair tânjavā dēthā
Chākurā gwāthē ma-sara bithā
‘Chonān gumara’¹ khaz malik bithā.’
Cho wathēn mard-ān namarrēnī
Shā manān bārie dā roshē
Mañ Sammavo Bhathīlān bichārayān
Thattī phauzhān ma-sara rēshān
Åsā pha chappōān mañ dārān
Åsā layān cho dakhanā wārā
Bungrān grānaē logh mughēmānī,
Thosagā Dillī Turk dālekhūn bant.
Dāthēn jangi go nawatī-rishān,
Rind chī jahlā kēnthaghan burzā
Mañ Kīlāt bith ma nighor sārthen.
Mañ hawān gāl gwashtānē roshā
Chākurā syāēn phandāre khushta
Chākurā mardī kēnaghā mān-ath
Jhal go juhlāfā na gwāzēnthant
Sanj go Sangwāṭhā na phirēnthant
Gūrgīn go wā’-rodhen damāmoān.
Hōwēl hōwēl kī sobh manī bithā ;
Mā jatha chāpolē badhīyānārā
Raptaghant gorti bor kator-phādhen
Hār davāre pha masharenē Sēvi.

¹ Perhaps for jāmarā or shamarā, ever.
Chākur pha zendānē ghamē zirī.
Chākur pha juhlen khandaghān burz bi
Mandavo shāhī phusaghēn bēr-bant
Khoshti ma drashkānī bazen sāyān
Manthagheṇ gurkheṇ ash-phadhā gindī
Baro hamān dēhā ki guna phashant
Ālroānī shīr gawān banti
Man daf o dēm 2 o brinjanen rishān
Pha Balochā chukh līlhāyān
Zāl pha Jamoti gāl-āyant
Chukh sharikh bai go Jat Gophānkān
Dast ma baṇēn jhapagheṇ rēsh bant
Topāv ma bāvareṇ chādara pāndhā
Ma sarā syāheṇ ashkarān dōhē.

CHĀKUR TO GWĀHĀRĀM, 4.

Mir Chākur Shaihak gushi: sari Rind Bādshāh gushi:
Gwahārāmār phasavē dāth gushi.

O khumēth nosh khān thiraghē dānā
Bāz khānē phili gardan o rānā
Tikkaēn wāgān dē kumundēnā
Whashiyā azh Sēviyā mawā gardān.
Shakhalo sarphurān sohāgiyān
Pha murādē ma dērāvā dāthān
Bosht mān shazhmēhā hārēviyā
War gadēmā mān hādhirē jam khan
Azh badhān khohen thiwarē sham khān.
Hakk o nāhakkā phadhā gardān
Jaghe nāwhaṣhen ki basthaghēn bandān
Ma hawān dēhā ke alē gindān.

1 In Mr. Mayer's version this couplet reads:
    Roth avo drashkānī bunā nindī
    Zāhrahē shērī pha phadhā gindī

2 Mr. Mayer's version has 'barānā' instead of 'daf o dēm,'
Kaul-ën go hais chotavo phûghân
Yabarê bushkân man bâzen shêfân
Jâmi azh bal nêzaghân gark bi,
Biyâith hawân nar ki wâdhâe ëkhtai
Kadahe phur bithai hasêvâni
Man di azh Shâhen Qâdiré loñân
Sobh pha Sëvi phuturen Rindân
Gêshtar azh hir'-phâdh thanakh-rishân
Azh-phadâhâ chukh jano Mughal rokh bi.

CHAÎKUR TO GWÂHARÂM, ON LEAVING SIBI, 5:

Châkur Shaihâk gushi : sarî Rind Bâdshâh gushi : ânh rosh ki Sëvi khîli khardê gâl gushi : Gwaharâmâr phasavê dâth gushi:

Bilân mar-lawâsheñ Sëvi
Gauren badhânî margâvi
Jâmë Nindavâ Bhattiyâ
Sai-roshân bahrâ nêghâ
Si-sâl uvt o uzhmârâ
Jân-jëbhavân jangiyâ
Thëgh azh balgavâ honênâ
Chotân cho kamândi boghân,
Jukhtânâ nashant lârênâ ;
Warnayân du-mandilenâ
Lad ma ùravân na rusthant.
Ârifên phîthâ sar-sâyân:
Mîsk ma barûtân na mushtant
Whard dumberghân mêshânî
Karwâli sharâb sharr joshant.
Shâhan pha nishân yakê nest,
Drustân wärthaghân bindiyân
Thêghân pharâhân zivirenañ
Shartân dûthaghân shîmênañ
Bachaki lawar bânziyân.
Gwaḥarām muzhēn Gandāvagh
Singhē ma zirih phirēntha;
Māchīyā lawāshta lanjāith.
‘Ali o Wali druḥ-dārān
Bag girdaghen bē-shon-en
Yākī kilāta bē-ron-en
Hāgh kāwalī Turkānān
Rind bāragheñ borānān.
Gwaḥarām azh dudē handē bi
Nēn gor bāṭhi nēn Gandāvagh!

XII.
CHĀKUR AND HAIBAT.

Haibatē Bibrak Rind dēma ya kaul khuthē
Sai-pharā chapeñ dastā nohāta jathē
‘Har khasē manī bagā gon khaṭī
Ān ki moli, khandaghā āndēmā charī.’
Nā-ghumānē Chākur lokān lāh-jathai
Haibatē Bibrakā syāh-gwadhānī shudhā
Lāchithā Rindā pha mirāī mērāvā
‘Ān wathī bagā nēlūn Mirāl-potrāvā’
Chākurā tēk phalitha gonokhā sirhālā khuthant
‘Chandī choshēn lēravān
Nāmē Hudhāī mañ faqīrān bashkāthaghān.’
Hai na bītha ki dāhi ākhtaghā
Bag go Gwahārāmā burthaghā
Rindān go zahmi takāi dāthā Lāshār-potravā.
Kamathā Rind; gartha garokheñ naryān.
Chākur chham phrushta wathī gudi ghoravā.
Na-ghumānē dañzē rustha Nāri Khaur dāfā
Haibatē Bibrak go wathī tond phāghānī ghasā
Zahmi takāi dāthā go Lāshār-potravā
Havd-gist Mirālī dāthā bagavā ravaghā
Sai-sadh phanjāh khushta go Lāshār-potravā.
Phanjâh khushta kull kurân-whân 'âlimân.
Har do Râjân doliân burtha
Gêshtar dol Lâshârâ gharâ.
Bagâ pahnâdhi khuðhâi, dâtha Rindâ pha mirâî mérâvâ,
'Ān watthi bagâ nêlûn go Mirâî-potraîva.'
Châkûr mushkîlâ kharâñi gushant
'Hawân bagâ phithi mardân burtha,
Phithi mardân go manî brâthân gêshtaren
Akbât roshê man manî kâhoâ raven
Bâzgân na bhorân, ladhârâ âsâ na deân,
Khaî gwar gire, ârâwâ khanân.'
Sai-chyâr roshê chachroîn trânaghâ.
Haptumî roshâ bag jug-jâhâ ghasâ
Hawân mazen-nêshèn lêravân jate Kotalâ.
Châkûr inâm dâtha Nârî go Sêvi shahrâkâ.
'Bhar, Mirâlî, thai savzâ thiragîhâ.'

XIII.

CHÂKUR AND JÄRO.

I.

CHÂKUR TO JÄRO.

Châkûr shaihâk gushî: Jâro rishâñi giragh rosh gushî:
Haddêh khosh gushî,

O' Mughal sanj Khân naryânâ
Ahuâ shîr gumbazênâ
Zên trundeî Arabîyâ
Thânk nazikhen biginár.
Dân manî khârân hiyâlê.
Rind manî khôhen kîlât-ant,
Khushtaghen Rindâ galo-nêt.
Harde démâ jân dâri.
Lev chîtoi kharoân,
Jâro di khârîh kâtâr juhtaghîyâ
Balochi Texts.

Goni-ān bandān jathiyā
Brinjaneñ rish giptaghiyā
Haddēhā pha zor gipta.

2.
JĀRO'S REPLY TO CHĀKUR.
Jāro Jalamb gushi: Chākur phasavē dāth gushi.

Gozh dē, O khandeñ Mazido
O Mazido, bangē hālen
Bangē hāl o bāz khiyāleñ.
Drogh ma bant, Chākur Nawāven,
Drogh ma bant, kī drozhī na bai!
Drogh azh dathānā darrā bī,
Azh zawānā bī sharrēnā.
Rāsten, O Mīr mangēhānī!
Rāsten, O Chākur Nawāven!
Maiñ brinjaneñ rish giptağhiyā,
Azh mā phawen sāhe giptān,
Azh wathī gudi miyārān,
Azh khēnaghiānī shaghānā.
Roshi Haddēh o Shāho biditha
Dīr logh-an ma dighār-eñ!
Gon ətī sandeñ khamānē,
Jābahe phur azh thangā,
Thēgh nokh-saj barāk̡h əth,
Khārch kātār jukhtaghiyā,
Goni-ān bandān jathiyā
Pha dil-kāmā khutho-khisht.
Haddēh tilhāna niyākhta,
Phopul o hirān warānā,
Gwar janān chyār-kullagheñā,
Gwar Chākur durreñ gwahārā,
Gwar Bānariā nēk-zanēnā
Thankeñ amzānē na nishta.
Haddēhā phol ma dighārā
Haddēh dighārā du-marden.
XIV.

NODHBANDAGH SHA'R.

Nodhbandagh zar-zuwâl gushî: imar wathî sifat khardê gâl gushî.

Kungurân, O Kungurân!
Kungur jareñ brâhondaghân!
Gâlê gazirân âvurtha
Aiv phara hâisi sarâ,
Choshâ mañ gindân zâhirâ,
Zulm phara bêdâdhihâ.
—Drust dafâ rish âvurtha,
Nâmard rish jahl khutha
Khond o khuriyân gwâh-khutha
Chungâ avur gaukh phadha.
Mardâ hawen vâs na khuth
Béronaghên mar gwar janân,
Chosheñ ki chûri kukkurê
Jant-l' nasoâ ma-sarâ.
Nindith grehê pha-gurâ
Ahân ki khashî phar dafâ.
—Go mâ sakhiên méraven,
Go mâ bakhilên jheraven,
Jherant o hanchosh gushant,
Suta karirâ rês-dêant;
'Mâl na bi pha Nodhbandaghâ.
Phul na-zâi ma mausîmâ,
Shazhmâho phuren nokh sarâ
Zâith niyârt khuraghâ.'
Ni nadhân athant jauren badhân,
Zi pha shaghânâ na khafân;
Agh mâ phaso phosti khuthên
Mâl cho mughêmâ mélathen?
Cho munkirâ yak-jâh khuthên?
Mâl Muhammâdê xir-ath,
Haft-sadh hasht-sadh goramā,
Bag girdaghēn beshon athant,
Shartān na dātha hizhbarē,
Bhēdī rangoi bāyān;
Azh mā na zītha kātulān
Bungāho grānēn lashkarān;
Dātha bi-nāmē Kādirā
Bī momin o whānīndaghān,
Barā asilen dārgurā,
Sohvā larisān warān,
Biyāyant ghāzī whazhdilā
Whazhdil mani nām girant.
—Dādh na lēkhān chādharān,
Khēs go khawān o jābahā,
Mīrsī mazān-thapēn lurā,
Ēshānā ghāzīān barant,
Sārī kafochī sai-sadhi,
Phar yak shafā osāraghā,
Sohvī bi suwāliyān burthā
Domb gushokhēn lāngavān.
Jawānēn sari Rabbā lavān
Shughrā hamē gāl khanān.
Choshēn suwāliē miyāth,
Biyāmith o ma lotī amrīshā,
Kī 'Baufā go hāthīnē khashā.'
Ē dādanī chie niyāī!
—Khaulē manān cho Omarā,
Cho Omarā khaulē manān,
Mān bashkaghē band na bān,
Band biaghē marād niyānā.
Harchī kī khāī azh Kādhīrā
Sadḥ ganj bē-āiv darā,
Zīrān pha rāsten chambavā,
Burān avo khārīch sarā,
Nī bahr khanān go hādhīrā,
Nēlān khanān pha phadhā.
Gudā mani brath bingaveń
Brāzākht o brath māngēnavān
Kahr bant āptiyā girant
Mīrāt milk johaghā
Nodhbandagh māl saraā.

XV.

DILMALIKH SHA'R.

Shartān malūkheń Dilmalikh
Azh khēnagh o kivar āburthā
Brathī payāfēn mēravān
Dīmān Rindī dēravān.
Rindē janē 'Nākho' khanant,
Dāsā ma dastān dēant,
Rēmā malūkheń Dilmalikh
Buri pha rēshēn dādēvān!
Ni bilān manī phadh-mozhaghī,
Thāsen rikēf o doravi,
Ma phisheń sawāsāń zom girant.
Manān kadro khumēthāń nīyath;
Mā dātān pha sunyēn phēshaghān
Bhēdi rangōr bayān!

Rindā Hudḥā Lāshār na khant.
Musalmān Hindū na bi;
Trag na ziri kāhri.

XVI.

Shāhzād Chākur gushi.

Shē-phara Langāhāń du-zahamēnāń,
Nāhār o Kūngāń sēr-tamāmēnāń,
Dar-khafant Dodāi phara zahmā.
Thēgh azh savzēń āmanā rastha
Mań malūki sar-khōfaghāń shipta.
Bakhmal o bulghār Harēviyā,
Chhil hazār Rindān wa' sarā gon-ēn!
Khāi Humāū suger chiyār lakhir,
Chapari zorākh-en avur rājān.
Rosh dar-ēkta, phauzh phēdāgh bi,
Urd Humāūnī bāz bē-ganjeń
Lākari sāya sudhavēn balān
Ma dighārā jāgah niyath phādhā,
Murgh ma balāni sarā nishtant,
Hand niyath mardār o nariyānār.
—Gwānkh khotīa wa'rodheń damāmuń
Chhil hazār dađe-potraven mardāń;
Ma hiyalāńi dil na chandēntha,
Phutureń Rind pha dapaghāń khākhtan.
Ma Hudhā āmāne shumē bālādhi
Gwar jan o thango-droshamen bachāń,
Shart avur haisi chotavā bitha.
Thāgwar ākta go khāuli Turkāń.
Manchītha jang go tufāki thirāń,
Pha saghāran saroeń lilāń,
Der na bitha dan-damā dhakhē,
Āf shir bitha dan-damā nakhe,
Mā nazar khotī go rakhtaghēń chhamāń!
Urd azh chapeń phalawā phrushta,
Phrushtagan rad-gāńū Mīrāl hamē
Chund azh Mīra-nēmaghā khēntha,
Zor khotīa Dillī phultureń Turkāń.
Jug-jatha Māi Bānari Shaihak,
G'hor-khutha Rindāń pahlavānēńā,
Phusht-khutha Dillī zahranēń Turkāń,
Zahm-jatha Rindo bāraghēń borāń;
Phrushtagan Dillī Turk harām-khoreń,
Mā lajjavā ālkāfān Balochiyāń.
Hapt-hazār nar-shēri garākhēnthai
Jahl jandarā malāna drushta.
Sāi-salū Rinda phalawā khushta,
Balochi Texts.

Allano jangānī julav-gīra,
Allano gēdhī gwāth-saren syāhā,
Noh khushaintha go Nohak ākhta,
Balash sulțānī sarā Mīrā.
Bēratha1 Dīllī kot hazār-ganjeñ
Odhā hasht-pahri dēravē dāthai.

'Mār2 karār bant o bɔr bi-sāhsār-ant
Gosh-numa sāhsāri damā nokhen
Som-ışh chi sīmān hukmān dir bant.

Mān di go hazhdah bingaveñ bachhān
Māndri bāzār warān bhangā,
Lilēnān3 drikhenān sarī suhvān
Duzhmani mardānī dil-phushtā.'

—Mard ki azh Sīndhī phalawā4 khāyant,
Chajuč Rāniya payāfēnā,
Phrushtaghēn Uchhī nuh-thalen bāhīn,
Nēm-shafi kahren zārīhān khilant!
Pha wathī khauλiyān buzurgēnā,
Pha wathī lajjānī hūdhābundañ,
Pha makho nilā phara dostān.5

Vēravān gudi mahwaren mor-ant!
Syāh manāñ boen lashkarān zirant;
Avr mani bāndhān amiriyān
Nēsteno pharwāh garz azh khasā,
Ān Amīr gīndi Chākura sāya!

XVII.
KIND-DODAI-JANG.

I.

Bijar Phēroshāh gushī: sari Phuzhēn Baloch gushī.
Gagar arhat bahant shaft phāsān
Mān mani Bijārī bunindiān,

1 Or giptat.
2 Or Hot.
3 Or Mélahen.
4 Or nēmagāh.
5 Or jannat-sahrān.
Nūn na nindān ki dēm-bazeñ halkai;
Man rawnān odhā nangaren Brāhim,
Nangaren Brāhim go Muhammadā
Wārth sharāvā ma kadaheā zaren
Wār' sharāvā, dā' mani bahrā
Agh phara rāzieñ-dilē dāthaish;
Nahi tha Rind na bi, Dodāi mani brāth-en;
Khoh na bi, Hindustān rivāyat-en;
Sindh na bi, Phailāvagh mani jīdh-en;
Chāchara soren āf manān dost-en,
Mān mani bachānī dafa whash-ant
Dir-ant azh Turkānī hawān lat-ān,
Pha mawāllān Sindhrī jawān-en
Āf bāz-en o bhang arzān-en
Dār loghānī gwārā bāz-en!

2.

Babar Sohrāb gushi: Dodāi gushi.

Hāzhava sar! ki chē gon-dātha?
Ān mazen-thaepn thegh mān-āyañ,
Thir man ālāen-kashē gwāh-bant,
Gondal mārē khad-khanant jānā
Dast Rindānō bāragheā borān,
Thi-phithi roshē drogh ma gardānē
Go medhir o sardārān sakhyēnā
O kalātānī gardanēn shāhān.
Ē havar chari ranjāvēn mardi
Ākhtaghā gēdhī gidharāna
Ākhtagho mēhmān mani theghē
Thēghavo Bijar jadha savzen.
Zān ki jānbozh bāz-athan jānē!
Phur niyath mān roshānī kator zaren,
Gwāh mani Jongo-en manāyānī,
Pha chi rangi bālādh mani dithat!
Drogh na bandith ki khār mardānēn
Mědhirī sālokẖ droshamenẖ bachẖi,
Maṅ wathī jangāṁi kalā gīre
Girdagheṅ bagāṇi phanāḥ mīr-eṅ
Rakhtagheṅ chhamāṇi charāk-nīr-eṅ
Phāthani brāṭhāṇi sутum-zīr-eṅ.
Nīṁ ishtom, ki āhirī bītha,
Zyādẖahen matāṅ thēzhaghi shītha,
Hūr manī nhīrān o pharēshāṇeṅ
Tangdilā roth go diz-gohārakhāṅ;
Māhaur go ambrahāṅ na gwārentha,
Go wathī nākhoā khavihenā!

3-
Jongo Ghulāmō gushi: Babarār phaso dāthi gushi.
Jī zīrā māhaur basthagheṅ nodẖāṅ
Kaunsh pha thalāṅke baraṅ burzā,
Gon-deṅ honīāṅ risālataṅ:
O manayāṅi Babarēn Sohrāv!
Sindẖā go shori manāṅ shastē,
Gwēhiyā gālāṅ azh mana phursē,
Gwāh hamāṅh-ant ki azh phadhā dārānt,
Mohri vāgāna na ginārānt.
Maṅ phara chīā aiv khanāṅ, Hānā?
Dodaṅ yarangen bahāzur-āṅ
Lāsh ki shāirāṅo salāhānart!
E-kadar mālūm-ath manī hathā.
Tho am-rīkēnyā go ambalāṅ khākhtē,
Yāzdaḥo yarang bahāzurāṅ,
Maṅ dilā niyato murād ēsh-ath
'Sh-e-phari g'hānoē bi-gardenūṅ!
Tho gwar-ākhto ki zīth phadb-khistē,
Thara dɔr-khūthā Rindi sudhavo balaṅ
Duzhmanī chāmpola hawashēṅā.
Tho mayārē ma dambaghāṅ zurthā
Nangareṅ Phēroz rana roshā,
Balochi Texts.

Tharā drap azh Shaihak lurā bīthā, Mēhlav sher-bhīm humābundē, Sar azh sēnsārān na phārēzthē, Azh daryāyānī lahar thēlānkān, Tharā dar-burtha Māchhiyān harīyēnā! Cho thav-ē mahlij ēr-khashēn warnā Bāzēnī gwar Bijārā varyāmēnā. Man hé Bijār māhzābā sahiyān; Nēn pha-guzār thārī-mādhaghān zīrī, Nēn shahr-lokān, bahranī tāzī; Whard bawarant bingāvēn hot-ant, Sambār o ār manahā rāz-khant Shimbarā jānī sar-jamē khāyant, Ān khavāhā ki man gūrā shēf-ant, Phēshā thai nākhoā gwarā dāthēn, Dāînā azh hamā chīṭā khotaghē ēr-enī!

4

Hairo Mandos gushī: Dodāi gushī: Bijārār phasavā dāth, gushī.

Thegho arjala naptēnā, Man dostī lurā savzēnā, Dāi bi kaḍānā zivirēnā, Zar-zireṅ rahā āman daī, Jukhtā bandī pha gahnīyā, Goa go rahā phārēzī! Phāighām ākhtaghān Rindānī, Mēlav-chādharēn mardānī, Rindān zahm-janeṅ phāḍh-ākhta, Nāmē mar-khushēn Bijāreṅ Vādi go Malīk Sohrāvā! Bāndāṭhē Hūdhē chosheṅ khant, Phauzhe chithaghēn jumbēnūn Zardeṅ dīgar o bānghawāhe. Dāne dakhafūn sarāenī
Rekhi dāmane dir-pānden;
Ganjī rohri phēdāgh bhūn,
Rīnd Dodavā mērēnūn.
Mat-gēghūn gēhen warnāyān;
Nāthū mal bigīpt Shāhzāda,
Miskānī Walyā Chatāyā,
Shambo shavgūren Shorānā,
Mādan Allānā gurdēnā.
Ipti lashkaro grānēn phauzh
Āf-banavī mān-āyang,
Hoshagh chof-khanān’ āptiyā.
Maṅ go bāhirānī syāhā
Dast-nēzaghō Lakīyā
Pholān o khushān Bijarā.
Phuzu sohavo sardārā!
Bāshāntī thufākẖ hancho bi
Phadā’ pha phadhā, mērēnān,
Jahdī mēlavē gon-gēzhān,
Dastā maṅ gwarē phirēnān,
Thēghā maṅ sarā bhorēnān,
Chonān ghut-khanān katārā
Biroth dān birjakā rādhēnā,
Rāsteṅ dast maṅi honē bi!
Bijar azh kulung-zēnā
Wafst ma phirē shāmi bi;
Ya-mar azh mano hindiyā
Zīrī jābahā Rindiyā.
Sobhā pha thufākẖe kātī!
Ahdhān gwar jānāṅ dēr bandī,
Sath nishtagheṅ dīwānā,
Mā Hairō Tāsoānī khushā,
Pāgh biravē granch bastha
Thūṅī Dūdavē chandēnthā.
Bijar Phëroshäh gushi: sari Rind bādshäh gushi.

Nishtaghant sar ma Sindh hazār-ganjēn;
Khihavā Lāl Mandavo shāhī
Azh sharābānī zyādhāhen chārān,
Kaif go mājūnā girākhēnā,
Go naren Rind bāragheh borān.
Jēhaleh chārī bi-shākārthan',
Jēhaleh chārī whazhdil khākhtan',
Whazhdil khākhtan' azh hasadlyān,
Gon saro phīrī phrushtaghen tālān;
Chosh ma diwānē hawāil dāthaish:
'Chārithon sarhad mazār-bauren'  
Basthagho nēsheh lēравē pēnden,
Go sarūn āho āsīneh mēhān.
Jongalā māho mānghāmi gipta.'
Shodh raptūn mān Sindh hazār-ganjēn
Phar watthi gwashṭiyā khudha Hānā
Hājihānā go bāragheh borān,
Ghāzihānā go phaldahen malān.
Dodaī zorākho bharjalā.
Bor Hairo Tāsoāniyā

Sak-ath pha shāroān bādhāniyā
Nimcha Nāthoā jadha napṭē
Sar azha zong māhvala khenthai.
Dar-burtha Māchhiān hariyēnā
Tēk go dīr-nyādhēn Namurdīān.
Mērvān sultānē amīr mīndant!
Jām Samāl, ḫī azh mana phurse,
Babārā dar-gēzha azh loghā;
Thī-phīthi roshē drogh ma gardānē
Go mēdhīr o sardārān sakhīyenā
O kalātānī gardaneh shāhān.
6.

Hajīhān Ghāzīhān gushi: Dodāi gushi.

Shāhī durangeṇ bāngulān
Bīlē' zāifi wazwazān!
Dard ma-sara gēzha manān,
Thāfsi mani jān malighī
Kuṭho kahireṅ hangari,
Momī hal-bith o rishi
Man narmagheṅ phairāwanā!
Phairi hawar bitha manān
Jauren hasadi ākhtaghant
Bozhi jahāzān ārthagant,
Thānkēn thīrān gināshtaghant.
Har mar kī ākhta hastaghā
Azh shakalen gino srafā,
Mēhā hamcho hum khuthā,
'Zīthēn gwāzēne' zirā!
Azh pāṭtanā an dēm khafith;
Khoshti phara jaēzagha,
Lahmen ghamānī khashaghā
Munṣir hadā chundaghā,
Bēlān, shawā yakhtiyārē khanīth
Mā ahdh go sarīnā bāsthaghant
Chāli sarīnā bechāragheṅ,
Laḍī dighār nēkāmileṇ
Mēhān ma-nyāmē janān!
Bijar na-dāri azh-phādhā
Khāth phara mērēnaghā;
Gistādī pha-dēmā darkhafān,
Zanden naryānā gwar janān!
Bala-khashā mēhmān khanān
Thēghā hamān handē janān
Thēgh bigipt zēn-khodhaghā,
Zhil-bī ba chaukhe o gandānā,
Hākhā zīrī pha-dafā
Mattenī manī bāděravā
Pha Hairo zar-mushteṇ lurā.

7.

Bijar Phēroshāh gushti.
Charant jhur gard o ghubār
Sindh gwaren bāhn davār
Tandī tēkān dāthaghant
Āso ladhi bungiptaghant.
Bungiptagho giptaish jihān
Pha thosaghā bahmanthaghan.
Phairī gwashta Allanā
Rind khaviheṇ wāzhāhā
'Bijar agha jawān khanē,
Wāmā phara bēhi dighār,
Honā phara lafscirihā,
Azh bandanē rājā ma-zir,
Honī hūdābund zahranēn
Hot go travokheṇ markhaveṇ.
Roshē ki sandāyaṇ tharā
Bē-hidḥagheṇ hon sarā.
Hairo mazaṇ-awāzagheṇ
Ya-mardaghi matte neṇ
Sadī-mardaghiyē manganē,
Jath lawāshī duzhmanān
Pha arjaleṇ thēghī-rahā,
Bi-mān ki noshān giptaṭhān
Brāthī jaghar burēn ghamā!

Hairo, rusūlo ummat-en
Tahkik ziyāratē khanān,
Maṇ di na 'shān druāh rawān
Azh Hairo drūni khanavā!
Mēhr khath Muhammad Mustafā
Sobh-phirā bashkī manān,
Babar Sohrāb gushi: Dodāī gushi.

Bijar! aghar jawān khanē,
O Hān! aghar jawān khanē,
Biyā, o Malik Sohrāv bigind.
Pha sai-pharañ hāmi bi,
Ān mozhaghi phādhān bichukh,
Bilān tha hākheñ ban baroṭh,
Rīsh bi-dighārē phadẖ-khanant,
Hai bi! 'sh hāmē dēhā barō!

XVIII.

DODA O BĀLĀCH.

1.

Gokhān nek-zanē Sammie
Bāuthān gwar Doda.
Rāmanėn ghar warnāe
Gokh-ish dīthaghān Sammie.
Mīrāl-potravān jumbēnthā
Na-hakk phadẖā rumbēnthā
Dhā ārthaghā goile.
Doda wapto whāv bitha,
Māthā phadẖ-khutho sīmenā,
‘Nuh māh thara lāf-khutha,
Sai-sālā thara mishēnthā,
Tho gokhān go khanē goāli,
Ān-ki cho wathī-en sāl-phādhi?
Hai gokhān sar-jamī biyārē,
Hai wathī chotavā zyān-ārē!’
Wasiā mazen-shānēnā
'Ān-mar ki khanān' bāuṭhān
Roshā na-rēshān' whāvā.'
Doda nangareṅ phādh-ākhta
Surkhangī hamē 'uzar gipta:
' Bānukhī sāri sārtheṅ āf
Mēsheṅ dumbagha mahēlav
Lītī ma jhāzi sarakhān,
Dāṭha pha dili rāziyā
Dān ma thūraghān lākhēnā,
Āf ma pachhamī kodīyān.
Wakhtē pakar-en Dodaṅā
Ma syāli shiddāta shāroān;
Ān rōsh marosi ākhta
Jāhe gon-khaṭūn gokhāṅrā.'
Jahl digumbadhān jārenā
Syahāf thankhē guzān
Garmāf gwarā phādhēnā,
Doda nangareṅ gon-khaṭpa;
Hālū jathā warnāyā
Māthī sar-tamā bachhā,
Doda ārthat Liṭīā
Wath go 'Umarā Jāmēnā
Surkhī sawakhi-gāmēnā,
Pahnādē jatha warnāēnā
Doda azh phurang ūnē
Khapta ma-phirā shāmāyā
Wath go 'Umarā Jāmēnā,
Phādh go mozhaghān lalēnā
Dast mundriyān jārenā.

2.

Bālāch Hasan gushi: Gorgezhen Baloch gushi: hon-gireṅ Baloch gushi.
Syāh-khoḍh Bivaraghā bizir
Mondar khizān kham-akulaṭh
Tiffi azh aghlá sar-shutha!
Khákhto hawán gokh jathant
Phārat Dodāē charant
Mīr Hamali rēkh sarā.
Whāntkār khishtant zahrēnā
Ān shuptagħā baureṅ mazār.
Mārā o shawārā, o badhnān
Chosheṅ badhnānahe niyath
Giēsh māli lēkhavē!
Shawā dithe ki Doda zharen-ath
Ān shuptaghiyā ākhtaghath
Ma narmagheṅ jagah niyath.
Shā mal khash o khpūtān jatheṅ,
Hon pha dafā gulpul khūteṅ.
Dodā biyākhtēṅ pyādhaṅghā
Go phādh lālen mozhaghān.
Doda thāi khori khushagh,
Tho khushta maṅyāṅī Rāis,
Chandrām, hoteṅ Kāwari,
Jangāṅī sar-draṅzeń Rāis,
Tho khushta, phadhi chindr na khuth.¹
Dodā! Thai mīri salēh,
Thai sanj o salēh sultānfareṅ,
Tēkāṅ phuli bahr khuthant,
Hol dabāvīyāṅ burthant.
Man dēravāṅ dast dast athant,
Khādāṅ pha-rashēf dīthaghant,
Anzī shi honā ērathaghant,
Khoṅagh sarō jīgh khatik
Ma wazwazānī mēntaghant.
Shawā ki hame mar khushtaghant
Zānāṅ Baloch be-wāzhah-ān,
Charāṅ khāyāṅ azh dārā,
Borāṅ gindāṅ bukhṭaghā.
Mān-ravan' shēr khashtaghā,

¹Some of these lines are repeated in the following poem, ll. 26-29.
Bālāch gushi: Bīvaraghār phasavē dāth gushi.

Khoh-ant Balochāni kilāt,  
Ān bān azh bānzgirān gēh-ant,  
Burzeñ hashī hamsāyagh-ant,  
Ambrāh bē-rāhen gar-ant,  
Āf bahokheñ chashma bant,  
Khojī phishēn khundal-ant,  
Nishtējan kharkāvagh-ant,  
Bauf dighāri thahthaghant.

Bor main swēthen chabav-ant,  
Main bachh gishēnē gondal-ant,  
Main zāmāth shilen khanjār-ant,  
Main brāth thalāren ispar-ant,  
Main ārif mazēn-thapēn lur-ant.
Mākh o Nakhifo raptaghūn,
Zi bēgahi ēr-khaptaghūn,
Halkā mā ditha shā'irē
Sha'rgwashtano kīmāngarē.
Mā majlisē gwandē khutha
Sha'r shā'irā nokhe jatha,
Bivaragh shaghānē gon-khutha.

Bivaragh! Thai aghl ma-sar-e'n,
Jistagh Balochi cho nēn,
Hapteni mani hon gwar-e'n,
Shāi bingave thā brath takar-e'n;
Summēn, Doda, gwar thav-e'n
Chandrám, hoteñ Kāwari,
Tota, miskānī Murid,
Jangāni sar-dranzen Rāis.
Tho khushta, phadhi chindr na khutth?¹
Jangē na dāthom tholaghi,
Shēri bhorēnthom badhi.
Na borē gon-e'n dah-sadhi,
Na lashkarē grān o bazē.
Man phar watthi haisi sarā,
Har-shaf, cho Bashâmi dradhān
Bandān khāyān pha miraghā.

Thai warnā ma kullān waptaghant,
Go durreñ gulañ whāv bithaghant,
Bor hazāri bastaghant,
Shēr manahā ahēzaghant,

Bivaragh! gālān na zāntkārē gushē,
Ma mērvānī hamichosh 'shē,
Ki 'Bālāch maunt azh Kādhīr-e'n
'Nimōn roshe azh man-e'n.'

Bivaragh! chosh ki thavē bānzīgaren
Chandī Nakhīfo lurā
Khushta pha zoreñ Kādhīrā
Wārtha pha thēghānī rahā?

¹ See above, XVIII. 4, 21-23.
XIX.

RĒHĀN SĀLO SHĀR.

Zī khākhtān pha mādänē rāhē
Ān shikārānī hoshēnthaghēn syāhī,
Syāh trufānō maṅ nigoshānā.
Raptaghūn kūriyā shamoshānā.
Niṅ kī ma direṅ ulkahē khākhtān
Trēthāun miskānī Sahāk syādēn,
Ma palatri go bochanā bastha.
Jām Sahākā gon rētagh pānda.
Ma dīl-dard go popalē proshta
Shīhana gorkha-e saren charitha,
Ma hair-hawāl dātho hair-hawāl gipta.
Hāl mār phēshi Jām Sahāk bitha
Gwashtai 'Thai halk madērīn bunindānē
Khapta go khārīn Sālo lálen.'

Dard ma laughāren sarā khaptai,
Maṅ duā khuthī ba sokhtagheṅ zirda
Thau niyāyathē Jām Sahāk syādeṅ,
Thau niyāyathē mā ma trētathom,
Azh thau gwar hirthen hāl ma girathom;
Maṅ goram syāhen gokh kaulteṅ
Mēgar suhr-gosheṅ gurāṅd shāhāi,
Kārch kātār, maṅ thēgh khurāsāṅī,
Syāh gon mochi-dokhtaghēn sanjā,
Bandagh maṅ āzād khuthūṅ chulhe,
Hing azh grāneg dorokhāṅ dar-shodh.
Syāh gon chābukāṅ talor dāthā
Niṅ kī gwar kullāṅi gwarā khākhtān
Akhta go loghāṅi phadhā nishtāṅ.
Dēr na bitha ki hōe! hōe! rustha,
Hingē pha loghāṅi phadhā khashta-īseh
Syāho morbanden chotav zhingeṅ,
Has azh kunjī gardana khashta-īseh,
Gosh-bunāni phārēstaghēn gird-durr,
Thangaveṅ nath azh shēfogheṅ phonzā,
Azh pīyāfēn murdānaghē mundri;
Go bochanē korowēṅ rawāṅ bitḥa,
Grēāna māth, grēāna wasi,
Grēāna brāth, grēāna kauli.
Mā di chon bashāmi jhurāṅ gwartha
Maṅ barothāṅ brinjanen rishā.
Dāhīn, o warnāyāṅ gishēniyāṅ,
O mughēmanī birsaren bachhāṅ,
Daz-rasā bālādḥā ma ranjēne;
E dunyāl mā raptaghā dītha
Phairī go bēr-bānukha rapta.

XX.

BIVARAGH O GRANAZ.

Bivaragh Bahār gushī: sari Rind gushī: wathī askī sha'r gushī: Badshāhzādi kharīth gushī.

Kandāhār bāgh-en yamarā gāhē
Badshāhānī hand jāgahē.
Julgavi golāṅ khākhtāṅ pha rāhe
Tākhcha phēdhāgh bī amul māhē,
Maṅ ājīzen rūhā ishta ya dānhē
Pārsī lafzā gwānjithā Lālā,
'Biyā shitāviyā go hamē bālā,
Go saghārā o sacheṅ dhālā.'
Raptaghāṅ hilā Hudhāiyā
Go wathī malā Badshāhiyā;
Dāthā ma yāsīn karā sakeṅ
Zori yāsīn Rabb isrārā.
Raptaghāṅ muhtājen dīlo thārā
Sīk wa dost thangavēn hārā;
Mal mā māri bunā bastha,
Mā charāhāna pha āsīnēn mēhān.
Ākhtaghō mahal bānukho dītha.
Whazh-dilīā ma thangaven khaṭā.
Havshav o havrosh go mir-jana nishtan.
Gwashtagā hodokhā janāniyā
Suńh o sartāja amsarāniyā,
' Bivaragh! vaḍerā manāyāni
Go mā mani shāhe dost-eñ sakeñ:
Gind, nawañ dāhā gir innāngāhā
Mārā har-dunān nēlith zindagho durāhā.
Agh thara mardē bēdaghē mān-eñ
Māra wathi dēhē dar-baragh jawān-eñ.'
Mān wathi dost gwashtanān zāntha,
Ishtai māl go thangaveñ khaṭā,
Nin ki mā māri būnā khākhtān.
Mal azh māriyā būnā bokhā,
Dost ma syāh mundhavā nyāstha.
Dēm avo Bolānā phadhā dātha
Khākhtān ma Sévi garheñ koṭā.
Gwashtagha lodokhā janāniyā,
'Bivaragh! vaḍerā manāyāni
Thau manān gwasht ‘mani dīrsareñ fauj ant’
Thamān thai Rind bahrañi tāzi?
Thamān thai mirī majlīsi warnā?
Mā jawāv chārēntha wathi dostē,
'Chhil hazār Mīreñ Chākur fauj ant
Si hazār Gwaharāmē lureñ-thēgh ant.'
Gwashtagha Grānāzā janāniyā,
'Khai-eñ thai dost, khai-eñ thai doiman?'
Mā jawāv chārēntha wathi dostē,
'Chākur main dost, Gwaharām main doiman.'
Gwashtaghā Grānāzā janāniyā,
'Bārawūn gwar Gwaharām lureñ-thēghā
Chākur wath ārām na khanth loghā.'
Khākhtūn gwar Gwaharām lureñ-thēghā
'Gwaharām ! vaḍerā manāyāni!
Khār na khaptān ānt thau ānti,
Gonen āwāre bādshahān.
Agh manān dārē, man gwar thau nindān;
Agh na dārē, man thi-phīrē gindān.'
Trād khutha Gwahārām lureṅ-thēghā,
'Biyā, durhād ākhtaē! Mir Balochānī,
Gō wathi dostā khair o amānī'.
Wathī kharo bitho hand mār dāthai
Wānd khuthai mīrī chhajav mahālē.
Dāthaghā khaṭ nyādh palangānī,
Zareṅ khodi tālān suhrānī,
Azh-gurē khākhtān tāl pulānī,
Azh-gurē khākhtān sīh kāvānānī,
Azh-gurē khākhtān dung sharāvānī,
Nēn mān wārtha nēn mān dostā;
Gēshtar bhītānī bunā rēkhtān,
Khamtīr ma tālānī thāha khishtān.
Gwashtaghā Grānāzā janānīyā,
'Bivaragh, shawā Ėashār-ē, ē hawar chon-eṅ?'
Chitr nindē di ghusavē gon eṅ?'
Mā jāwāv chārēntha wathi dostē,
'Man na wārān ki nimak jawaṅī nēn,
Hawāṅ nimaka roshēa harāmkhor bān.'
Gwānjithom bakhalē azh ān shahṛā,
Mīnminē ākhtā man hamān pahrā;
'Thau ware, chē phar thau biyārāṅ.'
'Biyār khāl būān kī man-e noshān,
Biyār hamān jārān kī man-e poshān.'
Hapt hazhd rosh nyāsthaghān darzī
Hapt-sadh zarē bīthaghān karzī.
Trān-khutha Gwahārām lureṅ-thēghā,
Kāshidē shastāthāi hamān gēghā,
'Chākurā mālūm khān waliyēnā
Sardār nēn ki lēv-e, nēn ki chhoṛavi khār-e,
Bivaraghā lēṭentha māzēn bārē,
Badshāhānī gōn-eṅ āwārē.'
Urd azh Bolān dafā gwasthant
Jāh na-eṅ tambūān amirīyān.
Āsītha rosh go thangaven burjān,
Sar-khutha Mīrēn Chākura urdān,
Trān-khutha Mīrēn Chākur Gwaharām,
Khashtaghant Rind bahrānī tāzi.
‘Barawēdhī, hamē urd sargirā, thare.’
Bivaraghā gwashta ‘Mā wathān chārī.
‘Sai-shaf o sai-roshā khabardārī.’
Raptaghān hilā Hudhāiyā
Go wathi malā bādshāhiyā;
Akhta go urdē sargirūn gipta,
Mal mā urd-phalawā bastha,
Dāthā mā yāsīn kara saken
Zori yāsīn Rabb isrārā,
Raptaghān mā go jaunharī thēghā,
Akhta go tambū kinār githum.
Dīthaghathān Jāgo Khān bi Turkēghā—
Ma wathi miyān jaunharen hindī
Chonān ma bē-chindra chaghāl dāthā
Gwastha cho grandokhān saminēghān.
Sāh-burtha Shāhā main rāh churiyā
Burithūn tambū tanān saken,
Sar wathi mirī khosaghān gwazēnθ,
Ākhta go urd bādshāh dithom,
Turk khaṭānī sāra whāv-ēn.
Gipto mā dastā Turk hāghā khant :
‘Mān hamān Bivaragh-ān kalāmānī,
Azh mā gwar kāre bitha shaitānī.
Bashkagh mirātēn bādshāhānī,
Agh na bashkē kār thai dastā-ēn,
Ān-ēn thai thēgh, ēsh-ēn main gardon.’
Gwānjithant jawāīn mar phara trānā,
Daṅ-damē gwande trān o trān bithant.
Bashkithāi tāziē grandokhen
Main jān go paṭān suhr khanaīnθaē,
Phatithant tambū tanān saken,
Urd pha Bolān phadhā garthant.
Khākhtān dañ Sēvi garhen koṭā,
Hāl man Rindi mēravē dāṭha,
Nēn manāṅ mardē thoravē bitha,
Nēn Rind pha grānē phihānē dāthānt,
Nēn Lāshār pha jangā na mīrēnthant,
Whazhdīla nindāṅ gon wathti yārā
Main lēv go dost thangaven hārā.

XXI.
FRAGMENTS OF BALLADS

1. a.
Kird, Gabol, Gādahi,
Kāhān Tālbur, Mari,
Buzdār no had-khārē,
Drustāṅ ghulām ath Chākuri,
Mai Bhānari bashkāthaghant,
Sar-shodh roshā dāthaghant,
Māi Bhānari bashkāthaghant.

1. b.
Kird, Gabol, Gādahi, Pachālo,
Tālbur, bèwāken Mari,
Drust ghulām-ath Chākuri.
Bhānari bashkāthaghā
Dāth na zurth Hudhāiyā.

2.
Zi ki chi Mēdhāṅi thar khākhtē,
Sukhta-lingi o bauhar-jāthiyā,
Sar gwara Mīreṅ Sālinhā bitha.
Phusagho azīzē nghāh dāshē,
Dāthai dābāṅi Madho lālēn,
Daur Madhoā go Dēdavā dītha,
Pha jana sīṅgā mar Baloch bitha,
Jat-Jaghdāl mard bē-ḵhāsē,
Balochi Texts.

Ma Arandā khoh bunā wasē.
Kismatā sardār bīṭaghē lasē.

3.
Balochānī ākhtaghant wākyā phadhā
Gwashta māiyān ‘Main hudhābund gon-khaptaghant’
Jāro, Rēhān o Hasan sānī bithaghant,
Bor-izh ma lajjāni katār dāthaghant,
Pyādthaghān phadhān takht Shorān ākhtaghant.

4.
Dōmbki Dōmb kastharen brātheīn,
Dōmb charah-en, Dōmbki chhāth-en;
Dōmbki rid shithaghēn phuZH-en.
Shāhī manī hapt-phusht zaghāth-war-en,
Kird manī bēlānī balā-zīr-en,
Shēr manī zāngokhēn khar chukh-en!

XXII.
MURĪD O HĀNĪ.

Rindē kachahriē khutha
Mir Chākurā kull bunā,
Gwashta Mireń Chākurā
‘ Doshi girokhi choń-barān?’
Khasā gawāhi na dāthā.
‘ Sardār, neń ki jhur-en neń jhamār-en,
Bād azh jhrān thāmā girokhi
Zagharen zamistānī shafè?’
Gālē Murid āwānaghēn
‘ Sardār hamārā ma khat,
Mań ki thara rast gushān.
Agha jān mand khusht na bith,
Rāsteń nishānā rāst dēān.

1 Or. Khasā na dāthā shāhīdi.
2 Or. khushī na bē.
Doshi girokhān saī-barān,
Saimī barā shēnken jatha,
Dan dubarān shamāl khutha.'
Gālē Amīreī Chākurā,
'Bhalo! Mubārak phusagā,
Go nā-rawāen kissāvā,
Go Chākur māhen jānā.'
["Hēkāli zīth rawān
Dirbānc mulkē khafān,']
Khashī Mubārak litīra
Jathō Muriddā sarā;
Gwashtāi, 'Bil o Murid
Badh-khāri o badh-fāilehā
Go Chākur māhen jānā.
Chākur badheīn marde niyān,
Gwāṅkha hazār Rind charīth
Poshīda go zandeī naryān.'
Gālē Murid dēwānagheīn,
'O sharreī bāwā manī!
Ān Chākur-eē man Shaikh-ān,
Man di badheīn marde niyān,
Ān go hazārān charīth,
Man go wathē hamzādaghān.
Sharreī na dithai dost manī 2
Mārī ludokheī pari,
Kileh sarā baren kulā
Shahr janikh wa dērāvā,
Hānī go bēdoshēn gudhān.
Ē di manān, ki phē-wath-ān
Ma charaghān gār khuthān,
Man dañ kurān dan wathān,
Ma nēl o zinzirān niyān, 3
Ma daz-nilāten āsin-ān.

1 These two lines placed here, as given in Lecchi’s version, belong to a later speech of Murid’s, and I have inserted them after l. 55.
2 Or Jawān-ēn na dithal amsari.
3 Or man nēlo gatiyān niyān.
Lohār pha bāsā phadeān,
Go dakhanē gwāth-dafān,
Phacho manē dewānaghān.
Pha mā miyārē thāvdān,
Mullā go bāzen khāghadān ;
Mālā maān haufā nēn,
Mullā munshie na bān,
Mākh namāzā na parhān,
Dast bastaghā o sirē buktaghā !
Gud azh Muvārīk litīrā 1
Kaul-ēn ki tharāshān choṭava.
Hēkālē zītī rawān,
Dīrbāne mulkē khafān,
Mīrī salēhān ēr-khanān,
Jān karākohēn gudhān.
Ēshān deān Mīr Mandavā
Hānī sultānē phidhā;
Hānī sambilē khēghaḍhēn
Azh nodhī-nambī o jhurān.
Pharkālāv pha Aliyā,
Dast-khamān pha Īsīyā,
Borān khilān bastīghāhā
Kull lāfā āhēzaghā,
Bilān pha Mīreń Chākurā,
Mā choṭo harshē wath-atāhān,
Mākh malang wa gādā,
Maṅ go hamē mardān rawān
Khīndareń brahondaghān.
Takhīk avo hajjā rawān
Hajj darā ziārat khanān,
Si sal hamenā go gār-khanān,
Si sāl sāli khotaghān,
Roshi ki wāzgardeń khanān
Khāyān ma Rindi bolākē.'

1 Or Gud azh Amir mushaghā.
Rindān nishānē aḏīthā
Mir Chākur kull bunā.

'Nīn, bilān faqīr thirān janant.'
Maṅ chikīṭha dār sīr khuthā.
Rindān hamēdhā khēs¹ khuthā,
Zānān Murīdēn phul-gudhen,
Lōhen khamān wāzahān-en

'Bīyārē Murīdā jīghā!'
Lōhen khamān ārtha-ish,
Sar chukitho chhamān khuthai,
Ēr-jīgh dho-jīgh khuthā,
Yakhē nishānār jathā,
Duhmī maṅ thir biravā.
Rindān hamēdhā zānthagā
Jāhē Murīd phul-gudhen
Lōhen khamān wāzahān-en.

Gūdā Hānī miskānī² Murīd
Maṅ kotaviyā dhakitha,
Masteṅ Murīd cho lēravā
Chakhē janē Hāniyā³
Narmaghen do rakhān-i.
Gālē Murīd dewānaghen,

'Hānī, dāṅkho ki phakar tāī manān
Mihr niyārth khohēn dilā,
Dostār Mīreṅ Chākurā,
Nīn darmān jānokhēn rīkhtaghān
Nīn ma thāi gēghā niyān.
Azh sangatā khard ma khan,
Azh didhaghān khor ma khan.'
Nīn ki Murīdā phusht khutha
Rīnḍēn janān wīswās khutha
Hānī 'shī ma amsarān,

¹For the Ar. qays or qiyās.
²Leech gives Markhānē Murīd, which he translates 'noble Murīd.'
³Leech has ḥamāla, but as he translates Hāni, the reading given in the text is evidently intended.
'Ma shēfān sāryā maṅ-gwarā
Gist gām pha-dimā rawān,
Bāshā, Muridā bēr-deān
'Sh-e khīndareṅ brahondaghā.
Niṅ ki dālēkẖim khānāṅ
Dast-nishāṅī ēr-gīrāṅ.'
Hāṅī gwāṅkẖā pha-phadẖā
Ēsh-en Muridā jawāv,
'Chākur amīri bāṅdā,
Logẖā thaiyā ās khafā,
Borā thaiyā duz barā!
Manī dast nishāṅī gār bī,
Manī dīl azẖ gunāẖāṅ bār bī.'
PART II.

LATER WAR BALLADS AND OTHER TRIBAL POEMS.

XXIII.

MITHĀ SĪR.

Bālāchānī māī gushī; māī Hānī Mirdost gushī; māī Rānī Sālār gushī; Mithā nēkhēn du'ā khat, gushī.

Hudhāī dāthāghen dādho kabūl-ān
Hudhā dādḥān deā dar mandagānṛā,
Hudhā bachhān deā muhtāj-dillānrā,
Khizān dost hameṅ shāhzādaghānṛā,
Sawakken bōr hamon, nēkh o badhārā
Ilāhī kī phīḍhāe bachhān mazān khan
Mazān khan Mitānā Sultānfarēnā
Jathāi 'ilm Qurānā mālūmiyā
Hamān shērin-zawānā 'ālamīyā.
Phadhehān biir bōri thāshaghī bā' 10
Bi-thāshī markhavān shēr-gumbazēnā,
Rēfī khaṛgazān phārēwarēnā,
Mitān janē phādhā maṅ ān tāsen rākēfā
Janē phādhā, hindiyā ba-bandē,
Jānē chāpā mazān sobheṅ Dānyānī
Jānē chāpā maṅ sirā Mitānēghā
Lahādhē rētāven phashk sāriyā,
Lahādhē thangavēn durr kātikān,
Mitān phīḍh sāh lahadhē jukhtē dāmāmā
Lahadhē phīḍh sāh dēṅ go ināmā, 20
Phidh sāh dēāi bor go laghāmā,
Phidh sāh dēāi dast-khawānā.
Maroshī hajj no-bāndādh roshen,
Maroshī hjur khutha nodhān Hudhāēghā,
Gwāritho Horāsān samīnā.
Jathī murvādhīr trapān bi-rēshē
Bi-mēnē, Mītanē sonī salēhān
Hazārī tūpakā nām gīpthagheṇā,
Harēvī īsparā phul basthagheṇā,
Thāi bārkheṇ khanavā serān manēnā,
30
Thāi katār kārch nughraēnā,
Bihān sēlhavā āv-rēshamēnā,
Sar-bīrrā o phusht pānbanīā.
Biyāīā Mītan go pākeṇ nīmāshān
Miyāyathant thāi jaureṇ hasaddi,
Hawān kī azh thāi dardān gannokh-ant,
Manī hān-zāadhāhā sir-tawārā.
Ba-drimbant Mir pha rodhēn damāmo,
Ba-drimbant drimbaghēn whasheṇ hamo wakht,
Mītan musallim bi thara sāhīvī takht
40
Rāsūl chambaven Sūltān buland bakh.
Biyārē Mītānē bēlān dilēghān
Biyārēth-ī naukaraṇ zarr gīpthagheṇā,
Biyārēth langavān nūr mahzavēnā,
Ba-zirant tēl-mētāni kathorān,
Barant-ī brāth avo joē bahokheṇ,
Bi-shodhan-tī chōtava sadh āsurēnā,
Biyārthī hēmahā daw-gīpthagheṇā
Hamān khaṭā kull goraghēnā
Hamān khata kī pha miskān navishta,
50
Chyārēn-phādh sir-khānd-dār ant,
Hamān baufā pha mōṭ-jarēnā,
Hamān khaṭ bunā thālē juluski
Hamān thāl bunā hānē sharavān,
Sharavān ting dē o miskān thali dē,
Jinikhe ki rasēntha daz-gohārān,
Sari lohen go path kinárân
Gwarè phureń go bādām hārán.
Nasīhatē gushān bēr-janārā
Manē hänzādaghē qadrā bi-zānē,
Sara go thangaveń holā bi-tolē
Gwarā go pēch zar-kārē khawāhān.
Maroshi whazhdileń nokh-gulen māth
Damē man goragheń kull na nindi,
Wathē zāmāth gindē phul-gudhīyā,
Wathē māheń jìnikhā man dāriyā.
Manē hänzādaghē sîr-ṭawārā
Sarinā ē rishant khohā fhasof,
Harēvi chhabavo phādhān sawāsant.
Hamān Ghaṭith Tiri gwārī
Karabo lur go mēnhārān khārī,
Be vaḍhā bāz bā bārah hazārī.
Tumunā sabal-eń drusten Mazārī
Hisēvān lēkhāveń lakh kuhārī.
Ilāhi mań gwashtagheń gālān Kabûl khań.

XXIV.

MAZARI BRAHOI JANG.

Yâd khânan Pir nau-bahârâ
Hardamē malik sachârā,
Shâhâ mardân kirdagârâ
Phanch-tan pâk chyâr yârâ!
Phakhar shēr-potravârâ
Be-murid Rustumârâ,
Sârangi dâwagarârâ
Jumli shēr-potravârâ
Sâh Bahrâm nar-mazârâ
Rāj nishta bā karârâ.
G’horâvē zurtha Mazârâ
Kâdû gulâthē zawârâ,
Sanj khuthant tāzi bishārā
Rāhzānī nām-tawārā
Roth Kachhi dighārā,
Zurthai bagē bē-shumārā
Ārtha shāhārā bā karārā
Bahr khutha thir-dārā.
Gul Muhammad Brahoi sawārā
Ākhta sathe gwar Mazārā,
'Dai manī bag-katārā'!
Gwashta Drehan dāwedārā,
'Phok dai sāri jamārā
Gosh, Gul Muhammad, ph'e tawārā
Chandehān honī bishārā,
Bhorēnθho wärthā Mazārā!'
Gwashta Gul Muhammad sachārī,
'Gozh-dai, Bahrām Mazārī!
Hai barān bagē guzarī
Hai sarē barant Mazārī!' 20
Jat bagā dai salāmā
Dāh Judith shēr-kesāvā
Dūrā Khān Nawāvā
Manavān phalk gharīyā;
Dhol wāj shādhiyā,
Mir charitha wa' sariyā,
Go tuman brādharīyā
Zor Sultān Arasīyā.
'Bag nēlān go badhiyā
Dar-shafē shēr-pharāgānī.' 30
Ma-sarā Hot Hamalātī
Sahāvē Mir mansabānī
Basth hathyār kimatānī;
Zēn girth shihānānī;
Nāzukhēn bor nārahānī,
Sanj thāsān doravānī,
Bitha nāl-gwānkh o kahānī;
Vangā dil pha jānī
40
Zēn gīrth pahlavānī
Lēkhvā sāi-gist Mazārā
Zurthaveń tāzi tārā
Mīr ma-sarā sobh-khārā.
Jatro khaura davārā
Ārtho gon-dātha Mazārā;
Nashk bi shēr-potravānī.
Bijar o Khān wadhvānī
Shēr shīhī bahāzurānī;
Hājī-hān sūn sadhānī
Mohari bīth sūrīhānī
Jang mashkul durr-gēhānī;
Jīwan bōr dādhwānī
Kādū wadanē badhānī
Zahm-eṅ masten Durrānī.
Bingavā gwastha zawānī,
‘G’horō phēshi mēdānē
Go Zafar Khān Jaliānī
Hākīm Kin dēhānī
Saṅgatī shēr-potravānī,’
Syāl o Path Maghassī,
Gon-ath-e zahmā himmatī;
Chāndēhā Gulzār rāzī
Zahm wakhti lēkho-bāzi,
Sāi-gist jang-eṅ Mazārī
Do-sadhī Brāhōi Jamālī;
Wathī zahmā hawālī
Tradā napta bukhta lādī,
Dhāl dāshta būt-khādī,
Hazardhā Phandarānī
Mīr Brāhōi ulkahānī
Nām nazānān gānānī,
Garthā Shērī turānā
Hakal hāghān dēānā;
Nām Durr-jihānā gīrānā,
Ishtāi nashkē maṅ jihānā.
Bith samho go tumānā
Math bith go Faujalyā,
Droh-khutha thēghā thalyā,
Lut bī yakhe gharīyā.
Hājihān dawāgariyā
Go mirokhā Bashkaliyā
Husain Khān mardi raliyā.
Jang mānjo bith Sardār,
Sūrīhān Gulshēr Dildār.
Jān Muhammad, Jiwan Khānā,
Gulmakh, Tājū Jamālī
Azh-phadhā gwānkhi siyālī;
Dāīme khandali Jamālī!
Khushta Gul Muhammad gīst o chyārā.
Dā' fatehā kirdagārā,
Mishkā dā' sāri jamārā!
Dīwān! biyāre kalamāvā.

XXV.

TIBBI LUND JAANG.

Dharat-pālē Bādshāhen
Har-chyāren chundrān nighāh-en;
Rast gushagh mārā riwā-en,
Drogh pha imānā khatā-en.
Lund, Gorishā, Lagān,
Milk mītāf judān,
Daulat māl siwā-en.
Shirr shūmat ghazān,
Sak-sareō bor ki hawān,
Kadh khorārā nighāh-en
Roshē ēhirā wāzhā phanāh-en.
Rast gushagh mārā riwā-en,
Drogh pha imānā khatā-en,
Zahm janagh dastā siwā-en,
Sobh sitha dastē Hudhā-en
Sālē bakhtē ki jāh-en.
Lashkarān ki Tibbi band-en
Laj bāuțāni hand-en;
Chākuri pērā o rand-en,
Maṅ bunyādā Phuzha Rindeṅ,
Lund Khosa awārā
Lashkarāni muzh-dawārā,
G'horo jaldeṅ zawārā,
Harro pha jangā tayārā,
Chonān dakhēntha Mazārā,
'Khas na thāre ph'ān damārā Pha Arandē mālguzārā.'
Gudā somāc chariyyā,
Burzathi surgo maniyā—
Tāk na khapti Chāchariyyā.
Sūrheṅ Jalav-zāiyā
Fathehān wa' sariyyā
Laditha rāj-dhaniyyā
Nishtai gwar pha gwariyyā
Jang jhoreṅ mashariyyā.
Pha-watthān maslat trān-atha,
Chotiyyā Mahmūd Hān-atha,
Las Leghārā tumān-atha.
Havt tumān jangi bahānā
Maṅ dafa rishaṅ drishānā,
'Gindūn mā Tibbi mazārā!' Lashkarān rastha dighārā
Hāsil Gāman sachārā,
Bashkū go masten Mazārā,
Said Hān go trunden Kunārā.
Muhammad Rīnd awārā
Mirzā go nām-tawārā,
'Dar-khafē dānē dighārā'
'Sh-e-phārā ḍhālā-e-ḍhālūn
Omari khaulā phālūn
Hai sara maḍī gālūn
Hai duzmanār drangī drāhūn.
Wadān Lashkarān manī salāhā
Dīr Kachhī Rindān nighāhā
Bagavo jug jāh-jāhā.

Gwashta Hotēn Lashkarānā
Hamcho shiri vahāna,
Muhammad, dār wathī shaghren zawānā;
Mākh nelūn sangatiyā,
Dar-saraān wasā wathiyā.
Mucch khanān kull tumānā,
Khooh di bāghen Hindustānā,
Khanagh wathī jangā samānā,
Khaul màrā ētawārā.

Azh kilātā dar-shānā
Ākhtagan hāri malānā,
Bor malandriyān janānā,
Go lagām lēv-khanānā,
Lund pharē zahmā tulānā
Tupakā, sāngī, khamānā.
Thimuri khākhtān radhānā,
Gorīsha, masten Leghārī;
Bastaghant bor hazārī,
Sanj saughātān sunārī,
Shihan, Lakhī, Bahrī,
Harchi kaṭathī andhārī.
Pyādhaḥiyā sar rishānā
Go wathī Sardār Hānā
Ghulam Muhammad shērī jushānā,
Rahim Hān ēn jawānā.
Zurthaghān zahm māiūnd dīwānā,
Kāntagho guthān janānā,
Somā nashkān dēnā.
'Shā sābitā dārē' imānā.
Thumē du biē dhurati,
Lashkarān phēdhi na gardi
Hathyār athī sat-bhaṭṭi
Ya sakhuṇē lak paṭṭi.

Ākhtagho bīthaghān muhmēl;
Sha'bah-thē thēgh Gajmēr!
Ma-sarā bi phil narshēr,
Sāngī bukkīyān janāna
Hancho dingeṇ pahlwāna,
Math pholi ma tawānā,
Cho wath-ēn-i Lashkarānā.
Biṭha bāzār ḫisparānī,
Tak-tola khanāwānī,
Vānij-vāpāra sarānī,
Druh gisheṇi bahādhurānī,
Uchāl-ubhār lār ath,
Khanāwānī mār-mār ath.
Hardo dēmā jang lār-ath,
Bachh birāzākht maṇ guzār-ath.
Lund Gorishā malandārī
Mān-ākhtathān āf bandī,
Biṭha jangī bādshāhī,
Math khaptān jukht-tāhī.
Zahm jathaghā Chāchariyā,
Jistkānīyā phaliyā.

Shāhithān Dādur athiṭyā
Dilshād savzēn Bajuriyā
Zahm wakhtā bohariyā,
Shaḥak Hoto phaliyā
Thul be-chindren dhaniyā;
Durrak, Lāshār-zaṭiyā,
Leghārī grati mahiṭiyā.
Wādī Rahīm-Hān mohariyā
Dāshta Rindān wazbariyā.
Damdamā jhat-ghariyā,
Rind boreṇ mashariyā.
Rind Sardār guttaniyā
Azh ranā bhājo karīyā
Go Mazārā yagsariyā,
Dañ wathī kōt garhiyā.
Wāh! Mirzā Shailhakāni,
Zahm-janagh miānjī dalānī
tap zurthāi duzhmanānī,
Chikāthāi mohar Lashkarānī.
Lund-Khosagha jālānā
cho patangī phēlishānā,
Lund g'hand-en Lashkarānā
pha dāst zahmā janānā,
cho shahidā khapta dānā.
Go sadh o shažh-gist jawañā.
Gudā Lund zahmānī gañānī,
Chyārdah mard khushītai badhānī.
Havd-gist būt karāī
Sistaghanā thēghānā judāi.
Chyār sadh o chyār-gist o chyār athant, 140
'Sh-āngo nazi do-hazār athant,
Zahm gaṇantri o shumār-ath,
Ma kachahriyān pachār-ath,
Sar-dē shērānī kār-ath,
Pir būtā rashthagārā
Drāgul baurē mazārā.
Dāthaghā sobh kirdagārā.
Wa' khuṭhā sardi tālā.
Lund nishta bar karārā
Go wathī māḍī mālā.
Har khasē rāhdi ronēn,
Na kāgadē patraē goneīn.
Sēzdumi same tawārē.

XXVI.

GURCHĀNĪ DRĪSHAK JĀNG GO MAZĀRIYĀ

Gushē Shāhyār shāīr bindē zabānī,
Hudhā o Nabi Murtiza kargahānī,
Aliyā jaghar khashtaghant kāfiranī,
Ali kādh Gabar khūkthā jang-rawānī,
Khutha Dīn Islām shahr mominānī,
Hudhā jang jorī havān roshī dānī,
Dalēl Hān Muhummud nahēngen dilānī,
Aghar Khān Jinda hukm hākimānī,
Mazārī ki nokar mani sāhibānī,
Roz mahina barāt wajahānī.

Bidhamakht Nūr Nawāvē parjānī
Parheī nīt khairā Mazārī zabānī,
Nyāmaghi musāf bādshāh do jihānī,
Khutha thar salāh dil Navi hat gumānī.
Shumāi aghalfām hamū jāhilānī,
Khutha khārch phīshkār buzāhē ghumānī.
Mistāgh, Tārā, sarān lashkarānī
Chireŋg phurz golā sohav-diānī
Jatha bag shī burzā jaren Ahlawānī,
Laghām rēsh āspānī, shutur bi rawānī,
Sarāerā pha wāhā ḍighārē pha dānī,
Ākhta zūdā-dahi Jalālpur gwarānī.

Charī Khān Muhammad Jinda Akhwānī
Do athān avzar, gīstān phasānī,
Phadhā phusht piyādhaṅg sarān sakhiānī,
Sutho gon-khapta ajab mangelānī,
Ēr-ēsh Mazārī jhakor tufakānī,
Khamān, thīr, chutkān shatamb chūndiyānī,
Kūrī kez bora Muhummad Akhwānī
Do thīr tufakē maīn ē duzhmanānī.

Khumār tufakā ġēshtarā gondalānī,
Ajal shāīr kajal bi Imām Lashkarānī.
Saghārānī pīrī zurthaghan duzhmanānī,
Rānā haḍ ranakān kāpāl sūrihānī;
G wahāram jaghar-bur jaureṇ badhānī!
Hukm Brahīmānā khutha pha zawānā:
‘Khushi Hākimā khār khanē duzhmanānī.’
Rakhī daz-gir khutha thau rawānī,
‘Shumā gin darpā shutḥa phashawānī.’
Hamū oḍhā shustha jaren Jīvan Khānā 40
Sādik, Ghulām, Thēr, Chirāk Muhammadānī,
Ghulām sīlgīhē phrushtān duzhmanānī,
Jindehā magāhān misl kēharānī,
Jamāliyānīyā thēgh chatāeṇ sānī;
Ma bi sir Muhammad chatāeṇ jānī.
Sain Sūrihān dāṭha sar pha raẓāī,
Aghar Hān Jīna Hūrā Mazārī.
‘Ma-khush, Muhammadā, bag rapta judāī,
Ma-war bag-shirā, ma-khan ē rawāl; 49
Chhil roshē na-gwastha, charant Gorishānī;
Gehen Rind go Lundā, mudhān Khosaghānī.
Kawālān, Lallā ‘sh i moshā bālī,
Jangā halāhoshā hālo tārī,
Wathī chham Phizdār Mistāgh dārī.
Jamshēr, Mistāgh, Yār Khān Jhinjārī;
Band-Alī go bachhā, Karm Khān Sunhārī;
Shumāī lurahān rogh dā āsē lawrāi;
Shumāī sisthaghēn band bīṭha Mazārī.’
Hamū Drishak Gophāṅg jangā bi sānī.
Bihtar bawāinthei Mazār-potārānī. 90

**XXVII.**

**MAZĀRĪ GURCHĀNĪ JANG.**

Har sawā ardāsī manān ma Rabb darā,
Ummat sadh ganjēn, dhaniyā dā sadh-barā.
Yād-en Pīr Sāhīb go buland-bashken sarwārā,
Kurzatānī pāken Ali Shēr go murshidā.
Phalawā biyālth kai shēr zareň bānzirā,
Sāth salāmat phuji daň jāhi mizilā!
Ji phanāhān ē dunyāī ā dil saňa,
Dost-ath-ish hamsāyagh gawāndī ma hādhirā,
Bachh, birāzākht, bandānē rājān bathirā.
Ji phanāhān ki pha sharākhān wanijān sara,
Thāshān borān Kaušsari syāh-joe sara,
Jantal māvā maň bīhishtā mārākhavan.
Hukmā Allāh azh hamū aiven bē-mayār.
Whash-gushen Lori shādhihānī shāghā biyār,
Katre gwanān gwar manū bālādha bi-dār,
Mān hadisān gwashtaghēn gālān bi hoshyār!
Shiddatē nokhen zurtha maň Hānā hānskār
Hon Jamāl-Hānē sartha maň Khānē mēhdhirā,
‘Mān wathī hona nēlān gēdhi ālima.’
Zahranen mardān bastaghān jandireň hathyār;
Phēshī bānwiya bērīthai Tibbiā davār,
Philaven roshān Khosaghe ākhtai maň-guzār,
Mat Mirēghi har khasā dītha phēdhawār.
Thakhtagan Lund dāhīn gwar Mirē Hamalā.
‘Mir! angane khārē bithāgo khapto maň-gwarā.’
Pha wadhī nashkā chon khutha Shēr-potravā?
Takarē honānē ma sandeň āwāgarā!
Kin Rojhānā jumbithia phauzhā pha samān,
Chiktha bungāh muhim jaldēn sohavān.
Maň-sara bitha Mangan shirwāren bihān,
Otharē nil-gwāthī rodhāna pha kapurān
Hār thihiṇi Shēraň pha misken khaur dafa.
Sohay Lashāri shawān dānē dil pha jān.
Gwashta Dilwashā ghussavē ‘shāroē mani,
Phar wadhī kirdārān Baloch lajji na-bi,
Gosh gunāskārān ki jihān hamchosh gushi.’
Bauṅgahi ph'e simā dāthai phāsōno mai zari,
Tākhtai humboen Sham o Mārī namzadhi,
Mārokhaē ākhtai koh-arim gīndeň sangali,
Thegh Khān Muhammad bandānī rājāni dhāni,
Gwânhkâv o honiyâ jadha Hânâ tah-dîli:
Mañ khohâ sardâran, mañ niyân mäl mardê phîthî.
Siyâl hawân marden khanawâ biyâîth dast-gwârt.'
Manganâ telênthâ hazâr nâzên bâhrâni,
Médhîrâ jah dâtho jathâi miânâ misarî.
Hol go molhâ sisthâго zhîngênthâi ghalim,
Go oli dhâkâ bâîthî râja-mânakî!
Thêgho Jamshîr Basîk dast gâhîli
É-dune mattân gipta cho mähî mäh-ghami!
Manganâ bhîrê arthâ jâhaz wâhiri
É-dune mardân phrushtâghan Lâl o Jauhari.
Khushtai Khân Muhammad, walhare mar jawainen phîthî
Nâhâri Dîtta khushtat, Hoten Bâgh-ali,
Misri yârân janan pha zorê Ali.
Khushta nhu mar, mäl bohärthâi pathaîri!
Whazhdîlâ gartha shêrâ pha misken Sar-shamâ.
Râh-gidhâriyân ârthâghan Manganâ salâm:
'Maín salâmâ dâîth Gorishâniya Bangulân,
Sûrihen Kiâ wa Murâd brahondaghân,
Drâhi Soriê biyâîth shawâ, gâli bi manân,
Jâgahê dém-o-dêm khanûn hardo lashkarân.
Urêyâ bilûn, sar na-phârêzê kungurân;
Pha-do-dêm mûrênûn mirokhên dewânaghân
Midhâghan khohiwarnâ Sindhi narmaghân.'
Gâl phara durr-chini dafân chosh ma-wadhân,
'Sh-ê-bari mârâ dar-burtha Pir Murshidâ,
Wâj da roshê Kurâna hair phadhâ,
E havar mîråth bîtîha pha Gorish-potrawâ.
Sai o chyâr warnâ sahi-ant ma khohen hâdhîrâ,
Tâghat o tauîk zîthaghên Shâhen Kâdhîrâ,
Hathyâr dastân dâthâghan rûjâni radhâ!
Chhamo anûzênâ garthâghan garyâna phadhâ,
Sangaten sisth-îsh azh mulûkên Khân Muhammadâ.
Mîthâ sharmî go Hudhâ-Dâth o Sabzilâ!
Pahrav o Pirânâ hilîl-ant ma dêravâ.
Mâdhî nâzêkh shâîrânî sipat o sataî!
Lori! charāna sail-khanē pha Sīndha nasīb
Manganē Kirdār salāmā dai, azh mā gwari,
Hamalē Mīrā bandakiyān bāzeṅ bari.
' Sak zorākh-e, lāhamē hēch khas na bi,
Tonē honiyē pākar Shāh Sarwari,
Ma-hazār hairān bādhe, Sīndh sangali.
Asur o omēth-e Balochān dānā sari;
Hīl bāur nashkē o pashkē Hamzahi!
Shā umdānt khaptagho jangēn maigh-o-thai
Chandēha warnā kapīthān tāzi bāhrānī;
Chē thav o jang-dosten Phāṭhēhānā sīth bi?
Do hazār gokh mēsh burtha main, bē-lēkhavi,
Pho buz o mēshān galo gwāthān bāz ma bi,
Gāman challān thākhātha thāi bāghēṅ Sīndhārī.'

Borān charthā Kādhirā ya shahr gali,
Bar āthāi bagānī bunindī jag-jāāh thai,
Zarehān grēant bēghāhā lālēṅ Jatanī.
Thāngur-en Nūr Hān thai muhīm māṅ moharī?
Sohav o chāri saroghān dil khavi!
Gwar Hudhā ardās-en manā, O Sīndh dhane!
Maigh o thai hairān khant Rasūl o durreṅ Nābī;
Maigh o thai hair bi, tha zamīnā dharti lahi.

XXVIII.

JATOĪ MAZĀRĪ JANG.

Allāh! thav-ē lak-pāl kurztānī,
Rozī rasānē hamū bandaghānī,
Bandān samundarā nodh tadhilānī,
Khanant gāj-grandā zamīn sailbhānī,
Savz bant rēm, sawād khilaghānī.
Nīshto khanān yād Pirā wathiyā,
Pīr Ālam Shāh, Husain Shāh waliyā.
Bahrām khawān charthā Yāliyā
Sakhi Shāhī Bīndān Mughal Khān sakhiyā
Karamān sardār poṣhidaghānī
Patt o patihar zên markhavâni,
Pârâ shudhâ wâlharê sûrihâni
Chhil-o-chyâr zahmi dâwâgarânî;
Sarâ sohâven Massû Gul Tâsavâni,
Dâthân nyâmen shirr shiddatânî,
Khotâ jawâv-gîr-en jauren badhâni;
E Bâvroân Hasan manglehâni,
Miro mirokh-en Nûr Hân Sâragâni,
Budhû Jumâ cho lawân charânî,
Khânê Jamâl Hân sûn turahânî,
Vâghâ Ghulâm daul bânzigarânî.
Sâi mard gon-ant Gwand-phâdhaghânî;
Gullan, Mubârâk, Bijar gañânî.
Pârâ shudhâ wâlharê sûrihâni,
Giritho shudhaghân pâr dawârâ;
Shudho tham bîthâ ghalima dîghârâ
Khushto ghalimê dâthaish man guzarân.
Massû Haidar hasht nûh yârân.
Nûr-hân Dâthân hardo bêl awârân
Azh pâtanâ bêri bokhta Mazârâ,
Bîthâ lurhâo Khwâja Laharâ,
Zurtha wadânâ kaif-kumârâ,
Khâkhtân bahâna gwar sangatiyân.
'Bandêth, belân, salêhân wadhîyân
Shitâbi alîband khânê sodêhîyân,'
Saigist mar zurthai maut-guzāri,
Phur khant bēriyā khāri agdāri;
Agh bastaghfo nishtagān hānskāri
Khakhtūn bahāna jangi Mazāri,
Sarā hakalē bithaghan nar Mazāri,
Ādānā nishta phullen shikāri,
Thīr kālīvāni misil haur-gwāri,
Shī khāt gondal kāpā awāri,
Khwājā jangā wadh gir khāri!
Bastha Mulūk Hān tokal daryāi,
Dhar-dikk naptān jang badshāhi!
Tar-tukk zahnān sobheē Hudhāi!
Har mar ki katti sawāden lakḥādi,
Jangī ranā māl bitha mirū,
Har do jahāz basth, khishta lūrhāo,
Har do demā bitha zahnā malandri,
Sari zahn bitha kotā patangī,
Tākar sānhi misl āf-bandī;
Shā gālītho khushitaghan syl chandī.
Dāthānā gwashta hamcho zawānī;
'Band bēriyā, thau Gul mangēhānī'
Rastha Shīrāzi, jaghar-sind badhānī,
Pothidagho pōshinē murshidānī,
Mēhwāl khushtaghā, pār durrānī
Matteē Pīr Bashken kahēv Zangalānī.
Zahma-vakhṭā khishtān pēch shaddavānī.
Nūr-Hān Sāragānī go Bajarīyā
Vanjh bēriyā zurtho khapta mān badhīyā,
Val hoshaghi shuptān Hānā maniyā.
Dārēhān thēgh gwashta zahranīyā
'Nēlūn maroshi jaurēn badhīyā'
Bāvroān Hasan zahnjānē mal
Sari zahn sunhāravo duzhangānī jhal;
Chaukund zahnā kakar bastthagho chal!
Dāthān jangā sadā bahāzureē,
Har jāh ki zahn en sarā hāzureē,
Phushtā Jamāl Shāh Pir chādhureñ.
Khāne Jamāl Ḥān Ghulām Ḥusain mañtārā
Nēhin bitha man zahm tārā,
Girokhi dhamāl-āth savzeñ saaghārā.
Sachā maddaṭen Muḥammad Langavārā.
Nāzr gipto ās dāṭhai ṭupakārā,
Jatho rēr-dāṭhai ghalim paidhawārā.
Bāzē shimoshē Vāghā sodēhiyā,
Chyār zahmjathaī bē-bāraviyā,
Jaureñ hasadi shudhā khēhaviyā,
Gor-o-kafanā samundrā kadhiyā.
Mahrūd mirokhen go jaunhariyā;
Sobb dāṭhaghei durreñ Naviyā!
Budhū Jumā kasab khanavānī,
Thir gondalē jēnthaghān jābahānī.
Masten Mazār gon-athant Bimbhirānī
Jaureñ hasadi khuthant tandalānī.
Muḥammad Mahmūd jareñ dil pha jānī;
Zahrān mirāna Shāhmīr Zimakānī,
Chyār zahm dhālēnt jaureñ baḍhānī!
Lālū Lori, biyā zēmīrānī!
Sīṅghār shaireñ zir bahāzurānī,
Nokhēn hadisen shēr-potavānī!
Mehwāl rahdī yakjāh khuthā
chill o chyār mar mā barkhān khuthā
tīr sāwanē cho lurē lāl khuthā
tsēsār bahūdān dil-o-jān khuthā.
Charhi Khānē Karmān jhureñ bādilā,
‘Zīr ghorāvē tha, pha sobha galā,
Mūsā Mughal gwar-ant gwar Shakulā;
Gorī nighozh-dār, Kurān hayā.
Zīrē Kurānā, khānē ma bayā.
Phurs Brahiyā azh akharā,
Gul Muḥammad wa gist o chyār bahāzurā
Ākhto shudhaghan jāndāra gārā,
Māhū kudhaghant mā Sindh-narā!"
Bhāj raṇā ishtaghan sangātā
Maṇ Jatroen sandh sarā!

XXIX.
MĪR HAMMAL SHA'IR.
Mullā Wāsū Bulēthī gushi: Mir Hammal Mithār thir janagh rosh gushi,
Hammalā badhie khutha mirī,
Pātāra bhēdīān khai zīrī,
Rāh-gidhāri ki khaptagā gindant,
Zānāi ki Shēr-potraveṅ Rind-ant.
E hawar Mīreṅ Hammalā bind-ant,
Rāj azh shīṁē phēshaghā gwāshtā,
Brāṭh azh brāṭh thāshaghā dāshtā,
Sharti chind hārēhāriyā,
Ēshāṅ wāhmen cho shikāriyā.
Na hamen khoṣtant go zor-zāriyā.
Ēshāṅ darmān-en avur dērā,
Gwar tho nōdhāṁ dēh-chīrāgh bitha,
Hārēhāriyā lāf-sēr bitha,
Hārēhāri oshtāthgheṅ ditha.
Har-khādheṅ chindār raṣi phirī,
Azh zahārān zirdah wāth zīrī,
Agh na zīrī jag bē-zār-en.
Shart-janokh dargāhā halāki-en,
Pha jan soghandā talāki-en.

XXX.
KHOSA SHA'IR.
Shughro kariṅ-sāzen Hudhā,
Wadh Bādshāhē be-niyyāz!
Bāz-en thei rang-o-razā,
Maṇ pardawā rakhē manāṅ,
Maṇ kūravo sēzdah sadhā!
Laditho hayāvandē marān,  
Ishtaish hawēn drogheñ jahān.  
Haidar sakhiyē sāhibā,  
Khoho Nawābēn Bādshāh,  
Shi Mir Chākārā burzāthirā,  
Kullen Balochē āzirā.  
Sirinē Alyē khānāwān.  
Hānē sakhiyā Haidarā,  
Jango Jazizē lashkarā  
Ākhto ma dāwāe phirē,  
Zahmān karākuto mireñ  
Hamcho shutha Rabb-razā  
Khapta shahidi ma-phirā.  
Go Khosagheñ dāwāgarān  
Nūrān o Bakhū sūrehān  
Karm go varyāmen Ahmadā.  
Gwar Hazrat-ash bīthaī makān  
Tān kyāmatā shāhvash lahant!  
Bākī malāmi phrushtaghant,  
Yār sangatān-i ishtaghant,  
Sharmighā nindant ma mēroān,  
Murdār harāmāna warant,  
Shi guđā amīrā zindagh-ant!  
Lori, ki tharāna ba-rawē  
Maigha risālā thai bārē  
Amireñ Muridā sar-khanē:  
'Tho Sārango bachhē valē,  
Basūgar o dānā thavē,  
Sharmi sareñ shairān gushē.  
Shair hamān mard gushant  
Ki wadē-muhārī dāwāgar-ant,  
Pheṣh mēthirā jorān khafant,  
Zahmā do-dastighā janant,  
Hai khushtatho hai khārthant,  
Hai shash-mān go phaṭā nārīthant,  
Ki jānā tabibān durāh khuthant.'
XXXI
MARĪ SHA'R.

Awwal ji nāmē Allāh-eñ
Janān sha'rān ki ralā-eñ,
Nakhutī buzē awāhēn,
Wathi Mirār gilā-eñ.
Parē zwār šarondāhēn.
Dēā, tha kull pardāh-e,
Na dēā, tolkalē shāh-e,
Aliyē Shāhā hukā-eñ
Gēhān mardān nēk-dawā-eñ.
Hudhā ki niyāt yakh-eñ
Marī azh har-khasā sak-eñ.
Karm Khan mast anthak-eñ,
Badhyānī sara dhak-eñ,
Gwarakhē tha napt ya-dhak-eñ!
Thai duzhman jatho ēr-eñ,
Hudhā khant azh tho shēr-eñ,
Sham o Phailāwagh o Kāhān.
Khuthāi mālim dañ Sargāhān,
Srafen Gazen bungāhān,
Janāna khākhtahan bāhān,
Mirokhēn duzhmanen drahān,
Khumēth pha zēb jinsārā,
Banāti sanj bulghārā,
Shītābi ārtha khārdārān.
Gushi Miān Khan bi yārān
'Mariān band hathyārān
Luren thēghān wa talwārān'
Jaldēn kāshido khattān
Karm Khan ārtho pha sattān,
Shuṭhaghān harijen dāhi,
Charitho Kwat Mundāhī,
Lāro Luk būnā jāhī;
Gazão lشكارُ亿美元
Buna Bambor daً Dullá.
Charī bitha azh Lukā,
Mayārīth chorav o chukhān,
Bahādhur da rāne dhukhān!
Ur-īthā bar go Mawrānī
Muzheén Bēji khaurānī.
Shutho much bitha ma Borā.
Hazāro lēkhavā hkharaً,
Khumēthān shil sar chorā,
Khuthēn drāhī ma Nar Hanā,
Dhawānā khokari warnā
Radhāna khākhta gwar-mā,
Hamēdhā ākhtagan chārī;
Muhammad Khān manān dārī,
Dā hālā sar sawārī,
' Dhamitho deh daً chandārī
Shutha Pathān pha Ilgārī.'
Gushi Karm Khān pha shāh-sawārī,
' Bhurith roth sardārī
Na khaptai mēsho zunhārī,
Sarā bī Dād Āli chārī,
Masori gon Akhtyārī,
Charā humbo thee sārī,
Bahādhur biyāyan Jarowārī,
Hudhā Mir Muhammad biyārī,
Gushē Turķe Kandahārī,
Mari pha gardaghāi bārā
Na gardūn azh Shamē sārā,
Mayāt Lūni ma Makhmāra,'
Khumēthān lāitha lārā,
Khuthēn otak shaft handā;
Khumēthān g'hantā cho khandā,
Zami chandi jānagh grandā.
Girokht pyādhaghā khanda,
Hulkeń dāthā pasandā.
Badhiyē sajaleṇ randā;
Charakhēn pyādhagē khandā
Trafān Shēr Muhammād o Surkhi
Gushē ki hākimī Turkī.

Sawāhī bēl-āthēn sārā,
Khunē shart, khunē hārā,
Phadhī bāroā main vārā;
Hamodhā ki bīthaghā sahrā,
Mīrūnī go awwal pahrā,
Hameń garmēn damo pahrā
Laghoreņ mard bant sārā!

Jātho mēsh khuthēn rāhī,
Dafā khapta hawēn wāht,
Mīri duhmi barā jāhī.
Sohav bi rosh go ēlā,
Phadhā nārēn Muskhełā,
'Mari, sar ma dā main mēshā,
Gharpish wāzhahān phēshā,
Gudā sar-dē main mēshā.'

Dama chi Omarā Borā,
Nayān mazh Bamborā,
Maroshi jhārīnī phorā.
Jāthē g'hitē shighānānī,
Thav-ē penti mayārānī
Na-mīrē sarhosh yārānī!

Sukhun khashta Karm Khānā,
'Laghorō mard bant sārā,
Mariyān khir atḥān khērā,
Jalab bithe ma hawēn thērā,
Khutho Muskheł ma-nyām bēhrā.'

Samini pāhanā gwartha.
Yād khutha Bābul-Hān Lakhi
Jāthā ma lakṛī lāthī,
Mudhān lahar-ath thai bhātī.
Mari sobh phirā khaṭṭī!
Sari bahādhur takorānī;
XXXII.

DRISHAK ZARKĂNĪ KARĀKUT.

I.

Hārin Ṣhāhzād gushi: durr-hadīs Saidiānī gushi:
Drishakē Zarkāniye karakūtaṁ gushi: Muhibb, Dāim,
Tārā khosh-rosh gushi: Kēchī Ahmad Khān sobh gushi:
Mirdost Bivaragh sobh gushi.

Nishtagho shukrā guzārān, ū-la-shariq dhart-pal,
Mārā phanj-vakhta maddat-en, nangarē Multān Mal.
Daur darwāreñ hasadī, ma zirih sōre chal.
Khār kuzrateñ Hudhāi, nā-ghumāna shirr-shor,
Mā go Drishakānī lagāen, khanāwānī bhanj-bhor.
Nangareñ Sobhā khushta, na shamoshta hon-bēr,
Māin khawān lōhe charitha, khail-ādhe jauhān dhēr.
Suny syāh-dême Jihānpur, phrushtaghe Jinda zor.
Rāhzanē Suhrāv jangi, ‘Dost, mārā na-shamosh’
Thēgh-zane jangi Suhrāv, khanāvē vakhtā anosh!
Karmali hon nēlān; dar-miyān bai, pardē-posh!
Drēhān hon na ravant, vail thanan’ sāl rosh,
Thī Baloch druh pha badhi, har-khasē pha band-bozh.
Khushta Gāmū Jistkānī, bukhta zarānī himān?
Tākarē honi hudhābūndā, khutha jang samān;
Rāhzānē Jalūā thēghā, Jistkā dārūghārā.
Cho mazārān bhīr-khārthan, Zarkān khasē-potravān.
Sharbat o Jalū o Yārā, ji sadhēn brāhondaghān,
Kēhārī gājān dēāna, Omarā sāndhi khamān.
Pharaghān goneh Walidād, sanj malshānī bīhān,
Zirē jandren hathyārān, chārē jauren duzhmanān.
Las Sardārā Fatūhal, zyādhāhen wadhēn nishān.
Bag ash kotī galiyān, ruvtho bītha rāvān.
Khāyan' bagānī hudhābund, 'nēlant tāri-mādhaghān.'
Dāima karzi ravokh-en, khār pha gori pohaghān,
Maunsharen Phitokh thakā, bitha gālī go badhān.
Sūrahen Shah-Bashk naftā, trādakī cho shihamān.
Ma-phīrā Shāmiyā phirain, zēn drīkokhēn bīhān.
Trān-khutha Mīr Ahmadāna, Hoten Kēchīyā lurā,
Nangārē Mirdost Bivaragh, pha amīrī mansabā,
Pākar Shāhē Rasūlē, dawāī Pir o Murshidān.
Khashtaghēn chāri kadhāken, chār-balānī dērawān.
Rāhzānē hotē Karīndād, Havīv Pahlavān
Mondarāntiyā Hudhādāth, nēst ṣandēsha azh badhān.
Chhīl chaukiyā haiyārē, Hadhrat ākhīr-zamān
Sobhā sobhānī kh' imām-ē, go amīrī mansabā.
Pīr Sohri ma-sar-en, go Hān grānēn lashkarān,
Sālla pha Sīndhā khanānā, Ahmad Hān pahlavān.
Shahr tattiyān phulānā, go hazārī nuzbatān.
Badā Chuttā lāfāshtā, gri' pha Suhrāvā zawān.
Randā gartha gurmāhiyā, mēsh ruvtā go buzhān.
Ėdhā Drishkānī gēhēnān, trān-khutha wadh-pha-wathān,
Khashta Tārkhānā Sukhunē, 'chosh nēluī duzhmanān.'
Gangalo zaunkhān shamoshē, Drishk sar-khashē alān,
Ishtaghan' khat go palangā, dost go lālēn manjāvān.
Gwashta Rindoā pha mardi, 'chosh nēluī duzhmanān.'
Syāl khāyant azh Maravā, sikh zahmānī galān,
Uḍr bālādē na chari, Bashkālī Sabzal-Hān
Hoteṇ Kaurā o Fatūhal, ma-sari chinda-valān,
Shāngo saigist bahādhur, shingo uzhmār sadhān.
Hoten Chātā o Nihālān, ma-sar-čhant phe khamān,
Hamal udr na chari, ma Balochī lēkhavān.
Chāk-khadhān savzen saghārān, sūrihān khoparān,
Kēhareñ Jiā o Sadhū, zhāmi bahādhureñ alān.
Bastha ā-bandē jhuriyān, khanavāni mār-mār
Odhā ki Murchā gaḍā, ma-sar-čnī Aliyār.
Ranakaghā holān poshān, whash Dālūyā ṭawār,
Thēgh Kālā mangeshānī, Shāhali zarkhawār.
Shiddato Shāhro honā, sanj atān zēn khunār,
Hoten Chohil o Kalandar, Phong drimbokheñ mazār. 60
Udr bāḷādhā na chari, durr-hadiseñ Shāhīyār.
Thēgh Lāl-hān mangeshānī, bitha zahmānī guzār.
Shambo go Syāhā Thalēnā, zēn huli go asarā.
Gāhwarē bachhen Balochān, sūrahēn dāwārā;
Khaptagheñ ma jang-jhora, bitha nēhīn ma-sarā.
Sadh hazar shābas ashkēnī math phulen Kalphurā.
Bahādhur Hānārā hilāl-ant, shaddo bir ma sarā.
Sohnā darmānā hilāl-ant, ashkānī haisī sarā.
Tagyā go Bashkaliyā, Mānakā dast gwarā,
Math Shāhbāzi nivēntha, burithai shāhbazh gwarā. 70
Bor phauzhē mar-lawāsh-ēn, bāi ma phauzhānī sarā.
Bor Allāh Bashkē tulāna, urch grānēn chaparā,
Go Masorīyā Nihāl-Hān, khanavānī mān garā,
Pākarē Shāhen 'Aliyē, Rabb rakhā pardawā,
Pahar Gushērā hilāl-ant, sundarē shēr-narā.
Kalphurē hoten Ali-sheñ, bashkatha sobh kādīrā;
Go Shāhvāz wa' sariyā, go dast-sandī sargalā.
Bingo, Jām o Phurthos, Bakari dāwārā.
Nāmzarheñ Haurān Bodho, sōhuñ phauzhānī sarā,
Kāsim o Bīrā mirokheñ, zahmo o durrkhirān dhurā, 80
Dhamal o Hassū Bātil, sohavā ba ma-sarā;
Duzhmanā dēch lafāshta, thākhto dañ Sindh baharā
Nām bulandeñ Ahmadānē, ākhto sobh khuthā.
Nindan' Jinda o Haivyāt Hān, mar gēhen bantar yagsarā
Chāpul Kēchiyā jathaghē, mān-ākhtai mañ dafa.
Bandanê shahrân na bandê, burza azh Fatehpurâ, Gokh dâñ Jhalâyê na charan', Chêdhaghîyâ dâñ sarâ, Dil mani nokhêna châhê wârth, cho samundari jîharân, Gosh Jîndâ dardvandê, êsha Härin bayân. 89
Nîn thara dast niyâyang, gwaštâghâ gwañdên râghâm. Nishto shughra-guzâreň, ma khâwind bhanjogarân, Nosha kharvâli sharâvân, êkwa nindê digarân, Dil thal bodh niyaî, phar wathi shâhâzâdaghân.
O Jinda Khân Drishak!

2.


Sultānē rafi madaten, nukri wāzhah-e,
Nindo Mirzi saghārā, zahm-janē dāwāgar-e,
Davtariyen surihāni, pākar Panjēn Tan-e,
Shēr-aut ātūn hawārān, chambūrān thashē,
Māl māniyē mazārān, hoshaghi gil mushtaghē,
Ahmad bāzen bihānān, koh pha-nālān shīthaghe.
Jindā karwālī sharāvān, gēshtara mālim thav-e,
Thākhātī Syāhāf gwazēnā, takht Zarkān-potravē.
Gist-o-chyar mardē ki khushta, Kalpūr o Rahējavē,
Azh shamē gwāthē māiyā, ākhīra zhand bithaghe.
Bagē thankhān g'haṭān, patarī bohārthaghe,
G'horavi daṇzān dātān ma muzhān gār bithaghe.
Khaftaghe ma chhur Chaūnkāhān, shāi gushē ēdhā niyē,
Azh manī jaṅg hirāsā, pātr Kāhān thashē,
Pholē bakkali vahiyān, lēkhavān sar shon niyē.
Thangātiyā khosh yāt-eṅ, Drishakān gēshtar khushtaghe,
Maigh o thaichtī lagāneṇ pha-dar bākīyā ganē,
Guzh-dē, O Harīn, hadisān, drogh ma band, ki shāir-e,
Drogh pha imānā khatā-eṅ, aghalfāmā ishtaghe,
Khaftaghe Kirgāl dānā, ma-sara chārī thashē,
Chikitha g'horō Drishakān, guda bē-was bithaghe,
Bāitha Mīhān o Sanjār, tho chī lajītī zīndaghe,
Hammala Mirzi saghārā sharr nashīt dāthaghe,
Whazh-gushēn qābil darokhēn, nughdaho gālān barē,
Main salāmā durr-hadiseṇ Haddehār hancho gushē,
Mard borānī sipātā gēshtara bāz khanē,
Bug Kaura Bugtiyā thau go Rindā gwar janē,
Kalpurā Hājī jawēghā, nashk namūdha diyē,
Rind ma Phēdī banindān, takht Shorānā sarē,
Daṅ rājī Dombkīyē, zānāth o sarihāl niyē,
Durr-hadis, gind o dīhān khanē, thau radheṅ thīrān janē.
Dāim o Tārā Muhībbā, ĺek Suhrāvā ganē,
Mozhaghe, tāsēn rakhēfanī, go sawāsā matt khanē,
Arshafī, suhrān muhrān, nughra chachhon tulē?
Chi gushān man shāīrārā? jūfoā jhat khanē,
Sīth Lāshārī 'Alī Shēr, khēnagh o kivrān athē.
Dāthaghānī singh ma dahāna, cho gudān g'hati janē,
Khoh masteŋ Bugtiyā, khanaavān sāhmēnthaghe,
Phurse Lāl-Hān Phadhēhānā, Haddeh, go mā ēr-cē, 60
Pir Murshid go Wali Hān, thaghārā hīkhtaghe,
Thangaven Drishakān khutho muhnt, phadhā tharan-
thaghe,
Shirr Jalūā kharo bī, phēdh sangati thav-cē,
Shirr shūmat kharo khudh, khār shātānī phar-cē,
Girdaghēn bag azh kilātān, Mēr Jatānī jathē,
Dāima, Tārā, Muhibba, sohvē Muhammad pur-cē,
Gēshṭara badā zahrā, cho patangi ma jal-cē.
Shānzdah jangi bahādur matt khafta hadv-sadhē,
Phanjāh būt karāl, sirshaghe dém o daf-cē,
Dāthaghā sa pha manāyān, pha shahidi mansabē.
Nishtagheñ dimā shumārā, fārz goyam kalamavē. 71

XXXIII.
KHOSA LEGHĀRĪ JANG.
I.
Sobhā Tēghalī gushi: Jarwāreñ Baloch gushi: Khosagh
Kaloi karākūtā gushi: Lēghāri bātuṭiyān khardē gāl
gushi.

Whazh-gusheñ Rēlān shēdhīhānī shāghā barē,
Mān salām bi shāirā Gāhiyā ḏiyē,
Nishto droghāhīnī zawānā whash khanē,
Ēwakhi serā go manān chachhōn tulē?
Bhūshari Dālān kīlāt nām girē,
Nuh-manēn bārānīr wathār kans-ḍiyē,
Jawānāk urdānī raghāzā roshē khafe,
Āhīn shēr hāthī raghāsā chit-ärthaghe,
Shēr chāpula azh Khārāyā thalā guzē,
Go manān hair bī, zamānā jāhī lahē,
Phēsh gūdā mān sailavānī dēmpān thav-cē.
Agh thara wahm bī, zamānā jāiz khānē.
Dav-chareñ zahmāni nā-washen jāhā rasē!
'Shingura 'shāngur lashkarān demo-dem khuthē,
Zahranen mardān nodh-dilān sērāfā jathē.
Jawānak urdāni tawāren goshān khaft,
Harchyār demā g'horavāni dāto rudhit,
Cho thai bachhāni dafānī gonāf hushī,
Nodhī berāna bēg'havā biyāyan' thānahāi.
Biyā, O, Lashārī azh gwarēyā dar-khaptaghē?
Gud azh Zunāā g'horavā roshā gār-athē,
Sailāi Mireñ Chākurā phauzhā ruthaghē,
Rind nar-borān azh zamānā rēsinthaghē,
Khushthaghē Rāmēn, damāmo charenthaghē.
Dē manān nashkān, thau khithān rosh kharād bithaghē?
Bakar o Ramēn khithān ladā gon-athē?
G'horavo urdān phēlatho Turkānī rukh-ath,
Doshi ma Jhalā Turk g'horāyān grandaghath,
An-dēmā Gandāvagh Hudhā maín dēm bithaghath.
 Turk shādkām ath, Rind shamedhā zahr giptaghant,
Hon azh chihamānī chīmākā dar-khaptaghant.
Gwashta māiyān 'Main hudhābund gon-khaptaghant.'
Lajjavo Shorānī dhanīyān grān bithaghant,
Bijar Phužh, Chākur, Shāhdhār ākhtaghant,
Allān o miskāni Sahāk mādān athant,
Jāro, Rēhan o Hasan sānī bithaghant,
Bagavo lajjānī sarā katār dāthaghant,
Asp go sonān zariyā bashkāthaghant,1
Pyādghaghā Rindān takht Shorān ākhtaghant.
Thoravē Rindāra oll Lāshārī wur ath,
Mir go Phulā azh Kawara drikēnthaghant.
Whash-gushen Rēlān, shadhihānī shāghā bizir,
Mard pha bāutān choshant, sardārē mani.
Gāhwar o Hānēn Sāhibānā jag sahi,
Gwar Nawāv Hān kūk burtha bāzen bari,
Gorshāniyā sāngat o Kāhan Mari,
Burzā go Sumēnzātā brādabhargāri.

1'Or' Bor-izh ma lajjānī katār dāthaghant.
Akhta gwar Hānēn Jawānakā bāuṭān thai, 'Khosaghān, ki ma niyān Lēghārī khadhā.'
 Go mā chyār sālā nishtagāh bāuṭi sharīkh, Bandave khoheū nashka to hapt phushti guzi.
 Mānik loghā har-khāsī omēdāh durāh, Mānik khato bihisht jo sarā.
 Gudi samā khotāī pahrāc phadhā, Do Balochānī ākhtaghant wākyāi sarā,
 Do shafā bitha gwar thai Khānēn Mēthirā, Chham aṇiziyān raftaghant1 grīhāna phadhā, Do-bahā dāṭheū mark Havē paidā-īsh khuthēn,
 Lajji bānukhān phar wattī shānā bashkathēn.
 Dodā thai nāmūz ma jīhānā mashar athēn, Gudi drāhiyē basthai go Hānēn Shakhalā,
 Tūmi gwāżentha wa ganjēn Bakhārā.—
 Jawānak phauzhānī sara Gājī Barbārā, Shāh māriyā gonaḵhā go Shērēn Haidārā,
 Niūn ki ākhtā dān Sīrī Mīṭhāwānā,
 Niyāmagḥī zihar māīn sharikhān har do sarā,
 Jahl-burziyā Hikbaiyā2 rēsintha alān,
 Deūnī rébā, ēr-khaft jāhiyā būnā,
 Sher ki gwāmesh phroshī lorhāyā darā,
 Bānīz ki sūmūgh jḥatīh maidānā sarā,
 Hānēn Arziyā gwānkhā bi ambrāhiā jathā,
 Khosaghān nāl-baštēn galaghā kurkā khuthā,
 Lajj whāntkārān phil-āṭhī sūmūghiā burthā,
 Ispar o savzen nēzaghān Bashkyā sāh khuthā,
 Hānēn Dilshād mardiyā bērā tharathā.
 Shai phithā ashkh en ki shamār paidā khuthā!
 Harūdīn nyāmaghā sāmī suhr khuthā,
 Doda Hānēn Jawānakār zīthēn hair khuthā.

1 Or garīshaghant.
2 Or Jahl-burziyā hek-byā rēsintha jarān.
2.

Gāhi Gorish gushi: Kaloī gushi: Sobhār phasavē dāth gushi.


Jangānī dāhakā har-chyār khundān phirant, Gwadilēn mar go gindaghā gorīyā trahant. Āshikānī khar-en, mēdhānā ravan, Taukāl bēriyā dilār tēlānkā dēant. Malighi dilā pha zirih o zirihān posh khanant, Kadahān zahrēnā sharābī nosh khanant, Ma sagharānī thāftageñ jhorān khanant, Gāhwareñ thēghā phar wathī nāmūdhr janant, Go wathī Khānēn Mēthirā miski zarant, Whazh-gusheñ Rēlān shādhihānī shāghā barē Mān salām bi shā rerēn Sobhār diyē:

'Mēthirā! randā zir, ki Bhoimpurā khaier?
Man dilā zān ki tho Khosagha måthi-brāth niyē Sobh labān nyāmaghi dārān sushē.
Armañē! zānent azh sadheñ sālā gwasthaghē, 30 Hai ganokē ē, hai ya thānā kistaghē!
Bakar o Rāmēnī shaghāna mārā janē;
Tho khithān roshī Rind Lashārī bithaghē?
Ki ma dārāyānī lahravo chalān gār athē,
Bēghavā Mīren Chākūrā chaukidār athē.'
Mā wathī shān cho mastharen Rind pholatha,
Ēvakhi sēr go manān har-ro tolatha,
Man thal hāthī maghazā shon deān,
Biyā mēdhānā : chambava sīmurg biān janān.
Ārava mardān Sawānā lahrī rastaghē,
Nokh-nochān phāgh phīthī mardum bastaghē,
Mark nasēnthē, pha chihān roshē shādehā,
Shān phīrēnthē, gandagheṃ gin dostehā;
Man dilā zān ki maute thanā nēli daṅ-sarā.
Dodāi dāng bitha maṅ bawreṅ cādharā,
Mēdh-Māchhiya Hamzaha jōri na bē.
Khosaghān Rinda manavo māniya dar-e.
Phutureṅ Rind choṅ khutha bāūt phadhā?
Goharē hirānī sarā choṅ khutha Mīren Chākūrā?
Sammiya gokhānī phadhā Dōda lurā,
Koh sar-dēmā kēharen mānā lurā,
Sar wathī dāthāi garibēn māl sarā?

3.
Sobhā Thēgh 'Ali gushī : Jarwārān Baloch gushī:
Gāhīyār phasavē dāth gushī,
Kādīr nāma har sawāhā yād khanān,
Sagsatāren bandaghi ardāsē manān.
Rēlānī Lori, biyā, hadisānī durr-gēhān,
Sāz-khanē shāghā, gwash Balochānī nugdahān.
Dāima nyādūt bithēn go Sultānī sarān.
Rind o Lāshārī ma-bunā brāthān dāimā,
Mākhā Lāshārī Baloch khapta pha shīghān.
Mīhanē ziri,1 roth Panjgūrā déhā,
Kēch Panjgūr kīssavā gosh-där ki gushān.
Mā hawān Rindūn azh Halabā phādh-akhṭaghānī,

1 Or. zān ki.
Dubaran jangi go Jazizā mān-ākhtaghūn,
Dēm rosh-āsān azh sarīnā ēr-khaptaghūn,
Hamzah aulād doh rasūlā bashkātighūn,
Shahr Istambol go Imāmā wath charthagūn,
Hāri malhāna pharāhī shāh-dagā ākhtaghūn,
Ān-guri dastā thibārē jangā giptaghūn,
Rabb sahiqeē ki shi Jabānī Shailān khard būn,
Mol Sistānā go jangi jawān-mārdān gon-athūn,
Shahr Sistānā wur khamānān bahr-bithaghūn,
Ma Jaghīnā gwar Shams Din Shāh ākhtaghūn,
Pha Karīm-sāz kuzratā shodhā gwastaghūn,
Ān-guri Kēchā Makurānā bahr bithaghūn,
Pha-thurā jangi shodh Hārinā khashtaghūn,
Shēdh pha démā mā Baloch thāla bithaghūn,
Shēdh pha démā thau wathī nashkā dē manān.
Rind ma Kēchā: Kēch thān démā nishtaghē?
Chhil o chyrā halkān: go khāi lađā gon athē?
Nīn-ki lādāna khauri sar-haddā ākhtaghūn,
Las-Belāo Kalmatiyān gi-wārthaghūn,
Habb Bārānā pha-muvārik shē-bithaghūn,
Phēshā Nuhānī azh Nalīyā ēr-khaptaghant,
Jistkānī ma Gaj-syāhāsā bukhtaghant,
Lakh-Salārī Chāndēh Kāchā nishtaghant,
Chatr Phulejī man-sarā Hotān giptaghant,
Rind Lashārī Narmukh rēj bukhtaghant,
Rind azh Dhādarā sarīnā ēr-khaptaghant,
Lāshār pha Gandāvagh sarā-ērā bithaghant.
Jālikān Loi thau kihthān joān bahr-athē?
Gind navān, Gāhī, thau radhiyā gon-khaptaghē?
Arna Hārin bastthaghen baldān gon-athē?
Thau hawān roshē be-mayārī ākhtaghē.
Sāhib rosh zurthaghen zarān ārthaghē,
Shērā mān-dātha pha-do-handā khard bithaghē.
Zindagho druāhā man dīghārā sar-bithaghē.

1 Or: Azh phadhihā bē-dinē Jastān gon dāthaghūn.
2 Or: Ma Jaghīnā go Shamshahi Shēkli ākhtaghūn.
Phurse Gāhia! Thau chi maskifi zindahe,  
Waptaghen mardāni thafākhān go man ganē.  
Thau go dah loghā ākhto bāut bithaghē,  
Hān Miriyā pha barātā chāri athe,  
Tūpak dastē Umar Hān bashkāthaghē,  
Mañ-dilā zān ki thau mazen-shān mat niyē,  
Tho rāj āhānē, ān thai Sultāni sar-ant,  
Gwar manī mirā ākhto bāut bithaghē,  
Harchyār khundān har hamū rājān dithaghē.  
Khumbhi gokhāni shaghānā mārā janē,  
Kho phish-burē ambarāni sifat khanē!  
Gwashtaghān gālā Gāhī, thau saharāl na-bē,  
Mēdhira randā zir, pha Bhoimpurā khāyant,  
Mānik halka hon avo lajjā rikhtaghant,  
Dan phadh-o-phēsh-i chēdghāhi nask oshtāthaghant.

4

Gāhi Gorish gushī: Kaloien Baloch gushī: Sobhār phasavē dāth gushī.

Biyā O Rēlān shādhihāni,  
Shāh ghāzi charawāni,  
Majlis jawānēn sarānī,  
Zir mani guftār-gālān,  
Bar gwar jang-dosten syālān,  
Band-bozh gālān dahēnā,  
Phasavān sar-phā-sarēnā,  
Gondalān sērān manēnā,  
Bar da Sobhānī nighoshi,  
Oli guftārān shamoshī.  
Ziri randā phirukēghā,  
Bahr khant milkā phithēghā.  
Chi gushān man shāirārā,  
Dil-harifēn sugharārā?  
Khashī Rindāni shaghānā,  
Yād-khan' olt jihānā.
Gosh! Sobhā mangēhānī,
Daffari e Khosaghānī.
Rand zurthē Makurānī,
Rind Lāshār dēhānī.
Rind Lashārī awārā,
Raftaghant azh Kēch shahrā,
Akhtaghant Hārin malānā,
Mulk mitāfā girānā,
Brāth yāri bahr-khanānā,
Bithaghūn bahr khamānā.
Mākhi Jatoī yagsar athūn,
Sim jo-ā phado athūn,
Mulk shahrā nēmagh athūn.
Roz bahār pha thīr-dārān.
Chyārakhe ma Dhādar ēthant,
Sēr mā ma Khānpur ēthant,
Hand ma rēj dēh ēthant,
Sar go Miren Chākur ēthant.
E manī pērā o rand-ēn,
Phuturen Kindāni hand-ēn,
Nām ma rājān buland-ēn.
Agh tharā ētībār na bītha,
Khasā go chhamā na dītha,
Khatti kuhēn gwar nīyātheñ,
Gwāh shāhīd khadh nīyātheñ;
Kissavānī kissavāthant,
Har khase 'shī hanchosh athant!
Mān sahi ān, Sobhā, khāp-khāte,
Nē pha rand pérowātē,
Sobh drapā Jawānakēghā.
Jūfo jhata wathiyā,
Drogh-bandē zāhiriyā.
Rāst gushagh rāst riwāh-ēn,
Drogh pha imānā khatā-ēn,
Ar pha guftārā taiyār bē,
Shēdhi-dēmā gawāhīyā dē,
Khattè mārā khash phē-dē.
Biyā azh sha'ran karār khan;
Olī Rīndān pha phadā hān,
Nina-wakhta kisawā khan.
Sarphadhēnī pha gwarā khan,
Maṅ hadisān mān dīlā khan.
Sobhā! khaptaghē azh drikh-bālān,
Thai nighwārī shēr nālān,
Sunya thai Tūvi dālān.
Zurthiyā jangē manityān,
Zulm zora Sāhībiyā,
Phrushtaghā bē-ronagniyyā,
Zurthaghe mardān gēhēnā,
Chāndēhā juhl-khēnaghiēnā,
Rūnghan Bādor yārān,
Saṅghar ládī mazārān,
Shān hilālān khohistānā,
Muhammad Hān druhr-gēhēnā,
Zēb Bozdārā, hilāl-ant
Shaddav o khēs go khawāhān,
Nind-o-nyadh gwar Umarā Hān.
Hāl khārthān hānskārī,
Gwar mani Sardār o Hānā,
Gwar mā bāũtī ki ākhta,
Azh thai jangī rahēdhā,
Rūnghan o Kandur Bādor,
Shāṅgo Saṅghar dān Sirīyā,
Banda bāzēn Bākharīyyā,
Rāj-athant simān dāriyyā,
Drust khākhtaghant whazhdīliyyā,
Gwāṅkh Lēghār chariyyā.
Phurs, Sobhā sha'ārārā,
Sughar o lēkhī wathārā,
‘Whāzhā’ ’shi medhirārā,
Whāzhā thei dem ma shushtē,
Lashkarān Jāmē ma khushtē,
Shakulā bēr shamushtē,
Maṅgēhi sha'ṛ pha hisāv-ant,
Gāl pha uzhmāro kitāv-ant,
Maǰlisē ma mēravān bant,
Dan nighoshān ništagheŋ sat.
Ākhtagheŋ bāu t ki khāiyant,
Girdī sardārān gēhēnā,
Dostān cho chhamān dōenā,
Azh bachh-brāthān bingōēnā,
Shā pha bāuṭān wathiyā,
Lajj nēṣhta pha phadhiyā,
Bukho-en shwāl maṅgēho shān?
Khadh na khant cho ma Balochān.
Ākhtaghe lājjā wathiyā,
Khashtaghant gudr lāvilān,
Māl mādi go galīṁān.
Basth khārthant main vakīlā,
Azh thāi kotā gārhēnā,
Thāi mēdhirā dir-zānaghēnā
dithā go chhamān dōenā,
Gosh, Sōbhā o niāzi,
Ēsh manī guftar-bāzi,
Thau ki guftarē kahētha.
Main dī pha goshān sunētha
Tūpaka-dānga ganētha,
Chī ma shānā sar-ākhta?
Phursē Sardārā wathiyā,
Jawānaka bē-āmilēna,
Bakhmal o bor go khawāhān,  
Dāthagheṇi main Umarā-Hān, 
Hān Balochānā Nawāvā, 
Nukari bokhta-īsh thānā,

¹ Note the use of the verbs kahagh and sunagh, borrowed from the Urdu kahā and sunā, to say and to hear. Cf. also rahēja (l. 77), a past form from the root of the Hindi rahā, to remain. None of these verbs have been generally adopted in Balochi.
XXXIV.

SINAMAN-SHAR.

Nishto shorā guzarān
man gwar shāheń Mālikā,
Tērumī¹ san maroshi
pardavā rakhi Hudhā,
Gosh, thau Mīr Hān Malikēn
thau mani guptāraghā,
Man gushān rāsteń havare
thau ma-ranj-e man dilā,
Shāhirī mirāt mārā
lahrī ātka man dilā,
Yabarē hoten Haviv Khān
dost-ath-ish har-khasā,
Zar māl be-kiyāsā
ash thau gwar bāz burthā,
Nīn Haviv Khān na gindān
man ma Mīrā dēravā,
Zahranēn hoten Haviv Khān
chukh Soriyā sarā,
Yabarē dosti bāz-ath
go hamē khatū-galā;
Gozhd gamdim bē-kiyāsā,
thau dāṭha ma khat sarā,
Dostihā brāṭhē hamēsh-ath,
dubārā thai bagi jathā,

¹Note the use of the corrupt form 'tērumī' for 'thirteenth,' instead of 'sēnīnumī.'
Niyatā phushtē murādē,  
  bahr khūthāi go bandaghā.

Brāhimo hoten Phathēhān,  
  nishta thāi loghā gwarā,

Nēn thā lērāvē dānī dāthā,  
  wa' pha khushīēn dīlā.

Ma nishtō hairān lotūn  
  pha thāi haiśi sarā,

Thāi duzhman jaurēn hasaddi,  
  ān khafant soren zirā;

Nangareṅ Sohari jant-ish  
  wa' pha sav-zen nēzaghā;

Dallān o Mīrēn Sālēm Khān,  
  bātha hairānī thalā,

Allānā gwar Shāh Mēhrān,  
  ān khisānēn dāncēa,

Thāi khawān lohēnā chārhē  
  Pirān kullā sārwarā.

Sindhuri thēghā thāiyēn,  
  hukmen Makhdūm Sāhivā,

Yāllī dastē phushtē  
  bīthaghē kullā sawā,

Thāi rauzā o bhaṭṭī balagheṅ  
  bāṅ'hava daṅ begahā,

Guzhnagho bāzen shudhīyā  
  Nīndan Mīrā dēravā.

Gosh thau, Mir Hān, malūkeṅ,  
  samajh ma mauzhānē dīlā.

Nīnd, ma loghā khush bi,  
  oḍh ma Mīrī daptarā,

Thā khānē ald-o-sharāyān,  
  wa' phara maṅ khudhā,  
  Bil-dāi drogh o lībāsān,  
  ālimā phara māraghā,

Drogh pha imānā khātā-en,  
  barkatē hēchī niyā,
Terumi san en maroshī,  
jūfawā pāsānavā.  
Bṛāthā go bṛāthā di jangēn,  
māl milkāni sarā.  
Sāhibi dithā Phiringi  
o ḫayā hēchī niyā,  
Trāṅ khuthā Sīndhā gēhēnā,  
hamē sardār-galā,  
Draḥī bastha phā gēhiyā,  
ba-rūn avur Rājanpurā,  
Ditha jalsa Sāhivāni,  
cho ki ditha har-khasā.  
Sāhivān dātha salāhē,  
bi hamē sardār-galā,  
‘Imbarā rūnī ma khohā,  
dauravo Phailāwaghā,’  
G’horavān gard o gawāren,  
burz avo miskeṅ Shamā,  
Lēravo-galā bahāghant,  
jahlā thankāhī dafa.  
Sinaman Burjāen jinda  
koh thēghā bērathā,  
Jahlā dan Syāhāf shahrān,  
burz daṅ Kāhān Bārkhaṅvā.  
Aṅ nareṅ mādḥagh khuthaghān  
chapparoṅ yabarā,  
Gartho Sāhiv di khākhtān,  
jahlā ma Sīndhā būnā.  
Naukari bāz dātha,  
bi hawāṅ sardār-galā.  
Duz khāyan’ giptaghiyā,  
daṅ azh shahr chitarā,  
Burzā zha phulleṅ Marīyā,  
azh Bugti phalāvā,  
Ma manī aghl o dihānā,  
azh mulkā shuthā.
XXXV.

Another poem on the same subject in the Jatki dialect of Western Panjabi.

Karāi yād pāk parwar kuñ,  
Sakhi sardār Sāhib kuñ.  
Sunnañ sarkār āwāndā,  
Thiā rūh khush abhāwandā,  
Firingī urda bāhāndā,  
Bāghī de burz dāhāndā,  
Paryāki kilē udāwandā,  
Fatāh kar sob chāwandā.  
Mēlā hi mulk dā zilā,  
Kitī Sinaman thuwis bhalā,  
Dushman kuñ mārkar dhilā,  
Vaṅjas thi hosh phophilā,  
Na hosī mulk vijh gilā,  
Kiyāmī mulkamē zilā.  
Chittī kar Burs nē pathi,  
Parheā Sinaman agoñ ditti,  
Pahārānī kar yakē badhī,  
Laran kuñ fajū unheñ kadhī.  
Kāwar-kar josh nāl uthī,  
Kitus chā kuch Đerē tē,  
‘Isē phulān di sērē tē,  
Vēsān maīn mulk daurse tē  
Ajab Syāhāf phērē tē,  
Dēsān sēk zērē tē,  
Lārān maīdān ghērē tē,’  
Jitehāi shahr ī Rājanpur,  
Charheā lashkar taiyāri kar.  
Pushākān jor-kar sambhar,  
Thiā Sinaman agūn bahāzar,  
Tūre ghorā bahun rāh-bar,  
Arab dā bahun zorāwar,
Hukm kun kar puchhan nokar,
Bahadir shir Haidar Khan,
Charhe a sangat Mazaran Khan,
Leghariya Jamalan Khan,
Buzdaran Nur Muhammad Khan,
Ajab tol Sikandar Khan,
Sakhri datar Miran Khan,
Adalat nek Imam Bakhsh Khan.
Sahi ba nek-nami da,
Senea khalkat jihani da,
Agun ha Rumi Shami da,
Tedas lashkar kiyami da.
Laren shamshir zahmi da,
Rah ha the hukami da.
Aql hai bahun fahmi da,
Mujonis urd do akkhar,
Sahi ba Green da lashkar;
Theen-i yak-jah do othar,
Misal i drakht jun chapar;
Kar kharka zamin kappar.
Lattthe Syahaf tambu kar,
Ghulame Murtaza mashar.
Ati nahiin khatt rast\(^1\) pani da,
Barude tofdani da,
Thilhin galie hawant da,
Veha jo mauzh pani da,
Suan kan, na sani th,
Sahihi he daur maini da.
Ati gaee urd paharan charh,
Banacas rah sarakhan ghar,
Pa'theas kashid ki 'Tun a-par,
Lattthe maidan vich jakar,
Nisai mulk vich pakaar.'
Ati charhe a Ghazan a-milea,
Pihchan te urd phir valea,

\(^1\) For meid.
Baluchi Texts.

Duhain te tofakân chaleâ,
Phirin shihan vangen kalhâ,
Na dêvê matt koî valâ.
Hamê sarkâr uzhmârâ, 1
Jihân draushâ zhi dâkârâ,
Tamâm mulkê daûn Kandahârâ,
Adâlat biaghen darbârâ,
Hazûrî burzî sarkârâ,
Toû hê Sâhib kamânân dâ,
Toû hê Sâhib samânân dâ,
Toû hê Sâhib jawânân dâ,
Uchchâ jû roh bânân dâ,
Jithe baithen nishân alâî
Hun muridân Shâh Kalandar dâ,
Buleâ maîn sifat andar dâ,
Mëhtar Îsâ paighambar dâ,
Dîttus thêlê sakhawât dâ,
Khâwind sabh roz-lîngar dâ.

XXXVI.
Nawâb Jamâl Khân Wafât Shar.
Panjû Bangulâni gushi: Jamâl Hân Lëghârî wafâtâ
gushi: durr-hadisen Baloch gushi,

Hazrat Sohrân Rusûlâ yâd khanân,
Yâd khanân Pirâ, phalavâ shâhîghâ girân,
Maî di go päken Khâmidâ 2 ardâsê khanân,
Lottho imân bachh go shr didhaghân.
Bashk gunâhân ma'âf khanê kulên bandaghân,
Sênz dahmî samên ummatê kho'tâen zawan,
Jûfô e jhatên drohen pha din-brâdharân.
Phar dafâ imân lotthâ Shâhen Qâdira,
Do jihân mår bashkân pha râzikhen dilâ,
Mâlikâ ardâsê khuthê Jâmê Shâhâra,

1 The five lines 70 to 74 are in Balocht.

2 For Khâwindâ.
Saidh auliya rāh sakhi ānhī bā chūrā.
Zir guptārān, gushindaen langavān,
Sāz-khanē tārān sarodh dambiravān,
Barē ma Choiā, biashkhunē Leghāri jawān.
Mīr Jamāl-Hānē nēkhtō tārifān khanān,
Rūṅg'han Bādor dan Sīrī o Mithāwanā,
Khohe Pāthāne Bārkhowān ganjē Nāharān.
E Jamāl Hān takht sāighā am-jihān
Pha karēzaēn khashaghā Rabb kuzrāā,
Daṅ jihān aṣteñ nashk, ishti pha kissavān,
Mīr Jamāl-Hānā Tāgyā-Hānā trān khuthāl,
Las Leghāri jumla kullān gwān'-jathāl,
Nishtagheń mardān ash phadhīghā mokal khuthāl,
Suhr sonā zar chāndī la'dīthāl,
Āg-butān pha samundrānī pand khuthāl,
Nokhsārēn nokhān mizilān jāhi phujithāl,
Hajj darbār wa' sharife ziārat khuthāl,
Jān chi dukhān gunāhān ājā khuthāl,
Do-hazār rupia maulbiā ma'sh̄kathāl,
Whaz̄hdil o whashi pha phadhi randa pand khuthāl,
Vāg muhāna naukarān bērī chikthaghē,
Si hazār rūpiā azh Jamāl-Hānā kharch athē,
Lēravo lokān Derāvā ākhtō khēn khūthē.
Murshido Pirān Tāgyā Shāhā rakhithē,
Mā Baloch wārā naghumā burj drākhhūthē,
Rindo Hindustān hākimē mulkē jar-khuthē.
Pha Jamāl-Hānā kull Balochān armān khuthē,
Walhāren mardē go wathī toliē burthā,
Haddiānī Jāro go jhānjhā tah-dilē:
Wadh Hudha-pāka Khāmdār hanco bhāw-athē,
Mīr Jamāl-Hānā thangaven jōē dahmathē,
Phurs bē-pholā phar bihisht-rāh shuthē,
Hazratē dimān ma kachēhriā nyādīkh kuthē.
Jannat bāghān ni'īn buṇā hīrān sāh kuthē.
Saidh, auliya o mominān shā' arz kuthēn,
Mīr Jamāl-Hān bihishtēn Choi phujithēn,
Kull Lēghārā wa hakimān dārū khuthēn,
Rabb mērh bī, Jamāl-Hān chi dhakī bachitheh.
Allāh bē-niyāzēn, sak o zorākh o 'ālīmēn,
Kār Thai jawān-an, thars pha hēch khasē miyāl,
Jamāl-Hān bānd-bozhē, Sardār dān Chotiē niyāl.
Asten wadh druāhē, kūrāven roshān odhar-ē.
Hukm Allāh Arzailār dēm-diyē,
'Mīr Jamāl-Hānā gwādh girain, kota barē,
Thangaveh brathāni salāh dir-ē khānē.'
Banda bār zīren, hār ki tho chakhā khānē,
Mēhr-dawā go āngō phadhīghān hāīrā khānē,
Jamāl-Hān rājāc ummatā khākht-i pha salām,
Zahrān khūnī bokhtān chi hākimān,
Iklāsān gēshtar pha Rīndī majlisān,
Man vaisakhā hānd niyāth mard o mādhinān,
Nangar bhaṭṭī chalaghath-i rosh o shafān,
Kozdar thai bāz-en, mūhr ma hingen kāghazān,
Suhvi suwālīr bashkaghathē bor lēravān.
Malkamīth nēlī, akhīrā bārth jawān sarān,
Bādshāhān, saidh, auliya o mominān,
Khāmdār khārān tobā-ē chi bāzēn barān,
Thangaveh bakhān khard ki ārifēn phithān.
Mālikār ardāsē khuthā malkh-phrishtaghān,
Mīr Jamāl-Hān nyāsthāi ma takhtāni sarā,
Jhal nishtēn, thul go lālen manjavān,
Sakhāl o shir dāṭhēnān zārēn kadahān.
Choti sighih-en pha Jamāl Hān droshāmā.
Er'gen ya khārē khuthēn pāken Khāmdā,
Mīr Jamāl-Hān bishēn o gardēnθ-i phadhā,
Bīkhtēn Chotiē thango sōnā kanēhār,
Dol o sharān-en vajithēn širi nau-bahār,
Khān Jamāl-Hānā bāsthēnēn miri hathyār,
Hinkaghēn aspān, tilhithēn boraēn khūra,
Jamāl-Hān sūbāē mausharen, Choti-mazār;
Sadē-barān shābāshēn thāi sohnāēn chītrā,
Go syālān syālī khutho gwazēnthai thūrā;
Wadhi go Aŋrēţaň nishta ma kursi sara,
Khaith-o hakkant philaveň roshāneň sharā.
Ākhta āwāzē aţh Hudhāl Rabb dārā,
'Biįre Jamal Hān, kullen Lēghār masthara,
Hand-e jorainē ma bihisht jo sara.'
Thangaveň shāghē adītha lälen Sarwarā,
Tūba sāh phar Jamāl-Hān jhūtaghā,
Turk Durraňi asteň mulk bādshāh,
Yār o dosti go Imām Bakhshe gēshṭara,
Sāngat o brāthi Rojhān Khānē wāzha,
Kāghaz o patr ākhta chi dīreň ulkahā,
Āgra, Dilli, Nandanā, Lāhor deňa,
Go Jamāl-Hān Sāhibān mehr-duva,
Thai hukm rāja wadhi dān Aŋrēţ daptara.
Thurs Jamāl-Hān azh har-khasē handā karār,
Duzhmaneň mard saigh, tafsiţh-ish dighār,
Chi zāt-sardār uttam ma Čoti Nawaň,
Thēkhtaghēn khārχ dastē pha māl jēnaghā,
Lāndaveň khoshē phandarān, mēš o buzā,
Pha sakhāwat ghat niyāi 'Ali gharā,
Jatharaň doshe, gēshṭar jāndar dān-kār,
Thūlān katāren thangaveň makalāen buna,
Lānghavān khārthān sar-rēsh uchalā,
Sathān dimāňe ma Jamāl-Hān ḍēravā,
Duzhman dost palithanti chandī hazār,
Khosagh, Buzdār, Lund, go thālen sharif,
Gorchāni, Khētrān o nawāni Marīgh,
Las Zarkānī, Drishak bhājī rali.
E barāt-wār ant druh Jamāl-Hān zāhīri.
Rāst gushagh jawaň-en, khasē pha īmānā kahi,
Har khas muhtāj go Jamāl-Hān saĎ bari,
Kūraveň gwandeň mizil-en, gwāţhe guzi,
Khār hawān waḵtā ki banda saĎ na bi,
Ummātē zāmineň Rusūl Muhammad Nabi,
Mutدادo jugān mausimān chot bān, laŕi.
Jī Jamāl-Hanā āsrā handā har-khasi,
Go Jamāl-Hānā nishtaghant chandā gharib,
Roz chittien bāz khamen-i pha nasib.
Bē gumānā ākhta drohāen Arzāl,
Go Jamāl-Hān dāshtaī rājāen amir,
Sāh pharāhiān ākhirā jagā ilaghi,
Mīr Jamāl-Hān lak-barān kalima bā næsib,
Whazh-gushen Sōbā maïn rīsalē gon-barē,
Bāngahē suhvi phārphugh-dārā sāz-khanē,
Ma Amīraen daptarā guptarē gushē.
Bar ma Choṭṭā, Muḥammad-Hān Khānā sar-khanē,
Ya-nadhar rājā gindē phāgh-wāzahē.
Ma-bunā Rīndē phāgh Rusūlā bashkāthaghē.
Kho-ṣuhrīā hākīmā ikbāl dāṭhaghē.
Biyāithē! Mahāirā! Rāj dir-gindeī Muḥammad-Hān;
Thāī khamān saken charitho ishta murshidān,
Kādir shērā, Din Panāh ā paighambārān,
Shāirā gāl pholiṇho, khashto ma Qurān,
Ma hawān suwāl 'arz khutīgo go phanjēn tanān.
Muḥammad-Hān Khānār thangaven bachhā dā Qurān!
Mahī-রāriā jhūti ma shāghen gwānzaghā!
Gāl maīn āmi bān barkatē shams-putravān,
Yā Hudhā biyārī khokhar, āfbandeī jhurān,
Allāh lak-ḥāmat biyārī humboen jihārān;
Mausimā biyai gwarthaish Choṭṭī naghīor;
Dā daryā challa machathaghēn phul banwar.
Akul samjā shāirē ki rāstēn hawar:
Nūr-Ahmad-Hānā, rāj durr-kilēn shēr-nar,
Gāl ma-bar mardī chī Allāniā ban' zabar,
Ākhtarqen mardān bāz ma Choṭṭā kadr,
Jhērāven syāli Nūr-Ahmad-Hān sobh-sar.
Dēh chān phulē duzhmanān bhorēnthāi saghār.
Raj sardērēn, go amīrānī zēb o phar,
Dāṭhaghēn dostī Khāmādā ki nēkhen nadhar.
Thāgyā-Hānī nekh-du'ā-en gālān gushān,
Go wathī bachhān biyāithē hairānī pahān,
Ya-thalen tāzi sanjathī malshānī bīhān,
Nughraen sanjan go banatun bakhmal.
Shahr Schwan Jive Lal khaithe wahir,
Sarfraz biyaiithe ma kachehri daptara.
Mahn-khaif raje Muhammad-Han, Nur-Ahmad-Han,
Masharen danah Tagya o Din-Muhammad-Han,
Yak-aptiyaa dost-dar chi didhaghaa.

Mizilen gwanden shahiyar jamin shail,
Nama Allah hardumee mar-een bandaghi,
Nen maan parchaen, nena namazi rosh bi!
PART III.

ROMANTIC BALLADS.

XXXVII.

LÉLÂ MAJNÁ

Bambori nighor humboen,
Nodhân raghâm gwarithân,
Dor phur-ant o amrêzân.
Lélân ziri kadahé metâeghâ,
Ro' dañ shakalen nokh-âfâ ;
Nindith o mushî malgorân,
Zinga khant avr khoâgh sarâ.
Ro' dañ goragheñ chyâr-kulâ,
Logh kambalân leñent,
Dastâ jant avr barziyâ,
Khashî nughraen adêñe,
Miri zân sarâ ér-khant,
Hiri droshamâna gindi ;
Whash hêmintyâ nindi.
Kulârâ darî bandî.
Majnâen faqir charâñê,
Dîtha Lélavâ lâlêñâ.
Gwashta Lélavâ lâlêñâ,
'Tharâ bashkûn lêravân lôkênâ,
Tâziân kalam-goshênâ,
Bil mant ulkâhà miskênâ.'
—Pha hamê gushtânâ gâlêghâ,
Majnâen jawâb tharênthâ,
'Na zirān lērvān lokenā,
Na tāziān kalam-goshēnā,
Na khilān ulkahā miskēnā.'

—Pha hame gushtanā gāleghā,
Zahr-khuthā Lēlavā lālēnā,
Māth ki Lēlavē jhērēnā,
'E di 'āshikeñ warnā-ĕn,
Asten sadariyāen jawānēn!
Biyārē kāthulā jaurēnā,
Shamēna khanūn ma tāsā.'

Suhvī zurthaghā dāiyā,
Odh gwar 'āshikeñ Majnāyā.
Gipto kāthulā ting dāthai,
Gwashtai 'Dal, ki rāvē dān odhā,
Odh gwar Lēlavā lālēnā,
Gokhānī dāhi rodh-mādhēn,
Phar mā Lēlavā shastāthā,
Jaldī kadhē duhmi biyār.'

—Pha hame gushtanā gāleghā,
Zahr-khuthā Lēlavā lālēnā;
Māth ki Lēlavē jhērēnā,
Jogi loṭithān dēsamī,
Syāh-mār giptaghān barrānī.
Shamēnā kutha mā tāsā.
Suhvī zurthaghā dāiyā,
Jaur mā kadhē larrēnā,
Syāh-mārī saghar juzānā,
Odh gwar 'āshikeñ Majnāyā;
Gipto kāthulā ting-dāthai,
Gwashtai 'Dal, ki rāvē dān odhā,
Odh gwar Lēlavā lālēnā,
Ahdh-ĕn, maigh-o-thāi mēlo bī,
Jauren mūhkmaē pech-ĕn.'

—Pha hame gushtanā gāleghā,
Zahr-khutha Lēlavā lālēnā.
Māth ki Lēlavē jhērēnā,
Ashtafi khuthai jatãnrã,
Lokãn pha shãft katãran,
Shêdhã ladithai maldãrãn,
Bag goramãnt sãngã,
Majnãen faqirã rapta,
Dast go chiravãn hingoeghãn,
‘Dûr bãsh’ khuthai bingãrã.
Majnãen faqir oshtãthai,
Chonãn hushkanen dãr bitba
Valãn wur-sara sãh bitba,
Bãnzãn shikãr-jãh bitba.
Roshã laditha maldãrãn,
Khãkhtân dan binindi jãhã,
Batãro shutha chãrãna,
Dãrã gudaghã rozgãrã,
Mundã dithaã sarkandã,
Pholãti thafar dinjêntthai.
Äwãz akhtaghã än bundã;
‘Bundã mañ niyañ, batãro,
Man di ‘ãshiken Majnãyan,
‘Ishk Lêlava oshtãthãun.’
—Pha hamã gushtanaã galãghã
Batãro shutha larzãna,
Dandãn ma dafa karkãna,
Odh gwar Lêlava lälenã.
Gwãshthai ‘Mã thai dost ditha,
Chonãn hushkanen dãr bitba,
Valãn wur-sara sãh bitba,
Bãnzãn shikãr-jãh bitba.’
—Pha hamã gushtanaã galãghã,
Shãrã phalawa srãn bastthai,
Phãdlh-mozhagh phirênthai;
Nokã-moreñ gwarãn dãrãnã,
Odh gwar ‘ãshiken Majnãyan,
Valãn wur-sara sindãnã;
Dêmã gäl-khutha Majnãyan,
Valan-un ma-sin, O jani,  
Ash tho nekien valani.  
Shabi chhilav depanan,  
Roshä cho shamênä sayan.  
Tha ma dostani dil o thaukhän-e,  
Khat o miñval o baufän-e.'

XXXVIII.  
BIVARAGH SHA'IR.

Saminä gwäríth Soriya doëna,  
Bahir potavän gwar pha-gwärënañ,  
Sawahä bäng'have má phädh khäyan,  
Janë khai azh mano demä rodhâna,  
Doen sar khofaghän chápa janäna.  
Travokhën màdhèn-i khandän déana,  
Doen chham-khadhaen äsi balâna,  
Sará phonzë ki shai thèghen bahokhen,  
Bisat azh 'åshik jänä guzokhen,  
Manë lohar bän wado déokhen,  
Ma-khan gudh-shodh hamë dorän talëna,  
Sohag maigh bègahë wath af khäyan.  
Manän do nester, o bänukh janani,  
Manän bhä nen thai jän-gudhñi.  
Thara-en path o khano avireshamani,  
Bihishtë bâth thai máth makkahâni,  
Thara paidâ khutha bänukh janani!  
Biyä, O Pir-Wali, lori, muzhäni.  
Biyä o zir mant sha'ir rallyä,  
Gushë odha ki Gränaz nigoshi,  
Dunyäi raptaghäth küragh duroshi,  
Nawän mañ küravä maar shamoshi,  
Main dil joritha dilä thayä,  
Thau bai åshkalo pattë charokhen,  
Manë topchi bän pahnädh girokhen,
Thau bai bahrani täzi thashokheñ,
Manė avzar ban chabuk janokheñ,
Thau phul-e ki ma-patta rudhokheñ,
Mañ bénagh-mahishk dam-dam khanokheñ,
Hamo phul sarā was girokheñ.  

Ma khākhtān bolakē halkā wathiyā,
Ba-gindān Ahmad-Hānā khāviyā,
Ravān mañ Phaben o Bhānī jhokā,
Mañ shastān mahramē bātiniyā,
Khanē mālūm mani banjen pariyā. 30

Dā mundri go hasā man galiyā,
Gwareñ tāwiz go zareñ hataliyā.
Phulūhā chāpē ma savzen jjuriyā,
Banāti pab-shēfān bakhmaliyā. 40

Rodhāna biyāith dañ dilā maniyā,
Shalāna biyāith cho māhē chyārdahiya,
Binindūn naukh sālokē wazh-diliyā.
Mañān sai pās nyamā zyādahiya,
Khuthāun mokal wathi hanjen pariyā.
Gulē anzi trafoz trīnī bithaghiyā,
Khafant-i narmagheñ jighā wathiyā. 46

XXXIX.

I.

MĪRĀN SHAAR.

Suhvā yad khanān Sēhwānā,¹
Bashk Lāl mani lmānā,
Kahne o kayot murghānī,
Hāl mahramē dostānī,
Diren mizilo rahiyanī.
Gwar-thau mani minnat-ān savzen murgh,
Udrē azh wathī shav-drangā,

¹The allusion is to the shrine of Jiwe Lāl at Sēhwān in Sindh.
Azh murghānī kamundeñ khohā.
Biro gwar mēravā dostēghā,
Thau nindo manjava rūstiyyā,
Thara-shēfī mañ-wathī āstiyyā,
Bārth-i mañ wathī chyā-r-kullā,
Azh phireñ harraghānī drapā,
Thau phēshā zor ma dāi murghiyā
Phancheñ changulān thēghēnā,
Ēshān thau ma jan mañ dostārā,
Azh thau ya hawālē phursī,
"Kahnē, thān dēhē murghānē-ē?
Phachē lāghar o hairān-ē?"

Dēmā gāl-khāiē, savzen murgh,
"Mañ Lāhor dēhē murghān-ān,
Hacho lāghar o hairān-ān,
Mā shap pha langan o rosh pha pand
Mā ya patten shalan khāiyān.
Hēch jāh kl niyath Lahrī khaur,
Phēdēhā wath na bi dosto kull,
Paighām gon-ath-ūn warnāyē,
Gon-an lūdanē Mirānē,
Rāj thangaven hirānē.'

Bēr Bibari gāl-ākhta,
"Gwar thau mañ minnatān, savzen murgh,
Jhatē savr-khanē, ēdhā nind,
Mañ kaulī sargipt, gokhān baranth,
Chukhi whāv barān wasiyā;
Turki ma khavān loghārā,
Kashān sasātān bazañā,
Bakkhalī gur o gandīmā,
Mirzi shakalān whashēnān,
Zikē roghanān zardēnān,
Gokhī shakalen shirā,
Gāj pambanē thorhiyān,
Ēshān bar phara Mirānā.'

Mirān rajathiyā ākhto,
XXXIX.

2.

Sohva yād khanān Shhwānā,
Bashk Lāl maṇān īmānā,
Kāhī kāhēv mūrgḥānī,
Hal mahram dostān,
Gēshī bīrsārī hothānī.
Lori zēhrān ākhta,
Dost āst nishān ārtha,
Maujdārēn dīl bodh ākhta,
Kārzi bāragheṇ singārtha,
Phēshī mullavo bāngā,
Phulēn sar-mahārē shipta,
Yak-pattī shalāna khāyān,
Ganjēn Bēlo Nūr-wāhā,
Jatānī buṇindī jāhā.
Kullā gorginā gāth (?)
Dost āmsaro phal chhāt,
Jēdī āmsaro līhāvī,
Shasht mardumē pha-phurṣē,
Rīndī bērāgen saṅgh bandān,
Kull bānzhārā letēnān,
Bhauūrī wās gīrth lālā,
Shazlmāhī zēhrī thālān bī,
Rozi bā maṇī bālādḥā,
Barkat īlāhī jawān mardā,1
Rēlē zāhirē darbēshā.
Diwān bīyārē kalamawā.

1 The last three lines no doubt belong to No. LII., Ḥisā and Bari, where they are given by Leech in the same form as here.
XL.

PĀRĀT O SHĪRĒN.

Dēh o ulkahā gindānā,
Nāmē-nām phar Shīrēnā.
Gudā gwashta Bādshāhā jindā:
'Gwar mā sadh-manēn singē ast,
     Har mar kī hamē sing phroshī,
     Dastā sir khanān Shīrēnā.'
Choṭo waliṭha almastā,
Rāstī khoṭagāh o ya dastā.
Gwashta bānukhen Shīrēnā,
'Sing cho mominān bāthē,
     Syāheṇ sirmughī hirth bāthē,
     Dastā dor ma khan dostēgha.'
Sālā khuthāl kāmā-i,
Sing cho mominān mom bithā,
Syāheṇ sirmughī hirth bithā,
Gwashta Bādshāhā jindā,
'Zarān dēān bē-qiālā,
     Shuhrēn thangavā bē-tolā,
     Ān kī 'āshikā ziyān-ārī.'
Gwashta harragheṇ randiyā,
'Maṅ zarān girān bē-qiālā,
     Shuhrēn thangavā bē-tolā,
     Maṅ hamē 'āshik ziyān-ārān.'
Nīn alopān janāna ākhta,
Ākhta daṅ hamē Pārātā,
'Bachak! armān-en thai dukhānī,
     Thau sālā khutha kāmā-i,
     Ya-roshē na dithē dīdār,
     Shīrēn bānukheṇ ziyān-bithā,
     Saughan Khāwindēgha dithā.'
Pārāt bāngohā ziyān-bithā,
Āf ma dobareṇ sār' bithā,
Zurtha-ish hamo kändhiān,
Mārī bunā gwāzēntha.
Gwashta bānukhen Shīrēnā:
'Dāi, pholā khān azh kändhiān,
Paṭēla chi khasē gon-en.'
Kāndhiān jawāv tharēntha,
'Pārāt bangulen ziyān-bītha.'
Dāi gwān'jatha Shīrēnā,
'Dāi, shodh mani malgorān,
Mā burzā tokh-deān chuniyān,
Mā pha 'āshikā thuniyān.'
Gwashta khēghadhen dāiyā,
'Pārāt ma-bunā drākhān-en,
Sind nishtaghen Jaghdāl-en.'
Gwashta bānukhen Shīrēnā,
'Dāi, thau ma-khan ē tātā,
'Āshiq na-pholān zātā.'
Shīrēn bānukhen ziyān-bītha,
Saughan Khāwindaēghā ditha,
Dēmi ān-jīhān mēlā bi.

XLI.

DOSTĒN O SHĪRĒN.

Dostēn nām Rinde ath ki sāng bithiyath go Lāl-Hān jīnkh ki Shīrēn nām ath-i. Hardo, Dostēn di Shīrēn ārīṣī 'ilm parḥithaghant. Roshē Turk ākhto mānrikkhta Rindānī halkā, khardē mard khushtai, Dostēn giptai, yakhē thi mard di gon-gipto kaiz khūthaghant-i, Arand shahr ārtho. Hamēdhā kaiz bithiyā bāzen sāl gwashta-

Hand dasithaí, hakalâna shutho hamodhâ ditha-ish ki sîr chalagheñ, gudâ hamodhâ sîr-manhâ bi-khaptaghant. Rindân phol-kuhtha ‘Shawa khai-êth?’ Dostênâ gwashta ‘Mâ Domb-un.’ Phol-kuhtha-ish ‘Shawa sha’rân chiê zânê?’


Zangi mani bâdêro,
Gwaharam mani jâm o bêl,
Whântkâr shihaneñ shâhiyê,
Ludhokheñ khasha välîyâ.

Saughan pha thai rishânâ,
Nokheñ âkhtaghên masânâ,
Sigh-en gor-kuhshên syâhârâ.
Âfâ na wârth bahnęghâ,
Kikh o karjalân Sindhighâ.
Loti bâhirân dashtêghâ,
Loti wadh-mahâreñ jidhân,
Phitokh dafa mâdh-goran,
Doñi phur kumareñ âfâ.
Suti phuri khaiavân,
Whâvä kâlarâ nelân,
Marwâri jauân zivirenâñ.

Mardê azh Hurasân akhta,
Léghâr châdar o humboen,
Bâr rodhanâni gon-ath-i,
Hurjîn mâidheñ bhangâni,
Sarbâr kandahêri misk-ant,
Phaighâm gon-ath-i Rindâni,
Tahkiken salâm Shîrênê.
—Nodhân shanz-jathaî Konâra,
Dashto dâmanâ Mungâchar,

1 Or gwâristhâgan.
Saniyā naghor humboēn.
Dor phuranti, amrēzan,
Larzant\(^1\) cho gwanānī thākhān,
Chotant cho kawândi boghān.
Laḍī mān-chatha māldārān,
Mēshī buzī whāntkārān,
Mezhdār Sahāk bachhān,\(^2\)
Bumbār basthaghan bānukhān,
Sarbār lārīthan gwānēchān,\(^3\)
Bhaunar\(^4\) khandagho Nagāhū.
Khondān\(^5\) phrushtagan zardoān,
Lokān go srafen\(^6\) katārān,
Khādān go himāren phādhdān.
Mēsh azh drāniā sēr khān,
Buz azh gwārighā lāl-phulā,
Rīnd azh maidhēn gandimā,
Pahnwāl azh pānīr-ponchā,
Lahī azh gwan-photākhā.\(^7\)
Shirēnā jatha srādhēn kull,
Ma Narmukh gēāven réjā,
Gwan-janth dil-saren dāiyā,
Zīri kadahev mētēi,
Ro' daṇ shakalēn nokh-āfā,
Randith mushith malgorān,\(^8\)
Khāithī daṇ wāthī chyār-kullā,\(^9\)
Kullā dariyā bandith,
Shiskant thaghard, nishtēnth-i,
Jhul phalawā lētēn.
Dast janth avr barziyā,

\(^1\) Or drafsat\(n\).
\(^2\) Or yārán.
\(^3\) Or Sarmā giptaghan lārēkhān.
\(^4\) Or Mol.
\(^5\) Or go phādhdān.
\(^6\) Or pha shavi.
\(^7\) These five lines (39-43) occur only in the Shambānī version, and are inserted between lines 43 and 46, where they are evidently an interruption of the sense.
\(^8\) Or Malgor ahusthagheh mahlījā.
\(^9\) Or llīyāth ser-nurāden kullā.
Khashi nughraen ādēnā,  
Phuleñ zān sarā ēr-khant,¹  
Gindi azh wath o gonāfā.²  
Grēgh khanth humāren chhamā,  
Ańzi rishant ma dramā,  
Jīgh sar katikā mēnān,  
Biyā̄nt-i gohār janiyā,³  
Sharren somaren⁴ chhil o chyār,  
Biyāyant o gwarā ēr-nindant,  
Shār phalawa lētēni.  
Phursant-i dilā o hālā.  

¹ Pharchē khunala hokh-dēmā,  
Suhren mañ makho nilānā,  
Brikh thāi bambaveñ dānzenān,⁵  
Thal chham-kadahen ańzenān?  
Grēgh bṁt,⁶ janān tēlānḳ dāth,  

² Dir bṁt, o janān, jawānē na,  
Dir bṁt, o janān, dir nīndē,  
Bilān khunal o hokh dēma,  
Suhrān mañ makh o nilā bant,  
Brikh o bambaveñ dānzen bant,  
Dostī shumē pha-kār nēn:  
Āń-mar ki jānā dozwāh ath,  
Suhrā rēa Turkārā,⁷  
Dithā harragheñ bad-duāyān:  
Turkān azh Hareb gwāzenthā,⁸  
Ganjēñ Ispahān phār bṁthā,  
Mān zār-joshēn⁹ Arandā shahren,  
Sunjeñ isp-tahāleñ lāfā.  
Bakhta Mir-janēghā khushta,  
Dost o Ispahānā bokhta.¹⁰  

¹ Or Ėra kānālā sar zānā.  
² Or Much mañ janān jēdî gohār.  
³ Or bē-zanākhi-an.  
⁴ Or Suhren tār rakht.  
⁵ Or dir-pandēn.  
⁶ Or Gindi drosamā hēriyā.  
⁷ Or bṁth jōlit.  
⁸ Or zār gṁth.  
⁹ Or Turkān Mughalān ḡipta.
Dūṅg bant janikh Rindānī,
Malānī phadhā shēf bān,
Khāyant khargazi krāmānā,
Nēkheṇ niyateṇ gon-deṇa,
Maurān azh kurmān sindānā.
Phatān gwārighī lāl-phulān,
Nēm jamaveṇ jighā jant,
Nēm khunal o sarhoshān.
Nēm pha samāṇ kauliyā.
Yakhē pha manī niyatā,
Chitho manā wathī mushtā khan,
Bā phusht azh baḍhān jaureṇā,
'Shith daz-gohār jediyā,
Dastān pha Hudhā burz āren,
'Allāh ki biyār Dostēnā,
Sat samāṇ kauliyā,
Ēshiyā na, hawān oliyā!'
Bor pha lamaghān shēriyā,
Baro mizilān dirēnā,1
Biyārā wāzhā amirēnā,
Mēl mardumā hirēnā,
Nind o nyādhd phith o māthānī,
Dimān shakalen brāthānī.
Rozī bā' Malik Dostēnā,
Didār khashā, rozī bā'.

Shīrēnā ashkhutho phajyārthai, gwashtai ki 'Hawān mard Dostēn en ki sha'rā jānagheṇ.' Akhto phol-khutha-īsh 'Thau khai ē.' Gwashtai ki 'Maṇ Dostēn ān.' Gudā ān gudi Dostēn ki sīr biaghathī, an-mardā gwashta 'Nī ki tho ākhtaghāe, sānī bithaghāe, Shīrēn thai nokh-en;
baro sīrā khan, ān ki mā kharch khutha tharā bashk-en.'
Gudā sīr-khutha Dostēn go Shīrēnā. Thi hair ēn.

1 Or Khosāra Ussāra ādānā dirēnā.
PART IV.

LOVE-SONGS AND LYRICS.

XLII.

Sohvān yād khānān satārā,
Rozt rāzikheñ dātārā.
Gozh-dāre' hadisān yārān,
Jām gwashtagheñ guftārān.
Lori! zīr manī katārā,
Gon-dai go zhalokheñ tārā,
Bar gwar hākimā sardārā.
Mā roshi raptaghān paikārā,
Ma ganjèn Dhadara darbārā,
Mā shakhsē ditha ma bāzārā,
Kirith-i sart goshārā.
Janth shānavā zunhārā,
Pēch dāth avo giwārā.
Rakhē raḵtaghān guṁnārā,
Sham khanth-i mūshāg-dārā.
Phonz drāzāh cho kātārā.
Mā bāghān dithaghān sai toti,
Har sai amsaro azh moti.
Gul ma Sāhīvī bāghān-an,
Sher Sūltānē saro phāghān-an.
Gwashtom ki amlā gindān,
Mīrī majlisān nindān,
Sālī mahvalān bandān.
Nīn ki bithaghūn ru-phā-rū,
Dithūn kasrat o dost khūb,
Gam khashto dilam bodh-ākhtā,
Gulān tāzhaghe phul bitha,
Har shākhā wathī rang bitha.
Dostā azh dīlā sau bitha,
Dēm go azizān bashkāthā,
Zēwā o Jamālā ditha,
Mā arwāhā badheň khār zitha.

XLIII.
Jām Durrak Dombki gushī: sohav-shahid gushī.

Akhtaghān khandāna girōkh doshī,
Kihaviyā azh julgave phāra,
Hāl dostānā dāthahkhan mārā,
Mā guli ginnāshtan avur jānā,
Rustha ya drīnē dakhānē phārā,
Pha-gurā īstinē ajab-rangē,
Drust māv dostē mahzabē gōnān.
Mā ganokh-ān ki go dīlā jhērān,
Dil ganokh-en ki go maνāν jhērī,
Grēh khan thango-droshami bachhī.
Zora khan shaiho zālimi Turki.
Mā muzhān zanzir māfarē loṭī,
Hazh'-māhān ki ma sādhaṇ yakhe,
Mūla ma gwārān dāh-sadh o lakhe.
Mā dīlē hāl bi-markhafā dāthā,
Dāh-burtha bahriyā ravokhēnā,
Zhingga khan mawrī zāmureň dumbā,
Janth avur sar zānā malūkēnā.
'O mani wāzhā, bangā miskāmī,
Mā thāf phāghā mīsk Hurāsānī,
Kādhīrē sawwā rāh nigāh-dār bai.
Mā thara bēgāhī bārān odhā,
Mā hamān mīrī dērāi loghā,
Ān khasē āhū-droshamē mān-en,
Sarva-kadden o gwar gawar grihen.
Lāl, hirā, o ān-simī boen.
Farz-khan iz'hār khān-sari gālān,
Azh wathī muhtāje dilī hālān,
Nishteyā andohā khanē thālān.
Thangäen khalläc khan,
Grīh thangaven hārā khan,
Syāhmāro lahrō likh o jau,
Daste-azh mīlē phērozau,
Mārā mañ dilā astē thau.
Āndēmā ma-khan yakh atrau,
Shāngo shadyan o shingo mā,
Āina na-khanūn jukhtō thā.
Ras giptaghan pāzēbān,
Mahtābā payāfen gēgh-aṇ.
Mozhen dil manī bāgh bitha,
Ya shēkhā hazār shēkh bitha,
Har shēkhā wathī gul bitha,
Gulān tāzhagheṇ rang bitha.
Hūniyē kitābē wāntha,
Chhamāra chirāghi bitha,
Dorokhān khanē darmānē,
Naukar-oṇ thai farrāne,
Dukhānē gwar-en hārāni,
Naukar-oṇ thai nāzāni,
Nāzān kham-khanē, zorāwar,
Thegī nāwako bāzīgar,
Nēn ki ash thai dastān dar.
Mīrān 'shī, 'Go mā pyālaē zitheṇ war.'

XLV.

O samīn be phursā bihishṭiyē,
Azḥ latīfā nēmaghā khāiye,
Maṅ gulā démā mēl khuthē doshi,
Bairamo āsī sār khutho māh-thos.
Bo azḥ biḵhān raptaghan whasheṇ,
Hijr manān momīṇ janant pāsān,
Cho kahirāṇi āraṇē āsān.
Bē-karār-ān maṅ nēmshafī pāsān,
Pha whashūo dost hubbo iklāsān.
Zillatān sāhsārē deāē jānā,
'Na' na khanān pha dost pharmānā,
Cho isparān dēmpān manī jānē,
Chābuko chashm-did paḵānē.
Kahr amulānī girgireṅ nāz-ant,
Daṅ-damē gār-ant, daṅ-damē bāz-ant.
Nēn dafā gir ki gāl khanān roshēn,
Nēn manān kurzat, mazāl chosh-en,
Pha dafā mahlijā di jān āyān.
Nishto duā go hawān roshē.
Wa' hudhā mēhrān maṅ dīlā shēfī!
Ēr-khafī dost azh thangaveṅ takhtā,
Biyāī rodhāna cho chyārdahi māhān,
Masaron bī cho Akbārē Shāhān.
Gudā azh durr-chireṅ dafā phurseṅ,
O badhashkānī grān-bāhā lāl-en,
Mārā thai loghwāren saren saughan,
Irmiri gōn-khapton anāgāhī,
Phar thai saṁth sakhalēn nyāṁhān,
Hon bāhā ban pha sakhalēn khulkān.

XLVI.

Doshi dil-ravā-en jānī,
Sartāj o samand khādānī,
Gwashtom pha dafī phanānī,
Osā thau ma-char haiwānī,
Girdī āravān phirwānī,
Chandī āshkārā ziyānī,
Kulfo phrushtaghān shakānī,
Ishko manitha hakānī,
Gwashtom kēghadheṅ sāzārā,
Durr-chino hazār nāzārā,
Phulkhand o shakar-guptārā,
Hāl ē faqīrē ḫān-
Zirdē azh phirāthaṅ ḫesh-an,
Ān ki mālik dozdār-an.
Ān azh munkirān bē-zār-an.
Jān Jāmavān khāksār-an,
Harzātā darūd khār-an,
Shāhēn kirdagār āsār-an,
Gwafshē nēmshafān nāl-an.'

XLVII.

Rosh ma jhuriyen ki sāh bi satar,
Sarinā ki bandān, sarini khakar,
Nodhān duāni 'arzē khanān,
Nodhān shalīth shādhihi Narmukhā,
Domshāh khanant chur khaur go hayā.
Charant, bastaghant band, dōr bant sariāf,
Kūnji amul phādh-khāi bāṅg'havā,
Kūnji kharkant, ma dōrān ravant,
Pahrē phroshant, gardant phadhā,
Much bant kaftar ma khofagh sarā.
Lēsān g'hararant rohēnawān,
Pha-hunar āv-deān shaf-jathēn lādēnā.
Thai chhalav mundri go sonēwalān,
Reh-dāthaghant dasti sonāravān,
Ma rashēb g'harainthaghān zargarān.
Thai phulohi sona-muhreń trafti go khajān,
Sarāfī gushi gāl nēm ālimā.
Shēr bi pari-thos, wāsē girān,

XLVIII.

Phairī azh bāgheń Bēlavā,
Mań go ravokheń Mēhlavā,
Mēhlav rakheńo na dā',
Pākeń khashān go doravān.
Suhvi azh loghā raptaghān,
Hikkabahia gindaghā,
Hikkabahī azh khoj bunā.  
Särtheṅ ki nodhān shan'jatha,  
Barfān shaf-rosh bēritha,  
Barfān thārikēn shafān,  
Barfān jalishkān bothaghī.  
Ma zar-hariyen taḻthagān.  
Drākhi ki drangān phakhaghān,  
Līmo go harzatī barān,  
Saidhān murgān wārthaghān,  
Bānē o shudhīyen kauntarān,  
Arbāb o arshī phrishtaghān.  
Āsē pariyyān bālitha.  
Ma khoj bambori sarē.  
Much bithaghan arshī pari,  
Much bithaghan chāpā janān,  
Phēsh khaptaghān, yakē girān.  
Phēsh khapto, phadh kinstaghān,  
Gudā arshī pari bāl-giptaghān.  
Maṅ go hayālān manthaghān,  
Go shajanē lahmē shama.  
Bāl gipto burz bithaghant,  
Arshī pari gāl-ākhtaghant:  
ʻOhe faqir, haiwānagh-ē,  
Haiwānagh o dēwānagh-ē.  
Mā ē duni mardum nayūn,  
Mākh-ūn shahīdāni pari,  
Ān rosh ki ādhāt biyāi thaī,  
Khār-khānā mukīmi sambarī,  
Nindūn ma thaī chyārā sarā  
Zīrda thalīyā av-deūn,  
Dilā pha maskīfā murādh.  
Hālo khanēth kungurān,  
Kungar jaren brahondaghān.  
Arshī pari sīr khanān,  
Jān o gunāhān dīr-khanān.
XLIX.

Goshēth kungurān,  
Bē-lokēnaghān,  
Shāhi ambalān,  
Gozh-dār guptārān,  
Shāir daptar-ān,  
Lālo ruptaghān,  
Gālo gwashtaghān,  
Durra suxtapaghān,  
Phairi phanaghā,  
Dithom dil-ravā,  
Uzhroā misāl.  
Sīnaē dumba mār,  
Postānā bahār,  
Dandānā ānār.  
Thai phullen khandaghān,  
Hirtheē jēnařān,  
Rēshi nalgazān,  
Aināni makān,  
Hardo jind o jān.  

L.

1.

Sohnā Bashkāli gushi: durr-hadiseṅ Surīhāni gushi,  
Maroshī huzhmātā bāṅ dīthā dilbar,  
Jamāle tājasar Sultān Shāhpar,  
Nashūd misle wakad ashrās1 naubar,  
Chi dārad dāwahē shamahād i arwar.  
Parē nāzāna mān-nind azgar.  
Kamun phar khoṣaghān cho zulf i ambar,  
Parē zebān shānē Shāh i khūbān,  
Bayān chiktar khanān husn-ō-satāhān,  

1 This obscure word may be a corruption of the Skr. apuruṣa, which in Sindhi takes the form apchhārā or apchhārī, a fairy or houri.
Anishagh-muhr-en cho Sultān Sulaimān,
Pha hikmat kaiz dāri jinn dēan.
Thahajat dāsht āina chīl rāsān,
Chi hājat ba khamānē rāb-i-kāsān.
Zannat bi-āshkān mīzhgān chautir,
Kanat bāzē ghāribān jān i tāqbir,
Biyafe anfini cho tēz kātār,
Mīnjī ma āina choki sardār.
Du motiyān dahān-en phonż bāinsar,
Parīe nishtagha phar hau dū Kaunsar,
Doeñ lab lāl-atth-i, dandān jāhwar,
Daṅā i jāh giptaghant durustā pha yagsar.
Gulā gutfār shirin-zawānā,
Nakhat toti shakar-lavzi ēshānī,
Nīnā az thāi khānden zaniyā,
Chārē mauzhen dilā zurtha maniyā.
Ajab sārhān sawārtha sāz rakbat,
Misāl tāus āskān bītha azmat,
Du-fista sēn bar misle anārān,
Satāhān geshini zēbāē biānā,
Hisābān gwar thāi gwamzi mīnānā.
Kadam zirē pahnādī ēlo ṛaftār,
Rīvāj-e bithaghant hasti ngharsēr.
Manān go zālīmen zēbā pha yagnāth.
Bi-zurtha dav-dale cho ki gannokhān,
Charānī lahar majnūā du-tokhān.
Dil andar dāthaghha fazle karimān,
Mānī hālē gulārā bi cho āghā,
Hadheñ-i zillatān zithen bān druāh.

Bashkali Sohnā durr-hadīs Sūrihānī gushī: īmar hudhāi
lakhā khardē gāl gushī: Sohnār phasawē dāth gushī.
Maroshi dost ma dābāni dimāken,
Gushī grān kīmateñ lālē bi-drashkē,
Niyarzê nirkh cho lakê falûshân,
Khâlt dârê manân jâhwar-faroshân,
Zawâd-tâtê 'atar-dalêlân,
Jathai saikalp¹ têlân phulêlân.
Trufl ma maizarâ grân-khatmênâ,
Shamäl rokhe nê ma koshâ bairamênâ,
Nazr ki mûkumâ zaren kumâtân,
Khuthê ma kâmakan shamshâd kull bân,
Guleân lêlâ gulzâren gulistân.
Kijil bitha kadah sarve ma bostân,
Khuthaî chandi chakor sar-farêshân,
Thavê Sultân, ma'n thai pûc-khûk-ä'n,
Manân hardam ma bân zi fikr hoshân,
Manân Adam azh zîrdê shamoshân,
Nighozh-dâr iltimâsê gwar thau wadh 'shân,
'Bakhilen sadîva khas na 'shì jawân.'
Ummêdwar khanân phêshâ gharibân,
Wathârâ pardavê gudâ khanant grân.
Sukhun li azh dafû duren darâ bi,
Misân khaptaghên singâ gwarâ bi,
Kamund grân cho singânî bârân,
Naro' go gwâth båzen haur-harân.
Gëhên khûdân râjî taj-darân.
Mani arzê nighoshê; jannâtî hîr,
Nukâbâ azh jabinê âzhôa zîr,
Bijâyân mahram o dagh ban dilâ dir.
Thai dastân jîhân pûs-pûnîr,
Wath go bi go sêta dil pha jantë,
Rasân dan mizîlê hair o amânë,
Hamodhâ ki thurs nen drapen zâmûmëni.

¹ For saikalp.
PART V.

RELIGIOUS AND DIDACTIC POEMS AND LEGENDS OF SAINTS.

LI.

SHĀHZĀD SHA'IR.

Shahzad Chakur gushi.

Hamde khudawandā gushān,
Madhahē Muhammad Mustafā,
Shāheen 'Ali Shēr-eھ Huchā.
Roshē ma hadisī kissavē,
Mañ ma hibb hablās ashkhutha.
Yā-shamba3 gwar āḏēnaghā,
Yā tāb atho misī niyath.
Shāhā pha kāhāre2 nazār,
Kursi zaren rās-khutha,
Lavz shakhal o dil-momin ath,
Wājīhe wali-ath roshin-ath.
Rosh-o-shafe jāh dāthaghant,
Rosh-o-shafā hirtheen hasēv,
Jagha zamīn rās-khutha,
Ān dūd ki bālādha shutha;
Nēn arsha būd, nēn kurshē būd,
Nēn loh4 būd, nēn kalam4 būd,
Dādī Hawā Dādā na būd,
Ibrāhīm khalīlu'llāh na būd,

1 For shawr.
2 For P. kahar.
3 Ar. lašk: creation.
4 Ar. ṣalīmah, speech.
Kishti Nūhāni na būd,  
Īsā rūhāni na būd,  
Takht Sulaimāni na būd,  
Khud būd ast, Ḥamīd ʿAli.

Maṅ niṅ pha Balochī gushāṅ.  
Dhartī pha chyār karnāṅ¹ khuthi.  
Karnē avwal Shāh Kādhīrā,  
Dēh wathī paidā khuthant.  
Ya lakh o shast o dāh hazār.  
Āṅ dī wathī naubat khutha,  
Ya-nilino chhamā būṭagā,  
Nodhō raghāmā gwasṭaghant,  
Multaṅ niṅ Bagpur khutha.

Karnē dohmī Shāh kādhīrā,  
Bandāṅ chhilen sākhtaghant,  
Āṅhāṅ zān o farzand nīyāth,  
Āṅ pāṅ āṅkhtaghō pāṅ shuthant,  
Azh Pāṅ-phushtā bithaghant.  
Āṅhāṅ dī wathī naubat khutha,  
Nodhō raghāmī gwasṭaghant,  
Multaṅ niṅ Hasapur khutha.

Karnē sīam Shāh Kādhīrā,  
Aghdī phrishtagh wathī paidā khutha,  
Āṅhāṅ dī wathī naubat khutha,  
Ya-nilino chham būṭagā,  
Nodhō raghāmī gwasṭaghant,  
Multaṅ niṅ Syāhpur khutha.

Karnē chyārūm Shāh kādhīrā,  
Bori² nighārā wajīthant,  
Aspē wathī paidā khuthant,  
Daṅ kiyāmatā oshtaghant,  
Multaṅ niṅ Mulīṭān khuthant.

¹Ar. qarn, ²P. hārā, a trumpet.
2. INTINKHĀB AZ KITĀB-I-BAYĀZ-I-BUZURGĀN-I-QAUM I SYĀLĀN BA SHAHR I JHANG-I-SYĀLĀN.

(a) Khabar-i-āfrīnīsh i zamin wa āsmān.

Avval Khudāi taʿāla Mārij Dēv az ātash paidā kard, chunānchi dar Qurān-i-majid wa Furqān-i hamid khabar mi-dihad:

'Wa khalaqal-jānn min mārijjin min an-nārīn.'


1 Probably this should read:

'Dar qarn-i-avval Multān-rā: Haṇspur nām migufand.'
Chün chandin guzasht ba’duhu, dar qarn-i-duwam Multān-rā nam Makpur mīgufand, wa dar ān ābdānī firshtagān būd hazhdah lak wa bist hazār panj sāl būdand.
Dar qarn-i-sīum Multān-rā nām Shāmpur mīgufand.
Wa dar qarn-i Bakpur ābdānī chīhl ādam būd; wa bāzē goyand ki hashtād ādam būdand: fa-ammā az ēshān tawālud wa tanāsul na būd.
Wa dar qarn-i-chahārnum Multān-rā nām Multān shud, wa dar-ān ābdānī aspān būd, hasht-lak wa haft-hazar ēshān dar Multān būd:
Ba’d az hasht lak wa haf dah hazar (sāl) Mihtar Ādam paighambar,—salātu-llāhi ‘alaihi,—āfrida shud. Az gāh-i-
Ādam tā in dam shast hazār wa nuhsad chīhl wa panj sāl ast ki guzasht.

(b) Khabar-i-āfrīnīsh-i-asp.
Az khwāja Hamidu’d-din Nāgori (qaddasa-llāhu sirrah u l ‘azīz), māzkūr ast ki Ḥaqq Subhānahu Ta’ālā chūn Ādam-rā—‘alaihi as-salām—biyāfrid, wa bāqī gīl ki az qālib-i-Ādam—‘alaihi as-salām—mānd, chahār chīz āfrid: avval khurma, duwum angūr, sīum anār, chahārnum rū-i aspān wa chashm ast. Az lu‘āb-i-hūrān bihisht āfrid; wa tan-i-asp az bihisht āfrid; wa pusht-i-asp az kursi wa
‘arsh-i-majid āfrid; wa mū-i-asp az Ṭubā āfrid; wa jān-i-
asp az ‘azmat-i-khud āfrid. Wa fazilat in ast ki asp-rā pēsh-i-khud bīdārad, wa havāla digarān na-kunad; zērān-
ki barā-i-ān Paighambar,—salla ‘llāhu ‘alaihi wa sallama,—madām pēsh-i-khud midāsht, wa ba jāma wa ridā-i-
mubārak-i-khud sar wa rū-i-ū pāk kardē, wa dar ān jāma jau charānīdē.
Wa ba miqdār-i mu-i-asp gunāhān.

3. SHĀHZĀD PAIDHĀ-BIAGH HĀL

Roshēa Māiā, ki Chākur-zāl ath, afa dahmaghath sarā sho’haghath, cho ki nishtiyē dēmā sāyač gwaṣtha. Gūdā

Domb gartho ākhta, Malār gwasha ki 'Chakurā armān khutha, urd hamodhā thān shutha.' Malā gwasha 'Tha baro, Mir Chakurār gwash “thā biyā loghā, ansosā ma khan, Mir Shāhzādhar gwash ‘salām alaik’ ki main chukh azh wāli sāya paidha bitha.”4 Gudah Chakurā hukm dātha īa 'Charhe.' Phauzh charhitho ākhto Sēviā, loghā ër-khapto gwasha 'Salām alaik, Mir Shāhzādhe.' Gudah Shāhzādhe ki shazhmāhen chukh ma gwanzaghā lañ gwashta ‘Wa alaikum salām Mir Chakur bābū, biyā durr sh’akhtē, mazān safar khuthē, durāh-e, khush-e?’ Häl dāthaghantī, Shāhzādhe gwashta ‘Man azh Yāllī Sāyā paidha bitthaghān.’

LII.

ĪSĀ O BARĪ.

Nodhān ki guzē' savzēnā, Bashāmi jhurān whashēnā, Khashē' khokurān sārthēnā, Bilē' zahriyān bāzēnā, Chhamānī sarā gwāzēnā. Mā ki phar thavo tájosal, Ber shaf-chirāgh1 parēwar,

1 Or Chham-chirāgh, light of the eyes.
Syāhmār chōtavā drashkā bar,
Khādānī gishēnī kauntar.
   Drashkē kissavē chhon bitha.
   Īsā dañ-damē1 charāna,
   Mulko kichahān gindāna,2
   Bari bēwānā nindāna;
   Bari dithāi ma bēwānā.
   Īsā go Bari gāl-ākhta.3
   'Ashkho tho ware ḫmānā,
   Chacho zindaghē bē-tāmā?4
Bariyā jawāb gardēthā,5
   'Īsā dañ-damē jhaṭē6 nind,
   Shāh kurzatā chīē gind.'
   Īsā dañ-damē er-nishto,
Rabba kurzatān ditha.
Drashkē shēr dighāra rusṭha,
Bangahi suhavā7 sar zurtha,
Taftagheṅ nermoshā būr bitheṅ,
Mazaiṅ zohārā bar bitheṅ.8
Zardeṅ digarā lāl bitheṅ,
Drashkā bar-kano do bitheṅ,
Jawaiṅ mardumē whard bitheṅ.
Choki go hawāṅhā bithā,
Haisi chōtavā hancho bā,
Barkat ilāhi jawaiṅ mardā.
Sing o khoha āf bitheṅ,
Rēleṅ zāhirēn darbēsh-ēn.
Dīwānī biyārē kalamavā.

1 Or ākhtaghā.
2 Or Cho ki phuṣṭha Īsēā.
3 Or gōlānā.
4 Or be-dānā.
5 Or gardēnθa.
6 Or charēnθa.
7 Or kaunahēn bāṅghavā.
8 Or drashk dañ begahā lāl bitha.
LI\text{.}
\textbf{BR\text{A}HIM SH\text{A}R}.\\
Brāhīm Shambānī gushi.\\
\begin{align*}
\text{Ma}n\text{ di Hudhā\text{i bandaghān,} } \\
\text{Nīndān Allāhā khanān,} \\
\text{Nāmā Hudhā\text{i girān,} } \\
\text{Shāh Murtizān sorītha,} \\
\text{Lāhrē dāthā ma}n\text{ dilā.} \\
\text{Pākē\text{ nabi takht sarā} } \\
\text{Nishtā phara ald-o-sharā,} \\
\text{Durre\text{ṇ Hudhā mērājavā.} } \\
\text{Ān jūfavo hīrs niyā,} \\
\text{Ne}n\text{ thangave\text{ṇ bachhē phithā,} } \\
\text{Ne}n\text{ māth gohārē pha-gwarā.} \\
\text{Ma}n\text{ sahi niyān zātā khai-ā,} \\
\text{Guj\ text{ manān mālūṃ niyā,} } \\
\text{Phanch phrishtagh-ant-ī khidmatā,} \\
\text{Ān nishtaghant jind gwarā,} \\
\text{Har wakht ki hukm managha.} \\
\text{Yakhē Wahi go Arzēlavā,} \\
\text{Saimī Khwāja Khidarā,} \\
\text{Ān chyarumī tūtū dafa,} \\
\text{Gwāth-i ki khashi kūravā.} \\
\text{Shaitān wa' bigārathā,} \\
\text{Pha ālama khanēnahā.} \\
\text{Ānmar nindī ēkhavā,} \\
\text{Cho philavā khan' lēkhavā.} \\
\text{Guḍā hukmā dā' Arzēlavā,} \\
\text{Sāhān girthi ya-barā.} \\
\text{Ānmar na gindī nēk o badhā,} \\
\text{Mēhrān na manī, minmatā,} \\
\text{Bachhān bārth azh māth o phithā,} \\
\text{Zarān na zirī go mēsh o buzā,} \\
\text{Bārth mardumā haisī sarā.}
\end{align*}
Thars niyāī khoheñ dilā,
Ānmar syāl khasi niyā.
Shāire ki gwashta Brāhimā;
Gosh manī guptāraghā,
Rabb o Hudhāi kissavā.
Hancho pha goshāna ashkhuthā;
Na āsmānā neñ zamin,
Neñ Māi Hawā go Ādamā.
Ās-ath hawē mulk o dēhā,
Burzē ma drikhē jorithā,
Go kurzata āf khuthā,
Jhagē zamin thāhēnthaghā,
Loho kalam phīrēnthaghān,
Ān pha zamīna dāraghā;
Duoñ aghar burzā shuthan
Āzmān haptē sākhtaghān,
Bagheñ bihisht go dozhahā.
—Bihishtī nishānā man dēān.—
Draشكī avar darwāzaghā,
Shahrē hamodhā sāh khuthā,
Bāgh hamo wākht phakhaghān,
Hinjir o harzati hath-an,
Āṅgūr, anār, amb athan,
Bo khātūrī atar-an.
Odhā pari mān na-ravan,
Handī sakhiyā merā-eñ,
Wa' go shahidān ya-sarā,
Shāh Kāsim nindi gwarā,
Shāheñ Husain daptāra.
Khāt o palang nishenjanan,
Hūr pari-īsh molidan,
Ma-khidmatā oshtāthaghan.
Odhā bihishti mardumān,
Bāghān bihishtēghā waran,
Ēsh-ān bihishtānī nishān,
—Gosh, kisānē kungurān,
Mañ ditha azh Rabb kurzatān,  
Azh khāwind bhanjgharān.  
Mañ ditho bāhmantaghān,  
Ki paidā sakān lakh o sadhān,  
Sāhā na-dā bi-khāki butān,  
Rūh milant go mansavān.  
Khardē ma mulkā sāhīvān,  
Khardē gharib guzhnaghān.  
Nēn man sakhi rozavān,  
Thursān, hañchosh gushān.  
Phol-khanān azh mullavān,  
Khardē ki dāran roshaghān,  
Bāzē namāzān parhan,  
Har-ro di Allāh khanan.  
Īmān rāhiā sohavān,  
Shāi go Hudhā shāmilān.  
Khardē gharib mān-ravān,  
Ān kalamavā roshē parhān,  
Ān pha shahīdi mirān;  
Phullēn shahid-ish gwān'-janān,  
Bāghēn bihisht-ish jāh dēan;  
Dādē ināmāna lahant,  
Ān jukhtagheñ Hūr-ish milant,  
Shāhān hawān phēsh ravant.  
Zahrā ma-khanē, mardumā,  
Mullā o khorēn hāfizān,  
Bihisht go nasibān mili,  
Asteñ go Rabbā khātīrā,  
Dātē ki bashkīth-i Hudhā.  
Arzen manān go murshidān,  
Pāken nabiya daptārā;  
Rakhē manān azh kyāmatā,  
Azh dozhahā garmeñ jarā!  
Rāh Pur-silāt\(^1\) azh cho puhalē jurā,  
Mā ki guzūn-i ya-barā,

\(^1\) For Pur-i-Ṣiraq.
Hukm azh Hudhā-en khādirā,  
Baraün man bihishta andarā!  
Ēsh mani aldosharā.¹  
—Dimān, shā biyārē kalamavā.  

LIV.  
LASHKARĀN SHA’R. 1.  

Lashkarān Sumēlān gushi: Shāh dostdārān Jīstkāni  
gushi: Imār Hudhāi Kusul sipāt khant: dwāzdāh Imāmān  
sipāt khant; chyārdah Māsūm sipāt khant: chhil Avdār  
sipāt khant.  

Avval nāme Hudhā yād-en,  
Rasūlā kalamo tāt-en,  
Amīr al mūminin Haidar,  
Jāthai bī kāfrā Khairbar,  
Chyāreñ yār bē-shakk-ant,  
Avo din-darā sak-ant,  
Doeñ gul jannatē lāl-ant,  
Hasan Shāh Husain gāhwar,  
Sakhī Haidārē jāhwar,  
Huzūrē dwāzdahā yār-ant,  
Suhāgi chyārdahē sawār-ant.  
Wasilē chhilē Avdār-ant,  
Huzūrē gāl guftār-ant.  
Thāi ganjīye darā suwāli,  
Na-garthān pha-phadhā khāli,  
Wathī pha mīr sambhāli,  
Navi pha ummatā wāli.  
Azh gunāhān khadh niya khāli.  
Thāi kahāriyā manān thursi,  
Nākīr Munkīra phursi.  
Rudhāna thiwari khāyant,  
Sārē bīrrān ēr-āyant.  

¹ For ‘all o shara’.  

106
Manānī ātīshi gurzā,
Du-dastiyā barān burzā,
Ilāhī rakh manī dīlā,
Ashiyā garmē tavo vilā,
Ashiyā thankeṅ tīrā gwastha,
Aghar dēmā jhurāṅ bastha;
Fazl khāṅ daṅ hawāṅ wakhtā!
Wadh nindī avo takhtā,
Tarājī tol-khanagh wastaṅh,
Naviyā wa' deāṅ dastā.
Hukmā khāṅ bi sūrējā,
Hawāṅ phalk damo wakhtā
Khāṅh ummat chakhā.
Ash āhi zālimē chhamā,
Hawār rokhanē dithā.
Dighār cho trāmāri tafsī,
Phithār bachh na sēbāi,
Judā bi brāth azh brāthā,
Bizār bi chukh azh māthā.
Avo haisi sarā bār-en,
Wathī hēdhā giriftār-en.
Hawā o Ādīmā rapta,
Wathī dāst khishtaghē khapta.
Ilāhī rakh Musulmānā,
Manān arz-en gwar Suhawānā,¹
Karimē Rabbi Rahmānā.
Suwāliyā bashk īmānā,
Fazl khāṅ barkat-mimā,²
Guzūṅ pha hazrat dimā,
Salāt³ khandavo sīmā.
Hawāṅ müzi, baghā, sār-ant,
Dil-ish go lēkhavā gār-ant,

¹ For: Sub-hāri.
² Burkat-mimā probably stands for the Ar. 'umimu ṭ-barakat, 'universally enriching.'
³ For: Ṣirāt.
Balochei Texts.

Dunyā Kārūn murdār-ant,
Phar sithān talab-dār-ant,
Nēn Pir Murshid dār-ant.
Ghamā gīdi wath nār-ant,
Bihisht boā bèzār-ant.
Doen chham gwara rosh-ēn,
Sar ma dozhīyā josh-ēn†
—Manī brāhondagho yārān,
Nighoshi Rindē guftārān.
Sakhīyā kissāvā choshēn:
Gunāhār ē farāmosh-ēn,
Shahidān yagṣara nindant,
Azh Tūvā bar sindant,
Bihisht thangavē mahīā,
Huzūrē Kaunsari joā.
Suwāliyā chotavā randant,
Wathī Pirān sambhālān,
Husainī shams-nūriyā,
Gharīb-parwar huzūriyā,
Murād Bashk Shāh Alhāē,
Muridān roshan ēr-āē.
Sakhī Shāhbāz-ēn go yārān,
Amīrāl bastanē bandā.
Turēl akhtā hawān handā,
Khanāna Haidaro randā.
Avval panjē tanān sahrā,
Rūsūlo kalamo khārān.

LV.

LASHKARĀN SHA'R. 2.

Lashkarān Sumēlān gushi: Shāh dost-dāren Jistkānī
gushi: Imār Hudhāī lakā khardē gūl gushi: Panj-tan
pāk, dwāzdah Imām sipatān khant, gushi.
Zorawar-en Sāhib-en lā-shārīk,
Wathī khātirā ummatē khalk-athī.
Hudhā bādshāh-en, Muhammad Wazīr,
Wasīlā imāmat sākī 'Alī.
Chyāreng malāikh mañ pāk darā:
Yakhē wakil-en gwar paighambarā;
Duhmi juzi go nodh jhurā;
Saimī chari mañ bhanjgharā;
Chyaramī nafl mañ dafā,
Srēn bastho, chham gwar whāzhā,
Gwāth shimālē khālīt azh dafā,
Hukm whāzhāē bi, khanth-i safā.
Avo khalkateñ pāk jind nighāh;
Nēm rang lai cho kārīgārā,
Nēm sādeyen go gīnā halāk.
Rūhā! ma-ranjē nēn dārē dilā,
Jāh kullā yakh-en ma khākī gilā.
Wālī rasūlēn pharā ummatā,
Phanches namāzen, gunāh roshaghān,
Dindār zirant wathī toshaghān.
Karzān Hudhāi avo bandaghān,
Tonē ki mast-ant dévanagh-ant;
Zorākh wathī wāmā hukman girant.
Omēthi ēsh-en gwarā zāminā,
Dast-en manān ma thāi dāmanā.
Chham zāhiro mārā asten gūmān.
Avo takht nindī ākhēr-zamān.
Furmudāvē bi azh Imām Jāfārā,
Hālān hazūrē avo kāfarā,
Gāvr lēnahg din takor,
Thakhī rishant nyamaghā mard bor,
Phadhī lashkarē shāh khant bhanjghor,
Cho Hazrat Šās gindī bhas bi laghor.
Paighambarē jant pha hukmē Hudhā,
Sar kāfarē bith azh butā judhā.
Bānē ki drati, khāthī būnā,
Nodh go sammain arshi jhurain,
Gwarant pha rahmat, sath bi digar,
Thari hokh navlya pharo chau-daha,
Bi bagh gulzar, dinak karar.

LVI.

TAWAKKULI SHAR.

Tawakkuli gushi: Sheraani Mari gushi,

Phairi pha bewane manain khakhtan,
Rastaran khoh-bunah khorav,
Dan-dame tripan mre khutha odha.
Man gwar girde Samaleha logha.
Thimuro garghuna geavena,
Wahm-khutha shikran shitavena,
Khaul-khutha chariun chyarena,
Badshah malum bitha ma takhta,
Phakhaghein bagh pha talio bakhta,
Har-khadheen jaizo bi-moimani,
Phauzh ma drahi jagahin biyaayan,
Mar Allah o Yaili yat-en,
Azh-phadhia dost o duzhmanain tat-en,
Thangura girde Samala beli?
Neen gannokh phahro ispahan gwastha,
Neen ki ma kaizani Phiringegh-an,
Nishta gur Choti deha dhinga,
Odhi gware Ali-potrawan hotan,
Sher Jamal-Hani nangaren potan.
Banghavi sado Sahive bitha,
Methirin pheshi kamar bastha,
Sambarana pha maizireh rah,
Khakhto ma khaj-ladhare shahrre,
Deravo bazara girun bahre.
Kanjari murghan sh'hawain muhrin,
Khail rughana cho chyaardahi mah.
Chânt då khazhbuān avur brikhān,
Atar o humboēn katūri-eēn,
Gungur o sohñāēn amāēlān.
Dēravē gandagheēn ādhateēn ranā,
Samalā ādhat na bhoraināēn.
Biyāētī, manē Sardārān khavīhēna,
Zor ma koṭavān ma charainē,
Dilgireēn kaifānē ma khāwārē,
Tretthon ēmīkānī Malang hoteēn,
Zī Bahār Khān ma charaghān dithā,
‘Biyā, ki mardīē tharaē mān-eēn,
Biyā, thai dostān phul paighām-eēn,
Samalō suhr-chham parēshān-eēn.’
—Mā azha Sultānēn salām gipta,
Sarwarē darbārā daryāēnā.

LVII.
MĒHTAR MŪSĀ WA SULTĀN ZUMZUM.
Mēthir Mūsā wahm ath go bāzen charaghā,
Roshē charāna pha shikārānī sailehā,
Khoparē ēdē dithā ma barren bēdhān.¹
Syāhsareēn kirmān hand khutha goshānī bunā,
Kadaheēn chham phur-ant-i azh ēkhr o nukhā,
Lokhmeē dānzān jahā khutha grānṣānī tāhā,
Hushkeē dathān rikhtaghant azh durreē dafā,
Mēthir Mūsāhā arz khutha pēkhn Khāwīndā,
‘Thau khān hameēn arzā. Hāwīndā, thai manzūr khutha,
Main arz hamešēn, sāhā dai ēkhrī bandaghā.’
Hukm i Allāhā sāh bīthā kuhnaēn sarā,
Mēthir Mūsā phursitha azh kuhnaēn sarā.
Ha’ barān drohī dāthāi hadeē khopari,
Hashtamī dhakā gāl-khāi hadeē khopari,²

¹ Or, Khopariē dithēt avo barre bēdīhā.
² Or, Khopariē gāl-ākhta wallēn brishkhandaghā.
—Bosht thau, mēthir, ma tharā hawālē dēān.
Ma bādshāh-athān nām manī Sultan Zumzum ath,
Badshāh-athān, maṁ bādshāhiyā khor-athān,
Pha gharivān zulman o zahri zor-athān,
Mal zha Kārūnē dunyā bāz on gurā,
Māl azh gēdhī gurā jagah gēshtar ath,
Ikhtar gēdhī māl ikhtar maṁ mālaṁi shawānkh,
Si sadh thai bagen, si-sadh maṁ bāri leravān,
Si-sadh warna am-rīkēfī gon-athant,
Yakh pha yakhē thangaveṇ durr-goshān athant,
Ikhtar thay belān, ikhtar maṁ pyālav-nosh athant.
Nīn kl maṁ bārgune ḍamāmōa hakal ath,
Bārokheṇ bōo an sūhēlī maṁ sai sadh ath,
Kullānī handēp mānakē motī jamvar-ath,
Do hazār mar maṁ basthaghēn zangā go gulām,
Maṁ pānī-sadh ath bing, havt sadh bānzo shikara,
Bauf nīṣhtēnθ sar-burā bor-thāshī khuthhant,
Danz zha bori mohkameṁ nālān burz shuthhant,
Ginnavān danzeṇ Zumzumē phāghā girīnt,
Ma shikārāni sailiḥā wahmi bithaghān,
Leirāe dithom pha ladhāni phadhā,
Bor rēz-dāthe leirēn chakhā dāthā,
Leirē arzā burzā azmāno shuthā,
Ma hawān handā gipta bēhosheṇ thafā,
Ōl ōl gipta maṁān charokheṇ zawān,
Ālam khāṣth ḍma Zumzumā darmānē khanān,
Malkamīth darmān gōn nēn khasā sangat.

1 Or, Dab haṣār mar maṁ bēghā piyālé-nosh athant.
2 Pers. shīkaraṇ, a hawk.
3 For lines 31-33, version B has the two following lines :
Māō gil nīṣhtēnθ sar-burā bor-thāshī khuthhant,
Nawān ḍakh ma Sultānē sarō mandīlān rēshani.
4 For lines 34 to 36, B has the one line :
Nā-ghumā rōshē giptaghān sai-takhī thafā.
5 B reads : Har taṭiv khāṣth ḍma Zumzumā darmānē dēān.
6 B reads : Maut darmān pha ummatā paidāsh na bant.
Thāod¹ o darmān cho khamān singān na rishant.
Si o sadh darmān mān-en ma lälēn khisaghā,
Hinzaghī bitha ādīmē khāthān nā-ghumā.
Malkamith ḋēkta go wathī gaṇdeṅ droshamā,
Chyār-ath-i phādī, hasht-athī daz go changulān,
Sha hamān hashtēnān yakhē maī nēghā drānzithai;²
Shakalen sāh pha hazār adhābān burthai;³
Khashtai sāh, zurthaish but pha phūraghā.
Ma hamān lāza cho tābutān singārthaghān,
Bachhān o brāthān nishta go chhamān dithaghān,
Bachhān o brāthān zurtha pha jāmē khoṭafaghān,
Azh manī phēshā thankh-dafeṅ kâbrē katīthā,
Ēr-khutho mārā sarburā zurtho limbetha,
Dāhkağhēn bitha nēkhen khāndīyaṅ phusht jatha;⁴
Phūrītho but garthaghān khāndī azh phadhā,
Hāi na bitha āktağhān gurz-wāzhā;⁵
Gurz burz ārtho maṅ manī bālādāh jatha,
Jān manī hākhī phurī hirtho dānz khuthā;⁶
Mor mārān charan pha goshānī bunā,
Syahākī gwamzān hand khuthā grānzānī tahā,
Kajalen chham phur azh hākhā o sikhā,
Hushekn datbān phopulo phanār jathā.
Daṅ damāghēā maṅ hawān handā chāh-khuthā,
Zāl khāyant būzh sarānī phēlo shuthaghant;
E hawān zāl-ant ki chukh kisāniyaṅ khushtaghant,
Jathiren kohā dāman chakhā drushtaghant,
Nilaghēn āfānī sarā bāz jhērītha,
Daṅ damāghēā maṅ hawān handā chāh khuthā,
Mard khāyant rish-o-dēmā hushk athant;
Ē hawāṅ mard-ān nāroān khār-īsh khuthant,

¹ Thāod is probably corrupted from Ar. ta‘āuddh, a charm.
² Lines 44 to 47 are found in B only.
³ In B, Main shakalen sāhe pha gīrt adhawān burthai.
⁴ These six lines, 50-55, are not found in A.
⁵ In B, Ān do warnā go śārīn gurṣān phujīthā.
⁶ In B, Asīn gurṣān dir manī khas-khasī khuthā.
Chham avur dushkâsh nishârân choṭ khuthânt.
Phâdho brâthâni na wathân ēr-khuthânt.
Mân avur gwastho phadhî warnâyân gushân,
Sokuro satân pha Hudhâi nâmâ khushân,
Bi-riyânâ wahán wur mehmânân daëth,
Nîn manân khîlê, mân gharibân jawân khânân.

Bâdshâhê thai bâdshâhîyâ khor-athê,
Pha gharibân shara' wakhtâ zor-athê,
Agh thai shirîyen zawânâ bolîthen,
Thaï hakal o hughah dàn azmânâ shutheñ.

\[1\] Lines 60-77 occur in A only, and the concluding four lines, 78-81, in B only.

L.VIII.

BAYÂN MĪRĀJ-I-I-RUSŪLU'L-LÂH.

Ān roshâ ki Ḥâzrat Rusûlu'llâh 'arshâ shuthâ mîrâjâ, Wahîâ zurthâ, hapten azmânân burzâ gwastha; gudâ phrishtaghâ gwashta 'Mâ démâ shuth na bûn, mâu phar sushant.' Dastgîr Bâdshâh, ki Ḥâzrat Pir gwân'-janant-i, âkhto khoufagh dâthaï, khoufagh sarâ ladjagh ēr-khutha-
ghanti, chârîho shutha. Gudâ Ḥâzrat Nabiâ pharainthâ Dastgîr Bâdshâhârâ ki 'Mâi'n kadam thai chakhâ en, thai kadam hamû Pir chakhâ en.' Dêmâ shutho mazârê oshtâthiyan. Mazârâ kî daf phâtîthaï Nabiâ vindo azh dastâ khashto mazârâr ma dafa dâthaï. Ni ki shutho mîrâjâ häzir bitha, Hudhâ pharainthâ ki 'Châdarê nyâmâ kharo khanê parda sângâ.' Châdar ki kharo bitha ya-dêmâ Hudhâ bitha, ya-dêmâ Rusûlu'llâh bitha. Hudhâ pharainthâ 'Mâi'n Dost.' Rusûlu'llâh gwashta 'Mâi'n Dost.' Hudhâ pharainthâ:

'Mâ tharâ paidâ khutha, mâ hawân déh, dighâr, 'arsh-kursh thai khushiyyâ paidâ khuthâghant. Agh mâ tharâ paidâ ma khuthen ta mâ bâki jihân paidâ na khuth.' Gudâ Rusûlâ gwashta 'Wâzhâl ma thai gindagh wâstâ âkhtaghân.'
Гуда Худхага ферманната 'О майн Дост, го того ма яйз хутха ки я-рошк махо дым бол хандаран; агх вакхтагиндэ, ма тарык дым нин хандаран; кийамат рошкаго махо уммата фаияг агх того гиндэ, гуда хаван рошк махар хандаран-1. Набий гваштага 'Дидхар кийамат рошк ханан ки майн уммат ди таи дым гиндэ.'

Чыяягист-дах хазар таварьк хутхага-иш ма я шафэ, хаздах салан я шаф бита. Руслу'ллахъа имар ки акхта гуды гваштага 'Вазхага май вакхага нган мундоо на уртхага.' Илудхага ферманната 'Тоо бовар; Якхэ ди го того фаяр уртхага.' Набий ки нган уртхага я даст 'ш-хаван чадар гвастх кхактага, имар зартухага-1. Хаван виндо ки мазар дая датха н их хаван даст мурдана фаяртага ки 'маиген.' Гуды мокал бита Набирага, бартохан нанд акхта. Чоннан акхта ки хундо талк лудагага хаван-рэ ки дуажаг вакхта лудагага. Акхто кисав кутага ки 'хаван-рэ тиккайя уртхага-гага, я шаф бита хаздах салан.' Гуды баккалэ гваштага 'Гиндан чихталан нразин марден, чихтала дригэ бандаген!' Роск худхага бита хаван баккалэ майи гипто датха залпах фаа чиллагага, гваштага 'Ман раван диндаан дин ди шодхан, аф гароа ди фару-хутху харран.' Шугата ки баккал дарэ-харран, топи дэ ер-хутхага, кавуш ди ер-хутхага, бароа ди ер-хутхага, фейниха ма дарэ лафажан дин шодхагага фаа: туби ки яххай аф азэ дар-хапта гинди 'ман залан, нен майн жар ер-ант, нен майн бароо ен, дин дар-ант, дин бароо, ман заль уртхаган.' Кандиа хиндариа битхо нисита. Акхта ки аузаре, зурто майнин зен-пушката чарэнхага, шутхо бурхага ватхи шахра, сер-хутхага. Хавд чукк пайдо битагхант-и. Роск фадхи чукк ки зурто битага фаа шодхагага дарэ-харран, шусто рошк фареэнхагхант-и, аран феэхита дин шодхагага, яххай ки туби, дар-хапта гинди ки майн мардан, али ханд-ен, дила ди ер-ен, кавуш ди топи ди ер-ен, хаван баккал-ан. Уртхага тиккайя логага, гинди хаван майин заль хаван-рэ ки я
پناهده چهارگاه. گذازه زلگ، "ثا داریا شاهدگاهی، یا نیمه‌رها شاهدگاهی، ایستاده آگهگاهی. این" گواسته "مان بیض سال گواستگاهی، گذازه هال واثی دادهای. گذازه کابول خوشهای کی پایگانمکری کسی ساف رسته، آگه مسلمان بیثا.

فدها رسول‌الله نادران بیثا، ماردومه آگهتا گلگد داستاغ جاتهای شاهکهنثا. دایار گواستهای "بارو، گین‌ی، چاق‌ه‌ن، بندابه‌ن، یشی ناشک (سیلیل) چی‌انت. دایا کی آگهت دیثا، گواسته "یشی سیلیل داندی بان‌داغه‌ن نین. رسوله گواسته "یه ارزعل‌ه، آگهت ماین سیه‌رگاگ. تهو بازو گواسته کی هادیه دال ماین ارم استن، بارو ازح حیّبه پنلکه چان." دایا حاوینرگا گواسته. ارژلآ شویتا گوار حیّبه، گواسته "وهایی! ثا دست گواستگاهن کی هادیه دال ماین ارم داین استن؛ ثاچی کچوک‌ن؟" حیّبه فرمانیتبا "بارو، ماین دستار گواسته، ثا هادیه‌هنه دالان یا‌شفا میراج واقعیت ثا گواستگاهه؛ ثا صلاح‌ه‌ن مایا هازار سال ظار وادائنه، ثا شارا کابول کهان، ثا واقع حمیشه‌ن." آگهت ارزعله هاوینرگا داستهای. گواستهای "مانان منزیره‌ن؛ گور بی‌ها." آگهت ارزعلای سناغها زور دادهای، سیه‌کش راهگاهه ییم. نبیا گواسته "ارزیل، ثا کی مانان زورا دیاگهای، ماین یمامت‌دی هامیکه‌تاره‌ن زوره دیا؟" ارزعلای گواسته "ثا یمامت‌ردا مایا رانه‌ن موردناغ زور دیان؛ ثارا مایا موردناغ زور دیاگهای." گواسته نبیا "هر یمامت‌ن موردناغ زورا مانان دیا، یا موردن زور یمامت‌دا." گذازه فاوت بیثا پایگانمکری.

LIX.

BAYÂN YÀLI.

1. BÀNZ O KAPOT.

بی‌زن کاوت بی‌چه‌راغه،
حاردو صیرانا راتگاهن,
ما شاهای کوتا کهپتاغه.
پهشی سووال بی‌زنگا کوشا.
—Jī Shāhe-Mardān Yāllī!
Tha bē-shakk manī din-wali,
Mā chukh shudhiyā ishtaghant,
Azh Hadv-daryā ān kharaghā,
O ēr-bunēn drashkē sarā.
Ma jhatān deāna ākhtaghān,
Jāhē shikārē dast-girān,
Pha guzhnaghen chukhān barān
Mān shēri shikārā tho ma zīn,
Ki anhwāl kūllān gwar-thav-en,
—Gudi suwāl kuthē kaunthā,
Jī Shāhe-mardān Yāllī,
Tha bē-shakk manī din-wali.
Chosheň anhwāl-en mani,
Mā chukh shudhiyā ishtaghant,
O khoh Bamboren sarā.
Khākhtān ki chēkhoē chinān,
Pha guzhnaghen chukhān barān,
Zoreńwarā āvristaghān,
Giptai manān phataghā.
Nīn o guzhnaghen bānzār ma dai,
Ańhwāl kullān gwar-thav-en,
—Gwāinkhē nakhi thīhār jatha,
—Kambar, mani khārchā biyār,
Dasti avr zān sarā,
—Biyā bānz, tharan gozhdē deān,
Chonān wathi gozhd burithā,
Mīghdār kahni kauntārā,
Aghdi zarāen ma-sarā.
Gūdā grēghi kapot bē-chāraghen.
—Ē nēn bānz-en na ma kapot,
Mā hardo Hudhā phrishtag-ūn,
Pāken Hudhā shastāthaghūn,
Ān phar thai āzmūtaghā,
Jawān-en ki gīshtāc sharā'ī!
2. YAILI SAKHAWAT.

Ahmad Shorun gush: Yaili saïn sifatän gush: Yaili saïn bahâ-biagh rosh gush.
Ahmad khashtî Shâhe-mardânî kissavâ, Shâhe-mardânî kissav, Shâhâni siwat.
Khâi suwâli, gûlîth pha êrmânên dafa,
'Dai manân zarân, ma havd janîkh sir-khanân,
Hapt manî dukhtar nishtagant ya ês sarâ,
Mal niyath márâ, hâl niyath iptiashkarâ.'
Yaili bi Kambarâ sohvî gwân'-jathâ,
'Kambar baisramen phâghê band hawen phir mard sarâ.'

— 'Dêrav azh khashtaë, ashko khârê paisavân?'
— 'Zar manân nêsteñ, ma tharâ bashkîshâ khanân,
Gîr manî dastâ, khan bahâr ma kîchâhan.
Dai hamodhâ bän pha sadh mard bahâ,
Hastale saken biyârê pha zar ëohaghâ.'

Zar khutha Gaurânî malûkiânë janâ,
'È chi mardë ki bitha pha sadh mard bahâ?'
Yaili gâlkhta phara durr-chûnên dafa,
'Nâm-en man Haidar, ma hamû khârân laik-ân.'
'Zir kuhârava, baro pha där buraghâ.'

Khâkhtân dan Gaurânî sarini âdânava,
Whâv-shutha Haidar mañ wathî whâv-shâdhihâ,
Khaptaghîsh shérân phroshtaghan olâk pha-gwârâ,
Sûr-khutha Shâh azh wathî whâv-shâdhihâ,
Ya phithi olê sai phithî Khâkhtân azh ladhâ,
Gipto ma goshâ, ladithaghantî cho syâhên kharâ,
Khâkhta dan Gaurânî sarini darwâzaghâ.
Nârahên shérân har chyârênîn yag-dafa.
Trakîtha mahal khaptaghân râtî shêr bunâ.
— 'Dûr wathî shérân, mâ shahr Musalmân bûn yagsarâ.'
— 'Niñ därân, ki din Muhammadê wadîthâ.'
Sai pharûn kalimo Muhammedâ phur-khuthâ.
Yāīli bī Kambarā zītheī gwān'-jathā.
'Biyā tha Kambar, mān Madīna sāthē barān.'
Yak-hazar lēro sha hawān muhrān phur kuthā.
Ān phakir khoreī nishta ma chyār-rāh sarā,
Ān phakīrā azh Murtīzā nānē lotīthā.
Gwashta Shāhā 'Kambar thoi phakīrār nānā bi-dai.'
Kambarā gwasht 'Nān ma barki lēravān.'
Gwashta Shāhā 'Lēravā go bārā bi-dai.'
Kambarā gwasht 'Lēro ma katār sar-eīn.'
Gwashta Shāhā 'Jumlaeī katārā bi-bashk.'
Kambarā shoreī zurtītha, lokā azh pharīthā,
Hākh pha sultānī daf-o-dēmā jhāpīthā.
Yāillā ma Duldul zēnā khandīthā,
'Chon-eī, O Kambar, thai malighi bālādh halithā?'
Kambarā gwashta bī wathī rādhēn wāzḥahā.
—'Mān kisān-athān, gwashtaghan mān math-o-phithā,
Khānezāt-e thoi Duldulē rādhēn wāzḥahā-e,
Azh thai bashkān ditho mān hairān mathaghān,
Nawān go thoi bashkān go mazho durbēshān rawān!' 49

LX.

PHĪRĀI WARNĀI SHA'R.

Jiwā Kird gushi: imar phirāi warnāi khardē gāl gushi.

Yād khānān Rabbā, kurzatānī malik wadh-e,
Jān mān ranjān azh gunāhān be-jaukhaven,
Hardamē gwānkhamān wāhariē Pir Sāhibē.
Rabb pharmānā khār khānē, banda jāhil ē,
Roshagē phanj-wakhtā namāz jān sīhat ēn,
Mansābē sachoēn sakhiēn ziyādhahen,
Wadh Nābī pāken pha badh-o-nēkhān zāmin-ēn.
—Bandaghē warnāi raghām, 'aish mausim-ēn,
Bachhakān pahnadhē phaghaz-zireīn phirahēn.
Phirāi dast ma kībē khaseē khuthēn,

10
Asaven chārān huzūriā charithen,  
Trān go ninjen bachhakān warnā khadhen,  
Bāragheh borānī hudhawand lotāithen,  
Mal go mochi rakhtaghēn sanjān pahārithen,  
Phādhī ma thāsān doraṇēn jahdhi shēnithen,  
Zēn bihānānī gipten; Rabb yād-khuthen,  
Mal go chābuk o khuriān lothaśithen,  
Daṇz go duallān sarēni phāghān shuthen,  
Ajariān pha ujarānī dagān jathen,  
Bor sawār khārān pha huhkm-pharmānī burthehen,  
Ma kiblo-khoundān har-chyārēnān pholīthen,  
Maizīlen sūāh-goshēn samandān dhāmolīthen.  
Bāragheh borānī dhanśyān drohi jathen,  
Go zamin-chanden phirahē birān sahr-khuthen,  
Daur-dāwān phirahē mūri wathīthen,  
Kāli vivī shikhān āz-ūrā jhāšithen,  
Lib duohnā dān gwānkheē shuthen.  
Gabrūā pha phusht dēmiā pēchithen,  
Phirān nokh-sāj barākhen thēgha jathen,  
Maligh biādhēhā juda āz gardān kthurhen.  
Kanjukhā savzēghā charanz rishā tangithen,  
Bāragheh borān maizīlān chandolā burthehen,  
Bar bēwānā rastharān hāwā kthurhen,  
Langavān shādhkāmī gwarā sardārān jathen,  
Bādshāhān mahal-mārān biashkthurhen,  
Ummatī Rabbā shi balāzīrā chuthithen.—  
—Phirēhā waldi datha ki—Galān gozh-dēēē,  
Shāhīr mastēn, durr-hadisen dānā dil ē,  
Gīnavān shaitan betālā aspā charē.  
Daṇ-sarāā wasā Rabb-pharmānā khār khane,  
Mā nīyūn ekhā, jasol bāzān malikē,  
Malkamīth nāthāreṇ, jasolē zorāwar-en,  
Nā-murād vērī, vichorān dostēhā,  
Zor bār′ bachhān zaren, ārīen phithen,  
Ān huhkm jāri-en, polisīē 1 ē nāzir-en.  

1 The English word polisē.
Mā hadheñ-khayān, daur pha-rashēfi warē,
Pha dilān maskif1 murādān go thatharē,
Jūfo bīlē, tha Hudhāi nāmā diyē.
—Gudā ma jawāb dāthā aṅ balāzīren phirahē.
Gabruñi rilmāsen vēri thav-ē,
Āṅ malük-rangēn sūratān badh-hila khanē,
Thau miyāithē, cho ki thāi chārīf girant.
Thaukh amīrāni majlisān pasandi nawant!
Akuł o dānāhān thirtyāi gwānkh janant.
Shajjanē shāthān dañ-damēdā zindagh ma-bant,
Samano démīa ma-oshtan’; zitheñ talant!
—Ash thau, gurbaghen rangā, go Arzēlā arkān gēh-ant,
Chandehān warnā lā-tamāēn mān-ravant,
Phirahēn shikkān khanavān nokh-sāj khanant,
Phireñ khaz nēstēn, lā-sharik banjoghar-ant.
Nodh pha-pharmānā Hudhāēghā darishant,
Bāsthagheñ abdhān Khāwindēghā āfā déant,
Hind Sind gwārant, chyāren khundān-shalant.

LXI.

Haidar Bālāchāni gushi; wathi phirahē gushi.

Biyāēdē o sālokh-droshamen bachhān,
O Mazāriē gēdaren hotān,
Daz-rasā bālādēhā ma rangēné,2
Azh bihānāni chandane zēnā,
Azh amulānī shakhaleñ nyādēhān,
Azh amirānī sath dīwānān,
Phireñ pahnādēhē manān dādhān,
Hēmilī mardē pha mani rand-en,
Giptāi mani bālādēhā malūkiyā,
Ma phēndān cho tarzānā mazārīyān,
Main zān azh mahmēzān nariyān,
Bānzik azh phur-khashān kāmāniyān,
Main dast larzān ma simuren wāgān,

1Masīf, for Ar. maksūf.
2Cl. XIX., I. 45.
Chambo azh shirăzi luren thēghān.
Khushkeñ dathān azh phopuleñ rakhān,
Nēn phroshān cho phēshtarēñ roshā.
Main čham azh direñ gindagheñ grān-ant,
Gwar azh Dāūdi zirīh o holān.
Dān mani bāri ath hadisānī,
Mā dēravo chyār rāh sarā basthath,
Main ān kilāt pha dāro bandath,
Har-khadhēn mihmān pha gāl-khākhtant.
Main gwānkh avo Domb-langāvēn mardañ,
Khashtathant shiskān o galē suhren,
Kharīc avo sālwārēn gurāndān-ath,
Dēghchāho bhatīyân mārā gāh-ath,
Mā lanjāvēn whān phāgāl dāthant,
Dāthān bi mihmān Balocheñān.

Nosh khuthant gist-sadhā ākhtagheñ mardañ.
Ān main go ānhi trāshtagheñ sol-ant,
Ān main borānī phāgāh o sāh-ant,
Ān mani phanj-wakht namāz jāh-ant.
Main zēn avo shirwārēn bīhānān-ath,
Manān nokareñ mard wasarā thākhtant.
Mā mir avo mārīc sarā dīthant,
Am-nashīna go sāhivān nishṭān,
O hamān zīlōhān chīrakhēnā,
Nishtagho rājī thoravē basthant.
Manān bashkīthant kimkāf o khawā-khāsent.
Nīn ki azh mirānī darā khākhtān,
Dān wathī mirī banḍanē rājā,
Main Marav bāzār ath tanāwānī,
Sangsīla go bukhtagheñ joān,
Gumbāz go syahāfā giyāfēnā.
Main bahr go haisiyān mukhī miān.
Nīn nishtagho duā-goān hawān roshē,
Shāh manī ḫmānī manān bashki,
Dān hamān dēmī-mizilo rāhiyān,
Guḍā Hāidārā daur pha sarjamagh wārtha.
PART VI.

SHORT SONGS (DASTĀNAGH), CRADLE-SONGS, PLAY SONGS, RIDDLES.

LXII.

CRADLE-SONGS.

1.
Lolilo mani phusaghārā,
Whašeṅ whāv mani bachhārā,
Murghē jānē sarphost khan,
Murghē phost marāṅ phakar-eṅ,
Zikki phāṅ pha joreṅañ,
Shastāṅ phar wathi wasiyā,
Gashī pattaro drangi sāh,
Zikki roghanā zarāṅañ,
Mēshī dumbaghā gozhāṅañ,
Rozi bā’ mani bachhāṅī.
Lolilo bachhērā, thau phir bāthē.

2.
Ālam Din phul-gudhen warnā bi,
Bandī har-shaṣheṅ hathyārāṅ.
Dhāl tūpako kātārā,
Zīrī wathī jābāḥ mortheṅā,
Shirāzi lura Rindīyā,
Thāshī markavāṅ trundēṅā.
Jaghdālēṅ janāṅ phariṁī,
Dāth-i dirawāṅ āzēṅāṅ.

1
Tharā jarān deān suhrēnān, 10
Zarān deān naghdēnā,
Hirtheṅ poharānī gozhdmān,
Mirzi shakhalān shahrēghān,
Cho Jaṭi maṅ-dīlā rāzī bī.

Go thau hamchosh gāl-khāī,
'Rosh ma dighāreṅ khondā jath,
Khohānī sarā dolo bī,
Istār maṅ muzhā sahṛā bant.
Thau sanj khān wathī markavā trunftēnā,
Hamā drikholkheṅ khumēdēh chakkā.
Biyār-i daṅ maṅtī pākērā,
Band-i dā munā gazēghā,
Nind pha maṅtī hil bī.
Cho Punnū sar-girth jidha bīro',
Sar-dā bārth wathī gwāmeshān,
Harragh dārī ni whāv bīro'.
Ma gām o gām khanāna khāyān,
Khāyān daṅ thai bālādhā,
Nindūn whazhdil o whash-hāla.
Cho istār bāngohē sahṛā bī,
Mokal dāi maṅtī indārā,
Nawān Punnūnī laghor thari biyāith,
Nawān randi dāī na hāghā bī.'

Thau baro wathī mēravā Rindiya.
Sardār kāshidē shasti dā,
'Biyārē rāhzaneṅ Ālam Dīnā,
Main jang-en go doiman jaurēnā,
Dājal o Harrando mardān,
Zirūn g'horavān grānenān,
Jumbēnūn hazārī faujān,
Bāhān bēl-khanūn honiyān.'
Loltān deān bāchhārā,
Bādshāh ki Huḍhā āmī khat.
3.
Nāziyā jadha srādhēn kull,
Gird Gumbazān jareṅā,
Syāhāf thanakheṅ gāzā,
Wathī phiruk bunīṅdi handā.
Gwāṅkhā jath phidh o nākhoān,
Brāṭhāṅ somareṅ zangēnāṅ,
Nākhoi mazāreṅ bachhāṅ,
Tri phusagheṅ saulēnāṅ:
Shawā biyāedh man manī chyār-kullā,
Nodhāṅ azh sarīnā bastha,
Nawāṅ shwāṅ mīri hathyār misant,
Nawāṅ shwāṅ murtēn jābaha namb girth,
Mūli be-nangō di tureṅ,
Gokhāṅ man-ladhā mēshēntha,
Bagā Gūjaro gwāžēntha.
Loliāṅ deāṅ wathī jinikhārā.

4.
A PLAYING SONG.

—Falāṅkhīā! Jiniṅk̪h lotāiyant,
Pha whashēṅ Gumbaz nazē khaṅ.
—Falāṅk̪hī na khāith o janikhāṅ!
Dast ma guzāreṅ khāreṅ.
Wathī brāṭh sutanā shalwārī gushādeṅ,
Ārīfā khawāhe doshi,
Pha nākhoā khamānī jhalē,
Pha māthā kuchithoweṅ phashki,
Pha wadh jamaṅweṅ jīghi khath.
LXIII.
DASTĀNAGHĀN.

1.
Girdēn jānī, mān thāī rand-ān,
Sānī sāl-eṁ, mān thāī rand-ān,
Ma astān lānghanān, mān thāī rand-ān,
Ma lāf doḍ-en, mān thāī rand-ān,
Ma dil ganokh-en, mān thāī rand-ān,
Ma rūhā be-was ān, mān thāī rand-ān.

2.
Yārān, choṭī phulān dāī,
Sherānā salāmā dāī.
Maɪn soṁnā doṣṭi vērḥān dāī,
Sohnā choṭī phulān dāī,
Sohnā mahrī pechān dāī,
Sohnā zahmī hulān dāī,
Āfā phīr chhāthā biya,
Yārā maɪn salāmā dāī,
Dastān band, ghulām-ān thāī.

3.
Jī o jī maɪn Bibāi,
Mēndhē nāl, maɪn Bibāi,
Gēndhārī kohā, maɪn Bibāi,
Zangi chhāthā, maɪn Bibāi,
Phaidhā tīl, maɪn Bibāi,
Dilbār lahn, maɪn Bibāi,
Umakoṭā, maɪn Bibāi.

4.
Chalrā thāī dast-en, nīn na phirāī;
Oḷā maɪn yār-en, nīn na phirāī,
Thāī vērḥ maɪn dast-en, nīn na phirāī,
Nēn atth khoṭā, nīn na phirāī.
5.
Zāl gushi.
Chalrā thai nashk-ān, main Allah bēl!
Has-ān bē-was-ān, manān bhārī nēlī,
Hawāh rūplā thai nashk-eñ, main Allah bēlī,
Khandagheñ khand, main dilrī khush bī.
Mard gushi.
Sohniā, ēkhā na rave, main kūnjān toli.

6.
Mauth nashān garmē thaf-eñ,
Haur nashān dānz-o-muzh-eñ,
Ishk nashān brishkhandagh-eñ.

7.
Nodhān bitha grand,
Laḍi kulli trand,
Zangi khutha hand,
Biyāithi dilān band,
Nokhān khutha trand,
Gēndhārī khutha hand.
Or,
Gyāndār sarā band.

8.
Zawāren Zarkānī tho g’horay khai-e?
Shāho sar-muhr-eñ, g’horay khai-e?
Gal sar-muhr-eñ, g’horay khai-e?
Shēra Bakhmārā, g’horay khai-e?

9.
Girden jānī thai yār biān,
Main kālāmī-eñ, thai yār biān,
Ma bol pālān, thai yār biān,
Mêndhêwâl, thâi yâr bîân,
Rad nazi bi, thâi yâr bîân,
Phârâ cho dârân, thâi yâr bîân,
Dag dasê, nawan gêr bîân.

10.
Jawai n dêh Mariêgheñ,
Achá dêh Mariêgheñ!

11.
Bhimbar phâdhi thauñkh-eñ,
Kalar wâri trâthâ,
Kachâ ya bêtá,
Bhimbar phâdhi thauñkh-eñ.

12.
Vêrha kull sahi-eñ,
Ravaghî giyal drâhiyâ;
Tonê laðân tonê nindân,
Ravaghî-ân drâhiyâ;
Tonê khandân tonê girayâi,
Ravaghî-ân drâhiyâ;
Dêmah Jatâni mër-eñ,
Ravaghî-eñ drâhiyâ;
Tonê bandân tonê phîrñê,
Ravaghî-eñ drâhiyâ.

13.
Lah, man zâlânî sardár,
Lud, man plâhariyâ biyâ,
Lai, man plâh bolânî sачhâ,
Lud, man plâhariyâ biyâ,
Zâlân bulêwâl lud,
Man plâhariyâ biyâ,
Haroân thâi châri,
Lud, man plâhariyâ biyâ.
14.
Ubhar laung bûta,
Sambhar drâhariyâ biyâ,
Mardâ band go tindân,
Sambhar drâhariyâ biyâ,
Tindâ band ma mundhâ,
Gûdâ drâhariyâ biyâ,
Mundhâ jan ma dhandâ,
Gûdâ drâhariyâ biyâ,
Roshâ thêiyâ châri,
Sambhar drâhariyâ biyâ,
Phêdhâ band jhûtâ,
Sambhar drâhariyâ biyâ,
Zâlâ mendhêwâli,
Sambhar drâhariyâ biyâ.

15.
Sâvi mard giraghi-en,
Giraghi-en janaghî-en,
Rêlâ zawâr khanagheri-en,
Sêviâ baraghî-en,¹
Jêl-khâna mân-khanagheri-en,
Nâi gwân'-janaghî-en,
Phuţ-gal êr-khanagheri-en,
Rîshâ gaur-khanagheri-en,
Charoêen gozhî mushaghî-en,
Nêka nokh khanagheri-en,

16.
Châchî, chhorav topî gûr-en,
Chirân, chhorâv topî gûr-en,
Bhirân, chhorav topî gûr-en,
Rulân, chhorav topî gûr-en.

¹ Or, Éjâhâ Rojhân di baraghî-en.
Chhorav topi dhuggav bār-en.
Khush-ān, chhorav topi dīthom,
Bonsh-ān chhorav topi dīthom.

17.
Rējān tili, Mastānī,
Phopat bī, Mastānī.
Tupak zurtha badānī,
Thai mardā maṅ satānī,
Khard ārān thai dastānī.
Chalrā dātha nashkānī,
Tobān dil maṅ; Mastānī,
Rojhān shahrā, Mastānī,
Jī o jī maṅ Mastānī,
Thai zar en bāz, Mastānī.

18.
Zawāri trunden bōrānī,
Yāri savzen mindānī,
Jhāte phalkē nindānī,
Girdēn dēmā gindānī,
Chireṅ thārē sindānī.

19.
Adhrā, thai naukar-ān,
Halk vērhā sogav-ēn,
Mard murtha thai zīndagh-ēn,
Shēr puchhā drimbaghēn,
Drimbaghā māṅ dav na bī,
Ās chakhā jhūnjagheṅ.

20.
Bāragheṅ bēlī naukar bān,
Kadaheṅ ehamā naukar bān,
Valvalen jighā naukar bān,
Savzeñ rakh-en naukar bān,
Sēnaghl-gulā naukar bān,
Bānzūbandān naukar bān,
Chitti dandān naukar bān.

21.
Lahrē lang, khadho phēdhāghen,
Nārī, yārē gindaghā phēdhāghen,
Nārī, vērī bar, khadho phēdhāghen,
Yār gindaghā phēdhāghen,
Mudho chunjund khadho phēdhāghen.

22.
Janari¹ main rūh-en-i,
Khandaghā main rūh-en-i,
Marā thai sareñ go rūh-en-i,
Marā thai sareñ, mūnjhā na bi,
Marā thai sareñ, mūnjhā niyān,
Thai nindaghā mūnjhā niyān,
[Thai mar mīri mūnjhā niyān],
Go tilhaghā main rūh-en-i,
Go nindaghā main rūh-en-i,
Thai gindaghā main rūh-en-i,
Phir bi main rūh-en-i,
Dir bi main rūh-en-i.

23 (a).
Go mā drogh-khutha, drohrā,
Azh mā khard khutha, drohrā,
Mā tharā saht khutha, drohrā,
Yārē thi khutha drohrā,
Nīn ladī bitha, drohrā,
Azh mā dir bitha, drohrā,
Nashke phēr-dai bē-hayā.

¹ Or, Bōjarā.
23 (b).
Man tharā sahi khutha, drohrā,
Yāre thī khutha, drohrā,
Nashkē phēr dai, drohrā,
Chhamā khor bī, drohrā,
Phādha lang bī, drohrā,
Dastān tund bī, drohrā,
Manān doh nēn, drohrā.

24 (a).
Bagī, mūmalān thāi ling,
Jhaṭē indēmā bī nind;
Jhaṭē nar sawādā gīnd,
Bagī, indēmā bī nind;
Thāi sūratā pasind,
Bagī, indēmā bī nind.
Thāi thangavēn di būl,
Bagī, indēmā bī nind;
Chīē Rabb kharā gīnd,
Bagī, indēmā bī nind;
Chīē mard daurā gīnd,
Bagī, bhūrāk nazī nind.

24 (b).
Bagī, mūmalān thāi ling,
Bagī, dhuk nazī nind;
Chīē Rabb noghā gīnd,
Bagī, dhuk nazī nind,
Thāi sūraten pasind,
Bagī, dhuk nazī nind;
Jhaṭē nar sawādā gīnd,
Bagī, dhuk nazī nind;
Thāi phopatān chī ling,
Thāi shēfaghen thāi phoṅz,
Bagī, dhuk nazī nind.
That lēravānī ling,
Bagī, dhuk nazi nind.

25.
Phīrān sor ma saulī bān,
Nārī yār maīn dauri bān,
Chalā gung dai, ghālī dā,
Chalā mēndhanēwālī dā.

26.
Mēhro tili, sadān dhillī,
Mardā bili, go mā tilhī,
Sadān tili, mērhān tili,
Halkān tili, mērhān tili.

27.
Shawā jēdi khānē Allah,
Maīn yārā Hudhā biyār,
Maīn rūhā bēwas-ān,
Rawān yārē gindān khāyān,
Maīn girdoh thai halaken,
Rawān hā dī janān khāyān,
Shawā gokhe khānē vandi,
Maīn yārē Hudhā biyārā,
Doen dastān khānē burzā,
Maīn yārē Hudhā biyārā.

28.
Phādh thai dor khanth, narmiyā biyā,
Jutī thai chī khānē, narmiyā biyā,
Bahādhur en thai nām, narmiyā biyā,
Phādh thai dor khanth, narmiyā biyā.

29.
Dīlgoshi dār, Thagi, thai mardā maīn sak-ān,
Maīn pattanā gardān, thai mardā maīn sak-ān,
Thai gobar-ju lūhān, thai chunriā drūhān,
Gobar-ju satān, thai mardā maīn jhakān.
30.
Sinnaman Sāhib main yār-en kullān,
Zarān daunē ki nathā garāheń,
Sahtān kullān thangav kanāheń,
Thangav na biān gudā mārā sunāen.

DASTĀNAGHS IN THE JAṬKĪ DIALECT.

31.
Lāl kīṟāri būlēwāli,
Kirāri jhamkēwāli,
Kirāri hasiwāli,
Kirāri mēndhiānwāli,
Kirāri shahreṇwāli.

32.
Dardi ān ki mardi ān,
Dillē jōr bhareṇdi ān,
Sajjī bānh luḍēndi ān,
Khabbā pair chulēndi ān,
Sina gul karēndi ān,
Ruthā yār manēndi ān,
Chalrā pāo main tildi ān,
Pai kanūn main dardi ān,
Tīkkā thi, main valdi ān.

33.
Yār chārhyā rēl-tē, phārat hai yār dā,
Naukar ē khān dā, phārat hai yār dā,
Yār chārhyā bēri-tē, phārat hai yār dā.

A DASTĀNAGH IN KHETRĀNĪ.

34.
Phēroz Shāh ēthān thi,
Nathira bēgā ēthān thi,
Mārurā bēgā ēthān thi,
LXIV.
BUJHĀRATĀN.

1.
Ya shai jawaīn ulkahā astā,
Duzhmanēa rēśentha-īsh khashta,
Bāng'hawā pahrē rāh sarā gwastha,
Go minnat mēhrān niyadh dastā,
Ē bujhārat Brāhīmā bastha.

Bozh. Warnāi o phirāi.

2.
Ya shai jawaīn ulkahā yakā,
Go jhēravē jangān sadhī-barē sakā,
Har-khasē khāith, jathī wathī chakhā,
Maṅ na gindānī jāgahē dhakkā,
Gosh dānāhā shāra bozh wa hakkā.

Bozh. Chhāth.

3.
Brāhīmā phairī gwaśhtaghā gālē,
Dīthaghān chēc, rangā bē-hālē,
Rangēn kojhā, andar-en lālē.

Bozh. Ās-kohā.

4.
Hudhāi kurzat o khārā,
Zamin nēstatḥ o dīghārā,
Bē-khishtaghen khishārā,
Hudhāi kurzat o khārā,
Sabzo phul bāhārā,
Pha phashaghā di tāiyārā.
5.
Zi khākhān ba nāmzadhī dagā,
Bē-sāīn chē thartho āgā,
Bithaghān hairān go hamē āgā.
Gind, hamēshī akul o sagā,
Go janokhān biantī lagā.

6.
Phākhaghēn churānī ravāt syāhēn,
Man-būnā saiyst rézam jāh-en,
Dān ma burzā hoshaghē druah-en.

Bosh. Thignī.

7.
Phāro-en shafā khor-en,
Yakē pha zulm zor-en,
Pāsāno takor-en,
Butā di shā laghor-en.

Bosh. Phurt.

8.
Ya drashkē jorēnta pāken Hudhāīā,
Ma zamīn phushtā pha jindeŋ razāīā.
Bund yak-en-i, lambil-en duāīā,
Yakē rēkh bitha, yakē sawāīā.

9.
Pyālāē phuren ditha mà jāhē,
Nishtaghā lāl o nēstathī dāī,
Pyālāē wērthā lāl shahid bitha,
Chonān ki kullen ālimā ditha.

10.
Do gwahārān ditha ambāzī,
Ajāb khush ant gwar-ambāzī,
Nēn-i sūratā khāmī,
Yakē khor, digar chhamī.
11.
Phairi khâkhtâñ pha gîdhâr,
Mañ Bakarî shahr gwarâ,
Boli atî-i whasheñ tawâr,
Dastân gipti nar-mażâr.

Bøzh. Mär.

12.
Doshi manâñ bânzeñ bîhân,
Chârî ma loghâñ bîtthaghân,
Sînjânâvâr rêsenthaghân.

Bøzh. Shaf-chiragh.

13.
Roshê manô bânzeñ bîhân,
Khâkhtân azh direñ ulkahân,
Gudâ mañ di nazâr charênthaghân,
Mân ditha suhâgen mëhir-en,
Nyâmâ shawânki mân-ravant,
Go dast-bahokhên nêzaghân,
Lâfâ go dastân chânkh khanant,
Honâ ma hitrînî girant,
Akhîr di banda-ish warant.

Bøzh. Afîm.

14.
(1) Bujhâratê ki Khîdr Shâîr bastha.
Âshik wasîth ma zirîh lahrâ,
Mâshûk wasîth ma hamû shahrâ,
Apti gîndant, ziân khanant khârâ.

(2) Husain Hânâ Bâlâchâñi ki bhorenthai, ç'rgâ gwâshtâ.
Nâmzadheñ Khîdr, tha shâîr-ê tikkâ,
Pha shîtim bânzigari drikkâ,
Azh mañ gwâr chachon khanê likkâ?
Mañ daryā gār-khanē randā,
Di bēh nēlantī basthaghēn bandā,
Tha mañ samundra dīthā chamak-watī,
Ān jahāzānā āsinā phaṭī.

15.
Bujhāratē ki Ghulām Muḥammad Bālāchānīā bastha.
Dīthom kilātē basthaghā,
Phuren azh jauren badhān,
Sar sogaveṇ go duzhana,
Ē pha miragh zahr khanant,
Phēshā wathar gār-khanant,
Gudā baḍhīc sār-khanant.

Bozh. Tiliāni dabli.

16.
Roshē Khidr Shāirā band bastha throngal sarā.

(1) Roshē manān zandeṇ naryān,
Khākhtān azh diṇē ulkahān,
Jangī mirokhēn bidukhān,
Gipta ma baro bē-dihān,
Man dī wathi zandeṇ naryān,
Bastha pha trāt o chābukān,
Jāhe wasandīc rasān,
Sāh wathiya dar-barān.

Gudā Husain Hān dī bozhaghēn-i.

(2) Jāi tho zandeṇ naryān,
Shā khākhtē azh diṇē ulkahān,
Noḍhān āv-bandēn jhurān,
Arshi rishokhēn throngalān,
Thārā gipto ma baro bē-dihān,
Gudā thā dī wathi zandeṇ naryān,
Bastha pha trāt o chābukān,
Jāhe wasandīc rasān,
Sāh wathiya dar-barān.
17.
Ya bangulā e Kaltārī,
Havd daragh, thi chyār dārī,
Dānāt ē, tha bozh shon-dārē.

*Bozh.* Mardumen.

18.
Syāheṇ, agha syāh na bi,
Whasheṇ, agha wārth niyāi,
Charīth avo mārakhavān,
Khulī kizānēn kharghazān.

*Bozh.* Katūri.

19.
Syāheṇ mādhīn sanj bītha,
Chukhān dil ganj bītha.

*Bozh.* Thāfagh ki wur bi,
Gudā chukh kush bi.

20.
(a) Gorī ma garāmb khafī.
(b) Gokh ḍhikhti, ror phadāṭh.
(c) Halk ladi, dēm phadh-ēn-ī.

21.
Mālā sar-dāi vārā dosh.

*Bozh.* Māl bēnagh-mahisk-ēn.

22.
Savzen cho hith-ēn, charpī cho mēshī dumbaghān.

*Bozh.* Gwan.

23.
Talabī naukar-ant kharde ajab bhat,
Kadam pha lēkhav-ant-īsh khār o khidmat,
Hamē phauj dhurā be-hathyār-eñ,
Phīthi phoshindaghañ yāk o tawār-eñ,
Hamodhā lashkar khosh o khushār-eñ.

24.
Nishto dithom pha nadhar,
Ān shahr be-sāh watan,
Āhāni adh jang o jadal,
Nyāmjit nawant yakē digar.

25.
Dān ki shāhā parwāren, khapta mañ logh bunā,
Nū ki bandaghān rāzentha, bitha pha husn o pharā,
Whash hadis o khush lisān,
Roth go phulen ambalān.

26.
Hudhā pakho kurzat-eñ bandā pālith,
Rusūl Muhammad-eñ ummat wālī;
Hazārēn bandagh yak-eñ thāli,
Chamodhā khas na-roth horg o khāli,
Hamodhā gipto harchi di wārtha-īsh,
Hamā wān zurtho loghā di ārtha-īsh,
Gudā jatho bhorēnθho thāli ujārtha-īsh.

27.
Zi raptā azh Thāliya Shahrā,
Bor bastaghān bēbara sāyā,
Dān 'sh-awān dānā ki gula dātha,
Sharr khumethān ma thiraghā chartha,
Phīthi mañi khoht mardumā dost-en,
Brāth azh grāmbah-eñ madrikhānē,
Gohār azh hamrangēn gahan-bār-eñ,
Nam gulindanē rahmat-eñ jānē.
28.
Wilāyat thars-ēn, dost bar-karār-ēn,
Ravaghā gohār kisānāken taiyār-ēn,
Na-rothī māth, bachh olā sawār-ēn,
Phīth nēsten-i, phiruk haiyāt-ēn.

29.
Sardār kī duz yār bī,
Nāmūz nāmē gār bī.

30.
Sāhib kī insāf khanant,
Chandi gunāh maāf khanant,
Odhā kī sāhib zor khanant,
Bē gwashtaniyā shor khanant.

31.
Bakhilen sāhibā khas na 'shi jawān'.

32.
Kahnē litīr o phūren zal,
Warnā sarā sār-bār.

33.
(a) Chonān phanērān sokhtaghān, āfā phukāna warān
(b) Khatān sokhta āfā phūkti wārth.

34.
Wāll, wākyā dukh paighambarān biāna ākhtaghant.

1 Cf. XLIX, 2, l. 18, where this saying is quoted.
THE LANGUAGE OF BALOCHI POETRY.

For a general account of the Balochi language I may refer those interested to Professor Geiger's account, which gives a full list of all works on the subject, and to my own text-book, which contains a grammar and vocabulary. I do not wish here to do more than to indicate the points in which the language used in poetry differs from that of ordinary life (specimens of which will be found in the prose narratives included in this volume), and especially to draw attention to those points in which the language of the older poems differs from that of the later compositions.

A conventional poetic dialect appears to have become gradually recognized as the medium of expression, and this has continued with some modifications to the present day in the use of many words and phrases which are not commonly heard in the spoken language.

These words are of two classes: those which formed part of the older language and are now obsolete or obolescent, and those which never were common, but are introduced by the poets to give variety or picturesqueness to their style. The latter class is drawn mainly from Sindi, often no doubt dialectical or obsolete Sindi; and the love-poems contain many unfamiliar Persian words. There are several instances of a word occurring once only, and such words are not always easy of interpretation. In the older poetry we have in addition the survival of old grammatical forms, and an unfamiliar syntax. It is not

*In Grundrie der Iranischen Philologie, vol. 1, pt. 2.*
indeed to be supposed that the language of the early sixteenth century has been preserved in its purity. It would be impossible that this should happen in compositions which have never before been reduced to writing and have been handed down by word of mouth for four hundred years. The bards inevitably and unconsciously modify the form and pronunciation of words to suit the standard of their own tribe and period, and a certain modernization must thus have taken place; but, nevertheless, a good deal survives, as will be shown by a comparison of the language of the poems we know to be early with that used in verse of a later date.

The following are the principal points:

(a) In the inflection of nouns the terminations have not always the same force as at present.

The inflection in ā has a wider range of meaning than at present. It may be used for the genitive in any position, and not only at the end of a clause as at present. For instance:

Mathe Goharē hirānī. IV. 67.
In exchange for Gohar’s young camels.

Where the modern language would simply prefix the word Gohar without inflection, as:

Gohar hirān; Gohar’s young camels.

Sometimes ā forms a locative or dative, in neither of which senses it can now be employed, as:

Brahnahe bānē. XI. (1 a) 1.
On the bare plain.

Wathī dostē.
To my love.

The termination ā, not now found in the inflection of nouns, is also used in the same way as ā, as:

Māli lekhavē. XVIII. (2).
A counting of the cattle.
The Language of Balochi Poetry.

Pha-thëghè râhâ. XVII. (7) 21.
With the edge of the sword.
Mâthî bâchhî. IV. 110.
Mother’s son.

Where the modern language would have:

Mâl-lëkhavë, thëgh-râhâ, and mâth-bâchhî.

I may also be used at the end of a clause:

Jangë na dâthom tholaghî. XVIII. (3).
I did not wage a jachal’s war.
Kutho kahîrëng hângari. XVIII. (2).
A log of kakir-wood charcoal.
Bauî dîghârt thâththaghat. XVIII. (3)
My pillow was made of the ground.

This may be lengthened into ìghâ, which has an ablative as well as a genitive signification:

Na-rëbôr kotaghîghâ khaptâ. IV. 186.
The tiger fell into pieces.

The termination ânî is singular as well as plural, and is not confined to the genitive meaning, as:

Chârtî khashtaghat barântî. IV. 94.
They sent forth spies into the desert.
Hâl dostîntî. XLIII. 3.
News of my love.

The dative termination ârî is generally found in the fuller form ârâ, as:

Cho bi Châkûrtârâ gwashtët. IV. 187.
Thus he spoke to Chilkur.

Nouns which now terminate in a consonant often have the termination o, as:

Hîrënî jaghîno bûthâ. IV. 46.
A misfortune has fallen on the young camels.
Sârthën salâhâr bûr thâshî. IV. 50
Rîndî bîhûr. The Rind’s fillies.
The Language of Balochi Poetry.

Kutho hangari. A log of charcoal. VI. 51.
Manā kadro khumēhat niyath— XV. 12.
I was not worthy of the hay mares.

The present forms being jaghin, sailah, Rind, kuth, kadhr.
This o termination has nothing to do with the o found in words borrowed from Sindhī, which is still found, and in Balochi is treated as an integral part of the word, becoming av when followed by another vowel.

(b) Pronouns.

1st pers. singular. The form zieh for I occurs once only. This is the Zend esem, analogous to the Pashto zah.

Mā Rind niyān Lāshār zieh-yān. VI. 57.
I am not a Rind, I am a Lāshār.

1st pers. plural. Mākh, we (or sometimes I), appears to be an older form of mā, and to preserve the guttural of the Zend ashmākhām:

Mākh na jēnān ālimā. VI. 35.
I will not have the people slain.

Mākh-o m zāhm jānēn Lashār. V. 36.
While we were slaying the Lashāris with our swords.

Mākh o Nakhtufo raptaghūn. XVIII. (3) 14.
I and Nakhīfo went forth.

2nd pers. plural. Shumē is sometimes found instead of shawū; you. Example:

Bagān balā mūrtha shumē. X. 14.

Pronominal suffixes. ū sometimes takes the place of ā, as:

Ki man-ū noshān.
That I may drink it.

Sardār wāg-ū ishtaghant.
He let go the chief’s bridle.

ū is often affixed to nouns, as:

Pakhāghān dāl dāh-ūsh wur bithā.
His sickle was laid to the ripened pulse.
(c) Adjectives.

In addition to the termination in *ēn* used now with an adjective preceding a noun, the form *ēnā* is also found. More frequently the adjective follows the noun and takes the termination *ēnā* or *ēnān*, sometimes even *ānī*. E.g.:

Bīroth dan birjakā rājēnā. XVIII. (4) 37.
It goes in (i.e. the dagger) up to the trusty hilt.
Mēsh ši sham-sarā mīskēnā. IV. 85.
Sheep from the thorny (lit. musky) sham.
Bīyārē kāthulā janrēnā. XXXVII. 32.
Bring the poisoned cup.
Thau ki šer bārānī laghorānī. XL. (2) 30.
You are under shameful burdens.

(d) Verbs.

The particle *bi* is much more generally prefixed than in the modern language, and its use rather corresponds with that of Makrānī Balochī than with that of the modern northern language, in which it is now confined to the imperative, and occasionally the conditional, of verbs beginning with a vowel, the only others taking it being *waragh*, to eat, and *ra vagh*, to go. With these exceptions it is not found with verbs beginning with consonants. Its use in the earlier language was very general. Examples:

Amsrārā thilānī bi-ēr-rikhtan. XI. (1) 6.
Together with their slaves they alighted.
Nāthū mal bigipt Shāhrāda. XVII. (9) 20.
Nathū may struggle with Shāhrāda.
Sirmughi gwāmēshān bicharēnī. XI. (1 a) 11.
Let him pasture the slate-coloured buffaloes.
Rājē arū Bhēniyā bigardēnītha, XI. (1 b) 9.
Khoh sarō ghaṣān bitapēnθa.
You turned your tribe away from Bhēnt, And fled over the mountain gorges.
The Language of Balochi Poetry.

Shartân bi jallakê bicharêâni.  
I will spin a top for a wager.  
XI. (2) 40.

Biyâêth, shâdâm bilađân.  
Come, let us march hence.  
VIII. 15.

Biyâyanto.  
Let them come.  
XI. (3) 4.

G'hânoê bigardêâni.  
I will make a slaughter.  
XVII. (3) 16.

Bimân ki noshân giptaghân.  
Think, what draughts (of grief) I have drunk.  
XVII. (7) 22.

Malik Sohrâbbigind.  
Look on Malik Sohrâb.  
XVII. (8).

Phâdhân bichukh.  
Kiss his feet.  
XVII. (8).

The particle bi may be separated from the verb, as:

Gohar bi shawêdhâ ladîth.  
Let Gohar march hence.  
IV. 58.

The negative na or ni or ma with the imperative, when applicable to two verbs, is sometimes expressed only with the second of the two, instead of with the first. Example:

Biyâêth o ma lotti amrišâ.  
Let him not come and ask me for a wife.  
XIV. 54.

Zâîth niyârî khuraghâ.  
She (the mare) will not give birth nor produce a foal.  
XIV. 24.

In the usual language the prefixes kh and bi are omitted with negatives, but in poetry with an emphatic negative they are retained, as:

Nêh khilânh (for nêlûnh).  
We will not leave.  
IV. 76.
Verbal Nouns resembling in form the Persian infinitive in -tan or -dan are occasionally found, as gwashtan, speaking, dādan, giving, in the following:

Pha hamē gwashtanā gālēghā. XXXVII. 89.
On the utterance of this speech.

ē dādani chē niyāā. XIV. 56.
There are none of these gifts to be had.

Abnormal forms.
Shortened forms of verbs are occasionally met with, as:

Gwash-bī, says. IV. 27.
Chākura phursā, instead of phursithā. IX. 18.
Zhil-bī, went out.
Burz-bī, ascended. XI. (3) 30.
Gwāh-bant, they appear. XI. (3) 35.

The optative is occasionally found:

Bāth bāā, may he be.
Roz bā, let him appear. XLI. 110.
Loghā thaiyā ās khāfaā.
Borā thaiyā dūr barāā.
May fire fall upon thy house,
May thieves carry off thy horses.
Suny bāth, sunya rawāth.
Let it be barren, may it lie waste.
Nēn gor bāthī nēn Gandāvagh.
May he have neither grave nor Gandāva.
Thau niyāyathē.
Would that thou hadst not come.

IV. 211.
XIX. 17.

The participial form in ā, as ākhātā, come, is often used in the same sense as the participle in ā, i.e. as an indefinite past tense.

(c) Prepositions.
In addition to the prepositions go, with; man, in; dan, till; pha, on or by; ash, from; phar, for; and gvar, with,
in possession of, which are still in use, we find avur or wur, upon, into, and bi, to:

These are common in the older verse, and are still found occasionally in modern poetry. Examples:

Dast jath avur barziyar. XLI.
She puts her hand into the bag.
Dai bi kadană zivirenă. XVII. (4) 3.
Apply it to the harsh grindstone.
Gwānkh jathā jodhan bi kadan. VIII. 29.
The warriors called to the women.

(f) Epithets. Descriptive epithets are numerous, and there is a conventional uniformity in their use, as is frequent in ballad poetry in all countries. The principal actors in the epic ballads have their own proper appellations, as in Homeric poetry. Thus, Nodhbandagh is known as sar-suval, gold scattering. Gwaharam is thēghā or luren thēghā, with the sword, or with the sharp sword. Jāro is jaur-jawāv, bitter in reply. Bivaragh is mangāhī, the brave, a term also used for Mir-Hān, while Chākur himself is simply known as the 'Mir' or the 'Nawāb.' Among women Gohar is the Muhirī, the shepherdess, and is also known as durr, good, while Leilā is called lāl or ruby. A father is generally spoken of as ārif, venerable; a mother as makkāh, respected; brothers and sons are called bingo and saul, young, or shāhi, beloved, and sons are also called thango-drosham, golden-fronted, and sometimes simply drosham, thango being implied.

Mares, more generally ridden than horses by Baloches, are generally spoken of by their colour, the word for mare being understood. Thus we find them called:

Khumēth, - Bay.
Bor, - Chestnut.
Nīh, - Grey.
Syāh, - Black.
Kulang, - Roan.
Savz, - Green, i.e. Dun.
Other epithets are tāzi and Arabī, both meaning Arab; trund, spirited; bāragh, slender; bāhrān, swift; shīkan, tigress; and we find such phrases as bāragheh bor, a slender chestnut; bāhrāneh tāzi, a swift Arab; mazār baur, a white tiger; gor-khusheh syāh, a wild-ass-slaying black.

When a horse, as distinct from a mare, is spoken of he is called zandeh naryān, fat or stout horse.

A man’s beard is always a curly beard (brinjaneh rish); a friend or relation is spoken of as miskānī or musk-scented; enemies are jaureh badhān, bitter (or poisonous) foes.

Swords are known by a great variety of terms, among which sahm, now the common word only occasionally appears. We find thēgh, lur (sharp), tur, khanāwa, Mīrsī or Mīrsī (i.e. Mīrsī or Egyptian), Hindī (or Indian), Sindhi or Sindhurī (from Sindh), Shīrāzī (a sword of Shīrāz), and these again have their special distinctive epithets, as mazen-thapen lur, wide-wounding sword; jauhāri thēgh, jewel-like or glittering brand; savzen lura, with green-flashing blade; arjuleh thēgh, a diamond-like sabre; saghār, white-flashing; nakt, lightning or thunderbolt (which in the earlier poems means a sword, and in the later a firelock); and bajari, a term of doubtful derivation.

The Lashāris scornfully call the Rinds nawath-rish, matted beards, and they retaliate by calling the Lashāris thin-beards (thanakh-rish) and hīrth-phādh, little-feet, meaning no doubt that they were like women. The Rinds are often called lāl-mazhaghen, red-booted, and the Lashāris sometimes lāl-jukhtaghēn, red-scabbarded. The phrase bāragheh borān, with slender chestnuts, is often associated with the Rinds.

The Mazāris are mazār-potravān or shēr-potravān, descendants of tigers, and this form is often used for other tribes, as Lāshār-potravān, the children of Lāshār, i.e. Lashāris; Mirāl-potravān, the children of Mirāl, i.e.
The Language of Balochi Poetry.

the Mirālis or Bulōdhis. The Drishaiks are spoken of as thangavan or golden, and also nicknamed gwand-phādagh, short-footed.

Warriors and heroes are called by a great number of names. Hot, the most usual, is in use throughout, while kungur, mangēh, manayānī, pahlewān, jodh and khāvīkh are common in the older poetry, and sūrih, dāwāgar, mirokh, malandrī, and moharī in the later ballads. Forms like gēkār mard, good men; walbaraṇ sūrih, valiant hero; jawāvgūr, demander of answers, are also found.

Bows and arrows are frequently alluded to in the early ballads; the bow (khamān) and quiver (jābah) are part of every warrior’s equipment. Arrows are known as thir (which in later poetry means a bullet), gondal, tēk, and sand. Coats of chain armour, sūrih, and helmets, hol, were worn by the warriors, and their arms were also protected by armour (dast-kalāī). Spears were much used (bal and nēzagh), and knives and daggers (khārch, kātar) are also mentioned. We find the epithets sudhāven bal, thrusting-spear; savzēh nēzagh, green-flashing spear.

Matchlocks or firelocks come in later on, and are known as tupak and napt (i.e. lightning), while a bullet is thir, formerly an arrow.

ACCENT.

The accent in Balochi is strongly marked, and is of great importance in the correct reading of both prose and poetry.

There are many short words, parts of the verb to be, pronominal suffixes, etc., which are of the nature of enclitics and have no independent accent of their own; these are treated in pronunciation as integral parts of the words to which they are attached. In the text I have always shown them as connected with such words by hyphens. On the other hand prepositions prefixed to nouns often take the accent, as in the phrases phā-wathān, among
themselves, and mā-bunā, at bottom. The negative mā used with imperatives, and the imperative particle ba in bāro and bātwar, the imperatives of ravagh and waragh follow the same rule.

Certain forms, such as man-ān, I am; that-ē, thou art, have only one accent, but it may fall either on the pronoun or the verb.

These rules apply to prose as well as to poetry. The following examples will illustrate their application in some of the older poems:

Aśb-phadhā. From behind. II. 12.
Rind Lashārī mā-bunā brāth-en. II. 29.
Gōhar phā-sawān gāl-ākhīto. IV. 11.
Zālē būn jāthā-ish shirrānī, IV. 68.
Gō-mā Lashārī jhērava mān-en. IX. 10.
Bīvaragh mā-phirā phirēnthat. IV. 120.
Yā-barē bōsht, gāl mayā gō-mā. IX. 38.
Dūnā thav-ē. XXX. 33.
Hār-khasē shī hanchōsh-athant. XXXIII. 44.
Valanōn mā-sīn, o jāmī. XXXVII. 96.
Pāghūm gōn-ah-i Rindānū. XLII. 22.
Kādūm pha lēkhav-ant-ish khār o khidmāt. LXIV. 23.
Phīth nēsten-i. LXIV. 28.
Dēm-phadh-e-en-i. LXIV. 20.
Mā-sarā hittha. XL (3) 6.

Compound words of all classes, whether compounds of nouns with verbal roots or adjectives, or verbs with adverbs prefixed, follow the following rules:

If the first member of the compound is monosyllabic, it takes the accent. If the second member of the compound has more than one syllable, a secondary accent may fall on the second or third syllable.

If the first member of the compound has more than one syllable each member keeps its own natural accent.
Examples:

mehr-sirān. Head herdsmen.  
dīr-sare. Numerous.  
gwādh-gire ū. Wind-catching.  
phūr-khashe ū. Tightly strung.  
phāḏī-kizāgh. To retreat.  
chūg-zākhtān. Grandchildren.  
yāg-rāhen. Of one sort, equal.  
wādīh-mire ū. Natural death.  
sār-batākī. Headstrong.  
Chham-jathā dūrr-goshēn Mahērya.  
gūr-khanāna.  
ēr-khaft došt.  
hīth-phāḏ, thānakb-rišān.  
nawath-rišān.  
kabtār-phāḏhe ū.  
kurān-whān.  
Lāshār-pottravān.

The above are the principal points requiring notice. The normal accent in words of two or three syllables falls on the first syllable, and this is generally adhered to unless the word is affected by one of the rules given above. There are some exceptions when the first syllable is light and the second has a long vowel, as in saghār, kilāt, but the tendency is always to draw the accent forwards. Occasionally at the end of a line a word normally accented on the first syllable will take the accent on the last for the sake of the rhyme, as in

Chham anziyān raftaghant gṛhāna phadhit. XXXIII. (1) 57.
Go doen dastān sarō zānā janānt. XXXIII. (2) 15.

where the words phadhit and janānt would normally be accented on the first syllable.
GLOSSARY OF RARE AND OBSOLETE WORDS FOUND IN THE POEMS.

This glossary must be considered as supplementary to the vocabularies of Balochi already published, such as those contained in my Textbook (1891), and Doutie's translation of Hıtı Rám's Biluchi-námá (1885). There is also a vocabulary in my Sketch of the Northern Balochi Language (1881), but it is less complete than that in the text-book.

A.

Adagh, ad. aditha, To set up, to erect.
'Adhat, s. Death, fate.
'Adhat, s. Custom, manner.
Äf-hand, adj. Filled with water.
Aghifám, s. Intellect. (Ar. 'asl-wa-fahm.)
Ahézagh, v. To tie up, to tether.
Ahi, s. A deer. (P. cf. ask.)
Akbat, adv. Somehow, anyway.
Ali, s. A leader.
Aldoshara, s. Judgment and justice. Ar. 'asl-wa-shara'.
Aikaf, } s. Mountain, crag, cliff.
Aikah, }
Aman-deagh, s. To sharpen or temper a weapon.
Árav, s. Rest, quiet (for áram).
Arává khanáh, I will remain quiet.
Arjaî, s. A diamond. Flashing like a diamond (of a sword).
Ashkar, An earthen waterpot.
Ashkar dohagh, To carry waterpots, i.e. to fetch water.
Asti, s. A sleeve. See Astin.

B.

Badh, s. An enemy.
Badh, adj. Evil, wicked.
Bahár, s. A fine, series, row.
Bairam, s. Lightning.
Bairam, adj. White, clean.
Baithal, adj. Strong, hearty.
Baj, s. A kind of cloth. Ar. barz.
Báládh, s. Height.
Báládh, s. Shape, form, figure, face.
Bala-khash, s. A spearmen.
Bambor, s. A peak. (Also the proper name of a mountain.)
Bán, s. A peak, mountain.
Bangul, s. A youth, a warrior.
Bánz, s. A hawk. See Báz.
Básik, s. The arm.
Bán, }
Báwar, }
Bágar, s. The arm. See Básik.
Bé-hidjagh, adj. Countless, incalculable.
Bém, s. Fear.
Bé-nang, adj. Shameless, without honour.
Bér, s. Enmity. See Bair.
Bhanj, s. Splitting.
Bhanj-bhor, s. Splitting and bursting.
Bhanjoghar, s. Breaking and mending.
Bhar, s. Bank of a river.
Bharjâl, s. A warrior.
Bhâw, s. Regard, affection.
Bhîr, s. A leap, spring.
Bhir-ârâgh, v. To spring (as a tiger).
Bhirâk, interj. Quick! hurry!
Bi, prep. To, on.
Bidukh, adj. Fierce. (P. bidakh.)
Bingo, adj. Youthful, heroic.
Birjak, s. The hilt of a dagger or sword.
Biro, Biro, }
\{ s. The notch of an arrow.
Biro, s. Scent, musk.
Bodh, s. Feeling, perception.
Bodh, s. Love, beloved.
Bor-thâshi, s. Horse-racing.
Bori, s. A trumpet. (P. burû.)
Bosnâgh, s. bojhâ, s. To open, untie, unloose, guess (a riddle).
Brinjan, adj. Curled, curly (applied especially to the beard).
Bun-girâgh, v. To set on fire.
Bungrân, s. Counterpart.
Bun-janâgh, s. To lay the foundation.
Bûrgh, s. Hair of the head.

C.
Chamâk-watâ, s. Diamond, adamant.
Chandénâgh, v. tr. To shake. Dil-chandénâgh, To shake the heart, i.e., to be afraid.
Chânt-deagh, v. To sprinkle, to splash.
Châpâgh, v. intr. To flash.
Châpâ, s. Palm of the hand.
Charâh, s. Bucket.

Charânâ, adj. Grey.
Charânârîsh, Greybeard.
Charânârîsh, v. causal of charâgh, To cause to go round, to spin (a top), to graze (cattle).
Chaukh, s. The palms of the hands.
Chèkhâ, s. Peckings for birds.
Chham-dîdâ, s. Sight of the eyes, something worthy of being seen, a remarkable event.
Chham-kadar, s. The eye sockets.
Chîlak, s. A token.
Chinâval, s. A hero.
Chindhr, s. Fear.
Chîr, s. Time, duration, delay.
Chirâk, s. (for chirâgh), Lamp.
Chirâk-nîr (for chirâgh-nîr), Lamp-light.
Chirrakh, adj. Dirty, torn.
Chof-khânâgh, v. tr. To thrash.
Choto, s. A waistcloth, 'langot.'
Chundâgh, chundithâ, v. tr. To chew.
Chuni, s. A woman's veil or chadar.
Chunt-jind, adj. With veiled face.
Churî, s. Hair of the head.

D.
Dabâvî, s. A milk-seller.
Daf-phâthâgh, v. tr. To open the mouth wide, to gape.
Dahmâgh, v. tr. To summon, to send for.
Dâlêbhîm, adj. Powerless, unable.
Dambâgh, s. Flight.
Dânâ, adj. Wise (P.).
Dannâgh, v. intr. (of animals), To low, to bellow.
Dapâgh, s. Sharp edge.
Dâth, s. Sickle (a more correct form than dâs).
Dâtâr, s. The Giver, God.
Daur, s. Time, age, season. Daur-dawā, Time-devouring.
Daur, s. Wealth, property.
Daurī, adj. Wealthy.
Dar, sometimes used for dast in composition.
Dēmpān (or Dēpān), s. Protection, guardianship (from dēm, face, and pān or bān, protector).
Dhuk, interj. Come here!
Dilī, s. dim. of dil, heart.
Dradh, s. Storm-cloud.
Drāhār, s. dim. of drāhī, promise.
Drāhz, in the compound sar-drāhzā, Hot-headed.
Drānragh, v. To strike a blow.
Draushagh, v. intr. To tremble.
Drimbagh, v. intr. To devour, to ravine.
Drohā, adj. dim. of drohā, false.
Drozdī, adj. False, lying.
Drāhagh, v. tr. To drag.
Drushādī, s. from drushagh, to grind, Grinding of corn, hence a banquet.
Dul-daryā. See Durr-daryā.
Dulul, the name of 'Alī's horse, corrupted from the Arabic dhūl-janāb.
Durr-daryā, s. Sea of pearls.
Durr-gul, s. Fair one, wife, mistress.
Durr-khill, s. Firm post or peg.
Durshād, interj. Welcome.
Dushk, Dushkash, s. Mother-in-law.
Dushan, s. Sting. (P. dūzhana.)

G.
Gahni, s. Slaughter, destruction. See Šchano.
Garagh, v. intr. To neigh.
Garokh, adj. Neighing.
Garakshānagh, v. tr. To cause to be slain.
Gaughā, s. A child.
Gaur-khanagh, v. tr. To shave.
Gēdar, adj. Valiant.
Gēdhī, s. The people, folk, foreigners, strangers, enemies.
Gēgh, s. State, condition.
G'hāno, s. Slaughter, destruction.
G'has, s. Shoving, pushing aside.
G'hut-khanagh, v. tr. To stab.
Gī, s. Choice.
Gī-waragh, v. intr. To choose.
Gīl, s. A taunt.
Gināragh, p.p. gināshtha, v. tr. To hold, take possession of, pull (a bridle).
Ginavān, conj. Perhaps, lest, let not.
(See Nāvān.)
Girah, s. Weeping. See Grēh.
Girakh, adj. Intoxicating.
Gird, adj. Round.
Gird-durr, s. Round pearl earring.
Girdagh, adj. Grazing, browsing.
Girdoh, s. Lover, friend.
Giyal, s. Lover.
Go, s. The hilt of a sword.
Gobt, s. Discussion.
Gobt-janagh, To discuss.
Goghā, s. A bribe.
Gonokh, s. A fool. See Gannokh.
Gophānkh, s. Cowherd; also the name of a tribe (now Gophāh).
Gor-khush, adj. Slaying wild asses.
Gosh-bun, s. Lobe or tip of the ear.
Goz, s. Boasting.
Gox-janagh, v. intr. To boast.
Grambah, s. A socket (in which a jewel is set).
Grēainagh, v. tr. Causal of grēgh, To cause to weep.
Grēh, s. Weeping.
Grēh-khanagh, v. intr. To weep.
Glossary of Rare and Obsolete Words.

Graf, s. Band, troop. (P. giroh.)
Gujtāragh, s. Song, poem.
Gul, s. A flower. Met. a fair one, a sweetheart.
Gūnas, s. Fault, sin. Bē-gūnas, Faultless.
Gūnāsk, s. Fault, sin. Be-gūnāsk, Faultless.
Gūnāskār, s. Sinner.
Gushādagh, v. tr. To sew, mend.
Gwādh-git, adj. Windy.
    Shield (lit. breast-protector, from gwar, breast, and fan or ān, protector. Cf. demān, shefānkh, gophānk, etc.).
    Gwārfānd, Gwarpān,
H.

Halak, s. Creature, creation. (Ar. khalāq.)
Hanji, adj. Graceful, pretty.
Hār, adj. Connected with cattle.
See Hārī.
Hārīchāri, s. Any grazing animal, such as cattle.
Hāre ni goram, Horned cattle.
Hārī, s. Cattle.
Harti, adj. Hungry.
Harmātī, s. Flocks and herds.
Hashtā, s. A high mountain.
Hawash, s. Desire.
Hindi, s. and adj. Indian, especially an Indian sword, often used for swords generally.
Hing, s. A lover.
Himhagha, v. intr. To swoop down (as a bird of prey).
Himhagh, s. A swoop or dart down.
Hoi, interj. Alas!
Hukam, s. The quarters of a horse.

I.

Istēzaghi, Istīnzagh, s. A hailstorm.

J.

Jaghīn, s. Calamity, misfortune, pestilence.
Jāh, s. A place.
Jābhē, Somewhere.
Jāī, It is true.
Jalagh, p.p. jalītha, v. intr. To pass or spend time.
Jalaki, s. A top (for spinning).
Jamo, adj. Fitting, well-shaped.
Jāndar, s. A millstone, mill. See Jandar.
Jasol, s. An attack.
Jēhal, adj. Sharp, keen, cruel.
Jēnāf, s. Grace, distinction. (Ar. jānāb.)
Jhakagh, v. tr. To frighten.
Jistagh, v. intr. To flee.
Jumbainagh, v. tr. (causal of jumbagh), To cause to stay, to halt an army.

K.

Kaḍan, s. A whetstone.
Kahagh, v. intr. To say. (This is the Urdu kahānī, and is found in one place only in the form kāhētha.)
Kaif, s. Intoxication.
Kaif, adj. Drunken, excited.
Kaltār, s. Creator.
Kāndhi, s. Corpse-bearer at a funeral.
Kanjukhī, s. The leather thongs of a saddle-girth.
Karabhī, s. The stalk of millet or jowar.
Karwālī, adj. Strong (drink), intoxicating.
Kāthūl, s. Poison. (Ar. qātil.)
Kaul, s. Promise, engagement. (Ar. qaul.)
Kauli, s. One bound by agreement, a husband or wife.
Kauñash, s. A cold wind.
Khādẖ-khanagh, v. intr. To eat into, bite.
Khāmdā, for Khāwindā, the Lord (from Pers. Khāwānd).
Khamund, s. Cliff, rock.
Kharkāvägh, s. Thorns, thorny bush.
Khasē-potрав, s. Grandson of somebody, a man of good birth. (Cf. Spanish hidalgo, from hijo d'algo.)
Khash, s. The armpit. Alaē-khash, under the armpit.
Khatik, s. A woman's bodice or 'choll.'
Khavah, s. A warrior, mighty man.
Khawāh, s. An overcoat.
Khāwāragh, v. intr. To quench the thirst. (P. Kuwaridān.)
Khēnagh, v. tr. causal of khānagh, To let do.
Khēnagh, v. intr., p.p. khēntha, To leave, to fall, to abandon; to go out, ascend.
Khēnagh, s. Rage, envy, wrath. (P. kina.)
Khērt, s. Guarding, warding off blows.
Khēhaviya, adj. Drunken, stupefied, intoxicated. (Ar. kayfl.)
Khīl, s. A peg, nail.
Khīlāgh, s. Country.
Khodī, s. Cup. See Kadah.
Khōţa, adj. False.
Khundal, s. Leave of the dwarf-palm.
Khupt, s. Hip-joint.
Kivir, s. Malice, spite.
Kuchīthagh, v. tr. To embroider.
Kull, s. A small hut or tent; also, Chyār-kull, a four-sided hut.
Kuṭh, s. A log of wood.

L.
Ladẖar, adj. (fr. ladẖ, jungle), Overgrown, surrounded with trees.
Khajī-ladẖarēn, Embowered in palm-groves.
Laflāshagh, p.p. laflāshata, v. tr. and intr. To kill, to be killed, to devour.
Lahmēn, adj. Numerous.
Lakh, s. Knowledge, information.
Lakhā, prep. With regard to, on the subject of.
Lak-pāl, s. Protector of thousands (Hindi), occurs once only.
Lakṛī, s. dim. of lak, a small plateau.
Langan, s. Hunger.
Lāṅg'hav, s. A minstrel (Si.).
Lanjō, adj. Full.
Lāsh, adj. Worthy.
Laughār, s. Long hair.
Lawnā, v. They praise (found in this form only).
Lēīa, } s. A kid, a goat, a wild goat.
Lēḷā, } s. A kid, a goat, a wild goat.
Lēnth, s. Account, reckoning.
Līhav, adj. Modest. (Si. liha.)
Lok, s. A male camel, a strong camel.
Lokhīm, adj. Fine, powdered.
Loll, s. A lullaby.
Loṭārāgh, v. tr. To urge on, to make a horse gallop.
Lūdān, adj. Beloved.
Lūḥagh, v. tr. To burn, to scorch.

M.
Māfar, s. Woman's hair.
Maghund, s. Buttocks.
Māhaur, s. Lines of clouds, strata.
Mahēri, x. Herdswoman (applied to Gohar).
Mahr-wār, x. Eater of corpses.
Māhval, s. Saddle.
Mainār, x. A stage, journey. See Mainī / Mizīl.
Mal, s. Fighter, athlete, wrestler.
Malaghī, s. intr. To crowd, to throng.
Malshān, s. A powerful warrior.
Mānī, s. Bread (a Sindhi word, rare).
Mashānd, s. Fear, dread.
Mawālī, s. Drunkard.
Mēhr-sir, s. Head herdsman.
Mēnagh, p.p. mē nthā, v. intr. To become wet or moist.
Mīrsī, x. An Egyptian sword, also used for a sword generally. (Ar. mīrī.)
Mīrsī, x. Mirī.
Mokhā, s. Outcry, accusation.
Molt, adj. Wanting, desiring. (Cf. Ar. mualā.)
Mughēm, adj. Great, mighty.
Mughēm, adj. Stingy, miserly.
Munsār, s. Funeral banquet.
Mūrī, s. A fight, struggle.
Mūrī-wāttagh, To engage in a struggle.
Mūrth, s. Arrow.
Mūrth, s. Arrow.
Mushāg, x. Walnut-bark, used by women to give a bright colour to the lips.
Mushāg-dār, x. Walsh.
Pab, s. Ball of the foot (Si.).
Padhaki, s. Long hair.
Pagās, adj. Stopping, hindering.
Phaghar, s. Chance, opportunity.
Phaghar-zir, Destroying chances,
taking away opportunities.
Phahndh. See Pahnd.
Palatri, adj. With the legs crossed
(Si.).
Pamban, s. Wheat (Si.).
Pándh, s. Knot, corner or skirt of
garment.
Pärst, adj. Persian, Pärst lafzā, In
the Persian tongue.
Patelā, s. A bier.
Payūf, adj. Beautiful, slender.
Fend, s. Fetters, used for camels.
Phadh, adv. Back, backwards, hind,
hence.
Phadhā, prep. Behind or after.
Phahdh-kizagh, v. intr. To retreat.
Phagah, s. A horse's stall.
Phāgal-deagh, v. tr. To give away.
Phalildah, adj. Mighty.
Phahmbānt, Red (only in the phrase
phāmbhante lunge, a red veil, in
IV. 198).
Phān or Fān, in composition only,
meaning protector, guardian, or
protection, as in shafān-kh, go-
phān-kh, dem-pān, gwar-fān-d.
Phārēsthā, adj. Polished, shining.
To refrain from.
Phēlo, s. Twisting. (Si. phēro.)
Phēwath, adj. Answerable, responsi-
ble. (P. pivāz.)
Phirāṭ, s. Complaint. (P. farīd.)
Phopat, s. Butterfly.
Phur-khashagh, adj. Fully drawn, tightly
strung (of a bow).

Phur-khashagh, v. intr. To taunt.
Phuzh, s. Wool. (The name of a
tribe.)

R.
Rādā, adj. True, trusty.
Ragām, s. Season, opportunity,
time of waiting, threatening
weather.
Ragām, s. Rank, dignity.
Rākhtā, adj. In the phrase rākhtā-
ghēn chham, red or angry eyes.
Rashēf, s. Clearness, thorough-
ness.
Rashēf, s. Clearly, thoroughly.
Rāwach, s. A herdsman, messenger.
Rētagh, s. A scarf, a garment worn
over the shoulders.
Rimlās, adj. Manifest.
Rodhagh, causal of rudhagh, To
bring up, cause to grow, nurse,
dandle, to sway, to move.
Rodhi, adj. Apparent, visible.
Rodhi-blagh, To appear.

S.
Saghār, adj. White, bright, flashing
(of a sword), white-faced (of a
horse).
Sambhālahagh, v. tr. To keep, take
care of (Sl.).
Sanjath, adj. Born together, twin.
Sar-dahā, adj. Hot-headed, fiery.
Sar-gir, adj. Circling, encompassing.
Sar-jamagh, s. Completion, comfort.
Sar-khanagh, v. intr. To leave, to
place, to set out.
Sasat, s. Goods, property.
Saul, adj. Young.
Sh. Words beginning with sh, see
under Sh. (separate heading).
Sik, adj. Desirous of.
Shinjina, s. Recognition (Sí.).
Sirmugh, s. Powdered antimony used as collyrium for the eyes.
(P. surma.)
Sirmugh, adj. The colour of antimony, slate-coloured.
Som, s. Swelling.
Somar, s. Companion.
Somur, s. Companion.
Sraf, adj. Narrow, small.
Srafa, prep. For the sake of.
Sudhava, adj. Thrusting (applied to Sudhavo,) to a spear.
Suhelt, s. A female companion, concubine.
Sultánsfar, adj. Belonging to a sultan, kingly, royal.

Sh.
Shagik, s. Axle of a millstone.
Shahirak, s. A small town, village.
Shákáragh, v. intr. To order, instruct.
Shalagh, v. tr. To rain on, to moisten.
Shám, adj. Asleep.
Sháro, s. Hatred.
Shavgar, adj. Powerful.
Shéf, s. Lower part, descent, slope.
Shéf-blagh, v. intr. To descend.
Shéfagh, p.p. shipta, v. tr. To put in, to put on (a garment), to hide.
Shéfogh, adj. Slender, finely shaped (applied to the nose of a woman).
Shéngal, adj. Naked.
Shéhkhen, adv. Weakly, feebly.
Shér, s. Lion or tiger.
Shérgumbar, adj. Bounding like a tiger.
Shiagh, p.p. shitha, v. tr. To eat, devour, to rub away, wear down, to prick, to shear a sheep. Shitaghán phuth, shorn wool.

Shiil, adj. Sharp.
Shir-didhagh, adj. Milky-eyed.
Shisk, s. A plaited mat.
Shuflagh, p.p. shupta, v. intr. To be angry.
Shuptaghiyá, Enraged.
Shuflagh, v. tr. To thrash.

T and Ŧ.
Takar, s. A band, assembly.
Takor, s. A gong, drum.
Tandilán, s. Warp and woof.
Tātu, s. Nonsense, idle talk.
Tarti, s. A village.
Ték, s. Vaunt, brag.
Ték, s. Arrow, dart, brand.
Tökáñ phuli, Feathered arrows.
Thál, s. Tray, dish, hedge round.
Thált, a a threshing-floor.
Thalár, adj. Broad (applied to a shield).
Thangrú, adj. Boasting, bragging.
Tháool, s. Charm or medicine. (Cf. Ar. 'ta'wíth,' charm.)
Thári, s. Young camel.
Thári-mádghagh, Female young camel.
Thávdán, s. Forge, stove. (P. tábdán.)
Thégh, s. Sword, sabre. (P. tégh.)
Thi-phiré, adv. Somewhere else, some other time.
Thóghi, s. Beardless wheat (Sí.).
Thosagh, v. To extinguish. In comp. Māth-os, extinguishing the moon; patti-thos, eclipsing fairies; terms applied to women in love poetry.
Thún, s. A pillar, column. (P. sitún.)
Tokh-déagh, v. tr. To clothe, wrap.
Tokal, s. Trust (in God). (For Ar. tawakkul.)
Trād, s. Speaking, voice, shout.
Trād-khanagh, v. intr. To speak, to shout.
Trafoz, s. A drop.
Trāt, s. A stick.
Trāṭ, s. Dripping, dropping.
Trip, s. A drop.
Trāfān, s. Hoof-beats of a horse.
Tulagh, v. tr. To weigh, to compare (Sí.).

U.
Ubdahl, s. Betrotthal.

V.
Vadl, s. Disputing.
Vaisākh, s. Courtyard of a house (W. Panjābī).
Vēr, s. A ring.
Verīnā, s. A courtyard, enclosure.
Vērī, s. Enemy.
Vichoragh, v. tr. To separate.

W.
Wa‘, shortened form of ‘waḍh‘ or ‘wath‘, self.
Wa‘-rodhēn, adj. Self-sounding (applied to a drum).
Waḍh-nārī, s. Self-dying, i.e. natural death.
Wal, prep. On, upon. See War.
Walagh, v. tr. To wind, twist, bind.
Wās, s. Scent, perfume.

Warwāz, s. Dream, imagination (Ar. waswās).
Wur, prep. On, upon.
Wur-blagh, v. To be upon, to be incumbent on.
Wur-khanagh, v. To apply, to sprinkle.

Z.
Zaghar, adj. Fresh, quick, calm, clear.
Zaghāth, s. Alms. (Ar. zakāt)
Zaghāth-wār, adj. Dependent on alms.
Zung, s. Glory, beauty, adj. glorious, splendid.
Zārīn, s. Lamentation.
Zānīnk, s. Delight, pleasure.
Zēd, s. Enemy.
Zēl, adj. Empty, bare.
Zēmir, s. Song, poem.
Zīfah, s. A blanket.
Ziyān, s. Hurt, injury, death.
Ziyān-ārāgh, Ziyān-khanagh, n To hurt, to kill.
Ziyān-blagh, To be hurt, to die.
Zong, s. A strong mare.
Zunhārī, adj. Woolly, hairy (sheep and goats).

Zh.
Zhalangēnagh, v. tr. To urge on, let go (a horse).
Zhil-blagh, v. intr. To go forward, to charge.
KEY TO THE PRONUNCIATION.

As Balochi has never been a literary language it has no recognized alphabet of its own. The few Baloches who can read or write have usually received their education through the medium of Persian or Urdu, and employ the Persian alphabet, as used in those languages, when they attempt to write Balochi. But there is no recognized standard or uniformity in its use such as exists in languages like Urdu, Sindhi or Pashto, and no attempt has been made to adapt the Arabic letters to the sounds of the Balochi language. I have, therefore, adhered to the Roman alphabet, as in my former publications on this language. There is a large range of sounds both vowel and consonant, and any adequate representation of them in the Arabic or Persian system of writing is impracticable.

The system followed is, with some slight modifications, one generally understood by Oriental scholars, and corresponds nearly with that laid down till lately in the transliteration scheme of the Royal Asiatic Society.

The modifications found necessary arise from the abundance of dental and guttural sounds.

Among the dentals are found the ordinary sounds $t$ and $d$, their aspirates $\text{th}$ and $\text{dh}$ (as in Sanskrit and modern Indian languages), and $\text{gh}$ and $\text{dgh}$ (as in English breath and breathe). To these we must add the cerebral sounds $\text{f}$, $\text{fh}$, $\text{d}$ and $\text{g}$, all of which are met with.

In the same way we have the gutturals $k$ and $g$, with their aspirates as in Indian languages, and also the spirants $\text{kh}$ and $\text{gh}$, as found in Arabic and Persian.

I have endeavoured to indicate all these sounds correctly without undue multiplication of diacritical marks. The $\text{gh}$ sound (ghazin) has been left without underlining, as it is extremely common, and never

Footnote:
1 For a full discussion of the sounds, see Geiger's Lautlehre des Baluchi, Munich, 1891, also Die Sprache der Balutschin in Grundriss d. Iranischen Philologie, 1898.
occurs initially, while the Indian aspirated \( g \) only occurs initially in a few borrowed Indian words. There is, therefore, no danger of the two sounds being confused.

**ALPHABETICAL TABLE OF SOUNDS.**

[The letters in Column I. are those used in this book; those in Column II. are the corresponding signs in the Oxford English Dictionary; and those in Column III. are the signs used in Grundriss d. Iranischen Philologie.]

<table>
<thead>
<tr>
<th>I.</th>
<th>II.</th>
<th>III.</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>(e)</td>
<td>a</td>
</tr>
<tr>
<td>á</td>
<td>(ä and a)</td>
<td>á</td>
</tr>
<tr>
<td>b</td>
<td>(b)</td>
<td>b</td>
</tr>
<tr>
<td>bh</td>
<td>(bh)</td>
<td>b⁰</td>
</tr>
<tr>
<td>ch</td>
<td>(ç)</td>
<td>ç</td>
</tr>
<tr>
<td>chh</td>
<td>ch</td>
<td>ç'</td>
</tr>
<tr>
<td>d</td>
<td>d</td>
<td>d</td>
</tr>
<tr>
<td>dh</td>
<td>d'</td>
<td>The same sound aspirated. Only in borrowed Indian words.</td>
</tr>
<tr>
<td>dh</td>
<td>d</td>
<td>The same sound aspirated. Only in borrowed Indian words.</td>
</tr>
<tr>
<td>dh</td>
<td>ð</td>
<td>The sound of ( ð ) in Eng. with, breathe, of Mod. Greek ð and Arabic ð dḥ. Never found as an initial, only as a medial and final.</td>
</tr>
<tr>
<td>ð</td>
<td>(d)</td>
<td>ð</td>
</tr>
<tr>
<td>ðh</td>
<td>ð'</td>
<td>The same aspirated. These cerebra are mainly found in borrowed Indian words.</td>
</tr>
<tr>
<td>e</td>
<td>(e, ć)</td>
<td>e</td>
</tr>
<tr>
<td>é</td>
<td>(e and ć)</td>
<td>é</td>
</tr>
<tr>
<td>f</td>
<td>(f)</td>
<td>f</td>
</tr>
<tr>
<td>g</td>
<td>(g)</td>
<td>g</td>
</tr>
<tr>
<td>g⁰</td>
<td>g</td>
<td>g⁰</td>
</tr>
</tbody>
</table>

Short open \( e \), as in English ten, moment.

Long \( e \), as in English there, survey. Open \( e \) before \( r \), otherwise close.

As in European languages generally. Not found as an initial.

As in go.

\( g \) aspirated as in Indian languages. Only found in a few borrowed words.
### Key to the Pronunciation

<table>
<thead>
<tr>
<th>I</th>
<th>II</th>
<th>III</th>
</tr>
</thead>
<tbody>
<tr>
<td>gh</td>
<td>γ</td>
<td>The Arabic and Persian <em>ghain</em>, Ger. <em>g</em> in <em>sagen</em>. Never found as an initial, very common as a medial and final.</td>
</tr>
<tr>
<td>h</td>
<td>h</td>
<td>The simple aspirate.</td>
</tr>
<tr>
<td>ū</td>
<td>h</td>
<td>The strong Arabic aspirate (.tight). Only used for Arabic proper names. In borrowed words ordinarily it becomes ȧ.</td>
</tr>
<tr>
<td>i</td>
<td>i</td>
<td>The short open <em>i</em> as in Eng. <em>kill</em>.</td>
</tr>
<tr>
<td>ì</td>
<td>ì</td>
<td>The long  <em>i</em>, as Eng. <em>ee</em> in <em>see</em>.</td>
</tr>
<tr>
<td>j</td>
<td>j</td>
<td>As <em>j</em> in Eng. <em>judge</em>.</td>
</tr>
<tr>
<td>jh</td>
<td>j'</td>
<td>The same aspirated. Only in borrowed Indian words.</td>
</tr>
<tr>
<td>k</td>
<td>k</td>
<td>As Eng. <em>k</em>.</td>
</tr>
<tr>
<td>kh</td>
<td>k'</td>
<td><em>k</em> aspirated, as in the Indian languages.</td>
</tr>
<tr>
<td>kh</td>
<td>x</td>
<td>As Persian <em>kh</em>, Ger. <em>ch</em>.</td>
</tr>
<tr>
<td>l</td>
<td>l</td>
<td>The ordinary sound of <em>l</em>.</td>
</tr>
<tr>
<td>m</td>
<td>m</td>
<td>The ordinary sound of <em>m</em>.</td>
</tr>
<tr>
<td>n</td>
<td>n</td>
<td>The ordinary sound of <em>n</em>.</td>
</tr>
<tr>
<td>ñ</td>
<td>ñ</td>
<td>The cerebral Indian <em>n</em>.</td>
</tr>
<tr>
<td>o</td>
<td>o</td>
<td>The sound of close <em>o</em> : open before <em>r</em>.</td>
</tr>
<tr>
<td>p</td>
<td>p</td>
<td>The ordinary sound of <em>p</em>.</td>
</tr>
<tr>
<td>ph</td>
<td>p'</td>
<td>The same, aspirated as in the Indian languages.</td>
</tr>
<tr>
<td>q</td>
<td>q</td>
<td>Used for the Ar. <em>qaf</em> in proper names. In borrowed Arabic words it is replaced by <em>k</em>.</td>
</tr>
<tr>
<td>r</td>
<td>r</td>
<td>The ordinary trilled <em>r</em>.</td>
</tr>
<tr>
<td>r̥</td>
<td>r̥</td>
<td>The cerebral <em>r</em> as in Modern Indian languages.</td>
</tr>
<tr>
<td>s</td>
<td>s</td>
<td>The ordinary sound of <em>s</em>, as in <em>song, glass</em>.</td>
</tr>
<tr>
<td>š</td>
<td>š</td>
<td>Arabic <em>š</em>. Only found in proper names. Usually becomes <em>s</em>.</td>
</tr>
<tr>
<td>t</td>
<td>t</td>
<td>The dental <em>t</em>, as in Indian languages and Persian.</td>
</tr>
<tr>
<td>th</td>
<td>t'</td>
<td>The same aspirated as in Indian languages.</td>
</tr>
</tbody>
</table>
Key to the Pronunciation.

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>u</td>
<td>The short u, as in Eng. bull.</td>
</tr>
<tr>
<td>ü</td>
<td>The long u, as in Eng. frugal.</td>
</tr>
<tr>
<td>w</td>
<td>Purely labial v (as heard dialectically in Ireland). As Punjabi and Sindhi v.</td>
</tr>
<tr>
<td>v</td>
<td>As Eng. w (Urdu and Arabic w).</td>
</tr>
<tr>
<td>wh</td>
<td>Pronounced hew, as Eng. wh.</td>
</tr>
<tr>
<td>y</td>
<td>As Eng., French and Spanish y consonant; German and Italian j.</td>
</tr>
<tr>
<td>z</td>
<td>The sonant sound of s. Eng. and Fr. z.</td>
</tr>
<tr>
<td>zh</td>
<td>As French j, Persian j, Eng. s in treasure.</td>
</tr>
<tr>
<td>ð</td>
<td>As Arab. and become z, and are used only in Arabic proper names.</td>
</tr>
</tbody>
</table>

DIPHTHONGS.

ai  (ai)  As Eng. i in line, ui in aisle, Ger. ei.
au  (au)  As Eng. ou or ow in soul, cow; Ger. and It. au.
**ALPHABETICAL LIST OF AUTHORS OF POEMS, ACTUAL OR REPUTED.**

Of the poems in this collection a certain number are anonymous. These are Nos. I. II. IV. V. VI. VII. XII. XVIII. (1), XXI. XXII. XXIV. XXV. XXVI. XXVII. XXVIII. XXX. XXXI. XXXIV. XXXV. XXXVII. XL. XLII. XLIII. XLIV. XLIX. LII. LVII. LXII. LXIII, and the greater part of the riddles included under LXIV. The remaining sixty-five poems are ascribed to the following authors:

<table>
<thead>
<tr>
<th>Author</th>
<th>Poems</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ahmad, son of Shorān</td>
<td>LIX. 2</td>
</tr>
<tr>
<td>Babar, Dodāi</td>
<td></td>
</tr>
<tr>
<td>Bālāch, Gorgēch</td>
<td>XVII. 2</td>
</tr>
<tr>
<td>Bashkali, Sūrkhāni</td>
<td></td>
</tr>
<tr>
<td>Bijar, Rind</td>
<td></td>
</tr>
<tr>
<td>Bivarangh, Rind</td>
<td></td>
</tr>
<tr>
<td>Brāhim, Shambān</td>
<td></td>
</tr>
<tr>
<td>Chākur (Mir)</td>
<td></td>
</tr>
<tr>
<td>Dilimalkh, Rind</td>
<td></td>
</tr>
<tr>
<td>Dostān</td>
<td></td>
</tr>
<tr>
<td>Durrak (Jām), Dombki</td>
<td></td>
</tr>
<tr>
<td>Gāhil, Kalot</td>
<td></td>
</tr>
<tr>
<td>Ghulām Muhammad, Bālāchāni</td>
<td></td>
</tr>
<tr>
<td>Gwaharām (Mir)</td>
<td></td>
</tr>
<tr>
<td>Haidar, Bālāchāni</td>
<td></td>
</tr>
<tr>
<td>Hajro, Dodāi</td>
<td></td>
</tr>
<tr>
<td>Hājikhān, Dodāi</td>
<td></td>
</tr>
<tr>
<td>Hāni, daughter of Mir Dost, Bālāchāni</td>
<td>Part of XXIII</td>
</tr>
<tr>
<td>Hārin, Saidiāni</td>
<td></td>
</tr>
<tr>
<td>Husain, Bālāchāni</td>
<td>LXIV. 1</td>
</tr>
<tr>
<td>Járo, Phurh</td>
<td></td>
</tr>
<tr>
<td>Jiāa, Khird</td>
<td></td>
</tr>
<tr>
<td>Jongo, Rind</td>
<td></td>
</tr>
<tr>
<td>Kabīl, Dombki</td>
<td></td>
</tr>
<tr>
<td>Khīdr</td>
<td></td>
</tr>
</tbody>
</table>

LXIV. 14, 2; LXIV. 16, 1.

LXIII. 2.

LXI. 1a, 16 and 3.

LXII. 2.

LX. 2.

LXVII. 3.

LXIV. 2.

LXIX. 2.

LXI. 1 to 5.

LXI. 1.

LXI. 2, 4 and 5.

LXI. 1.

LXII. 2, 4 and 8.

LXII. 2 and 3.

LXII. 2 and 4.

LXIV. 15.

LXVI. 2.

LXII. 2.

LXII. 1.

LXII. 2.

LXII. 1.
<table>
<thead>
<tr>
<th>Author</th>
<th>Volume</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kilâr, Ghulâm-Bolâk</td>
<td>VIII.</td>
</tr>
<tr>
<td>Lashkarân, Jîstkânî</td>
<td>LIV. LV.</td>
</tr>
<tr>
<td>Mirân, Rind</td>
<td>XXXIX. (1 and 2), XLIV.</td>
</tr>
<tr>
<td>Nodh, Rashkânî</td>
<td>IX.</td>
</tr>
<tr>
<td>Nôdhbandagh, Lashârî</td>
<td>XIV.</td>
</tr>
<tr>
<td>Panjû, Bangulânî</td>
<td>XXXVI.</td>
</tr>
<tr>
<td>Râînî, daughter of Salâr, Bâlâchânî</td>
<td>Part of XXIII.</td>
</tr>
<tr>
<td>Rzhân, Rind</td>
<td>III. XIX.</td>
</tr>
<tr>
<td>Shâhâzâd, Rind</td>
<td>XVI. LI.</td>
</tr>
<tr>
<td>Sobhâ, Jarwâr</td>
<td>XXXIII. (1 and 3).</td>
</tr>
<tr>
<td>Sohnâ, Sûrhânî</td>
<td>L (1).</td>
</tr>
<tr>
<td>Tawakkult, Sherânî</td>
<td>LVI.</td>
</tr>
<tr>
<td>Wâsû, Bulêhl</td>
<td>XXIX.</td>
</tr>
</tbody>
</table>
INDEX OF NAMES.

INCLUDING NAMES OF PERSONS AND TRIBES, AND ALL GEOGRAPHICAL NAMES.

(In the Indexes the references are to Vol. I., unless Vol. II. is specially mentioned.)

'Abdu'lláh Khán of Kilát, 175.
Adam, creation of, 135, 138.
Ádam, Lashári, killed, 22.
Ahmad Khán Lund, 26.
Ahmad Khán, Bughí, 82.
Ahmad Sháh, Durráni, 175.
Ahmad son of Shorán, poet, 162.
Akbar (King), a symbol of greatness, 128.
Aleppo (see Halab), 2, 96.
Ali, companion of Chákur, 22, 25.
Ali (nephew of the prophet), known as Yálli, I. 115, 156.
Ali, legends of, 161, 162.
Ali, legends of, Buddhist element in, 161.
Ali Muhammad Khosa, reciter of poems, 5.
Aliání, clan of Leghárs, 108.
Allan, companion of Chákur, 3, 33, 37, 39, 92.
Allan, Drishak, son of Sardár Miran Khan, 101.
Anári-Mol (Fort Munro), Mt., 95.
Arand. See Harand.
'Arnáll, the angel of death, 151, 161.

Babar, Dódá, poems of, 35, 40.
Badru'd-dín, King of Sistán, 2.
Bagá Dóm, reciter of poems, xiv, 147, 149.
Bagá Lashári, reciter of poems, xiv, 3, 13, 20, 32, 52, 134.
Bágh, a town in Kachhi, xxi, 202. See Bhág.
Bagú, a woman's name, 192.
Bagpur (Bakpur, Makpur), a former name of Multán, 135.
Bahar Khán, Lashári, 14.
Bahrám Khán (Sardár), Chief of Máráris, 60.
Bakar (Mir), a Lashári leader, 3-8.
Bákhrmár. See Makhrmár.
Bállách, Gorgézh, 40 f.
Baloches, wanderings of the, 1, 15.
Bambor, Mt., in the Muri country, 81, 111, 162.
Bampur, a town in Mekrán (Bampur, Bhoímpur, Bhúímpur), 2, 15, 94.
Bánar (or Bhánari), sister of Chákur, 27, 28, 33, 52.
Barí, a saint, 140.
Bhánari. See Bánari.
Index of Names.

Bhanjar, a tribe allied with the Rinds, 20.
Bhattí, a Rajput tribe allied with the Lasáhrs, 23, 25.
Bhêni, a town held by the Rinds, 21.
Bhoimpur. See Bampur.
Bhûimpur.
Bhâchari, in the Sulaimân Mts., held by the Khosas, 91.
Bibari, wife of Hot, 18.
Bibrak. See Bivaragh Bugti.
Bijâr, Lasáhri, 14.
Bijâr, Phunzh, 16, 34, 38, 39.
Bingopur, in Kachhi, 21.
Bivaragh, Bulêdh, 40 f.
Bivaragh (or Bibrak), Bugti, 82.
Bivaragh, Rind, xxiii, 7, 8, 10, 12, 13, 14, 48, 113.
Bolân Pass, xiii, 3, 9, 50.
Bor, a valley, near Phailâwagh, 80.
Bordar tribe, 52, 90, 99.
Bráhim, aliâr Lasáhri, 53.
Bráhim, Shambân, author, xiv, 118, 141, 196.
Brahis, 60, 176.
Bruce, Mr. R. L., 100, 103.
Bugti (or Zarkâni) tribe, 82.
Bûjaru, a woman's name, 191.
Bulêdh (or Mirâli) tribe, 2, 26, 33, 40, 45, 180.
Bulât (Burfat, Bulmat), 17, 19.
Burton, Sir R., xiii, 5, 52, 139, 140.

Châchar. See Chhâchar.
Châkur, Mr., attacks Delhi, 33.
attacks Lasáhrs, 8, 11, 13, 16.
character of, xxiii.
Chief of all, 2.
disputes with Haibat, 26.
disputes with Murid', 54.

Châkur, Mr., King of the Rinds,
22, 24, 25.
poems attributed to,
22, 24, 25, 27.
prisoner with the Turks, 8, 9.
saved by Nodhban-
dagh, 13, 14.
shelters Gobâr, 6, 10,
12, 16, 17.

Chandrâm, Gorgârâ, 47, 44, 46.
Chândya clan of Lasáhrs, 99.
Chândya tribe, 2, 73, 96.
Chedhgi Pass, 86.
Chêtarvo (in Kachhi), 21.
Chhâchar Pass, 35, 118, 119.
Chhâchari clan of Gurchâns, 66.
Chhîtan, Mt., 169, 174.
Child, F. J. (English and Scottish Popular Ballads), xix.

Children of Gorish = Gurchâns, 71.
Lâshâr (Lâshar-potra-
vân) = Lasáhrs, 66.
Mirâl = Mirâlisor Bulê-
dhts, 26, 43.
Tigers (Mazâr-potra-
vân or Sher-potra-
vân) = Mazâris, 62, 69.
Zarkâni = Zarkânis or
Bugtis, 68.

Chodska (Popular Poetry of Persia),
129.

Choît, chief town of Lasáhrs, 107, 148.

Crooke, W. (Popular Religion of N. India), 158.

Darmesteter, J. (Chants des Af-
ghanès), xvi, xxvii, xxxix, 184.

Dasht, an upland plain, especially the Dasht-i-bé-dualat above the
Bolân Pass, 118.
<table>
<thead>
<tr>
<th>Name</th>
<th>Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dashti tribe (not Rinds)</td>
<td>2</td>
</tr>
<tr>
<td>Dastgir, Pir.</td>
<td>See Hazrat Pir.</td>
</tr>
<tr>
<td>Dehli, expedition to</td>
<td>32</td>
</tr>
<tr>
<td>Dhādār, at the foot of Bolān Pass, settlements at</td>
<td>2, 3</td>
</tr>
<tr>
<td>Dhādār, riddle on</td>
<td>203</td>
</tr>
<tr>
<td>Dilmalik, Rind, poem of</td>
<td>31</td>
</tr>
<tr>
<td>Din-Panāh; a saint</td>
<td>109</td>
</tr>
<tr>
<td>Doda, Gorgēz, quoted as an example</td>
<td>19, 95</td>
</tr>
<tr>
<td>Doda, Gorgēz, war with Bulūdhis</td>
<td>41</td>
</tr>
<tr>
<td>Doda, Kaloi</td>
<td>93</td>
</tr>
<tr>
<td>Doda, Sumrā, founder of Dodaí tribe</td>
<td>5, 52</td>
</tr>
<tr>
<td>Dodaí tribe, allied with Rinds</td>
<td>52</td>
</tr>
<tr>
<td>at war with Rinds, origin of</td>
<td>34-40</td>
</tr>
<tr>
<td>Dodo and Chanēsar, Sindhi poem</td>
<td>5</td>
</tr>
<tr>
<td>Dom (Dom or Domb) minstrel tribe</td>
<td>xvi, 20, 97, 139</td>
</tr>
<tr>
<td>Dombki tribe, allied with Rinds</td>
<td>20</td>
</tr>
<tr>
<td>distinguished as poets, high rank of 2, 4, 15 sarcastic verses on</td>
<td>53</td>
</tr>
<tr>
<td>Dostēn, legend of</td>
<td>118</td>
</tr>
<tr>
<td>Douie, J. M. (translation of Bīltūshiča-nāma)</td>
<td>xv, 54, 178</td>
</tr>
<tr>
<td>Drāgal, Mt. (in the Sulaimān Mts.)</td>
<td>66</td>
</tr>
<tr>
<td>Drēhan, Kird, a Mazāri leader</td>
<td>61</td>
</tr>
<tr>
<td>Dris, a prophet</td>
<td>169 f.</td>
</tr>
<tr>
<td>Drishak, tribe</td>
<td>2, 67, 82, 89, 100</td>
</tr>
<tr>
<td>Dulkul, 'Ali's horse</td>
<td>8, 164</td>
</tr>
<tr>
<td>Dum. See Dom.</td>
<td></td>
</tr>
<tr>
<td>Durkānī, sub-tribe of the Gurčānis</td>
<td>66</td>
</tr>
<tr>
<td>Durrak, Jām, a poet</td>
<td>xxvi, 124 f</td>
</tr>
<tr>
<td>Ekbāl, Mt. (in the Sulaimān Mts.)</td>
<td>93, 129</td>
</tr>
<tr>
<td>Enoch. See Drīs, 169</td>
<td></td>
</tr>
<tr>
<td>Erskine, W. (Bāber and Humāyūn), xxxvii</td>
<td></td>
</tr>
<tr>
<td>Eve</td>
<td>135</td>
</tr>
<tr>
<td>Farhād, a legendary hero. See Pārāt, 117</td>
<td></td>
</tr>
<tr>
<td>Fateh Khan, Gurchāni Chief</td>
<td>64, 72</td>
</tr>
<tr>
<td>Fatehpur, a town in S. Dērajāt</td>
<td>55, 86</td>
</tr>
<tr>
<td>Farūhal, Drishak</td>
<td>82</td>
</tr>
<tr>
<td>Fort Munro</td>
<td>90</td>
</tr>
<tr>
<td>Foucher, A. (L'art Gréco-Boudhique)</td>
<td>161</td>
</tr>
<tr>
<td>Gabol tribe, servile origin of</td>
<td>52</td>
</tr>
<tr>
<td>Gadāht tribe, servile origin of</td>
<td>52</td>
</tr>
<tr>
<td>Gahi, Kaloi, a poet</td>
<td>90, 97</td>
</tr>
<tr>
<td>Gāj (in Kachhī)</td>
<td>2, 6, 9, 16, 17, 23</td>
</tr>
<tr>
<td>Gājī Barbar, Pir</td>
<td>93</td>
</tr>
<tr>
<td>Gandāva (in Kachhī)</td>
<td>2, 9, 25</td>
</tr>
<tr>
<td>Garmāf Pass</td>
<td>42</td>
</tr>
<tr>
<td>Gaur (Gāvr, Gibr) heathen or unbelievers</td>
<td>163</td>
</tr>
<tr>
<td>Gaurāntí, a town of the Gaurs</td>
<td>183</td>
</tr>
<tr>
<td>Geiger, Prof. W.</td>
<td>11, 180</td>
</tr>
<tr>
<td>Gendhāri Mt. (in Sulaimān Mts.)</td>
<td>186, 187</td>
</tr>
<tr>
<td>Ghāzan Khan, Chief of the Maris</td>
<td>104</td>
</tr>
<tr>
<td>Ghāzi Khan, Dodaí, founder of Dera Ghāzi Khan</td>
<td>34</td>
</tr>
<tr>
<td>Gholā tribe, expelled from Sāvi</td>
<td>3</td>
</tr>
<tr>
<td>Gholā tribe, of servile rank</td>
<td>2</td>
</tr>
<tr>
<td>Ghulām Bolak clan of Rinds</td>
<td>15</td>
</tr>
<tr>
<td>Ghulām Muhammad, Balāchānī, reciter of poems and poet</td>
<td>xiv, 9, 27, 29, 31, 34, 41, 76, 118, 138, 157, 161, 169, 175, 199</td>
</tr>
</tbody>
</table>
### Index of Names

<table>
<thead>
<tr>
<th>Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ghulām Murtizā Khān, Bugtī Chief</td>
<td>104</td>
</tr>
<tr>
<td>Gishkharū son of Bivarāgh, ancestor of Gishkharūs</td>
<td>48</td>
</tr>
<tr>
<td>Gishkharū tribe</td>
<td>48, 53</td>
</tr>
<tr>
<td>Gohar, Mahērā, heroine of ballads</td>
<td>xix, 3, 10, 11, 12, 16</td>
</tr>
<tr>
<td>Goldsmid, Sir F., xxxix</td>
<td></td>
</tr>
<tr>
<td>Gohāng tribe, not Rinds</td>
<td>2</td>
</tr>
<tr>
<td>Gorghe tribe</td>
<td>2, 40</td>
</tr>
<tr>
<td>Grānā, daughter of King of Qandahār</td>
<td>49, 113</td>
</tr>
<tr>
<td>Green, Sir H., 104</td>
<td></td>
</tr>
<tr>
<td>Güjarāt, settlement of Lashāris in</td>
<td>23, 91</td>
</tr>
<tr>
<td>Gumbār, in Bugtī country</td>
<td>168, 183</td>
</tr>
<tr>
<td>Gurchānī tribe</td>
<td>63, 65, 67, 69</td>
</tr>
<tr>
<td>Gwāhārām, Mir, leader of the Lashāris</td>
<td>xxi, 8, 9, 12, 20-24</td>
</tr>
<tr>
<td>Gyandār Mt.</td>
<td></td>
</tr>
<tr>
<td>Habbū, R. (now the boundary of Sindh and Las-Bēla)</td>
<td>19, 96</td>
</tr>
<tr>
<td>Hābīb Khān, Drīshāk</td>
<td>101</td>
</tr>
<tr>
<td>Hadīdēh, Rīnd, brother-in-law of Chākur</td>
<td>3, 27, 28</td>
</tr>
<tr>
<td>Hadīdēh, Shambānī, a poet</td>
<td>82, 86</td>
</tr>
<tr>
<td>Hadīddānī, sub-tribe of Leghārīs</td>
<td>99, 106, 182</td>
</tr>
<tr>
<td>Hailāt son of Bivarāgh, Bulēdhi</td>
<td>3, 26</td>
</tr>
<tr>
<td>Hādīr, a name of 'Ali</td>
<td>15, 78, 144, 163</td>
</tr>
<tr>
<td>Hādīr = Ghulām Hādīr, Gurchānī Chief</td>
<td>103</td>
</tr>
<tr>
<td>Hādīr = Ghulām Hādīr, Khosā</td>
<td>78</td>
</tr>
<tr>
<td>Hārrū, Khosā, reciter of No. IV, 5</td>
<td></td>
</tr>
<tr>
<td>Hārrūn. See Hailāt</td>
<td></td>
</tr>
<tr>
<td>Hājī Khān, Dōdā, poem by</td>
<td>34</td>
</tr>
<tr>
<td>Halāb (Aleppo), 2, 96</td>
<td></td>
</tr>
<tr>
<td>Hamal Khān II., Chief of Mazāris</td>
<td>69, 77</td>
</tr>
<tr>
<td>Hamal, Rīnd</td>
<td>22</td>
</tr>
<tr>
<td>Hamma, Mir, uncle of Muhammad, traditional ancestor of Baloches, 3, 72, 95, 96</td>
<td></td>
</tr>
<tr>
<td>Hānt, courted by Chākur and Murīd</td>
<td>55</td>
</tr>
<tr>
<td>Hānt, daughter of Mirdost, part authoress of No. XXIII, 59</td>
<td></td>
</tr>
<tr>
<td>Haunspūr (Hasapūr, Rāhaunspūr), a name of Multān</td>
<td>135</td>
</tr>
<tr>
<td>Harānd, an ancient fort near the Chhāchar Pass</td>
<td>64, 118, 122, 183</td>
</tr>
<tr>
<td>Harēv, a Balochi name for Herāt</td>
<td>8</td>
</tr>
<tr>
<td>Hārīn, Shambānī, a poet</td>
<td>82</td>
</tr>
<tr>
<td>Hārīn, war against in Mekrān</td>
<td>2, 96</td>
</tr>
<tr>
<td>Hasan son of 'Ali</td>
<td>144</td>
</tr>
<tr>
<td>Hassū, Bārahimi, a companion of Chākur</td>
<td>3, 17, 22, 92</td>
</tr>
<tr>
<td>Ḥaẓrat Ghaus, the saint of Mt. Chihl-tan</td>
<td>174</td>
</tr>
<tr>
<td>Ḥaẓrat Pir (a name of the saint 'Abdu'l-Qādir Jalāl)</td>
<td>158</td>
</tr>
<tr>
<td>Herāt, 5, 8, 122</td>
<td></td>
</tr>
<tr>
<td>Hēṭū Rām, R. B. (Bilācht-nāma)</td>
<td>xv, 7, 40, 43, 117, 178</td>
</tr>
<tr>
<td>Hot, Kalmāt</td>
<td>18, 19</td>
</tr>
<tr>
<td>Hot, Rīnd</td>
<td>22</td>
</tr>
<tr>
<td>Hot tribe</td>
<td>2</td>
</tr>
<tr>
<td>Humāū, Balochi form for Humāyūn</td>
<td>xxxvii, 32, II, 37</td>
</tr>
<tr>
<td>Humāyūn, Mughal Emperor</td>
<td>xxxvii, 32, II, 37</td>
</tr>
<tr>
<td>Ḥusain son of 'Ali</td>
<td>144-</td>
</tr>
<tr>
<td>Ḥusain (Shāh), Sultān Husain Bakkarā of Herāt</td>
<td>5, 8</td>
</tr>
<tr>
<td>Iblīs. See Shātān</td>
<td></td>
</tr>
<tr>
<td>Ibrāhīm (Abraham)</td>
<td>135</td>
</tr>
<tr>
<td>Idrīs, the prophet. See Dīrīs</td>
<td></td>
</tr>
<tr>
<td>Imām Bakhsh Khān (Nawāb Sīr, K.C.I.E.), Chief of Mazāris</td>
<td>100, 103, 108</td>
</tr>
</tbody>
</table>
Index of Names.

Imām Ja'far, appearance of at end of the world, 147.
Imāms, the twelve, 144.
Indus, R., xxiii, 76, 110, 142, 147.
Indus, R., personified as Khwāja Khidr, 73.
Īsā, a saint, 140.
Īsā (Mehtar), the Spirit of God, 104, 135.
Īsār, a Hindū name for God (Skrt. ēcwara) (Īsā Mahāndēv, Īsā Jaggannāth), 137.
Īsārīlī, the archangel of the last trump, 141, 142, 146.
Īsāmībol, 96.
Īsārīl. See Īsārīl.

Jaghdal, Balochi name for the Jatt tribe, 53.
Jalakh, in Kachhī, 5.
Jalāl Khān, Leghrāī Chief, 3.
Jalāl Khān, Mīr, head of the Baloches before their division into tribes, 2.
Jām, a title, ii, 121, l. 11. Jām Durrak, Mando, Ninda, 'Umar, Gwaharām, under respective names.
Jamāl, name of a parti or fairy, 125, 131.
Jamāl Khān (Nawab), Leghrāī Chief, 103, 105.
Jamāl Khān, present chief, grand-son of the above, 90.
Jamāl Shāh (Pir), a saint, 75.
Jamālī, a Brahoi tribe, 60.
Jāmpur, a town in S. Dērājat, 176.
Jāro, Phūh ('Ja'ur-jawāv, 'or bitter in reply), xxii, 2, 10, 12, 18, 27.
Jarwar clan of Khosa tribe, 90.
Jarwar sept of Ghazānî Maris, 80.
Jākti dialect, poems in, 102, 194.
Jatī tribe, 2, 20, 73.

Jatro, in the Bugti hills, 61, 62, 76.
Jātī, an Indian tribe, 53.
Jawān Khān, Khosa Chief, 90, 92, 93, 100.
Jhāl, in Kachhī, 16, 92.
Jīand, Rind, 22.
Jibrāīl (or Wāḥīl), the archangel Gabriel, 141, 142, 146, 158.
Jinda Khān, Drīshak, 67, 86, 88.
Jistikānī tribe, 2.
Jistikānī clan of Gurchanîs, 66.
Jiwā, Kird, a poet, xiv, 165.
Jiwē Lāl (or Lāl Sāḥābās), the saint of Sēhwan, 115, 116, 146, 177.
Jongo, Rind, poet, 36.
Julien, Stanislas (Vie de Hsien Tsang), 161.

Kābul, town of, 87.
Kabūl, Dombki, poet, 82, 86.
Kāch. See Kachhī.

Kachar, a grazing ground at the foot of the hills in Kachhī, 6, 16, 17.
Kachhi (called in maps Cutch-Gundava or Kach-Gandava), the plain below the Bolān and Mūllāb passes, xv, xxii, 16, 61.
Kachhī, called Kāch in text, 11, 16, 96.
Kāhan, the chief town of the Maris, 79, 88, 102.
Kālandar Shāh, a saint, 104.
Kalāt, capital of the Brahoî Khāns, 60.

Kalmāt } tribe, 2, 17, 19.
Kālmaṭī.
Kalot clan of Leghrāīs, 89, 100.
Kalpur clan of Bugtīs, 85.
Kambar, servant of 'Ali, 162.
Kambānī Brahois, 165.
Kandahār. See Qandahār, 82, 87, 104.
Index of Names.

Kashmir, 87.
Kech, a district of Mekran, 2, 15, 96, 98.
Kechi Khan, Shambam, 82.
Khaibar, a fort of the Jews taken by Muhammad, 144.
Khaibar Pass, 144.
Khalgar, in Kachhi, 7.
Khalifas or Khalifs, the first four, 144, 178.
Kharr, a valley in the Sulaiman Mts., near Fort Munro, 90, 91.
Khetran tribe, 102.
Khetran dialect, verses in, 195.
Khidr, a poet, 199.
Khidr, a prophet identified with Elijah, and localised as a river saint of the Indus, 142, 147.
Khorasan, used by Baloches not in its ordinary meaning of a Persian province, but as the plateau of Balochistan and Afghanistan generally, 4, 118, 121.
Khosa clan of Lund tribe, 63.
Khosa tribe, 2, 77, 89, 100.
Khwaja Khidir. See Khidr.
Kin, a town of the Mazariis, 70.
Kird, the Brahui tribe of Kurd, also a Mazari clan, 52, 61, 72.
Kishn, a grazing ground above the Bolan Pass, 121.
Kung, a tribe not now known, 52.
Laila, heroine of the Arab tale of Laila and Majnun. See Lela.
Lakh, name of a breed of horses, 65.
Lakh, name of Haaro's mare, 37.
Lal. See Lal Shakhbaaz.
Lal Shakhbaaz (Lal, Jiwé Lal), a saint whose shrine is at Sewish in Sindh, 115, 116, 146, 177.

Langah, a Rajput tribe, ruling at Multan in the 16th century, xxiv, xxxvii, 32.
Lashar, eponymic ancestor of the Lasharis, 26.
Lashari tribe, rivals of the Rinds. War with Rinds, 2-25.
Lashkar Khan, Chief of Tibbi Lunds, 64, 66.
Lashkarun son of Sumelan, poet, 144, 146.
Lati, an idol of the pagan Arabs, 137.
Leech (Lieut.), first to record poems in Balochi, xiii, xiv, 52, 54, 60, 116, 140.
Leghari tribe, 53, 63, 89, 105.
Lehri, in Kachhi, name of a torrent, and a town of the Dombkis, 11, 115.
Lela, heroine of the poem 'Lela and Majnun,' 111.
Lori. See Dom.
Lund tribe—Lunds of Sorti, 26.
Lund tribe—Lunds of Tibbi, 63.
Lyall, Sir C. (Ancient Arabian Poetry), xxxiii, xxxix.

Machhi tribe, originally fishermen, non-Baloch, 36, 95.
Madho, daughter of Salle, married to Doda, 52, 53.
Mali wife of Mir Chakur, 139.
Majnun, a hero of the poem of Laila Majnun, and Majnun, 111, 132.
Makran, province of, 2, 5, 96, 98.
Malam, a Lashari herdsman, 22.
Mali. See Moh.
Malik, a title of Mir-Han, Sohrab, etc. See under names.
Mando (Jarn), Rind, 7, 24.
Manik, Jarwan, 93, 97.
Index of Names.

Marav, a valley in the Bugti Hills, 168.
Mārī, Mt. (in the Sulaimān Mts.), 70.
Mari tribe, 52, 79, 187.
Mārij, name of a dēv.
Mārija, a female dēv.
Masori, a clan of the Bugti tribe, 85.
Masson, Ch. (Travels in Afghanistan), 174.
Mātho, the mother of Shāh Bēg, 9.
Mazār Khān, Chief of Tibb Lunds, 63, 103.
Mazido, a nickname of Chākur.
Mecca, pilgrimage to, 106.
Mēdhī, a tribe of fishermen, 52, 95.
Mekrān. See Makrān.
Mikāil, the Archangel Michael, 146.
Milah. See Mullah Pass.
Minmin, a name of Muhammadan traders, Bohras, etc., 50.
Mr, shortened form of Amir; a title of chiefs, as Mr Chākur, etc.
Bakar, 5, 8.
Hamal, 69, 77.
Hamza, 3, 72, 95.
Hasan, 3.
Hot, 10.
Jamāl Khān, 105.
Mr-Hān or Mirān, cousin of Chākur, xxiii, 3, 7, 11, 14, 20, 22, 115.
Mr-Hān or Mirān, Chief of Driushaks, 100, 103.
Mirāl, eponymous ancestor of the Mirāls or Bulēdhis, called Children of Mirāl, 26.
Mirāl. See Bulēdhi.
Mirānī clan of Dōdās, 34.
Mīthā Khān III, Chief of the Mazāris, 38, 77, 176.
Moh, an unidentified place; associated with Malik, Habb, Rū, and Phab, 16.
Moses (Mūsā), 149 ff.
Muhābbat Khān of Kalāt, 176.
Mullah (or Milah) Pass, 17, 21, 22, 23.
Multān, origin of, 136, 137.
Multān Malik (the Champion of Multān), a name of the saint Pir Shamsu'd-dīn, 82.
Mundāhī, in the Mari hills, 16.
Mungāchar, in the uplands near Kilāt, 121.
Murād Bahshah, a saint, 164.
Murid son of Mubarak, 54.
Mūsā. See Moses.
Mūsākhol, an Afghan tribe, 79.
Muzī, mother of Nōbdībandagh, 13.
Nāhar, a Rajput tribe displaced by Mazāris, 32.
Nākhīo, Gorgēzh, 42, 46.
Nāūr Pass, leading from the uplands into Kachhī, 2, 11, 13, 14, 15, 22, 96.
Nārī R., flows into Kachhī near Sibi, 26.
Narmukh, a plain above the Bolān, 96, 120, 123, 139.
Nasīr Khān, Khān of Kalāt, 124.
Nathū, Rind, 37.
Ninda (Jām), King of Sindh, overthrown by Chākur, 25.
Nōbdī son of Bahram, poet, 17.
Nōbdībandagh, Lashārī, type of generosity xxix, xxiii, 3, 13, 29, 92.
Nōh or Nohakh, killed at Dehlī, 33.
Nōh tribe, 2, 96.
Index of Names.

Nothani, a Levitical clan of Bugtis, 172.
Nuhani (or Noh) tribe, 7, 10, 96.

O'Brien, E. (Glossary of the Multan Language), 14.
'Omar, Boro, a Mari, 81.
'Omar, Nuhani, generosity of, 7, 19, 21, 23, 64.

Panjgar in Mekran, 5, 96.
Panju Bangulani, poet, 105.
Parrat (Pers. Farhad), 117.
Phah, Mts. on the Sindh and Las Bela frontier, 16.
Phailawagh, a valley in the Gurchani Hills, between the Syah-Koh and Khup ranges, 79, 80, 82.
Phalpur, a town of the Lasharis, now unknown, 23.
Phaukar, Chakur flees to, 14.
Pheroshah (or Pheroz Shah), Rind, 3, 34, 38.
Pheroz, Rind, 36.
Pherunani sept of Nothani Bugtis, 178.

Phitoykh Pass, leading from the Indus Valley into the Bugti Hills, 84, 121.
Phong (or Mondram), a clan of the Bugti tribe, 85.
Phul, name of Nodidbandagh's mare, 13, 14, 30, 92.
Phush, the royal clan of the Rinds, 2, 3, 18, 34, 37, 64, 92.
Pir, a title given to saints, as Pir Suhri, Pir Jamali Shah, etc. See under the proper names.

Qandahar (or Kandahar), 82, 87, 104.

Qarun, the Muhammadan name of Korah, proverbial for wealth and greed, 145, 150.

Rahaspur. See Haaspur.
Kaleja, a clan of the Bugti tribe, 88.
Ram, Lashari, 4, 8, 14, 91.
Rami, a Rind stronghold in Kachhi, 7, 53.
Rahim, Rind, 3, 4, 18, 46, 92.
Ralan, a minstrel, 91 f.
Rind, the principal tribe among the Balochi, 1, 4, 5, 10, 13, 15, 20 f., 32, 34 f., 51, 54, 88, 91, 95, 96, 98.
Rind clan of Lund tribe, 63.
Rohri, low hills, especially those near Sakhi Sarwar, 37 (the name does not refer to the town of Rohri in Sindh).
Rum (i.e. Constantinople), 103.
Rungana, a valley in the Leghari Hills, 99, 105.
Rustum, the Persian hero, 21.

Sahak (Jum), Rind, 3, 92.
Sahak, Kalmati, 19.
Sahtch, Dom, 9.
Sakhi Sarwar (i.e. Generous Lord), a saint, and the town where his shrine is situated, 42, 72, 148, 164 f. See also Sultun and Sarwar Shah.
Salam Khan, Dristak, 101.
Samma, a Rajput tribe, formerly rulers of Sindh, 23.
Samm, a woman's name, 18, 41, 95.
Samr, a Mochi's wife, 176.
Sandeman, Sir R. G., 100 f., 194.
Sang, a Mari village, 16.
Sangarh, a district in the Derajat, 16, 99.
Sangsila, a Bugti town, 41, 43, 168.
Sangwai, name of Chakur’s mare, 24.
Sann (or San), a place above the Bolan Pass, 17, 121.
Sarwar Sháh, 72 (see Sakhi Sarwar).
Satghara, a town in Gugera (now the Montgomery District of the Panjab), 17.
Séri. See Sibi.
Sháh Bég, Arghán, 5, 48.
Sháhbad. See Lá Sháhbad.
Sháhbad Khan (Nawab Sir, K.C.I.E.), Bugti Chief, 104.
Sháho, nephew of Jaro, 27.
Sháhyar, Gurchán, a poet, 67.
Sháhzad, son of Chákur, 7, 32, 134, 138.
Sháhát, father of Chákur, 2.
Sham (lit. watershed), name of several districts, esp. the Sham in the Gurchán country, often spoken of jointly with Phailawgh, 7, 21, 79, 176. Also the Makhmár Sham in the Mari country, 80.
Shám (Syria or Dámascus), 84, 103.
Sham, used with the epithet ‘miskéná’ or ‘musky,’ i.e. scented or thorny, 7, 71, 102.
Shambání, sub-tribe of the Bugtis, 82, 141.
Shambo, Bugti, 85.
Shámpur (or Syáhpur), a name of Multán, 135.
Shamsud-din Khan of Sistán, 2, 96.
Shápur (Sultan), Sasanian King of Persia, 131.
Shrí, a woman’s name—heroines of two poems, XL. and XLII. —117, 118 f.
Shol, name of Ráchán’s mare, 4.
Shorán in Kachhi, capital of the Rinds, xxii, 2, 16, 17, 53, 92.
Sibi (or Sèvi), 2, 14, 15, 6, 24, 25, 48, 51.
Sikandar Khán, Khosa, 77.
Sindh (i.e. the Indus Valley and not the country of Sind) 71, 72, 102.
Sistán, the Baloches in, 2, 46, 90.
Sobha, Jarwar, a poet, 91, 95.
Sobhá, Rind, 3.
Sohráb (Malik), Chief of the Dodáis, xxiii, xxiv, 37 f.
Sohráb, Rind, 12, 22.
Sohráb, Shambání, 83, 88.
Sohrán. See Sohrí.
Sohrí (Pir), a saint, 84, 101, 105, 178 (also called Suhri, Sohrán).
Suhri. See Sohrí.
Suhri-Khushtagh (lit. Sohrí’s slaughter), a shrine in the Bugti Hills, 189.
Sulaimán (Solomon), the seal of, 131.
Sulaimán Mts., 16.
Sultán, a name for the Saint Sakhi Sarwar, 105.
Sultán, a title of kings, as Shápur and Husain Sháh, 8, 131.
Tágyá Khán, Légàhirí, 110.
Tawakkuli, Mari, a poet, 147.
Temple, Sir R. (Legends of the Panjab), xiv, 29, 158.
Thatha, a town in Sindh, 23.
Tibbi Land, a town in the Déraját, 63, 69.
Toba, a spring in the Chháchar Pass, 119.
Turka (or Mughals), xxii, 5, 8, 23, 33, 118.
'Umar. See 'Omar.
Umarî Hân, a Leghârî Chief, 99.
Uzza, an idol of the pagan Arabs.
(see Lâl), 137.

Vâdor stream, the boundary of
Khosa and Leghârî tribes, 90, 99, 105.

Wakâvi, a stream, now unknown, 19.

Yâlî, general Baloch name for
'Ali, 1, 161.

Zangi, name of a chief, 121.
Zangi's well, a place near Mt.
Gëndhârî, 187.
Zarkân, children of. See Zarkâni.
Zarkâni, a name of the Bugtî tribe,
187.
Zâwâ, name of a part or fairy,
125.
Zumzum (Sultân), legend of, 149.
Zû'n-nûn Beg, Arghûn, xxiv, xxxvii,
9, 91.
Zunû, the form for name of the
above used by Baloches, 9, 91.
GENERAL INDEX.

Abdál, a saint. The forty Abdáls (or Avárs) are often alluded to, 84, 141, 144.
Adamant, riddle on, 199.
Age, poems on, 165, 167.
Age of heroic ballads, xxxvi.
Alif Laila. See Arabian Nights.
Anabasis Multiflora (tráth), a sal-salendaceous plant, 188.
Angels described, 142, 146.
Angel of death (‘Arráil, Irzáil, Arzáil, Malkamith), 107, 142, 146, 151, 160, 166.
Angels of the land (dēh-maláiḵh, the Hindú dig-páil), 87.
Antimony, powdered, applied to the eyes (stírlmughh), 20, 192.
Aphorisms, 203, 204.
Arabic Nights quoted, 149.
Argument of heroic ballads, xxi.
Armour, 3, 16, 19, 45.
Armour of David, 168.
Arrow-stems, drawing lots by, 61, 78.
Arrows, 7, 10, 35, 57.
Arzáil, corrupt form of ‘Arráil. See Angel of death.
Authors, names of, II. 205.
Authors of poems, xiv, xvii, II. 205.
Avarice associated with Qárán (Korah), 145, 150.
Avarice repudiated, 30, 102.
‘Arráil. See Angel of death.
Badhúsán, name of a creeping plant, 128.
Badsháh. See King.
Bahri, a breed of horses, 65.
Bajuri, epithet of a sword (Bajauri?), 66, 75.
Ballads, nature of, xviii, xix.
Bay, used as synonym for a horse or mare, 24, 32, 37, 79; II. 187.
Bees, love imagery derived from, 114.
Bees, riddle on, 201.
Betel-nut, 28, 151.
Bhang, an intoxicating drink made from hemp leaves, 33, 35, 121.
Birds (hawk), 75.
Birds, met. for women (crane, vulture), 123 (Text, II. 124, l. 86), 129.
Birds sent as messengers, 115.
Birth, miraculous, 139.
Black clothing, a sign of mourning, 34.
Black colour, used as synonym for a mare, 121; II. 187.
Black cow, a votive offering, 47.
Blue, dark, sign of mourning, 33.
Blue bird, the blue rock pigeon, 115.
(See text, sarz, green, II. 116, l. 20.)
Boats, 74, 75, 106.
Boots, red, worn by Doda Gorgésh, 44.
Boots, red, worn by Lasharis, 14.
   by Rinds, 3, 9, 16, 20, 22.

Bows and arrows, 3, 7, 13, 35, 45, 68, 77, 83.
   iron, 57, 83, 101.
   buried with warrior, 28.
   partition of property by, 96.

Branches (of Salvadora Oleoides) borne as sign of success, 38.

Buddhist element in legend, 161.

Bulgarian (scented or Russian) leather, 76, 26.

Camels, raided, 26, 61, 67, 89.
   young, killed, 6, 10, 12, 16, 18.
   wealth consisting of, 30, 150.
   sent from heaven, 29.

Cap, child’s, 189.

Cardamoms, 28.

Carriion, met. for anything abominable, 78, 145.

Chamaerops Rithiana, the Phish or dwarf-palm, 32, 60, 100.

Chants used in accompanying songs, xxiii, xxvii.

Chaupar, game of, riddle on, 201.

Chess, riddle on, 201.

Chestnut colour (bor), used as synonym for a mare, 62, 66, 85; 11, 187.

Cid, poem of the, xx.

Clouds, 36, 39, 73, 125, 147.

Courage held up to admiration, 66, 78, 94.

Cowardice condemned, 78, 81, 94.

Cradle-songs, xxix, 182.

Crane, a metaphor for woman, 129, 186.

Creation, legend of, 135, 143, 146, 158.

Crocodiles, 36, 76.

Cross-roads, perils await funeral at, 130.

Damburo, a stringed instrument, xxxiv, 69, 91, 93, 105, 109.

Dark-blue. See Blue.

Dastanaghhs (short songs), xxix, 184-195.

David’s armour, 168.

Death, Angel of. See Angel of Balach, 43.

Bivaragh, 8, 14.

Doda, 42.

Mir-Han, 11, 13, 14, 20.

Nawab Jamul Khan, 105.

Parat, 117.

Salo, 46.

the Prophet Muhammad, 161.

Zumzum, 151.

Dirhem, silver coin, 30.

Dorhah, short poems in West Panjabi, 184.

Drums, 14, 24, 33, 59.

Drunkenness, 31, 35, 38, 54.

Egyptian sword (Misri Mirz), 7, 10, 30, 71, 87, 88.

Eighteen sons of Chakur, 33.

Eighteen years passed in one night, 159.

Elegy on N. Muhammad Khan, 105.

Elegy on Salo, 46.

Elminurah sirius, a grass (gorkha), 47.

Embarkment round a field (banu or lat), 41.

End of the world, 145, 147.

Epic ballads, xxi.

Epithalamium, 58.

Eunuch (dancers), 177.
Fairies. See Paris.
Falsehood condemned, 28, 64, 88, 98.
Falâs, copper coin, 132.
Firearms, 13, 14, 33, 68, 75.
Firearms, gun worth a thousand rupees, 59.
Five holy beings (panj tan-i pâk), 87, 109, 141, 146.
Flint, riddle on, 196.
Flowers, worn as ornaments, 123, 185.
Flute (see Nar), 184.
Forms of verse, xxix.
Forty abbâls or saints, 144.
Forty children at a birth, 169, 175.
Forty-four clans (bolaks), 2.
Forty thousand follow Mr Châkur, 2, 32.
Four friends or Khalifas, 144, 178, 179.
Fourteen innocents (mâsûm) or messengers (suhâg), 144.
Funeral attended by parâs, 130:
feast, 39.
of Pârât, 117.
of Sâlo, 47.

Gabr. See Gaur.
Gambling, 25, 30, 31, 76.
Gaur (Gâvr, Gabr) cf. Guebre, Giaour, an unbeliever, 67, 163.
Gazelle, legend of, 154.
Genealogies, 1, 2, 92, 96, 98.
Glossary of rare words, II, 192.
Gold, 58, 83.
Gold-hilted sword, 13, 39, 45.
Gold scatterer (Zâr-zuwâl), an epithet of Nodhbândagh, 3, 29.
Golden rings, 3, 47.
cup, 35.
necklace, 48, 51.
Drisâhaks, 87.

Gorkha-grass. See Elimurus hirsutus.
Grewia bush (shâgh), xxxv, 69.
Grey (nîl, mëlo), colour used as synonym for a mare, 120, 11, 187.
Guitar, used in translation for dam-biro, q.v.
Gwan (Pistacia Khinjuk), the wild pistachio, 122, 201.
Gwârîgh, a plant with red flowers, 122, 123.

Hail, riddle on, 199.
Hailstorm, met. for violent attack, 45.
Hawk and pigeon, legend of, 163.
Head carried after decapitation, 180.
Heaven, visit of the Prophet to, 158.
Heaven attained by a trick, 175.
Heaven described, 143.
Helmet, 16, 43, 60.
Helmet of enemy used as a churn, 45.
Heroes' epithets, II, 189.
Heroic ballads, argument of, xxi.
Hindu names and legends mixed with Muhammadan, 83, 134, 137, 166.
Horse, creation of the, 136, 138.
Horse-race, origin of war, xx, 3, 4.
Horses, proper names of:
Duldul, 'Ali's horse, 8, 164.
Kunar, 64.
Lakht, 37.
Mëhlo, 129.
Phal, Nodhbândagh's mare, 13, 14, 30, 92.
Saângwâth, Châkur's mare, 24.
Shol, Rehân's mare, 4.
General Index.

Horses, Sūrkhang or Sūrkhī, Doda's mare, 43.

Horses, spoken of by the names of their colours, II. 187:
Bay, 24, 79.
Black, 121.
Chestnut, 15, 62, 66.
Dun, 120.
Grey, 120.
Houri (hūris), 35, 111, 126, 143.

Indian sword (hindī), 7, 10, 25, 37.

Jām, a title of Chiefs, 7, 25, 121, 124.
Jat, a camel driver, herdsman, 6, 10, 18, 24 (not to be confounded with Jāt, name of a tribe).
Jātaka of King Čivi, 161.
Jewels, alluded to under separate names, as:
Bangles (batali, baṅgū-band), 114, 191.
Bracelets (dastān), 126.
Earrings (durr-gosh, girīdurr, sarhosh), 47, 81, 123.
Neck-circlets (has or haal), 47, 114, 194.
Necklaces (hār), 48, 127.
Noserings (būlū, phulū, nath), 47, 114, 126, 129, 194.
Rings (mundri, chhala, chalā, vērh), 47, 129, 185, 186, 190.
Toerings (phādli), 188, 195.
Jinns, 38, 136.

Kahīr-tree (Prosopis Spicigera), 10, 39, 45, 127, 168, 180.
Kārēr, an underground water-course, 106.

Kaūnsar (Ar. kawthar), the fountain of Paradise, 40, 69, 137, 145.
Kettle-drums, 33, 59.
Khan, a chief, the common title.
See under proper names.
King, title of, used by Chākūr and Bijar, 23, 24, 25, 38.
King of Herāt, 8.
King of Qandahār, 48.
Knuckle-bones, used in gambling, 30, 32, 77.

Lament. See Elegy.
Lamp, riddle on, 198.
Language, old forms of, II. 180.
Later ballads, 58 f.
Legends of saints, 134 f.
Legends of the Panjāb (Temple), xiv, 29, 158.
Lentils (liti), given as fodder to a horse, 44.
Lizard, episode of, 18.
Lightning, 55, 125, 127.
Lightning, horse compared to, 91.
Lightning, sword compared to, 37, 38, 51, 75.
Lonak (Stipagrostis plumosa), a grass, 188.
Lords of the Club (Munkir and Naktir), the examiners of the dead, 151.
Love-songs and lyrics, xxvi, xxix, 113, 115, 124 f., 184 f.
Lullabys, 181.
Lyrical poetry, xxvi, 124, 184.

Madder, brought from Khurāsān, 121.
Malik, a title, 21, 37.
Marriage ceremonies, 52.
Marriage of Dostēn and Shirēn, 123.
General Index. 221

Marriage of Mitha, 58.
Matches, riddle on 199.
Maud (or man), an Indian weight of 40 seers (about 80 lbs. or 40 kilogrammes), 145.
Maur, name of flower, 123.
Metres, xxx.
Migration of tribes, xxii.
Millet (i.e. hordeum vulgare, great millet, Bal. zirik, the dhurrah of the Arabs, the jawar of India), 13, 14, 41, 87.
Miracles of 'Ali, 163.
Bari, 140.
Haarat Ghaus, 175.
Lil Shabba, 177.
Moses, 149.
Muhammad, 157.
Pir Sohri, 180.
Sakh Gil Sarwar, 42.
Miraculous ascent to Heaven, 157.
174.
birth, 138.
camel, 39.
flock of goats, 178.
herd of cattle, 41.
substitution, 171.
Mi'raj of the Prophet, 157.
Mirror, riddle on, 198.
Mirror of silver, 109, 122, 182.
Misra (Pashto poems), 184.
Mochi, leather dresser caste, 176.
Moon, eclipse of, 38.
Moon, extinguishing, epithet of a woman, 126, 127.
Mosquitos, 121, 197.
Mountains, praise of, 35, 45, 121.
Muhnt (a share of stolen cattle restored to the owner), 89.
Musk, riddle on, 200.
Musk-scented (scented, thorny, etc.), an epithet of aromatic pastures, 7, 71, 102.
Nar (or pipe), xxxvi, 184.
Nawab, a title, 67, 105.
Nicknames: sar-zuwal, 29; Mazido, 28; jau-ar-waw (bitter in reply), 27; thick-beards, 21, 24; thin-beards, 25; slender-feet, 25; short-feet, 74; tiger, 76.
Oath, on the beard, 121; by Pir Sohri, 180; by the siris-tree, 39; of Jaro, 27; of Nodibhandayh, 39; of Haibat, 26.
Old-age, personified, 165 poems on, 165, 167.
riddle on, 196.
Oleander (Nerium odorum), a poisonous bush, 10.
Origin of Balochis, 1, 15, 96, 98.
Oven heated, a symbol of generosity, 101.
Panjabi verse, 113.
Panj-tan, the five pure beings, 87, 109, 141, 146.
Paradise (bihisht, jamat, jantal), 93, 106, 107, 143, 145.
Paradise stream or fountain of (Kaufar), 40, 69, 132, 145.
Pari (or fairy), 130, 131.
Peacock, the waizir of the birds, 126.
Personal element in ballads, xix.
Personification (of age and youth), 165.
Personification (of health, fortune and wisdom), 173.
Phærphugh (Tecoma undulata), a tree, used in making musical instruments, xxxv, 109.
Pfirr (Salvadoria oleoides), a tree, 38.
Phish (Chamaerops Ritchiana), the dwarf-palm, 32, 45, 60, 89, 102.
Pigeon, met. for lover, 129, 130.
Pigeon and hawk, legend of, 161.
Pilgrimage to Mecca, 106.
Pir (lit. an old man), title of saints, 
73, 75, 84, 101, 146, 158, 178.
Playing-song, 184.
Poema del Cid, xviii.
Poems, classification of, xix.
Poetry, Balochi, character of, xiii.
Poison, snake's, quivering in cup, 
112.
Poison bush (jaur), 10.
Police, English name used, 116.
Pomegranate-flowers, lips compared to, 125.
Poppies, riddle on, 198.
Pronunciation, key to the, II, 201.
Prophet Dris, 169.
Moses, 149 f.
Muhammad, 157.
Prophets, aphorism regarding, 204.
Prosopis Spicigera (sot, kahir), a 
tree, 10, 39, 45, 137, 168, 180.
Providence, workings of, 149, 153, 
156.
Put on name Sobha, 84.
Punning riddles, 202, 203.
Quantity in verse, xxvii.
Quivers, 29, 39, 38, 74, 87.
Qur'an, 48, 51, 109, 136, 172.
Rams, 73, 109, 111, 121, 129, 147, 
167, 183.
Razor, used as a weapon, 43.
Red-eared rain, 47.
Red garments, put away as a sign 
of grief, or on leaving seclusion, 
9, 122.
Red garments, worn by brides, 58, 
118.
Red goat, offered to Pir Sohri, 181.
Refugees, duty towards, 18, 43, 92, 
99.
Religious poetry, xxviii, 134 f.
Rhyme, use of, in verse, xxv, 
xxix, xxxvi.
Rich and poor, 146, 152.
Riddles, xxix, 195 f.
Romantic ballads, xxv, 111.
Saints, see under the following 
names:
'Ali, 139, 161, 162.
Barl, 140.
Din Panah, 109.
Gaji Barbar, 93.
Haranat Ghaus, 174.
Haranat Pir (Dasgir, 'Abdu'l-Qadir), 158.
Issa, 140.
Jiwé Lal (Lal Shábbáz, 
Lál), 110, 115, 116, 146, 
177.
Khwaja Khidr, 73.
Murad Bakhsh, 146.
Sahí Sarwar, 42, 72, 148, 
165.
Sohri, 84, 101, 178.
Sandals of hide or phish, 13, 52, 
60, 89.
Sarinda, a musical instrument, 
xxxv.
Sawan. (July-August), the month 
of rains, 76.
Scabbards, red, 7.
Seer (or Sér), an Indian weight 
(about 2 lbs. or 1 kilogramme), 
16th of a maund (to compare 
seers with maunds, is to compare 
small things with great), 59, 91, 
95, 97.
Seven heavens, 143.

kinds of weapons, 65.
seas (or streams), 161.
Sewing, an occupation of girls, 184.
Shāgh (Grewia Vasita), a tree, also a musical instrument made of its wood, 69.
Shi'a sect of Muhammadans, 135, 141.
Shields, 13, 45, 59, 62.
Shīhan (in W. Pānjābī, tigress), a breed of mares, 62, 65.
Shirāzi, of Shirāz, applied to a sword, 13, 167.
Short-foot (gwand-phasis) a nickname of the Drishakes, 74.
Shrines of saints, 42, 109, 162, 174, 177, 178.
Silk garments, 3, 73.
Silver-hilted sword, 59.
knives and daggers, 3.
mirror, 109, 122, 182.
Siburgh, a fabulous bird, 93, 95.
Sindhi, applied to a sword, 13, 101.
Singing, methods of, xxv, xxxiv.
Singing game, xxix, 184.
Sirat, bridge of (approach to Paradise), 144, 145.
Siris (Albizzia Lobbok), a tree, 39.
Skull-caps worn by Hindus, 159.
Slender-footed (i.e. effeminate), a nickname of the Lashāris, 25.
Snake, legend of, 154.
Snake watches over Pt. Sobri, 179.
Snake’s poison quivers in the cup, 112.
Snow of Mt. Dargāl, 66.
Snow of Mt. Ekbāl, 130.
Sol, a tree to. See Proustis Speci-
gera.
Solomon’s seal, 131.
Spears (bal, nagh), 13, 14, 19, 25, 32, 36, 84, 101.
Staff produces water from the ground, 179.
Stipagrostis plumosa, lonak grass, 188.
Stirrups, brazen, 14, 16, 32, 62, 88.
Stornell compared with tāstānaghs, 184.
Sūfī-ism, xxiv, xxv, 131.
Surma (collyrium), applied to the eyes, 20, 117.
Sword, epithets of, diamond-like 37; lightning or thunderbolt, 37; 38, 51, 75; green or bright, 35; black-pointed, 44; jewel-like, 75; gold or silver-hilted, 13, 39, 45, 59; Bajuri, 66, 75; Egyptian (Misri, Mirzī), 19, 30, 71, 89; Indian (Hindi), 7, 10, 25, 37; Sindhi, 13, 101; Shirāzi, 13, 107; Syrian or Damascus (Shāmil), 84; Khorasāni, 47.
Tecoma Umbellata (phārphugh), xxv, 109.
Thick-beards, a nickname of the Rinds, 21, 24.
Thin-beards, a nickname of the Lashāris, 25.
Thirty-years’ war between Rinds and Lashāris, xxii, 16.
Tigers, children of (mazār-potrawān or shir-potrawān), 62, 65, 70, 77; male tigers, 76; met by Muhammad, 138; (shir or mazār), name of Mazārī tribe, 54; tamed by ‘Ali, 163.
Titles. See Bādshāh, Jām, Khān, King, Malik, and Nawāb.
Trāth (anabasis multiflora), a saltaceous plant, 188.
Trath eulogized, 64, 88, 98.
Tūba-tree, in Paradise.
Underworld, the, 159.
General Index.

Velvet (bakhmal), 100, 114.
Verse, forms of, xxix.
Vulture (khargas), used as a name for women, 123; II. 124, 1. 88.

Walnut-bark used to colour the lips, 125.
Wars of Buleîdi and Gorgesh, 40.
miscellaneous tribes, xxii, 581.
Rinds and Dodais, 34.
Lashârida, xix, 5, 9, 12, 13, 15, 20.
Turks, 32.
Washing the head seven days after marriage, 52.
Wasp-like waist, 132.
Wasps, 151.

Water, riddle on, 196.
Watermelon turned into a head, 171.
Waterpots borne on the head, a sign of servitude, 23, 24, 42, 177.
Water wheels on bank of Indus, 34.
Wild-ass (gor), 37, 121.
figs, 130.
grapes, 130.
pistachio (gwan), 121, 122, 201.
pomegranate, 132.
Youth, praised and personified, 165.
Youth, riddle on, 196.
Zâmûr, a creeping plant, 126.
Please help us to keep the book clean and moving.

CENTRAL ARCHAEOLOGICAL
GOVT. OF INDIA
NEW DELHI
Department of Archaeology

A book that is shut is but a block.