

Memoirs of Poets

تذكرة الشعرا

# Hidden Treasure

by

پټه خزانه

Mohammad Hotak son of Daud

د محمد هوتک بن داود

Written in 1141–1142 A.H. (1762–1763 A.D)  
in the city of Kandahar

چه په ۱۱۴۱–۱۱۴۲ هجري قمري کال په قندهار کښي  
تأليف شويده

Translated by  
Khushal Habibi

*In the name of God, the Compassionate,  
the Merciful*

Praise be to God who elevated man with the power of speech and thus differentiated him from other animals and revealed to him the holy Koran. This infallible word of God is most esteemed among all other written works. Praise be to God, there is none more exalted than Him. He is the Lord who has bestowed man with the power of speech.

Blessed be the Prophet (Peace be upon Him) who showed us the right and virtuous path.

**Verse**

*The leader of universe, may I be devoted to him  
Most exalted in the universe, I am devoted to him.*

May God's blessing be on his children and companions, illuminating in the sky like stars. Were it not for them we would not have found the right and truthful path and would have perished in ignorance.

**Verse**

*The Prophets are like stars in the sky  
Illuminating the earth where we stand  
They have enlightened our dark lives  
May their soul find peace in the promised land.*

In particular may the blessing of God be on Prophet Mohammad and his four companions, children and grand children.

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

حمد و ثنا ده هغه خدای ته، چه انسان ئې په ژبه او بیان لوړ کړ، او تمیز ئې ورکړ، له نورو حیواناتو په نطق او وینا سره، او خپل کلام پاک ئې نازل کړ، په افصح بیان سره، چه هغه معجز او ابلغ دی، له کلامه د ټولو بلغاء او فصحاء.

ستاینه او سپاس دی هغه خاوند لره، چه بېله ده نستې بل خاوند او نه بل بادار د وگړیو، خښتن دې دی، چه انسان په خوړو خبرو پالي، او د هري بليغي وینا ملهم دی.

د روډ نامحدود پر هغه پیغمبر دی، علیه الصلوة والسلام چه مور تې راوښووله، سمه لار او روډه.

بیت

دی دی رهبر د کایناتو تر ده جار سم      دی دی نامور د مخلوقاتو تر ده جار سم

د خدای رحمتونه دي وي، د ده پر اولاد او اصحابو، چه پر اسمان د هدی رڼه ستوري دي، او د پیغمبر د گوتمی ځلان غمی، که دوي نه وای د دین سمه لار به له مورده ورکه وای، او د رحمت ور به و نسکور.

بیت

د هدی د اسمان ستوری      ځي رڼا ئې کور په لوری  
شپه زموږ ئې کړه روښانه      دوی دې وي خوښ په جناڼه

په خاص کړه د خدای رحمتونه دې وي نازل پر څلورو یارانو، د نبی پر غورو ملگريو، او د ده پر لمسیو او خاندان.

Let it be known that speech is a special gift of mankind. It is something that God has only bestowed on man. In every era the Almighty God has created eloquent poets and orators who have been considered the disciples of the Lord. They have written heart-rendering verse through the ages.

I am Mohammad Hothek, a Pashtoon, who lives in Qandahar. It has been for a long time that I have been interested in poetry and have spent a great deal of my free time devoted to its reading. It has been a long time since I have wanted to complete a biography of Pashto poets but have been unable to do so due to the prevailing circumstances. This is because Qandahar has been under the heel of tyranny. Sometimes the Mongols raided it and at other times it was oppressed by Gurgin.

Now that the clement God has released us from cruelty we have managed to breath the air of freedom. The oppressors have been driven away from Qandahar by Haji Mir Khan, God's mercy be on him, and the Pashtoons have been freed from their cruelty. With my worries abated I have decided to complete this work. When His Majesty Shah Hussain Hothek, light of Pashtoonkhwa, leader of Moslems, the vanquisher of the infidels and the preserver of the faith, learned of my intentions he summoned me to his court and encouraged me to fulfill this task.

**Verse**

*Shah Hussain Hothek the Pashtoon king  
Who is the greatest emperor of them all,  
He is the brave and nimble son of Haji Mir  
God let not this star among us fall.*

اما بعد، په دې پوه شئ، چه وينا د انسان غوره خاصه ده، او د نطق تاج هغه د کرمنه تاج دئ، چه خالق تعالی د آدم پر سر نسکور کړ او په هره زمانه کي خدای تعالی په انسانانو کي غوره شاعران، او د وينا خاوندان پيدا کړل، چه الشعراء تلاميذ الرحمن، وگڼل سول، او د دوی ويناوي هر کله داسې خورې دي، چه د انسان زړه انشراح په مومي، او د خورو زړو مرهم وي.

زه چه محمد هوتک يم، او په اصل پښتون په قندهار کي اوسم، له ډيره ده، چه په ويلو د داسې ويناؤ بخت يم، او د شپې او ورځي مي هم دغه کار دئ، او دا ډير وقتونه تېر سول، چه ما غوښته، چه زه د پښتو شاعرانو تذکره وکارم او د دوي احوال سره را ټول کاندېم، مگر زمانې ما ته فراغ نه را کا، او دا هيله مي په زړه کي وچه سوه، ځکه چه پر قندهار د ظلم او جفا تور تم پروت ؤ، او هېچا آرام نه درلود او نه فراغ. گاهي به مغولو چپاوونه کړل، او گاهي به د گرگين د ستم سوران ؤ. اوس چه حق تعالی مور خلاص کړو له هغو ظلمو څخه، او فارغ سوه زړونه زمور، او زمور ملک حاجي ميرخان، عليه الرحمه، دوی له قندهاره وياسته، او پښتانه ئې د دوی له جوړه آزاد کړل، نو زما زړه فارغ سو له اندوهه، او قلم مي را واخيست، هغه وقت چه زما له ارادې خبر سو زمور پښتونخوا د سترگو تور، امام المسلمين، و ابن قاتل الرفضة و الکافرين، شاه حسين، ادام الله دولته الي يوم الدين.

**بيت**

د پښتنو پادشا حسين هوتک  
د جاجی مير غښتلی زوي گړندی  
په ملکانو کي دی دئ لوی ملک  
خالقه تل دي وي ځلان دا غمی

Our king, Shah Hussain, venerated by the Shalemkhel, may God prolong his reign, is a good orator and a lover of poetry. He summoned me to his court, encouraged me and showed kindness so I may fulfill my desire to write a biography of Pashto poets. Thus I strived to finish the book with urgency and to complete a biography of Pashtoon poets.

Let it be known that I have been gathering information on Pashtoon poets for the past 30 years. While traveling in Pashtoonkwa I heard interesting stories about these poets and am now able to write about them at the request of our king, shadow of God. The name of this book is *Paṭa Khazana* (The Hidden Treasure). I selected this title because a great deal of the information presented here has been hidden and remained obscure over the years. May all Moslems be pardoned by the Almighty and may our king live long. I started writing this book on Friday, the 16 of Jamadi-al-Thani 1141 Hijera (1728 A.D.).

This book contains three treasures:

The First Treasure: The work of past poets.

The Second Treasure: The work of contemporary poets who are alive.

The Third Treasure: The work of Pashto poetesses whose poetry is known to us.

نو ئې زه وغوښتم خپل دربار ته، او ما ته ئې تشويق وکا، او الطاف ئې ښکاره کا چه دا خپله اراده پوره کاندېم، او د پښتنو شاعرانو حال سره را ټول کاندېم، ځکه چه زمور پادشاه، او د ښالم خيلو د زړه سر، شاه حسين خلدالله ملکه و سلطنة، پخپله هم د ښې وينا خاوند او د پښتو د شعر شوقمن دى، نو ما وغوښته چه ژر تر ژره، دا کتاب وکښلى سي، او د پښتو د شاعرانو احوال ټول کړ سي.

ښکاره دې وي، چه ما له ديرشو کالو را هيسي، د ډيرو شاعرانو د پښتنو، احوالونه را ټول کړي دي، او هغه وقتونه، چه د پښتونخوا پر لتو گرزېدم، له وگړيو څخه مې ډير ښه حالونه اورېدلى دي، او اوس هغه ټول، د خپل پادشاه ظل الله په غوښتنې کارم، د دې کتاب نوم دي ”پټه خزانه“ ځکه چه دلته هغه احوالونه راغلي دي، چه پټ ؤ، او نه ؤ ښکاره، خالق تعالى دى ټول مسلمانان وبخښي، او زمور د پادشاه سيورى دې تل وي او دايم، په دغه کتاب چه ما په کښلو ابتداء وکا، ورځ وه د جمعي ١٦ د جمادى الثانى سنه وه ١١٤١ هجري.

دغه کتاب پر درو خزانو منقسم دى:

لمړي خزانه: په بيان د هغه شاعرانو، چه پخوا تېر سوي دي.

دوهمه خزانه: په بيان کي د هغو شاعرانو، چه اوس ژوندي دي.

درېمه خزانه: په بيان کي د هغو ارتينو او ښځو چه دوى په پښتو شعرونه پاته کړي دي.

## The First Treasure

Poets of the past whose work is known to us

### BABA HOTHEK

Eminent shaikh, pivot of the sagacious and one who has reached God,  
God's mercy be on him

He was a famous saint whose miracles are well known. It is said that his father Baro, God's mercy be on him, was the son of Tular who was the son of Baba Ghaljay, God's mercy be on him, a chief of the Pashtoons at his time. Hothek was born in the year 661 H. (1263 A.D.) in Atghar.<sup>1</sup> When he became a man, he devoted his life to prayers. He was the chief of his tribe at Atghar and Syoray.<sup>2</sup>

It has been narrated: At that time the Mongols raided the banks of the Arghandab river several times and ravaged Atghar, Awlan<sup>3</sup> and Kalat. Baba Hothek gathered his tribesmen to fight the marauding Mongols near Sur Ghar<sup>4</sup> (Sur mountain). In this battle the Mongols were defeated and the Pashtoon warriors killed a great number of them. My father, Daud Khan, narrated to me that: So much Mongol blood was spilled on Sur Mountain that it glowed under the sun. The Pashtoons were few and weak and when a number of them were killed, Baba Hothek sang this sonnet loudly and pierced the oncoming Mongol soldiers with his arrows. When the Pashtoons heard his song they fought with vigor covering Sur Ghar with the blood of the Mongols, who were all killed. I have taken down this song from my father, may God's compassion be upon him.

## لمړۍ خزانہ

په بیان کی د هغو شاعرانو چه پخوا تېر سوي او مور ته د دوی  
ویناوې ښکاره دي

ذکر د شیخ المشایخ، قطب العارفين و زبدة الواصلین  
بابا هوتک علیه الرحمه

لوی شیخ ؤ او مشهور دي د ده کرامات، نقل دی: چه د ده پلار بارو علیه  
الرحمه د تولر زوی ؤ او د تولر پلار بابا غلجی ؤ رحمة الله علیه، چه پخپل وقت کي  
مشر گڼل کيدي د پښتنو هوتک په اتغر کي زيږيدلی ؤ، په سنه هجري ٦٦١ کي، او  
هغه وقت چه لوی سو، نو ئې کا د خدای عبادت او په اتغر او سوري کي د قوم  
سردار او بادار ؤ.

نقل دی چه: په هغه وقت کي به هر ځل مغولو د ارغنداب پر غاړو لوټ کاوه،  
اتغر او اولان او کلات به ئې تالا کول، بابا هوتک، خپل قومونه را ټول کړل، او د  
سره غر سره ئې پر مغولو شخړه بوتله، په دې جگړه کي مغول تالا سول، او د پښتنو  
گړنديو ډېر ووژل، ما ته خپل پلار داؤد خان داسي نقل وکا، چه: سور غر په دغه  
ورځ د مغولو په وینو داسي لجنند سو، چه پلوشو د لمر به برېښانده کا. په دې شخړه  
کي پښتانه لږ او بې ځواک ؤ، چه د سرو مغولو پېښه راغله. او اخیسته ئې وکا، یو  
څو غښتلي د بابا هوتک خپلوان ومړل، بابا هوتک په لوړ ږغ دا سندره لولوله، او په  
غشيو ئې د مغولو ټېرونه خپړل، غښتليو مېړو چه دا سندره اورېدله، په جگړه  
تودېدل، تر څو سور غر ئې د مغولو په وینو ولاړه او ټول ئې پېنا کړل، هغه سندره  
زما پلار علیه الرحمه داسي راته ویلي:

## Verses

*The Sur mountain is on fire  
O, People let not disgrace be your desire.  
The Mongols have taken our home and village  
Ghazni and Kabul are under their pillage.*

*Brave men rise, this is your chance,  
The Mongols are trying to quickly advance,  
Pillaging Pashtoonkhwa<sup>5</sup> with many a lance.  
The Mongols have taken our home and village.*

*Brave warriors of Margha come fight  
For the cause of Pashtoonkhwa outright,  
With sharpened swords and arrows until light.  
The Mongols have taken our home and village.*

*Young men cast arrows in the battlefield,  
With swift blows of the sword make them yield,  
Use your breasts as a shield.  
The Mongols have taken our home and village.*

*The blood of young warriors is aflow,  
The earth and mountains are aglow,  
See them running, the frightened foe.<sup>6</sup>  
The Mongols have taken our home and village.*

## بيتونه

پر سور غر بل راتہ نن اور دے وگرپہ جوړ راتہ پیغور دے  
پر کلی کور باندې مغل راغي هم په غزنی هم په کابل راغي

غښتلیو ننگ کړی دا مو وار دے مغل راغلی په تلوار دے  
په پښتونخوا کي ئې ناتار دے پر کلی کور باندې مغل راغي

آ، د مرغی غښتلیو راسی پر ننگ ولاړ د پښتونخوا سئ  
توري تېرې، غشی تر ملا سئ پر کلی کور باندې مغل راغي

زلمو په غشیو کړی وارونه د تیرو تورو گزارونه  
ور وړاندی کړی خپل ټټرونه پر کلی کور باندی مغل راغي

زما د زلمو ویني بهیري مخکه او غرونه په سره کیري  
میرخی زغلي او ترهیري پر کلی کور باندې مغل راغي

*There is a battle on the mountain, O Pashtoons hurry,  
Sur Ghar with Mongol blood is covered, scurry  
Strike boldly, kill the foe without worry.*

*The Mongols have taken our home and village.*

*Young men, in honor do not hesitate to die,  
Make the foes with your arrows lie,  
Protect Pashtoonkhwa's land and honor high.*

*The Mongols have taken our home and village.*

It is said that Baba Hotheek fought many battles with the Mongols and drove them beyond Arghandab. The Pashtoon warriors from Margha<sup>7</sup> and Atghar always attacked them and drove them into the mountains. Baba Hotheek died at the age of 79 in 740 H. (1339 A.D.).

پښتنو هلی پر غره جنگ دئ سور غر په وینو د دوی رنگ دئ  
مهال د توری دئ د ننگ دئ پر کلی کور باندي مغل راغي

زلمو پر ننگ خانونه مړه کړئ دښن په غشيو مو پښه کړئ  
د پښتونخوا مخکي ساته کړئ پر کلی کور باندي مغل راغي

نقل دئ چه: بابا هوتک د مغولو سره ډېر جنگونه وکړل، او د ارغنداو پوري خوا ته  
ئې وشړل، او هر کله به د اتغر او مرغې غښتليو پر دوی يرغلونه کړل، او په غرونو  
به مغول ننوتل. بابا هوتک چه سپين ږري شو، عمر ئې نه اويا کاله ؤ، په سنه ۷۴۰  
هجری وفات سو.

## SHAIKH MALIKYAR

Discoverer of mysteries

He was the eldest son of Baba Hothek and after his father's death became chief of the tribe. It is said that Malikyar was a brave and strong warrior and was capable of challenging ten men at a time. At the time of Baba Hothek's death Malikyar was 25 years of age. He gathered a large number of his relatives near Syoray, dug underground canals and engaged his people in agriculture. When the Mongols became aware of this they attacked Syoray. Malikyar fought several battles with the Mongols as a result of which a large number of Pashtoon homes were destroyed. The Pashtoons left for Margha, Zhobe and Waza Khwa.<sup>8</sup> There they regrouped and returned back to Syoray to attack the Mongols and liberate their homeland.

It is said that in 749 H. (1348 A.D.) the Tarnak river was overflowing its banks during the spring rains and for a period of one month no one was able to ford it. When Malikyar Baba came to the bank of the river he recited this song:

### Malikyar Baba's song

*The Tarnak is flowing, full to its brim, and as it flows  
My heart yearns for its beloved, its pretty rose.  
O river, O river Tarnak, may God dry your deepest vein,  
So I may attain love's solace without such tormenting pain.*

## ذکر د کاشف اسرار شیخ ملکيار

چه د بابا هوتک مشر زوی ؤ، او تر هغه پلار وروسته ئې د قوم د مشرتابه بگری په سر کړله. نقل کا هسي چه: ملکيار بابا ډېر غښتلی او قوتمند سپری ؤ، په جنگو کښي به له لسو تنو سره ډېر ؤ. هسي وائي چه: ملکيار بابا د سيوری په لتو کښي ډېر خپلوان را تول کړل، او هلته ئې کاريزونه وکښل، او خپل زلمی ئې په کښتو کرونو وگمارل، مغول چه په دغو ودانيو غورځول، پر سيوری ئې يرغل وکا، او د ملکيار بابا سره ډېر سخت جنگونه وسول. په دغو جنگو کښي د پښتنو مېنې وراني شوې، او ځني ولاړل مرغې او ږوب ته، ځيني هم وخاته وازي خوا ته، هلته ئې خپل زلمي سره تول کړل، او بېرته راغلل، مغول ئې وشړل، او سيوری ئې بيا ودان کړ. هسي نقل کا چه: په سنه ۷۴۹ هجري کي په پسرلی ترنک ډېر ډک سو؛ په سختو نيزو او په يوه مياشت ئې چر نه وموند، او خورا ډک غاړي تاړي بهيدئ. ملکيار بابا چه د ترنک څنډو ته راغئ، هسي سندري يې ويلې:

### سندره د ملکيار بابا

ترنک بهيري	ترنک بهيري	غاړې تر غاړې
زما زېگی خو		خپل لالی غواړي
که روده روده!	د ترنک روده	خاوند دي وچ کا
چه زېگی مومي		زما، خپله سوده

*Like a torrent, a deluge of separation entwined  
You bring forth tears in sadness confined.  
A fire that burns within my heart and my restless blood,  
I wish may erupt and dry this tormenting flood.  
Pay heed to my call, O bright moon, shining above,  
See how the Tarnak has estranged my ladylove.  
The murky water has separated Malikyar from the embrace  
Of his beloved sweetheart, bring forth her enchanting grace.*

که نیز دی نیز دی  
په ویر ژپلي  
نیز دي د بيلتون دی  
زړه نیزه وړي  
په غم زبون دی

که اور دی اور دی  
د ویر نیزونه  
په زړه مې اور دی  
دا اور به وچ کا:  
بل ډېر په زور دی

نمځنه یوسه  
چه ترنک تال کړم  
سپینې سپورمیه  
ورته ووايه  
ستا له خولگيه

که خړو خړو!  
پاته له یار دی  
اوبو سوان کړی  
بېل ”ملکیار“ دی  
سوب ئې جانان کړی

It is said that after reciting this poem a log came floating on the water and got stuck among the reeds on two sides of the river, creating a bridge. Malikyar crossed the river over the log and thus was able to attain his wish.

It is said that one day Malikyar was visiting his uncle Toukhyay and saw his cousin Noor Baba, sharpening arrows. Malikyar asked him: "Cousin, what are you doing." The cousin replied: "I will be your follower and helper in battles with the Mongols." Malikyar prayed for his success in his battle against the enemy. It is said that Nour Baba<sup>9</sup> always fought valiantly and no one remembers his defeat in any battle.

It is said that one day the Mongols attacked Syoray and there were no men in Malikyar's fortress. When Noor Baba heard of the attack, he immediately arrived at the fortress and fought the Mongols single handily. He drove them away from the fortress and killed a number of them. It is believed that Noor's bravery was due to the grace of Malikyar's prayer.

نقل کا: چه ملکیار بابا دا سندري وويلې، د خاوند به قدرت، ترنک يو اوږد لرگی راوړ، او دلته د رود د يوې څنډې او بلی څنډې، په نلو او غزو کې بند سو، پر ترنک يو پل جوړ سو، ملکیار بابا پر دې پل تېر سو او خپل مقصد ته واصل سو. نقل کا چه: يوه ورځ ملکیار بابا، د خپل تره توخي کور ته ولاړ، او د خپل تره زوی نور بابا ئې وليد چه غشی تېره کا، ملکیار ځنې پوښتنه وکا چه ترېوره! دا څه کړې؟ هغه وويل: د مغولو په جگړو کې ستا ملاتړ يم، ملکیار بابا دعا وکړه ورته، چه ترېوره! تل سوبمن اوسې! وائي: چه هر وقت به نور بابا په جگړه کې بری موند، او ماته ئې د هيچا په ياد نده.

هسي نقل کا: چه يوه ورځ د مغولو تاراک پر سيوری راغي، او هغه وقت د ملکیار بابا په کلا کې څوک نه وو پرته له بنځمنيو. نور بابا چه خبر سو، ژر ئې ځان هغه کوټ ته ورساوه، او په يوه تن ئې مغول وشړل او ډير ئې مړه کړل. دا ټول د ملکیار بابا د دعا برکت ؤ.

## SHAIKH KHRAṢBOON SARRBANAY

Accepted by the divine, eternal helper, God's mercy be on him

He was the grandson of Abdul Rashid Paṣtoon Baba and lived in Kesay<sup>10</sup> mountain. The Almighty God had bestowed him with miraculous deeds and he spent his time in prayers. It is said that while his father was still alive he left Kesay and went to Ghwarḥa Margha.<sup>11</sup> Sometimes he would visit Ghundan<sup>12</sup> mountain where he worshipped God. Once a year he visited his sage uncle Baitanay. After the death of Baitanay he visited his shrine on a regular basis.

Khraṣboon Baba grew up with Shaikh Ismail, who had been adopted by Baitnay Nika. When Khraṣboon was leaving Kesay for Ghundan, Ismail was deeply moved by his departure and wept a great deal.

It is said that one day Khraṣboon and Ismail were sitting in the presence of Sarḥban and Baitnay Nika in their house in Kesay. Khraṣboon was asked by his father and uncle to embark on his journey. Upon hearing that Khraṣboon was to leave Ismail Baba recited this *nāra* aloud:

### *Nāra*

*The time of separation has come not knowing,  
From Kesay mountain Khraṣboon is going.  
O brother Khraṣboon as you leave tomorrow,  
Behold my weary heart's sorrow.*

## ذکر د مقبول سځاني غوث صمداني شيخ خرنسبون سرېښي رحمة الله عليه

د پښتون بابا د کسي د عبدالرشيد لمسي ؤ، خداوند تعالی ده ته ښکاره کمالات او کرامات ورکړي ؤ د خدای په عبادت به بخت ؤ. نقل کا: چه د پلار په ژوند کي لا، رخصت سو، او د خپلو اولادو سره راغي، له کسي څخه غوري مرغی ته، او کله به ولاړ د غنډان غره ته، او هلته به ئې خدای تعالی ستایه او نماڅه او په کال کي به یوار تلې، د خپل تره بیټني نیکه لیدنه به ئې کوله، او پسله وفاته به ئې هم زیارت ته ورتلې. خرنسبون بابا د شيخ اسماعیل سره چه د بیټني نیکه زوی نیو ؤ، لوي سو او هغه وخت چه خرنسبون د کسي له غره، غنډان ته راتلې، نو اسماعیل بابا، په ده پسې ډېر وژړل.

هسي وايي: چه یو وقت خرنسبون بابا، او اسماعیل د سرېښ او بیټني نیکه په مخ کي ناست ؤ، د دوي کور ؤ، د کسي پر غره، نو خرنسبون د پلار او تره له خوا، په تگ او رخصت مأذون سو، اسماعیل نیکه داسي نارې وکړلې:

### نارې

که یون دئ یون دئ مخکی بیلتون  
که وروړه، وروړه! خرنسبون وروړه!  
له کسي غره څخه ځي خرنسبون دئ  
ته چه بیلتون کړې زما ویر ته گوره

*As you depart for Margha, that barren land  
What means such parting, I do not understand?  
For God's sake, Khraṣboon, my friend  
Don't forget your kin to the very end.  
My heart is aflutter, as I see you depart,  
Your separation like a fire, burns my heart.*

It is said that Khraṣboon Baba replied as such.

**Khraṣboon's quatrains:**

*In my home I hear separation's sound,  
What befalls us in future, I cannot resound;  
With red eyes I leave my brethren behind,  
Tears flow from my eyes, to travel I am bound.  
O Ismail, your lamentation has afflicted my heart,  
As fate forces Khraṣboon from you apart.  
Forget you I will not, till eternity,  
Though sorrow's blade pierce my heart as I depart.  
Going am I, a long journey have I ahead,  
The wayfarer's provisions I carry including bread,  
But I will recall Ismail's memories forever  
Though the world may shatter, as on my path I tread.*

It has been narrated that Khraṣboon left and resided in Margha where he died in 411 H. (1020 A.D.). His children (Kand and Zamand)<sup>13</sup> stayed in Ghwarra Margha. The children of Kasay<sup>14</sup> returned to Kesay and Pshēen.<sup>15</sup> The children of Kand and Zamand dispersed and brought Nangarhar, Khybar and Peshawar under their control.

چه ځي مرغی له، توري کرغي له  
زړه می رپيري، یار می بېلپري  
چه هیر مو نکړې، زموږ کهول واپه  
بېلتون ئې اور دی، ځان په سوځپري

نقل کا: چه د اسماعیل بابا، خرنسبون هسي غبرگون وکاوه.

**خلوریخ د خرنسبون بابا**

بېلتانه نارہ مي وسوه په کور باندي  
له خپلوانو به بېلپرم په سرو سترگو  
اسماعيله! ستا نارو مي زړگی سري کئ  
نه هېريري، که مي بيا نه ستا يادی کئ  
ځمه ځمه چه اوږد يون مي دئ و مخ ته  
ستاسي ياد به مي وي بس د زړه و سخ ته  
نه پوهپرم چه به څه وي پېښ په وړاندي؟  
دواړه سترگي مي په وينو دي ژړاندي  
بېلتانه خرنسبون بيا له تا پردی کئ  
په چپو د وير به پرې سي د زړه مراندي  
د يانه خوری به اچوم و ترخ ته  
که دا مخکه غورنه ټول سي لاندي باندي

نقل کا: چه خرنسبون بابا ولاړ، په مرغه کي ميشت سو، او هلته هم وفات سو،  
چه کال هجري ؤ سنه ۴۱۱. وروسته ئې زامن هم په غوره مرغه کي اوسېدله، او د  
کاسي اولاد بيارته ولاړه، د کسي غره او پښين په لتو کي ميشته سول، او د کند او  
زمند اولادونه خپاره سول، او لاړل د ننگرهار او خيبر او پېښور لتي ئې ونيولې.

## SHAIKH MATHI GHORYAKHEL SARHBANAY

One who has reached God, repository of divine glory,  
God's mercy be on him

Shaikh Mathi was the son of Abas, who was the son of Omar, who was the son of Khalil, who was the son of Ghorya, who was the son of Kand, who was the son of Khraṣboon, who was a son of Hazrat Sarhbani. My father told me that Khraṣboon died in Margha and his children were scattered in Arghasan,<sup>16</sup> Margha and Pṣheen. Some of them went to Zhobe<sup>17</sup> and the mountain of Kozhak.<sup>18</sup> Imran and Hasan, the brothers of Shaikh Mathi lived on the mountain named the Khwaja Imran Ghar. Bebe Khala, their sister, lived in Pṣheen where she is buried. Another brother of Mathi is buried in Garmam.

It has been narrated that Shaikh Mathi,<sup>19</sup> may he be blessed, was born in the year 623 H. (1226 A.D.) and died at the age of 65 near the Tarnak river. His shrine is on the hill of Kalat. It is said that there was no water on the hill. The Pashtoon pilgrims who visited his shrine took water with them from the Tarnak river. One day as Shaikh Mohammad Zahr,<sup>20</sup> the eldest son of Mathi, who was sitting in the shrine, saw water rush forth near Shaikh Mathi's grave that later turned into a spring and flows until this day.

## ذکر قدوة الواصلين مظهر تجليات الهي شيخ متي غورياخيل سرېني عليه الرحمة الله الولي

شيخ متي د شيخ عباس زوی ؤ، چه عباس د عمر، او عمر د خليل زوی ؤ، خليل د غوريا، غوريا د کند ابن خرنسبون زوی ؤ، چه د حضرت سرېني قدس الله سره له زامنو څخه ؤ، زما پلار عليه الرحمه، و ما ته داسي نقل وکا: چه د خرنسبون عليه الرحمة، مرگ په مرغه کي ؤ، او اولاد ئې هم په ارغسان او مرغه او پښين کي سره خپاره سول، ځيني ولاړل، د يروب او کورک غرو ته او امران او حسن د شيخ متي ورونه، پر هغه غرو اوسېدل، چه وروسته د مشر ورور په نامه مشهور سو: د ”خواجه امران غر“ او بي بي خالا د دوی خور په پښين کي وه چه هورې ئې زیارت دئ، يو بل ورور ئې په گرمام کي ښخ دئ.

نقل کا: چه شيخ متي قدس الله سره، په کال هجري سنه ۶۲۳ زېږېدلي ؤ، او په عمر د پنځه شپيتو کالو د ترنک پر غاړه وفات سو او پر هغه غونډۍ لوړ ښخ دئ، چه کلات باله سي، نقل کا: چه پر هغه غونډۍ هيڅ اوبه نه وې، او ډلې ډلې پښتانه او اولادونه چه په دوبي د ده زیارت ته تلل، د ترنک له روده به ئې اوبه ور سره وړلې. يوه ورځ شيخ محمد زهر د ده مشر زوی، د ده په زیارت کي دننه ډېر تېری ؤ، که ئې کتل، د متي بابا له قبره سره نږدې اوبه را وغورځېدئ او هلته بهانده چينه پيدا سوه. دا اوبه تر اوسه هم بهېري او زائرین ئې چښي.

They say that Shaikh Mathi was an ascetic and a devout worshipper and a lover of God. His children<sup>21</sup> settled in Peshawar and Badanay and a number of them were scholars. Shaikh Zahr narrates from Shaikh Imran that Shaikh Mathi was a distinguished scholar and religious leader. In Ghundan he wrote a book called *Dê Khuday Mîna* (Love of God) which includes his heart rendering poetry. I had heard this poem from my father and record it here:

*Among the high mountains and the desert's blight,  
At early dawn or in the middle of the night.  
From the groan of reeds and the songbirds in flight,  
Or the lamentation of the bereaved forthright.  
There is a soothing sound from up above  
A reflection of your kindness and love.*

*If the flower is abloom  
Or is smiling in its plume,  
If Tarnak is muddy in the flume  
It is due to your wisdom, I presume.  
All this beauty do you bestow  
On the rich and the poor equally though.*

*As the sun shines dazzling in space,  
As the moon enchants the night in its golden embrace,  
As the lofty mountain stands in delightful grace,  
Mirrored in tranquility is the river's face.  
All this is a part of your elegance  
A small sample of your prudence.*

نقل کا: چه شیخ متی بابا، لوی زاهد او عابد او پر خاوند مین سړی ؤ. د ده اولاد ولاړل، او په پېښور او بدني میشته سول، او هلته له دوی څخه لوی لوی ستانه را ووتل. شیخ زهر د شیخ امران څخه روایت کا، چه شیخ متی بابا، لوی عالم او د دین مرشد ؤ، په غنډان، کي ئې یو کتاب وکښلي، چه نوم ئې ”د خدای مینه“ ؤ. په دغه کتاب کي متی بابا خپل شعرونه هم وکښل او داسي مناجاتونه ئې وویل چه زړونه ئې ویلي کول، دغه یو شعر ما له خپله پلاره اورېدلی ؤ، چه نقل ئې کاندېم:

### شعر

په لویو غرو هم په دښتو کي      په لوی سهار، په نیمو شپو کي  
په غاړه یرغ او په شپېلکو کي      یا د ویرژلو په شپېلو کي  
ټول ستا د یاد، نارې سوري دي  
دا ستا د مینې نندارې دي!

جنډی زرغون که په بیدیا دئ      د برېښ خوا ته په خندا دئ  
ترنک چه خر دئ په ژړا دئ      دا ټول اغېز د مینې ستا دئ  
ټوله ښکلل دي ستا له لاسه  
اې د پاسوالو پاسه پاسه

که لمر روښانه مخ ئې سپین دئ      یا د سپورمیه تندې ورین دئ  
که غر دئ ښکلی پرتمین دئ      لکه هنداره مخ د سین دئ  
ستا د ښکلا دا پلوشه ده  
دا ئې یو سپکه ننداره ده!

*As the mighty mountains turn green  
Enchanting life in their delightful sheen,  
Fluttering butterflies here and there and in between  
Bewilder the eyes in this beautiful scene.  
O God Almighty, you are above all,  
Giving beauty to creatures big and small.*

*O Savior, graceful is your style,  
Manifested in nature's serene profile  
Through the ages file by file  
A small fragment of your prowess erstwhile.  
It is a radiance of your grace  
A show of charm in the right place.*

*For your love my heart yearns with desire,  
With your love it is afire,  
Your love does it aspire  
Without it, it will expire.  
Seeing such beauty makes it elated  
Without it, to death it will be fated.*

*See the mountains are full of love's sound,  
With your charm they are abound  
Big, small, jagged or round  
Your grace they all have found.  
I attest that from the day of my birth  
I have witnessed your charm on earth.*

دلته لوی غرونه زرغو پری  
بورایو شا و خوا کپری  
د ژوند ورمې پکښې چلپری  
سترگی لیدو ته ئې هېښپری  
لویه خاوند! ټوله ته یې!  
تل د نړۍ په ښکلېده یې  
خاوند! ښکلی ستا جمال دئ  
که ورځ، که شپه، که پېړۍ کال دئ  
ستا د لورونو یو رپا ده!  
دلته چه جوړه تماشا ده!  
زړه مې دا ستا د مینې کور دئ  
رپ ئې و تا ته، ستا پر لور دئ  
سوی د عشق په سوځند اور دئ  
بېله دې هېڅ دئ ورک ئې پلور دئ  
ستا د جمال په لیدو ښاد دئ  
که نه وی دغه، نور برباد دئ  
په غرو کې ستا د عشق شپېلکی دئ  
که غټ که ووړ، که پنډ، نری دئ  
د دې نړۍ په عشق سمی دئ  
ستا د جمال څری هر شی دئ  
چه پر دنیا مې سترگی پرې سوې  
ستا د جمال په نندارې سوې

*There was no sky nor earth, but an abyss dark,  
Where darkness prevailed, in nonentity there wasn't a spark,  
Neither Satan nor Adam on their mission did embark,  
But only your beauty left its mark.  
As it came forth, it brightened lands untold  
And took mankind in its embracing hold.*

*When in this world appear did I  
A pretty face I did espy.  
Lovelorn with your grace, lonely will I die.  
As with my brethren I have broken my tie.  
I cry, for separation is not bland  
I am a wayfarer, another is my land.*

*O people why is Mathi crying?  
His call is heard in lands outlying.  
What does he want? What is he implying?  
He wants to go home before dying.  
As a bulbul separated from the flower  
Misses the fragrance of the garden every hour.*

It has been said that his book *Dê Khuday Mîna* was kept at his shrine. Visitors read it and wept. When the Mongols invaded the land they took it away and since then its whereabouts are unknown.

نه هسک نه مخکه وه تورتم ؤ      تياره خپره وه، ټول عدم ؤ  
نه دا ابليس نه ئې آدم ؤ      ستا د جمال سوچه پرتم ؤ  
چه سو ښکاره ښکلې دنيا سوه  
د پنځ پر لوري ئې رڼا سوه  
زه چه خرگند پر دې دنيا سوم      د ښکلې مخ په تماشا سوم  
ستا پر جمال باندې شيدا سوم      له خپلې ستېي را جلا سوم  
په ژړا ژاړم، چه بيلتون دئ  
يمه پردېسى بل مې تون دئ  
وگړيو ولی ”متي“ ژاړي؟      سورې ئې اوري غاړي غاړي  
څه غواړي، څه وائي، څه باړي      خپل تون او کور و کلی غواړي  
چونئ چه بېل سي، نيمه خوا سي  
تل ئې د بڼ په لور ژړا سي!

نقل کاوه سي: چه د شيخ متي عليه الرحمه، کتاب د ”خدای مینه“ به تل د ده پر هديره پروت ؤ، او وگړيو به هغه پارکي رغول او هر چا به ويل نو به ئې ژړل، هغه وقت چه مغول راغلل، هغه کتاب ئې واخيست، او وروسته نسوه خرگنده چه څه سو؟

## AMIR KRORR JAHAN PAHLAVAN SON OF AMIR POLAD SURI GHORI

Shaikh Kaṭa Mathizay Ghoryakhel, who had reached celestial heights, in his book *Larghoni Paṣhtana* (Past Paṣhtoons) cites from *Tarekh-e Suri* (History of Suri), which he had come upon in Balishtan<sup>25</sup> that: Amir Krorr was the son of Amir Polad<sup>26</sup> who became the governor of Mandesh<sup>27</sup> in Ghor where he was known as Jahan Pahlavan. He is said to have conquered the fortresses of Ghor, Balishtan, Kheisar<sup>28</sup> Tamran<sup>29</sup> and Barkoshak<sup>30</sup> and assisted the Caliphate.

Amir Krorr was a valiant fighter and challenged several people at a time. It is for this reason that he was known as Krorr, meaning hard and strong. During the summer he stayed in Zamindawar where he had a palace resembling his citadel in Mandesh. In Zamindawar he spent his time hunting and in leisure. It has been stated in *Tarekh-e Suri*<sup>31</sup> that these chieftains reigned over Ghor, Balishtan and Bost for several centuries. They are the descendants of Sur whose lineage goes back to the Sahak. Amir Polad heeded the call of Abu-al-Abas Safah against the Bani Umia. Mohammad Ibn Ali Albasti in *Tarekh-e Suri* writes that in the call to war by the Abbasids Amir Krorr scored many victories. Therefore, he wrote this poem known as *wyārḥáná*<sup>32</sup> (glorification). Shaikh Kaṭa, God's mercy be on him, has recorded this poem from *Tarekh-e Suri*.

## ذکر د جهان پهلوان امیر کروړ، زوی د امیر پولاد سوري غوري

نقل کا زبده الواصلين، شيخ کته متی زی غورياخيل پخپل کتاب ”لرغونی پښتانه“ کښي، چه دی نقل کا له ”تاریخ سوري“ څخه، چه په بالشتان ئې کتلی او موندلی ؤ، شيخ کته عليه الرحمه هسي وايي چه په تاریخ سوري کي راوړئ: چه امیر کروړ د امیر پولاد سوري زوی ؤ چه په کال ۱۳۹ سنه هجري، د غور په مندیش کي امیر سو، او ”جهان پهلوان“ ئې باله.

وايي چه د غور کوتونه او د بالشتان او خيسار او تمران ماني، او برکوشک ئې ټول ونيول، او د رسالت له کهوله ئې په خلافت کي ډېر کومکونه وکړل.

نقل کا: چه امیر کروړ، ډېر غښتلی او پهلوان ؤ، په يوه تن له سلو جنگاورو سره جنگېدی، ځکه ئې نو ”کروړ“ باله، چه معنی ئې ده کلک او سخت. وائي: چه امیر کروړ به په دوبي زمين داوړ کي ؤ، او هلته ئې ماني درلوده چه کت مټ د مندیش په شان وه او په دغه ځای کي ئې ښکار کاوه او عشرت. په تاریخ سوري کي راوړئ: چه دا امیران له پېړيو په غور او بالشتان او بست کي ؤ. او د هغه سور نومی له اولاده دي، چه د سهاک له پښته ؤ. امیر پولاد په هغه دعوت کي شریک ؤ، چه ابوالعباس سفاح د بنی امیه سره جگړه کړله او ابومسلم ئې هم مرستی ؤ، په تاریخ سوري محمد ابن علی البستی داسې کښلی دی: چه د عباسی دعوت په جنگو کي امیر کروړ ډیرې سوبې وکړې نو ئې دا بیتونه وویل، چه ویاړنه ئې بولي، هغه دا دی، چه شيخ کته عليه الرحمه له تاریخ سوري را نقل کړی دی.

## Boasting of Amir Krorh Jahan Pahlavan

*I am a lion, in this world there is none more powerful,  
In India, Sind, Takhar or Kabul,  
Nor is there any in the plains of Zabul.  
There is none mightier than me.*

*The arrows of my strong will, like lightning fall  
On the fleeing enemy I boldly recall:  
Defeated in battle they have been all.  
There is none mightier than me.*

*The skies above, round my victories revolve  
Under the thunder of my horse's hooves mountains dissolve,  
Conquer will I countless lands as battles evolve.  
There is none mightier than me.*

*Under the lightening of my sword Jurm and Herat lie  
Gharj, Bamiyan and Takhar recant my battle cry;  
My name is known under the Roman sky,  
There is none mightier than me.*

*My arrows fall on Merv, the enemy fears me  
On the banks of Haryaw-al-Rud infantrymen quickly flee;  
Brave warriors tremble when me they see.  
There is none mightier than me.*

## ويارنه د امير کورړ جهان پهلوان

زه يم زمري، پر دې نړۍ له ما اتل نسته  
په هند و سند و پر تخار او پر کابل نسته  
بل په زابل نسته له ما اتل نسته  
غشي د من مي ځي، برينبنا پر مېرځمنو باندي  
په ژوبله يونم يرغالم پر تېنېدونو باندي  
په ماتېدونو باندي له ما اتل نسته  
زما د بريو پر خول تاوېري هسک په نمځ او په وياړ  
د آس له سوو مي مځکه رېردي غرونه کاندې لتاړ  
کرېم ايوادونه اوچار له ما اتل نسته  
زما د توري تر شپول لاندي دي هرات و جروم  
غرج و باميان و تخار بولي نوم زما په اودوم  
زه پېژندو يم په روم له ما اتل نسته  
پر مرو زما غشي لوني ډاري دېن را څخه  
د هريوالرود پر څنډو ځم تېنې پلن را څخه  
رېي زړن را څخه له ما اتل نسته

*Conquer did I Zaranj and respect to my sword accord,  
And the house of Sur the honor of kingship award  
But my kin I do reward.  
There is none mightier than me.*

*To my subjects I show grace and remain kind  
To their happiness and welfare I am not blind,  
For their prosperity, time I find.  
There is none mightier than me.*

*In the mighty mountains, respected is my command,  
The world is mine, my name is famous through the land  
For days, nights, months and years; understand  
There is none mightier than me.*

Shaikh Kaṭā relates from *Tarekh-e Suri* that Amir Kroṛ was a just man, who was a good speaker and often wrote poetry. He died in 154 H. (771 A.D.) in the battle of Poshanj.<sup>46</sup> After his death his son, Amir Naser, took control of the territories of Ghor, Sur, Bost and Zamindawar.

د زرنج سوبه مې د توري په مخسور وکړه  
په باداری مې لویاوی د کول د سور وکړه  
ستر مې تریور وکړه له ما اتل نسته  
خپلو وگړو لره لور پېرزوینه کوم  
دوی په ډاډینه بڼه بامم بڼه ئې روزنه کوم  
تل ئې ودنه کوم له ما اتل نسته  
پر لویو غرو مې وینا درومي نه په ځنډو په ټال  
نړۍ زما ده نوم مې بولي پر دریځ ستایوال  
په ورځو، شپو، میاشتو، کال له ما اتل نسته

شیخ کټه علیه الرحمه، له "تاریخ سوری" نقل کا: چه امیر کروړ عادل او ضابط او د نبې وینا خاوند ؤ. ده به هر کله شعرونه ویل، په کال سنه ۱۵۴ هجری د پوشنج په جنگو کې مړ سو، او تر ده وروسته ئې زوی امیر ناصر ایوادونه ضبط کړل، او د غور، او سور، او بست، او زمین داور پر مخکو خاوند سو.

## SHAIKH ASÀD SURI

God's mercy be on him

Shaikh Kaṭa in *Larghoni Paṣhtāna* citing *Tarekh-e Suri* writes that Asàd Suri lived in Ghor and was well-known in the court of the Suris. Shaikh Asàd was the son of Mohammad who died in Baghnein<sup>47</sup> in 425 H. (1034 A.D.) Shaikh Asàd, God's mercy be on him, wrote good poetry. It is said that Sultan Mahmud Ghazi engaged Amir Mohammad Suri,<sup>48</sup> God's mercy be on him, in Ghor and was successful in surrounding him in Ahangaran.<sup>49</sup> At this time Shaikh Asàd was also in the fortress of Ahangaran. When Sultan Mahmud, God's mercy be on him, captured Amir Mohammad Suri he took him to Ghazni. But Amir Mohammad Suri, who was an extremely brave, just and firm ruler, died due to the opprobrium of imprisonment. Shaikh Asàd who was a friend of Amir Mohammad Suri was deeply moved by his death and wrote this elegy.

### Ode

*What can I complain about heaven's power  
That wilts the smiling spring flower,  
Every tulip that blooms in the desert plain  
Is stripped of its petals and left to wane.  
Many a cheeks has his slap blue turned,  
And countless piteous heads under the soil spurned.  
Kings lose their crown and lie dead,  
And the blood of the weak is shed.*

## ذکر د شیخ اسعد سوري عليه الرحمه

شیخ کټه په کتاب کي د لرغوني پښتانه له تاریخ سوري هسي نقل کا: چه اسعد سوري، په غور کي اوسېدی، او هلته د سوري خاندان په پادشاهی کي ډېر عزتمند ؤ، شیخ اسعد د محمد زوی ؤ. چه په کال سنه ۴۶۵ هجري په بغنین کي وفات سو. شیخ اسعد عليه الرحمه، ډېر ښه اشعار ويل، نقل کا: چه سلطان محمود غازي، پر غور باندي د امير محمد سوري رحمة الله سره جگړه وکړه، او په آهنگرانو کي ئې محصور کا په دې وقت شیخ اسعد هم د آهنگران په کوټ کي ؤ، هغه وقت چه سلطان محمود عليه الرحمه، امير محمد سوري ونيو، او بندي ئې بوت غزني ته، نو امير محمد سوري چه خورا زړه ور، او عادل، او ضابط امير ؤ، له غیرته د بند، مړ سو؛ او شیخ اسعد، چه دوست ؤ د امير محمد سوري، پر مرگ ئې ساندي وويلې په يوه بولله کي چه قصيده په عربي ده.

### وله فی القصيده

د فلک له چارو څه وکړم کوکا زمولوي هر گل چه خاندي په بهار  
هر غټول چه په بېديا غوړیده وکا رېژوي ئې پاني کاندي نار په نار  
ډېر مخونه د فلک څپېره شنه کا ډېر سرونه کا تر خاورو لاندي زار  
د واکمن له سره خول پرېباسي مړسي د بې وزلو ويني توی کاندي خونخوار

*Afraid is the lion from his might,  
 Every oppressor fears his fearsome sight.  
 His arrows pierce the warrior's shield  
 Brave men run<sup>50</sup> from him in fear and yield.  
 See the powerful deprived of their strength,  
 Oh, how the heavens prevail at length;  
 See the mighty subdued with one blow  
 Deprived of their armor and glow.  
 O heaven the cloak of cruelty you have worn  
 That not a flower stalk is without a thorn.  
 On the afflicted mercy you do not show,  
 And grief on the bereaved you sow.  
 From your cruelty my heart is afflicted,  
 Many lovers, from love's nest you have evicted,  
 From your transgression the clouds cry  
 Your inauspiciousness make springs go dry.  
 Your limitless cruelty has no end,  
 And the poor you do not befriend.  
 To no one you are kind  
 A cruel course you always find;  
 Nor true lovers do you entwine  
 But the cruel you enshrine.  
 See the injured cry in pain  
 And the afflicted call in vain.  
 Many a hearts you have seen stop beating,  
 And you deceive the witty while they are cheating.  
 The pampered you kill with a lightening flash,  
 And rip holy garments of the saints in a dash.*

چه له برمه ئې زمري رپي زنگلو کي  
 هم ئې غشي سکنې ډال د ژوبلورو  
 چه ئې ملاوي نه کړيږي په غبنتليو  
 په يوه گردنبت ئې پرېباسي له برمه  
 خه تېرى خه ظلم کاندې اې فلکه!  
 په ويړولو، لور نکړې په زړه کراړيه  
 هيڅ روغي مې په زړه نسته ستا له خوره  
 له تېريو دي اوښى خاشي له اوريځيو  
 نه به لاس واخلي له خوره نه به لورې  
 نه به زړه وسوځوې په هيچا باندي  
 نه به وصل کړې مين له بل مينه  
 ستا له لاسه دي پراته ژوبل زگېروي کا  
 کله غوڅې کاندې مراندي د زړگيو  
 کله ټکى واچوې پر نازوليو  
 له او کوبه ئې ډاري تېرو جبار  
 رستمان ځني ځغلا کاندې په ډار  
 دا فلک پر وکا خه کاري گذار؟  
 نه ئې غشي، نه ليندى وي نه ئې سپار  
 ستا له لاسه ندئ هيڅ گل بېله خار  
 پر نتليو اوروې د غم ناتار  
 بېلوې په ژړا ژر مين له يار  
 چينې ژاړې په ورت ورت ستا له شنار  
 نه به ملا کړې، له بې وزلو له ترار  
 نه به پرېوزې له گردننه له مدار  
 نه به درملې ټپونه د افگار  
 هر پلو ته ټپي زړونه په څار څار  
 کله تېر باسې وگړي هونسيار  
 کله څيري کړې گريوان د نمځى چار

*Great kings do you dethrone,  
 And from your vengeance the lords groan.  
 Your arrows have pierced our hearts again,  
 And thousands have been injured in vain.  
 Affliction on the people of Sur befell,  
 When Mohammad, our king, elsewhere did dwell.  
 First he was imprisoned by the foe  
 And then put on death's row.  
 With his fortitude Ahangaran lived in peace,  
 And his justice was known as far as Greece.  
 When a captive of Mahmud's army he became  
 And sent expeditiously to Ghazna to defame.  
 As imprisonment to the brave is like death,  
 To heaven did transpire his breath.  
 As dark soil obliterated his shrine,  
 He resembled a lion with chains around its spine.  
 From grievance the Ghorids wore garments black  
 Darkness befell in every cirque and crack.  
 See the mountains are all crying,  
 In bereavement the waterfalls are drying,  
 The verdant greenery of the mountains is gone  
 Nor do the partridges sing among the herds of mouflon.  
 See the tulips blossom no more in the valleys  
 Nor does the bami<sup>51</sup> smile in the alleys.  
 From Gharj<sup>52</sup> come not the caravans of musk,  
 Nor do the caravans of Shar<sup>53</sup> reach Ghor at dusk.  
 With warm tears the spring clouds unfurls  
 And April may not rain down its pearls.*

کله کښېنوي په خاورو کې بادار  
 و دې ژوبلله په دې غشي هزار  
 محمد واکمن چه ولاړي په بل دار  
 انتقال ئې وکړ قبر له بل وار  
 په ټيکنه ؤ پر درست جهان اوڅار  
 چه غزنه ته ئې باتلي په تلوار  
 سه ئې والوتله هسک ته پر دې لار  
 د زمريو په بېړيو کله وی څوار  
 په دې وير، رڼا تياره سوله د ښار  
 دا کړونگي ساندي لی په شورهار  
 نه د رزکيو په مسا دی کټهار  
 نه بامي بيا مسېده کا په کهسار  
 نه را درومي غور ته بيا جوپې د شار  
 مرغلي به نيسان نکړي نثار  
 کله غورځوي واکمن له پلازونو  
 زمور پر زړونو دي نن بيا يو غشي وويشت  
 پر سوريو باندي وير پريووت له پاسه  
 يووار سو اسير په لاس د مېرځمنو  
 په سماؤ ئې ودان آهنگران ؤ  
 د محمود د ژوبلورو په لاس کښېوت  
 ننگياليو لره قيد مړينه ده ځکه:  
 تر نړۍ ئې غوره خاوري، هديره کا  
 په دې وير د غور وگړی تور نمری سول  
 گوره څاڅي رڼي اوښي له دې غرونو  
 نه هغه زرغا د غرونو، د بېديا ده  
 نه غټول بيا زرغونپري په لابنونو  
 نه له غرجه بيا راځي کاروان د مشکو  
 د پسرلی اوره تودې اوښي توينه

*Because Mohammad, the cloak of death has donned  
 And all Ghor is grieving in his memory fond.  
 In Sur's surroundings dark is the skyline  
 And on these lands, the sun does not shine,  
 Where young maidens laughed and danced,  
 Where virgins tiptoed and pranced.  
 Silent is Ghor, bereaved of their king  
 Like hell, burns there every thing.  
 O heaven, curse on you for taking Mohammad away  
 And not letting this lion, among us stay,  
 O stone hearted heavens, why are you still intact,  
 O mountains of Ghor, why don't you contract,  
 O earth why with trembling do not you crumble  
 Turn upside down so that these words are lost in the rumble.  
 A chivalrous lion among us is dead,  
 All Suris are in agony, and tears they shed.  
 Mohammad, on Ghor you illuminated light,  
 Your justice was inviolate and right;  
 A brave warrior you were and so you did die,  
 Upholding dignity, you did not lie.  
 With your departure the Suri are sad today  
 Remember will they, your name with pride and say:  
 O king, may heaven be your resting place  
 And forever be with you God's grace.*

دا په څه چه محمد ولاړ له نړۍه  
 نه بنسکارېږي هغه سور د سور په لټو  
 چه به نجلیو په نڅا پکې خندله  
 هغه غور په ویر ناتار د واکمن کنبښوست  
 لاس دي مات سه اې فلکه چه دي وکا  
 شین زړگی فلکه! ولي لا ولاړ یې؟  
 مخکې! ولي په رپرډلو نه پر یوزې؟  
 چه زمري غندي واکمن ځی له جهانه  
 سخ په تا اې محمده د غور لمر وي!  
 ته پر ننگه وې ولاړ په ننگ کې مړ سوې  
 که سوري دي په تگ ویر کاندې ویرمن سول  
 هم به ویاړي ستا په نوم ستا په تبار  
 په جنت کې دي وه تون زمور واکمنه هم په تا دي وي ډېر لور د غفار

## ŠKARANDOI

God's mercy be on him

Let this be known he was from Ghor: In his book, *Larghoni Pashtana*, Shaikh Kaṭa Mathizay, God's mercy be on him, citing *Tarekh-e Suri* writes that Škarandoi was a native of Ghor and sometimes lived in Bost and Ghazni. His father's name was Ahmad, who was the commissioner of Feroz Koh<sup>54</sup> in Ghor. Škarandoi was a courtier of Sultan Mohammad Saam Shansabani,<sup>55</sup> *shahab-al-dunya wa din* (star of the world and religion), where he was well respected. When the Sultan attacked India Škarandoi accompanied his troops. It is said that Škarandoi wrote poetry, known as *boléla*,<sup>56</sup> eulogizing Sultan Mohammad Saam and Sultan Ghiasuddin Ghor. Mohammad Ibn Ali says that he saw a thick volume of his odes in Bost. This encomium in praise of Mohammad Saam is taken from that book.

### Encomium

*Spring with flowers has bedecked the land  
Red tulips are scattered on the mountains grand,  
The hills and slopes with green pastures are adorned  
And emerald mantles have the mountains downed.  
The hand of the April enchantness deserves a kiss  
Adorning the gardens with her pearls with bliss,  
See how the tulip at the poppy smiles,  
In verdant gardens young men and maidens dance in files.*

## ذکر د ښکارندوی علیه الرحمه

چه د غور ؤ، پوه سه په دې: چه شيخ کته متي زى رحمة الله عليه کښلي دى، په کتاب ”لرغوني پښتانه“ کي، چه په ”تاريخ سوري“ کي دى: چه ښکارندوی ميشته د غور ؤ او کله کله به په غزنه او بست کي هم اوسېدلى. پلار ئې احمد نومېد، او د غور د فيروز کوه کوتوال ؤ، ښکارندوی د سلطان شهاب الدنيا و الدين محمد سام شنسباني په پادشاهي کي مخور او د درناوى خاوند ؤ، او هغه وقت چه هغه سلطان پر هند يرغل کاوه، ښکارندوی چه شاعر او عالم سپړى ؤ، هم د هغه سلطان په لښکرو کي ؤ، او هسي وايي: چه ښکارندوی په مدح کي د سلطان محمد سام، او سلطان غياث الدين غوري د ستاينې قصيدې لري، چه بوللى دى، محمد ابن على وايي: چه بست کي ما د ده د بوللو غټ کتاب وليدئ، او له هغه څخه مې دغه بولله چه د محمد سام علیه الرحمه ستاينه ده وکښله:

### القصيدة فى المدح

د پسرلى ښکلونکي بيا کره سنگارونه	بيا ئې ولونل په غرونو کښي لالونه
مخکه شنه، لانبونه شنې، لمني شنې سوې	طيلسان زمردى واغوسته غرونه
د نيسان مشاطي لاس د مچيدو دي	مرغلو باندي وښکلل بڼونه
د غټولو جنډې خاندي و ريدي ته	زرغونو بټو کي ناڅي زلمى جونو

*Like a bride with red gems on the forehead  
 The wild tulip is adorned with jewels red.  
 Blessings bring the spring clouds when it rains,  
 Returning greenery to the desolate plains.  
 The white flowers in green fields are scattered  
 Like shining stars in the sky spattered.  
 The resplendent snow melts and flows  
 Like tears: a forlorn lover knows.  
 The clear streams are aflow  
 Splashing water against rocks in a majestic show.  
 Everywhere fragrant flowers thrive  
 As if caravans of musk from Tartary arrive  
 Messiah's breath brought back the dead from death  
 The spring like Messiah acts with his breath  
 From the dead earth, beautiful flowers emerge  
 Dry plains and mountains toward paradisaal verdure surge.  
 You think that sweet music the musician makes  
 When at dawn the nightingale with song to the garden takes.  
 In the garden when the songbirds sing  
 As if poets verses forth do bring.<sup>57,58</sup>  
 See the flowers in their prime  
 And the smiling buds sublime.  
 Spring has given the poppy<sup>59</sup> a red hue,  
 Embrace each other in the season new.  
 Like mirrors look the mountain lines  
 When the sun on the fallen snow shines,  
 The turbulent river is frothing with a chime  
 Like a mighty elephant in youth's prime.<sup>60</sup>*

لکه ناوې چه سور تیک په تندي وکا  
 مرغلی چه اوړو و خونولیه  
 زرغونو مخکو کي ځل کا لکه ستوریه  
 سپیني واوري ویلېده کاندې بهېري  
 هر پلورنې والې بهاندې خاندې  
 هر پلو د گلو وړم دی لولنی  
 د مسیح په پو به مرو ژوندون بیا موند  
 له مرو خاورو ئې آغلی گل را ویوست  
 سړی جاجې چه را مشت کړ را مشتگرو  
 په برېن چه برغ د چونیو نغورېده سي  
 د زلما تاپی راغلي دی پر جنډیو  
 د پوپلو مخ سور کړی پسرلی دی  
 د هندارو په څېر غرونه سپین و پنگن دي  
 په غورځنگ غورځنگ له خولې ځگونه باسي لکه شن هاتی شپا کاندې سیندونه  
 هسي و گانېل غټولو سره پسولونه  
 په ځلا ئې سوه راڼه خپاره دبتونه  
 چه پر هسک باندي ځلېري سپین گلونه  
 لکه اوبني د مین په گریوانونه  
 له خونبیه سر وهي له سینگرونه  
 ته وا راغله له ختنه کاروانونه  
 پسرلی مگر مسیح سو په پو کړونه  
 وچ بېدیا او غر ئې کړله جنتونه  
 گهیځ چونې چه په بن وکا برغونه  
 ته وا چندی سره پېودي اشکلونه  
 لکه پېغله غوتې کاندې مکیزونه  
 یو د بل په غاړه اچوي لاسونه  
 چه پر واوړو باندي ځل وکا لمرونه

*See the bulbul praise the flower's beauty all the time,  
 In glory of the Sultan will I write many a poems in rhyme.  
 His empire is large where the sun is always seen  
 Under his patronage, the verdant meadows are green,  
 The fields are productive, good crops they yield  
 From Qusdar<sup>61</sup> to Debal<sup>62</sup> is his battle field.  
 Not an enemy can face his might  
 Nor a shield face him outright  
 He sent battalions to India wave by wave  
 Conquering new lands in a rave.<sup>63</sup>  
 Today he crossed the Indus, launching a raid,  
 From his might the lion is afraid.  
 The rivers to him capitulate outright  
 Carrying Ghorid boatmen forthright.  
 The Attock<sup>64</sup> greets him every year  
 Spreading soft sand on its rocky tier.  
 When the youth of Pashtoonkhwa to India go  
 Pretty maidens joyously dance in a row.  
 See the mountains in their green attire  
 And the desert shining like a sapphire.  
 As the sun rises from the east at dawn,  
 Toward the western horizon it moves on and on,  
 Whether it is morning, noon or afternoon<sup>65</sup>  
 At sunset it vanishes behind the same dune.  
 Shahab's armies will continue their quest,  
 And these youth will keep marching abreast.  
 A lion faces its enemy with pride  
 Until it has driven it astride.*

نه به مور سم د سلطان په صفتونه  
 د پسرلی په دود ودان له ده رغونه  
 له قصداره تر دیبله ئې یونونه  
 په لاهور ئې د مېراني گزارونه  
 نه ئې توری ته تینګېرې کلک ډالونه  
 تور ستهان ئې کړ رڼا په جهادونه  
 رنوری توره نړۍ په شهابونه  
 غاړه غاړه ئې تری سولله زړونه  
 که څه پورته سي له غوره ډېر میړونه  
 نه به بری څوک د هند چناره ښهرونه  
 د داور توري به چېرې کا څلونه  
 په هر لوری هر ایواد ته یرغلوونه  
 چه د غور بادار همت وکا، زغلوونه  
 په پرتم ئې زمري رېردي په زنگلونه  
 پر اوږو وړی د غوریانو ښه ایرونه  
 غوړوی په څنډو خپل پاسته سالونه  
 نو آغلیه پېغلي کاندې اتیونه  
 بټ بېدیا هم پسوللی وي ځانونه  
 خو چه یون کا د لویدیڅی په څنډونه  
 که لرم که لمر لوږده که ترمولونه  
 نه به پرېردي دا زلمی خپل بهیرونه  
 خو ئې نکا مات متیونه ورمېرونه

نه به چوڼی په ستایه د جنډیو مور سي  
 د شنسب د کهاله ختلی لمر دی  
 د ښندو اوړو ئې درست ایواد زرغون کړ  
 په زابل چه د بری پرنیلي سپور سي  
 نه ئې څوک مخ ته دري د مېرځمنو  
 د اسلام د دین شهاب د نړۍ لمر دی  
 هر پلا چه دی پر هند و سند یرغل کا  
 په پسرلي چه ئې تېرون په اټک وکا  
 نه به ده غندي روڼ ستوری په هسک څلي  
 نه به راولي جگړن د سیند په لوری  
 نه به څوک زلمي د غور سره را غونډ کا  
 یو خاوند شهاب الدین دی چه ئې وکا  
 په جوپو جوپو جگړن ئې هند ته یون کا  
 نن په سیند باندي تېرېری یرغل کاندې  
 خپان سیند ئې هم له ډاره ایلائی کا  
 په هر کال اټک د ده ښه راغلي کاندې  
 پښتونخوا ښکلي ځلمي چه زغلي هند ته  
 زرغونې ختي اغوستی وي دې غرونو  
 هر گهېڅ چه لمر څر کیري له خاتیڅه  
 که برېڅر وي، که غرمه وي که برمل وي  
 د شهاب جگړن به نه کښېني له زغلو  
 زمري کله کاري ځان له یرغلگریو

*In India they will raise their victorious flag  
Or their lives will be taken if they drag,  
As they forge ahead, many idols<sup>66</sup> they will smash  
Shedding blood in their path, when they clash.  
O Shahabuddin keep the glory alive,  
Let the banners fly on the mosques as you strive;<sup>67</sup>  
So that your sword may illuminate that land  
And nullify idol worshipping on a scale grand.  
May God Almighty be your guide  
We will always help you as you stride.*

يا به جنگ کا د بریوری په هند کي  
يا به وران کا بودتونونه د بمبئو  
په رڼا اوسې ته تل د دین شهابه!  
خوراڼه سې ستا په توره د هند لوریه  
ستا په زېرمه دی خاونده لوی څښتن وي  
يا به پرېږدي هم په دې چاره سرونه  
يا به سره کاندې په وینو ایوادونه  
نوم دي تل وه پر دریخ په نمزد کونه  
خو چه نست کړې له نړیه بودتونونه  
مور خو ستا په مرسته یونه خو چه یونه

**ABU MOHAMMED HASHIM IBN ZAID  
AL SARWANAY ALBASTI**

Exalted in eloquence, God's mercy be on him

Shaikh Kaṭa, God's mercy be on him, in his book *Larghoni Paštana* writes: Abu Mohammad Hashim was born in Sarwan<sup>68</sup> of Helmand in the year 223 H. (838 A.D.). First he studied under the scholars of Bost and later went to Iraq where he spent a number of years learning from Iraqi scholars. He was a student of Ibn Khalad who was famous as Abi-al-Àina,<sup>69</sup> under whom he studied Arabic literature. In 294 H. (907 A.D.) he returned from Iraq to his homeland and died in Bost three years later. It is said that he wrote poetry in Arabic, Persian and Paṣhto. When his mentor, Ibn Khalad, became blind he served him and heard a great deal of Arabic poetry from him. He has translated a large number of his mentor's poems from Arabic to Paṣhto. Ibn Khalad who was an eloquent poet wrote a poem in praise of the dirham, which was translated by Abu Mohammad as follows:

*The tongue speaks well when its owner  
Possesses gold and dirham and is not a loner;  
Many listeners will come to hear him talk,  
See the rich how proudly do they walk.  
When they loose their wealth they are afflicted  
And with wrong doing they are convicted.  
When a wealthy man lies, people say:  
He is telling the truth, and him they obey.*

**ذکر د زبده الفصحاء ابو محمد هاشم  
ابن زيد السرواني البستي رحمة الله عليه**

په "لرغوني پښتانه" کې هسي حکايت کا شيخ کته رحمة الله عليه: چه ابو محمد هاشم د هلمند په سروان په سنه ۲۲۳ هجري قدسي زېږېدلی، او په بست کې ئې له علماء او فصحاء څخه لوستنه وکړه، او وروسته ولاړ، په عراق ئې په کلو کلو د لويو ائمه څخه سمع وکړه، او ابن خلاد چه څرگند ؤ په ابی العينا سره ئې په بغداد کې عمرونه تېر کړل، او له هغه ئې د عربي بلاغت او اشعار ولوستل، او په کال ۲۹۴ سنه هجري قدسي له عراقه بيارته راغی، درې کاله وروسته په بست کې وفات سو، نقل کا: چه ابو محمد په عربي او فارسي او پښتو شعرونه ويل، او هغه وقت چه د ده استاد ابن خلاد په سترگو پوند سو، نو ده به ئې خدمت کا، او د هغه څخه به ئې خواږه شعرونه، په ادب کې د عربو اورېدله. ابو محمد له عربي څخه په پښتو د خپل استاد، ډېر شعرونه هم را اړولی دي.

ابن خلاد چه يو ظريف او اديب سړی ؤ، په يوه شعر ئې درهم ستايلی دی، او ابو محمد هغه شعر داسي په پښتو را اړولی دی:

**شعر**

د خاوند په لاس کې زر او درهمونه	ژبه هم ښه وينا کاندې چه ئې وينه
د درهم خاوندان تل وي په وياړونه	ژبور ورله ورځي وينا ئې اروي
پر نړۍ ئې وي په خړو پېژندونه	که درهم ئې ځنی ورک سو، سي نټلی
دا وينا ده رښتايينه له رښتونه	که بډای سونې وبولي خلق وائي

*But when a poor man tells the truth,  
He is accused of transgression and called uncouth.  
Yes, money makes people famous and rich,  
And puts them in a glamorous niche.  
Money talks, when one wants to speak  
And buys arms, to havoc wreak.*

They say Abu Mohammad wrote a book called *Dê Saloo Wazmah*  
(The Desert Breeze) in Pashto elucidating the rules of Arabic prosody.

که بې وزلی و وایي رښتیا خبره  
هو درهم بنسدي هر چا له لویه برخه  
نور و وایي دا خو سونۍ دی تېرونه  
د درهم د خاوند هر ځای پرتومونه  
ده وسله که څوک په کاندې قتالونه

نقل کا: چه ابو محمد په بنسټو یو کتاب کښلی ؤ، چه په هغه کې د عربي د  
اشعارو فصاحت او بلاغت بیان کړی ؤ، او نوم ئې ؤ ”د سالو ورمه“.

## SHAIKH TAIMAN

Divine gnostic, leader of the devotees,  
God's mercy be on him

My father, may he be blessed by God, relates from the book *Bostan-al-Awlia* (Garden of Saints), written by the great scholar Bostan Barreits<sup>70</sup> in 956 H. (1545 A.D.) that Shaikh Taiman was the son of Shaikh Kâkar<sub>h</sub>. He went and settled in the highlands (*bara khwâ*)<sup>71</sup> of Ghor, therefore people do not consider his children to be related to the Kâkar<sub>h</sub> tribe, but in reality they stem from the Kâkar<sub>r</sub>s. Taiman was a holy and prudent man. It is said that Baba Kâkar<sub>r</sub> was alive when Taiman came from Ghor and met him in Z<sub>h</sub>obe. He then left and resided in Kajran<sup>72</sup> and later died during the reign of Àlauddin Hussain Saam.<sup>73</sup> This poem of Baba Taiman was recited to me by my father as he had read it in *Bostan-al-Awlia*

*At dawn when the sun's rays started to shine  
Sadness befell on this house of mine,  
Loneliness and separation engulfed me trine.  
Suddenly there was a sound, echoing loneliness will prevail.*

*My lovelorn heart is afflicted and bereaved,  
I cry and lament, what trouble I have perceived,  
My tears enrich the fields, see what I have achieved.  
In deep sorrow, from sickness I wail.*

## ذکر د عارف ربانی برهان السالکین شیخ تیمن رحمة الله عليه

زما پلار قدس الله سره له ڪتابه د ”بستان الاولياء“ ڇه شيخ المشايخ بستان بريخ ڪنبلي دئ په ڪال ۹۵۶ سنه هجري قدسي داسي نقل ڪا: ڇه شيخ تيمن د شيخ ڪاڪر عليه الرحمه زوى ؤ، ڇڪه ڇه دى د غور بري خوا ته ولاړ، او هلته ميسټ سو، نو خلق ئي اولاد اوس په ڪاڪرو ڪي نه شميري، خو په اصل دوى د ڪاڪر د اولاد دى، او تيمن رحمة الله عليه، زاهد او عابد، او ولي ؤ.

نقل ڪا: ڇه ڪاڪر بابا، لا ژوندى ؤ، تيمن له غوره راغى، او په ږوب ڪي د ڪاڪر بابا ليدنه ئي وکړه، بيا ولاړ، او په ڪجران ڪي و اوسېد، او د علاءالدين حسين سام په زمانه ڪي وفات سو، د تيمن بابا دغه شعرونه زما پلار له ”بستان الاولياء“ څخه نقل ڪول او ما له ده واورېدل:

### شعر

گهيځ رڼا د لمر خپره سوه      زما پر ڪور د وير ناره سوه  
د بېلتون ورځ توره تياره سوه  
برغ سو ناڅاپه ڇه بېلتون راغى  
زړه مې له دې ويرنى شين دئ      په ژړا ژاړم څه ناورين دئ  
زرغون له اوښو مي سادين دئ  
په نول نولپېرم ڇه تاخون راغى

*I will live not, for she will not come  
Nor will my dark night be enlightened some;  
She will not reconcile, I feel glum.<sup>74</sup>  
Detachment transcends, my heart is assail.*

*For God's sake, forget me not  
O pretty sweetheart, wherever you trot,  
Leaving your homeland for a far away spot.  
In fire I burn, as you bid me vale.*

نه به بيايم نه به بيا راسي  
نه به تياره شپه زما رئا سي  
نه به شهی راته پخلا سي  
ببلپري پير ئي اوس ديون راغي  
د خبستن پار دی هبر مي نه کري  
آغليه مخ چه په يانه کري  
اوربل دی پرېنووی واته کري  
پر ما د بل اور کړوون راغي

## SHAIKH BOSTAN BARREITSH

Discoverer of knowledge, may his grave be blessed

My father, compassion of God be upon him, narrates from past scholars that Shaikh Bostan<sup>75</sup> was from the Barheitsh tribe and lived in Shorawak. His father, Mohammad Akram, God's mercy be on him, was a sage. He left Shorawak and lived in a hut along the banks of the Helmand river to commune with the Creator. After acquiring a great deal of knowledge from his father, Shaikh Bostan went to India where he traveled from one place to another admiring the works of God. When he returned in 998 H. (1589 A.D.) he wrote *Bostan-al-Awlia*. My father, God's mercy be on him, had seen this book in the home of Hasan Khan Barheitsh, who lived in Shorawak. The life, work and miracles of a number of Pashtoon saints have been described in the book. It also contains Pashto poetry from other poets and Shaikh Bostan. I heard this *bédêla*<sup>76</sup> (poem) from my father, God's compassion be on him.

### Poetry known as *bédêla*

*Tear drops fall off my face, throw a glance at me  
Come look perchance at me.  
As the passion of your love burns my lamenting heart,  
This is not the time to depart.*

## ذکر د کاشف اسرار عرفان شيخ بستان بريخ قدس الله سره العزيز

زما پلار عليه الرحمه له قدما څخه روايت کا: چه شيخ بستان په قوم بريخ ؤ، په بنوراوک ئي کور ؤ، د ده پلار محمد اکرم رحمه الله عليه هم د خدای ولي ؤ، او د بنوراوکه راغي، د هلمند پر غاړه په يوه کوچله کي اوسېدئ، او د خالق په عبادت به اړ ؤ، نقل کا شيخ بستان له پلاره ډېر فيض وموند، او په ځوانی ولاړ، هندوستان ته، او هلته به بناړ په بناړ گرزېدئ او آثار د قدرت به ئي تماشا کول، او هغه وخت چه وطن ته راغي په سنه ۹۹۸ هجري ئي د اولياء الله په بيان کتاب د ”بستان اولياء“ وکيښ او زما پلار رحمه الله دغه کتاب په بنوراوک کي د حسن خان بريخ په کور کي ليدلی ؤ، چه په دې کتاب کي شيخ بستان عليه الرحمه د ډېرو پښتنو اولياء، حالونه او کرامتونه او خوارق د عادات کښلي وو، او ډېر ډېر اشعار ئي هم را نقل کړي ؤ له نورو شاعرانو او خپلو شعرو څخه. دغه شعر ما د خپل پلار له خولې واورېدې چه د شيخ بستان رحمه الله عليه دئ:

### شعر چه بدله ئي بولي

اوبښکی مي څاڅي پر گريوان يووار نظر که پرما  
د مينې اور دي زما زړگی وريت په انگار کينا  
راسه گذر که پرما  
بښي تارونار کينا

*My heart melts under your coquettish charm,  
 I feel humbled without harm.  
 Tear drops fall off my face, throw a glance at me  
 Come look perchance at me.  
 Throw a glance at me, see how afflicted I am,  
 With love addicted I am.  
 My heart is bleeding, I am covered in blood  
 See how I burn in this flood.  
 Tear drops fall of my face, throw a glance at me  
 Come look perchance at me.  
 From the pangs of love, I constantly cry all the time  
 I have lost rhythm and rhyme.  
 Bewilderment afflicts me, I cannot sit calm in one place,  
 As I crave for your grace.  
 Tear drops fall off my face, throw a glance at me  
 Come look perchance at me.  
 Oh God! You know well how the lovelorn feel  
 Those whom You help and heal.  
 With dignity Bostan will win this game,  
 Keep him away from shame.  
 Tear drops fall off my face, throw a glance at me  
 Come look perchance at me.*

خود به و بلپږم چه مي زړه پر تا مفتون كينا  
 اوبنكي مي څاڅي پر گرېوان يووار نظر كه پر ما  
 وكه نظر زما پر حال چه پروت رنځور يمه تل  
 له زړه مې څاڅي وينې سور په وينو خپل يمه تل  
 اوبنكي مي څاڅي پر گرېوان يووار نظر كه پر ما  
 له درده سوزه تل نارې او غلبلي وهمه  
 يو آن مي چېرې نه آرام نه تېكونه وينم  
 اوبنكي مي څاڅي پر گرېوان يووار نظر كه پر ما  
 د خوږو زړو له حاله ته يې اې باداره آگاه  
 د خپل عزت په روى بستان ته كړه د مهر بنسندل  
 اوبنكي مي څاڅي پر گرېوان يووار نظر كه پر ما

ځان مي زبون كينا  
 راسه گذر كه پر ما  
 په وير ناسور يمه تل  
 په اور جليل يمه تل  
 راسه گذر كه پر ما  
 كړې سوري وهمه  
 نه راحت كړنه وينم  
 راسه گذر كه پر ما  
 يې د بې وزلو همراه  
 كړې له گناهه گواښل  
 راسه گذر كه پر ما

## SHAIKH REZA LUDI <sup>77</sup>

Leader of the eloquent, God's mercy be on him

Let it be understood: Kamran Khan son of Sado Khan wrote *Keleed Kamrani*,<sup>78</sup> greetings and praise be on the writer, in the city of Share Safa<sup>79</sup> in 1038 H. (1628 A.D.). In his book Kamran quotes from *Al-Aàlam-al-Looziài fi Akhbar-al-Ludi*, which was written in 686 H. (1287 A.D.) by Shaikh Ahmad son of Saeed-al-Ludi. He notes that Shaikh Reza Ludi was the nephew of Shaikh Hamid. When Shaikh Hamid became the governor of Multan he sent his nephew to Pashtoonkhwa to invite its people to embrace Islam. Shaikh Reza spent two years in the mountains of Kesay and converted a large number of people to Islam.

It is said that Nasr, son of Shaikh Hamid, met with the infidels and learned the beliefs of the Ismaili sect from them, becoming an apostate. When Shaikh Hamid died, Nasr took his place and started to spread apostasy. Shaikh Reza, God's mercy be on him, who was a pious Moslem, sent the following *párhékey*<sup>80</sup> to his nephew.

### ***Párraeky***

*On the wrong path you have gone  
Nullifying our religion on and on;  
With such difficulty we enlightened it  
But in disgrace you quit.*

## ذکر د امیر الفصحاء شیخ رضی لودی علیه الرحمہ

پوهه سه په دې: چه کامران خان ابن سادو خان په بنهر ضفا کي په سنه ۱۰۳۸ هجري قدسي على صاحبها التحية و الصلوة السلام، يو کتاب وکينس، چه ”کلید کامرانی“ ئې نوم و. په دې کتاب کامران له کتابه د شیخ احمد ابن سعید اللودی چه په سنه ۶۸۶ هجري ئې کنبلی، او نوم ئې ”اعلام اللوذعی فی اخبار اللودی“ دئ هسې نقل کا: چه شیخ رضی لودی د شیخ حمید لودی وراره و، چه شیخ حمید په ملتان پاچا سو، نو ئې خپل وراره پښتونخوا ته ولیرئ، چه د هغو غرو خلق د اسلام دین ته راوولي، شیخ رضی راغئ، دوه کاله د کسې په غرو گرزېده او هلته ئې ډېر مخلوق مسلمانان کړل.

نقل هسي کا: نصر د شیخ حمید زوی په ملتان کي د ملاحده له استاخو سره گڼېښت، او له دوی څخه ئې د الحاد او اسماعیلی فرقي عقاید زده کړل، او وگروهېدئ د دوي په اعتقاد، او ملحد سو. چه شیخ حمید رحمة الله وفات سو، نو ئې پر ځای نصر کښېښت، او د الحاد ترویج ئې غوره کړئ، او قرامطه ئې راوستل. شیخ رضی علیه الرحمه، چه سوچه مسلمان و، خپل ترېور نصر ته ئې داسې پارکي وکښل، او وائې ستول:

### پارکي

گروه دي زمور و کوراوه  
تا په تورو توراوه

د الحاد په لور دي ترپلل  
مور روڼلی په زیارنه

Why did you accept it first  
 When you intended to convert,  
 From our religion you are an outcast<sup>81</sup>  
 Which your forefathers fought to last.  
 The Ludi's have their dignity lost  
 For centuries kept at a high cost.  
 O Nasr, one of us your are not  
 What the likes of you have sought,  
 Of your religion we need not a fragment  
 Until the day of judgment.

Shaikh Ahmad Ludi writes that Nasr Ludi replied to Shaikh Reza,  
 God's compassion be on him, with these words:

*I am accused of being an atheist  
 Which I defiantly contest,  
 It is a false accusation  
 That has no foundation.  
 From Islam I did not turn my face  
 But from my accusers I keep apace.  
 My religion is the same  
 With which to this world I came.  
 Islam I boldly defend  
 Though my accusers, I may offend.  
 I am a Ludi, my customs I keep  
 My ties with the Hamid dynasty are deep,  
 My enemies are the ones who say  
 That I have abandoned my religion today,*

لرغون ولی گروهېدلې  
 هغه گروه دي اوس آره کړ  
 لودي ستا په نامه سپک سو  
 نصره! نه مو يې له کها له  
 زمور رغا ده ستا له گروهه  
 چه دې گونې اړاوه  
 چه پلرو دي رڼاوه  
 که هر خو مو درناوه  
 لودی نه يې په کاوه  
 د ورځلوی په رغاوه

شيخ احمد لودی هسې نقل کا: چه نصر لودي هسې د شيخ رضی رحمة الله  
 عليه غبرگون وکا:

د الحاد په تور تورن سوم  
 زما دښنه هسي تورا کړي  
 له اسلامه نه ترپلمه  
 گروه مي هغه لرغونی دئ  
 د اسلام پر هسک به ځلم  
 د لودی زوی سنتی يم  
 تورانی دښن چه وايي  
 زه لرغون خو ملحد نه يم  
 که ملحد يم د دښنه يم  
 تورانو څخه په ترپله يم  
 اوس هم کروړ په لرغونه يم  
 و تورانو ته تياره يم  
 د حميد له لوړ کها له يم  
 زه له گروهه په آره يم

*They are only telling lies  
Others they habitually despise;  
No one will listen to them  
From the Ludis do I stem.*

May the benevolent God forgive all those who have passed away.

دا ئې تور تاسې دروهوي      زه مومن ستاسې په تله يم  
د دېنسو ويناوې مغېره      زه لودی يمه خو زه يم

غفرالله الماضين و رحمة الله على الذين اعتصموا بحبل الله المتين.

## SHAIKH ESA MESHWAÑAY<sup>82</sup>

Accepted by the divine, God's mercy be on him

It has been narrated: Khwaja Nàmatullah Nourzay in *Makhzan-e Afghani*, which was written during the time of emperor Jahangir, states that Shaikh Esa was from the Meshwañi tribe and lived in Damla during the reign of Sher Shah. It is said that people told Sher Shah that Esa drank wine. Sher Shah ordered some men to investigate Esa's drinking habits. When the people came to his house they found him with a goblet and glass from which he was drinking. The king's men asked him what he was drinking? The Shaikh replied. "Come and join me." When the men poured the liquid from the goblet they found that it was milk. They informed the king about the incident. Nàmatullah has written that Shaikh Esa was a saint who wrote poetry in Paṣhto, Persian and Hindi on the unity of God. This is one of his Paṣhto poem.

*First you accept me then you disavow,  
Sometimes I am the lord Later a destitute though.*

*You are all mighty you rule the world entire,  
Sometimes you enlighten met hen put me on fire.*

*Esa is confused and bewildered, he knows not why this change,  
Sometimes I am a friend Then you declare me strange.*

## ذکر د مقبول ربانی شیخ عیسیٰ مشوانی رحمة الله عليه

هسي نقل کا: خواجه نعمت الله هروي نورزی، په ”مخزن افغانی“ کې، چې په دوران د جهانگیر پادشاه ټي وکښلی چې شیخ عیسیٰ په قوم مشوانی ؤ، او په دامله ټي سکونت کا او د شیر شاه په دوران کې ژوندی ؤ، هسي وايي: چې شیر شاه ته خلقو وویل، چې عیسیٰ شراب خوري کا، شیر شاه خلق وگمارل چې ولاړ سي، او د شیخ شراب وويني، چې راغلل، شیخ پخپل کور ناست ؤ، او صراحی او پیاله ورته پراته وه، خواړه ټي، د پادشاه سپری چې راغی، وې ویل: اې شیخه! په دې پیاله کې څه خورې؟ شیخ ویل راسه، ته هم ټي خوره! سپری چې صراحی کور کړه، په پیاله کې شیدې را توی سوي. ولار او دغه حقیقت ټي پادشاه ته بیان کا. نعمت الله کښلي دی: چې شیخ عیسیٰ رحمة الله عليه، لوی ولي ؤ، او د خدای په توحید کې ښه شعرونه په پښتو او فارسي، او هندویي ویله، د پښتو یو شعر یې دا دی:

پخپله کار کړې پخپل انکار کړې  
ته خو قادر یې په صفتونو  
کله بادار یم، کله مې خوار کړې  
کله مې نور کړې، کله مې نار کړې  
کله مې یار کړې، کله یار کړې  
عیسیٰ حیران دی په دې شیونو

## SULTAN BAHLOL LUDI

Exalted sultan, God's mercy be on him

In *Makhzan-e Afghani* Nàmatullah, God's mercy be on him, writes: Malik Bahlol was the son of Malik Kala and ruled over Hindustan. The Ludi dynasty ruled in India for a long time. After the death of Islam Khan, Malik Bahlol gained power in India and after several battles he was declared king of Delhi and coins minted in his name. He controlled Panipat, Lahore, Hansi, Hisar and Nagor up to Multan and fought fierce battles with the Hindu rajas. He was a just king who ruled over India for thirty eight years and died in 894 H. (1489 A.D.). The year of his death is recorded in this verse:

*In the year eight hundred and ninety four he left the world*

*The great Bahlol, majestic conqueror of the world.*

Sultan Bahlol, God's compassion be on him, died of fever in the hamlet of Jalali. Mohammad Rasoul Hothek of Kalat has written in his divan that during the monsoon period Khalil Khan Neyazay recited the following quatrain in front of the monarch:

### Quatrain

*The gray skies roar and cry from above,  
The cuckoo<sup>83</sup> is lamenting, awoved from love.  
These rain drops are pearls, an offering from heaven,  
Our savior do they greet, with the calmness of a dove.*

## ذکر د سلطان السلاطين بهلول لودی عليه الرحمة الله الولی

په مخزن افغاني کي نعمت الله رحمة الله عليه هسي کنبلي دی: چه ملک بهلول د ملک کالا زوی ؤ، په هندوستان ئې د سلطنت لوا هسکه کړه، او دغه ملک له لودی طایفې څخه ؤ، له ډېري زمانې، دې لودی تېر سلطنت کا په هند کي. ملک بهلول په سر هند د اسلام خان تر وفات را هيسي استقلال وموند، او تر جنگو په وروسته ئې پر دهلی خطبه او سکه ووهله، پانی پت، او لاهور او هانسی او حصار او ناگور ئې د ملتان تر څنډو پوري ونيول، او د هندوانو د راجگانو سره ئې سخت جنگونه وکړل، او اته دېرش کاله ئې پر هندوستان سلطنت وکا، او ډېر عادل او عالم پادشاه ؤ، په کال ۸۹۴ سنه هجري قدسي وفات شو، کله چه وايي:  
به هشت صد و نود و چهار رفت از عالم  
خدیو ملک ستان و جهانکشا بهلول  
د سلطان بهلول عليه الرحمه وفات په تبه د جلالی قصبه کي ؤ، او محمد رسول کلاتوال هوتک پخپل بیاض کي کنبلی دی: چه په هندوستان د برسات په موسم خلیل خان نیازی هسي رباعي انشاء کړه: او سلطان بهلول پادشاه په مخه کي وويله:

### رباعي

خپري اوريځي ژاړي له پاسه  
کويله یرغ کا بېلتون له لاسه  
په هغه لوني گوهر په خول ستا  
دا مرحبا کا ستا زموږ مواسه!

When Sultan Bahlol heard the quatrain he replied:

**Sultan Bahlol's quatrain**

*This country with generosity I will turn emerald green,  
The clouds of justice above will help me keep it clean.  
See my crown embedded with pearls of justice,  
I will beautify this world, like never before seen.*

سلطان بھلول رحمۃ اللہ علیہ چہ دا رباعی و نغورہ پہ جواب ئی دا رباعی  
سمدستی وویله:

رباعی د سلطان بھلول  
ملک به زرغون کرم په ورکړه راسه  
خول مي د عدل په درو روڼ دی  
گوره اوریکي د داد له پاسه  
جهان به زیب مومي زما له لاسه

## KHUSHAL KHAN BEG

Resident of heaven, God's mercy be on him

In his collection of poetry Mohammad Rasoul Hothek writes: Khushal Khan Beg was the son of Shahbaz Khan Khaṭak and was born in the village of Akora in 1022 H. (1613 A.D.). He was a brave and valiant warrior. Khushal Beg was a prisoner of the Moghuls for several years, after which he fought several battles with them. He was a bitter enemy of emperor Aurangzeb until his death and spent most of his life fighting against the Moghuls.

Khushal Khan Beg was the chief of the Khaṭak tribe. He had many sons who were all poets. Khushal Beg has an outstanding divan and has written lyrics and odes. It is said that when Khushal Beg was a prisoner at the fortress of Rantanbour,<sup>84</sup> the Khaṭak Afghans went and set him free. Aurangzeb did not have any knowledge of his escape. When Khushal reached his homeland he fought several battles with the Moghuls. Khushal Beg's village is called Akora and is occupied by Khaṭaks. He was the most lucid poet among the Khaṭaks and a pro-found scholar. It has been narrated: Khushal Beg translated the guide-lines of Islamic jurisprudence, *Hidaya*, into Paṣhto and was the author of several other books. He died in 1100 H.(1688 A.D.). In his anthology Mohammad Rasoul Hothek includes poetry from Khushal Khan, resident of heaven, which I am including in this book.

## ذکر د خان عليين مکان خوشحال خان بیگ

عليه الرحمه

محمد رسول هوتک پخپل بياض هسي کنبلي دي: چه خوشحال بيگ د شهباز خان خټک زوی ؤ په سنه ۱۰۲۲ هجري پيدا سو او دا خان خورا مړنی او غبنتلی ؤ. خوشحال بيگ څو کاله په هندوستان بندي ؤ، او بيا ئې له مغولو سره ډېري جگړې وکړې او د اورنگ زيب پادشاه سره ئې تر مرگه دبنمني وکړه او په دغو تالو کي مړ سو. نقل کا: چه خوشحال خان بيگ د خټکو سرداری کړله او هم ډېر زامن ئې درلود چه ټول شاعران ؤ او پخپله خوشحال بيگ هم د غزلو ديوان لرينه. چه د ده غزلونه ډېر ښه دي، او کله کله هزل هم په شعر وايي، او قصايد هم لري. نقل کا: چه خوشحال بيگ د مغولو په بند کي ؤ، او د نتنهور په کوټ بندي ؤ، پښتانه خټکان ولاړل، او دی ئې له هغه بنديخانې را ويوست، اورنگزيب نسو په خبر څو چه دی خپل وطن ته را ورسيدئ، او هغه پادشاه سره ئې جنگونه وکړل، د خوشحال بيگ کلی اکوره نومېري، او هلته خټکان پراته دي، په خټکو خوشحال بيگ عالم او شاعر پيدا سو. نقل کا: چه خوشحال بيگ هدايه په فقه کي په پښتو را واروله، او ډېر کتابونه ئې وکښل، او په کال ۱۱۰۰ سنه هجري وفات شو. محمد رسول هوتک په خپل بياض د خان عليين مکان، داسي شعرونه کښلي دي، چه زه ئې هم پدې کتاب نقل کاند:

## Lyric

*From too much staring my eyes are ready to burst,  
I hear that you are coming for good or the worst.*

*But now that you have gone Leaving me apart,  
Perhaps this love I have for you will rest in your heart.*

*Your sight brings freshness to the lovely flowers,  
Like a field which comes to life after the spring showers.*

*I do not know what magic spell, O sorcerer inflicts me;  
Although my feet bear me away my heart is trapped by thee.*

*I live in endless longing for that bright and happy day,  
When I may kiss your rosy chin And by your side stay.*

*Separation from love Constantly burns me in hell,  
As though my soul departs from my body's shell.*

*O fate, I beg for your help in my vain quest,  
So I may clasp my love again by my throbbing chest.*

*With confidence Khushal greets all his friends,  
For he will see them once again before the world ends.*

چه خبر دي د راتلو را باندي وشي  
دا ځما ياري دي هم گندي په زړه شي  
لكه كښت چه په باران سره اوبه شي  
كه په پښو در ځني درومم زړه مې نه شي  
كه د زني سيب ئې بيا د ما په خوله شي  
لكه روح چه له وجوده په واته شي  
چه په غېږ كې مې بيا تللي يار اوده شي  
گندي بيا مې په ليدو سره زړه ښه شي

په كاته كاته مې سترگې په خاته شي  
ته خو اوس له ما نه ولاړې مرور شوې  
چه ديدن د محبوب وكړمه تازه شم  
گوره تا را باندي كومي كوډي وكړې  
په ارمان د هغه وقت يم درېغه درېغه  
د خپل يار د جدائي هسي كار دئ  
بخته! هونبره مدد بيا راسره وكړه  
د خوشحال سلام په واړو ښو يارانو

### Another lyric

*If it is a mosque or a temple of fame  
Its purpose is the same,  
Both are made so one can find,  
The heart's contentment of some kind.*

*I am looking for that place  
Where birds have found their grace;  
Khushal is happy and feels fine  
When he is blessed by power divine.*

### Quatrains

*The greedy or the coward you shall seek not  
Because their friendship is not worth a lot,  
And they will leave you when hardship prevails;  
But worse than them is the craver of the pot.*

*A wise man listens to what others have to say,  
I have advice if I can keep you at bay.  
In need of others shall be the one,  
Who recklessly breaks his pot of clay.*

### وله ايضاً

که مسجد گوري که دير  
يو مي بيا موند په هر څه کي  
هغه ځای په سير گوزم  
خوشحال يو ويني خوشحال دی

و من رباعياته رحمة الله  
چه حرصناک وي يا ترسنده وي  
دا به دي پرېږدي په تنگسه بلاته

### وله ايضاً

هونبنيار به مينه په ورمو زياته کا  
محتاج د نورو نورو نغريو شي

دواړه يو دي نشته غير  
چه مي وکړ د زړه سير  
چه ترې نه رسيري طير  
ورنه ورک دي غير و زير

يارى له واپو سره گنده وي  
بتر تر دا نه، شکم بنده وي

ورمونه وایم، که څوک مخ راته کا  
سړی چه خپله کتوه ماته کا

## ZARGHOON KHAN NOURZAY

Resident of paradise

It has been narrated: Dost Mohammad Kâkarḥ writes in *Gharghashth Nama* (Book of *Gharghashth*) that Zarghoon Khan was a Nourzay from Nouzad. He went to Herat in the year 891 H. (1486 A.D.), from there he visited Iraq and Khorasan and showed bravery in the battles of the Uzbeks. When Shaibani Khan reached Seistan, Zarghoon Khan fought against him inflicting heavy casualties on the Uzbek forces. Dost Mohammad Kâkarḥ writes: I visited Herat in 912 H. (1506 A.D.) and saw the divan of Zarghoon Khan's lyrics and poems, in three hundred pages, with Mullah Ayub Taimani. He continues to say that later in life Zarghoon Khan was very weak and died in Derawat<sup>85</sup> in 921 H. (1515 A.D.). The following poem known as *Maḥnavi of Saki Nama* (Cup-bearers book) appears in *Gharghashth Nama*.

### Cup-bearer's poem

*Cup-bearer give me one cup more  
Let me learn the estrangement lore,  
Throw water on this flame  
Put out the fire of love's game.  
It is spring the flowers are burning  
The hyacinth is twisting and turning,  
See the bulbuls sing their song  
In the garden all day long.*

## ذڪر د زرغون خان جنت مڪان ڇهه په قوم نورزی و

روايت ڪا: دوست محمد ڪاڪر ڇهه په خپل ڪتاب ”غرغبت نامه“ ڪي ڪنيلي دئ ڇهه زرغون خان د نوزاد نورزی و او په ڪال ۸۹۱ سنه هجري مبارڪ ولاڀ هرات ته او له هغه ځای تي په عراق او خراسان سفر وڪا او د اوزبڪو په جنگو ڪي زرغون ٻنڪاره ڪړه ٻنه مړانه او غيرت، ڇهه شيباني خان سيستان ته ورسېد نو زرغون خان له ده سره جنگونه وڪړل ڇهه د اوزبڪو لښڪر ڊپر ومړل. دوست محمد ڪاڪر هسي نقل ڪا: ڇهه په سنه ۹۱۲ هجري زه ولاڀم هرات ته، په ڪجران ڪي مي د ملا ايوب تيمني څخه د زرغون خان د غزلو او شعرو ديوان وليد، ڇهه اوراق ٿي و په شمېر درې سوه. هم د دوست محمد ڪاڪر روايت دئ: ڇهه زرغون ڊپر ضعيف سو، او په سنه ۹۲۱ هجري په ديراوت ڪي وفات سو.

دوست محمد ڪاڪر پخپله ”غرغبت نامه“ ڪي دا لاندی دوه يڇ ڇهه مثنوی د ساقي نامي دئ، د ده له ديوانه د اشعارو را نقل ڪوي:

### مثنوي ساقي نامه

مرور يار مي پخلا ڪړه	ساقی پاڅه پيالہ راکړه
اور مي مږ په دې اوبو ڪړه	اوبه توڻي په لښو ڪړه
زلفي تاوي د سنبل ڪا	پسرلی سو غنچه گل ڪا
ڪږ بدن په گلستان ڪا	بلبلان شور و فغان ڪا

*The hermit comes out of his cell  
 To buy wine, not fearing hell,  
 Intoxicated here are all  
 Worshipping flowers big and small.  
 See the mountains are on fire  
 Red tulips are their attire,  
 The whole world is green and red  
 The tulips are fluttering in the flowerbed.  
 All people are enchanted,  
 To each other friendship granted.  
 Spring is the time to entwine  
 And drink a glass or two of wine.  
 Wake up cup-bearer it is spring  
 Life is short, come and sing,  
 For tomorrow we will be gone  
 To the world of yon.  
 Fill this glass with red wine  
 Sing and dance and dine.  
 For once I am a man free  
 My heart is full of glee.  
 Cup-bearer wake up it is time  
 To hear the jar and glass chime,  
 It is time to pour more wine  
 And be merry with thine.  
 Those who hold an empty glass  
 Are condemned en masse,  
 The intoxicated roam the dales  
 They play happily in the vales,*

زاهد وزی صومعې څخه  
 هر سړی په میو مست دی  
 په راغو کې سړې لنبې دي  
 جهان ټول سور او زرغون شو  
 سړي ټول شور و شغب کا  
 بهار وقت د یارانې دی  
 نو ساقی پاڅه بهار دی  
 دنیا پاته مور به خونه  
 پیمانہ ډکه له می کره  
 چه یو دم سمه آزاد  
 ساقی پاڅه وقت د گل دی  
 وقت د میو د وپشو دی  
 هغه څوک اوس د پیغور دی  
 مستان گزړي په باغو کې  
 شراب پیري میخانې څخه  
 دې بهار کې گلپرست دی  
 د غټولو نندارې دي  
 وچ راغه بنکلی گلگون شو  
 یارانې کاندي طلب کا  
 بڼه موسم د پیمانې دی  
 نن ژوندون سبا رفتار دی  
 تورو خاورو کې به یونه  
 بزم تود په پیایې کره  
 نابناده زړه می سینه بناد  
 په جوشش کې خم د مل دی  
 د پیالو د ډکیدو دی  
 چه ئې جام تش و نسکور دی  
 مستي کاندي په راغو کې

*Holding hands in joy  
With each other without ploy.  
Like true lovers entwined  
The grace of flowers do they find.  
The unhappy are not here,  
Nor the heartbroken shed a tear.  
Cup-bearer, I love you  
How your silence shall I construe,  
Give me a glass of contentment  
Without rejection or resentment.  
Fill my heart with desire,  
With love's torch set a fire  
Of friendship and affection  
And devoid of defection.  
Let there be love untold  
Replacing darkness with gold.  
Let fraud leave thy heart  
And sincerity take its part.  
Cup-bearer, your beauty do I seek  
In spring season every week,  
If your love would not be here  
Spring would be a season of despair.  
The flowers will not look fine  
Without love and without wine,  
Nor will anyone be dancing  
Singing merrily or prancing.  
Empty will be the cup of desire,  
Gone will be the urge to love and aspire.*

يو په بل ناز و نخرې کا  
د جمال په تماشا دئ  
نه مهجور نه ځگر خون سته  
ساقې يو گړی پخلا سه  
چه يو تش سي ډک ئې نور را  
له هر چا هر څه ئې تور کړه  
ټوله مهر و محبت وي  
تیاره ورکه سي رڼا وي  
جهان ټوله گل او مل سي  
نو بهار ځکه مرغوب دئ  
نو بهار به په څه ښه وي؟  
بې مستيو بې له ملو  
نه نغمې نه به سرود سي  
ورک به مهر او پېرزو سي

لاس په لاس دي يارانې کا  
مجنون وصل له ليلا دئ  
نه غمجن سته نه بېلتون سته  
تر تا وگرز مه راسه  
ما ته جام د ربل و لور را  
اور مي بل د زړه په کور کړه  
چه بل څه نه وي الفت وي  
ټول اخلاص وي او صفا وي  
له زړه کم غش او دغل سي  
ساقې ستا مهر مطلوب دئ  
که ستا لور، پېرزو نه وي  
خوند به نکا رنگ د گلو  
نه به بزم په شور تود سي  
جام به تش د آرزو سي

*Wake up cup-bearer, it is spring  
The tavern is waiting for you to bring,  
Once again the old wine  
Our cheeks to incarnadine.  
Come and grant your grace  
And with love fill this place.  
Fill the cup with red wine  
Give it to friends divine.  
When in the tavern wine flows  
There is music in the rows,  
Forget the world of woes  
Make merry, for life goes.  
There is separation ahead  
Toward oblivion we have to tread.*

بزم تا له امیدوار دئ  
ستا د جام په امید نور دي  
بزم تود د محبت کړه  
د یارانو ئې انعام کړه  
د رندانو غوړو سرود سي  
يو دم ښه په عشرت تېر کا  
له جهانه سبا يون دئ

نو ساقی پاڅه بهار دئ  
یاران ناست سترگي څلور دي  
ته هم راسه عنایت کړه  
له سرو ملو څخه ډک جام کړه  
چه سوړ بزم په می تود سي  
د جهان ویر و غم هېر کا  
چه په مخ کي مو بېلتون دئ

## DOST MOHAMMAD KAKARR

Destined for the Almighty's blessing, God's mercy be on him

He was the son of Baber Khan and visited the shrine of Kâkarr Baba in 912 H. (1506 A.D.) in Herat. When he returned back to Zhobe in 926 H. (1522 A.D.) he wrote a book in poetry called *Gharghaṣṭh Nama*. I have seen this book. It is in *maḡnavi* and contains stories of Gharghaṣṭh Baba, may his grave be blessed, and quotes from righteous men. My father had found this book in Toba<sup>86</sup> and in our family the children and youth read it as a text book.

Dost Mohammad writes: My father, Baber Khan, had also compiled a book of poetry called *Tazkera-e Gharghaṣṭh* (Diary of Gharghaṣṭh). When he died I was not at home. The book was lost and was possibly destroyed by someone. When I returned home, I was not so much shaken at the death of my father, but at the loss of his book. Since I had heard parts of the book, read it several times, and remembered parts of it by heart, with the grace of God, I started to write the stories and happenings in poetry. May God praise my father's endeavors. This narrative is from *Gharghaṣṭh Nama*.

### A narrative from *Gharghaṣṭh Nama*

*From good folks I hear  
A story very clear,  
Nour Mohammad Kâkarr relates  
That God's blessing never abates.*

## ذکر د الله تعالیٰ په رحم نومر دوست محمد کاکر علیہ الرحمہ

د بابر خان زوی ؤ، چه د کاکر بابا د زیارت دپاره په کال ۹۱۲ سنه هجري ولاړ هرات ته، او بیا چه راغي ږوب ته، په کال ۹۲۹ سنه هجري ئې يو کتاب په شعر نظم کړ، چه نوم ئې دئ ”غرغښت نامه“. دا کتاب چه ما وليدئ شیرين بيتونه په مثنوي لري، او غرغښت بابا قدس الله سره الکریم حکایت دي، او له رشتينو خلقو ئې روايات را جمع کړي دي. دغه کتاب زما پلار په توبه کي ميندلي ؤ، او زمور کھول کي مو کوچنيو او زنيو په سبق لوست.

دوست محمد علیہ الرحمہ پخپل کتاب کښلي دي: چه زما پلار بابر خان هم يو کتاب په شعر کښلي ؤ، چه نوم يې ؤ ”تذکره غرغښت“ هغه وقت چه بابر خان وفات سو، او زه پر کور نه وم، نو هغه کتاب ورک سوي ؤ، او چا ضايع کړي، زه چه راغلم، د خپل پلا په ماتم هسي ويرجن نسوم، لکه چه کتاب روک ؤ. ما خو د هغه کتاب خبري اورېدلي، او په وارو وارو ويلي وې، او هم مي يو څه له هغو څخه په یاد وې، نو ما پر خدای توکل وکا او هغه قصې او روايات مي بيا په شعر وويل، خدای تعالیٰ دي زما د پلار سعي مشکوره کا. هسي وايي: کښونکي د دې کتاب عفی الله عنه، چه ما له غرغښت نامې څخه دغه حکایت را نقل کړي دي:

### حکایت له غرغښت نامې څخه

له نيکانو روايت دئ  
نور محمد کاکر راوي دئ  
هسي توگه حکایت دئ  
چه ئې فيض تل جاري دئ

*Kâkar̥r̥ Baba was a saint*

*Who to God's prayer was well acquaint,  
He was constantly praying  
And the Almighty's name saying.  
Many a night he prayed  
And in tears stayed,*

*Little did he eat*

*Prayers were his treat.  
When in prayer he knelt  
Day and night in prayers he dwelt,  
He was with the divine  
To little food did he incline.  
God's name did he call,  
In the morning and at nightfall.  
One night he was in prayer bent  
For his sins to repent.  
When his eyes closed to sleep  
As for many nights he was in prayer deep.  
He met Gharghasth in his dream  
Who was relating this good theme:  
O Kâkar̥r̥ my son  
You are a pious one,  
You have followed my call  
And dwell the divine hall,  
You praise God day and night  
And pray to Him alright,  
Leaving other tasks behind  
To prayers alone do you bind.*

چه منبنت ئي راته بنايي  
لوى خبستن له تل عابد و  
پر دې ليار ئي رياضت كا  
په ژرا و په نارو وې  
عبادت ئي ژوند و زواک و  
يا به كنبپوت په ستاينه  
شپه ئي هم يوه سجده وه  
په يو گوله ئي قوت كا  
هر سبا او هر بېگاه و  
پر گناه ئي ندامت كا  
په شپو شپو ئي و وينستوبه  
چه غرغبنبت بنسي بهانه  
له تا خوښ يمه نيکخويه!  
ما سوا كي دي قرار دئ

د نيكونو له خولې وائي:  
چه كاکړ نيکه زاهد و  
تل تر تل بې عبادت كا  
شپې ئي روڼي به لمانځو وې  
نه ئي خوب نه ئي خوراک و  
چه به كنبپنوست په لمانځه  
ورځ ئي ټوله په قعده وه  
تل ئي سير د لاهوت كا  
غرق به تل په ذكرالله و  
يوه شپه ئي عبادت كا  
سترگي پټي سوې له خوبه  
هسي خوب ئي وليد گرانه!  
وايي: ”اي كاکړ زويه  
ستا قدم زما پر لار دئ

Go do jihad and know  
 This to him you owe.  
 A single jihad day  
 Will bring fortitude to stay.  
 As in battle you pray and fast  
 It will help the jihad last.  
 Its a requirement smidgen  
 Of faith and religion.  
 You have abandoned both  
 Go take jihad's oath.  
 Pick the sword and go  
 Put a mighty show,  
 Go spread light all around  
 And on this path be bound,  
 Fulfill your duty in a spin  
 And wash away your sin.  
 When Kâkar<sub>r</sub> woke from his sleep  
 On jihad's path did he leap,  
 His armor he wore  
 And rode west to battles galore.  
 Toward Herat he went then  
 And joined Sultan Ghiasuddin's<sup>87</sup> men,  
 In jihad he bravely fought  
 With the Sultan's lot.

د خښتن عبادت كړنه  
 شپې او ورځې دي په كور دي  
 دا هم ستا د غاړې قرض دى  
 تركلو كلو لمانځل  
 په جهاد به ئې پوره كا  
 بيا خدمت د خلق الله دى  
 ځان خبر كړه بڼه له دينه  
 د لوى خداى د دين قاصد شه  
 دا خدمت ئې په ځان پور كړه  
 ځان دي خلاص له معصيت سي  
 د غزا پر خوا نومړ سو  
 د غزا غشي تېره كړل  
 د سلطان غياث له ملو سو  
 د سلطان مل شو په ملونه

شپه و ورځ دي ده لمانځنه  
 ولي پاته له تا نور دي  
 څه جهاد كړه پر تا فرض دى  
 يوه ورځ جهاد افضل:  
 څوك چه تل لمنځ و روژه كا  
 لمړى شرط د دين همدا دى  
 له تا پاته دواړه دي نه  
 توره واخله مجاهد شه  
 د خداي نور پر جهان خپور كړه  
 چه دي بشپړ عبادت سي  
 چه له خوبه وينس كا كړ سو  
 زغره خول ئې آراسته كړل  
 هرات خوا ته په تلوتلو سو  
 وپكړه هورې جهادونه

*In one battle did he die  
The martyr's cry did he cry.  
Thus ended his holy toil  
And he was buried in Herat's soil.<sup>88</sup>  
This is the life of the brave  
In God's way they go to the grave.*

د غازديانو په ټول شمېر سو  
بنځ په خاورو د هرات سو  
مري د خداى په رضا باندي

خو هورې تر دنيا تېر سو  
چه ئې هلته هم وفات سو  
مېړه هسي ژوندون كاندي

## ABDUL RAHMAN BABA

Beloved by the divine, God's mercy be on him

In his note-book Mohammad Rasoul Hothek, may he be blessed, writes that Abdul Rahman Baba was from the Mohmand tribe and lived in Peshawar. His father's name was Abdul Satar, who lived in Bahadur Kelai (village). Abdul Rahman Baba was born in 1042 H. (1632 A.D.) and was a student of Mullah Mohammad Yusufzai from whom he learned theology and mysticism. Later he went to Kohat<sup>89</sup> and continued with his studies becoming a good scholar. He left the material world in his youth and spent most of his time in the mountains. Sometimes he visited India and was occupied in prayers, staying away from mundane deeds. He was a scholar of divinity and wrote an immense amount of poetry in praise and love of God and gained the title of Rahman Baba among the Pashtoons. He died in 1118 H (1706 A.D.). People often visit his shrine in Peshawar and read his poetry. The divan of Rahman Baba's lyrics and odes is available in large numbers.

Mohammad Hothek, may God forgive his sins, states: Shah Hussain, shadow of God, sent scribes to Peshawar to copy Abdul Rahman Baba's divan, God's mercy be on him. They brought the numerous volumes to Qandahar where men of letters and the pious inscribed many more copies. The book is in wide circulation now and is read by ascetics and people devoted to the love of God. His verses are held in such esteem that they are used for auguries. Women also take great interest in reading it. God has blessed his words; they are soothing to the hearts of the poor and needy.

## ذکر د محبوب سجان عبدالرحمان

عليه الرحمه

محمد رسول هوتک پخپل بياض کي هسي کنبلی دی چه عبدالرحمان بابا په قوم مهمند ؤ، او په پېښور ئې ژوندون کا، پلار ئې عبدالستار نومیدئ، او په بهادر کلي ئې دېره وه، عبدالرحمن بابا په سنه ۱۰۴۲ هجري پيدا سو، او له ملا محمد يوسف يوسفزی څخه ئې لوست وکا، او له هغه څخه ئې فقه او تصوف زده کړل، او بيا ولاړ کوهات ته، هلته ئې هم سبقونه ولوستل، او ښه عالم سو په ځواني ئې دنيا پرېښودله، او اکثر به په غرو گرزېدئ، او کله به ولاړ، د هندوستان پر خوا، او د خدای عبادت به ئې کا، د دنيا په کارو به نه مشغول کيدئ. عبدالرحمان بابا يو عالم رباني او عابد سړی ؤ، او ډېر شعرونه ئې د خدای تعالی جل جلاله په محبت کي وويل، او په پښتو کي په رحمان بابا مشهور سو، په سنه ۱۱۱۸ هجري وفات سو. خلق ئې تر اوسه د پېښور په هديره کي زیارتونه کا، او د ده شعرونه لولي. د رحمان بابا د بيتو او غزلو ديوان سته، او ډېر پيدا کيږي.

هسي وايي: فقير، محمد هوتک غفرالله ذنوبه، چه ظل الله پادشاه جهان شاه حسين کاتبان واستول، او له پېښوره ئې د عبدالرحمان بابا عليه الرحمه د ديوان نقلونه راوړل، او په قندهار کي علماء او زهادو، وکښل، او اوس ډېر دي. فقراء او د خدای دوستان د عبدالرحمن بابا شعرونه ډېر لولي او خوښوي، او عام خلق فالونه پر گوري، حتی چه ښځمني هم دا کتاب ډېر وايي، او خدای تعالی د ده په وينا کي، هسي برکت ايښي دی، چه د هر خوږمن زړه دارو په کا او هر غريب او محتاج مستغني کا.

My father narrated: The cruelty and oppression of Gurgin Khan was so extensive that the people were willing to sacrifice their lives to end his tyranny. They went to their God blessed leader, Haji Mir Khan Hothek Shalemkhel in Kokaran,<sup>90</sup> and asked him for his advice. They all agreed that they would do anything which he recommended. He conferred with the Pashtoon leaders for a day and night and they all came to the conclusion that they should put an end to Gurgin's tyranny. In the end Haji Mir Khan said let us also seek Abdul Rahman Baba's advice. When they opened his divan they came upon the following quatrain:

*Like an epistle I speak in silence,  
My silence is more profound than my cry.  
Roaming in love's world forlorn, I have not found peace,  
An ocean is needed to bear my desert's vengeance.*

When they read these lines Haji Mir told his people: "The tyranny of the cruel will be terminated, but now it will be to our advantage to remain silent. We should all work in silence to end this violence. When the appropriate time arrives I will then call you. We shall unite and drive the tyrants from our homeland."

It is said: One month later Haji Mir Khan, heaven be his residence, summoned the chiefs and leaders of the nation in Manja.<sup>91</sup> They all swore upon the Holy Koran that they will drive away Gurgin from Qandahar. At this time Haji Mir Khan read these lines from Rahman Baba's divan:

زما پلار هسي نقل وکا: چه په قندهار کي د رافضي گرگين خان جور و ستم، تر حد تېرئ وکا، او خلق د خدای هسي ځني په عذاب سول چه په مرگ خوښ سول، نو دوي په کوکران کي مغفور رحمانی، بر گزیده صمداني حاجي مير خان هوتک بنالم خېل ته ولاړل، او له هغه ئې چاره د کار طلب کړل، او ټولو وويل: هر ډول چه دی وايي هغسي کړي. هغه مغفور يوه ورځ تر ماښامه له نورو پښتنو خانانو او مشرانو سره مصلحت وکا، او هسي ئې تړون وکا: چه ظالمان مړه کړي، او ځانونه له جور و ظلمه وژغوري، په پای کي حاجي مير خان عليه الرحمه وويل: راسی چه عبدالرحمان بابا قدس سره، هم وپوښتو. چه د ده ديوان ئې خلاص کا، هسي شعرونه و.

بیت

زه مکتوب غندي په پټه خوله گویا یم خاموشي ځما تېرئ کا تر غوغا ځما  
گڼبت د عشق په توده زمکه امان چرې سمندر بویه چه زیست کا په صحرا ځما

چه دغه بیتونه ئې ولوستل، هغه مغفور حاجي اولس ته وويل: چه د ظالمانو کار تمام دی، اما اوس دستي خاموشي بهتره ده، ټوله به په پټه خوله دا کوښښ کړو، چه ظالمان ورک سي، چه مناسب وقت راسي، نو به زه پر تاسي برغ وکړم، هغه وقت باید ټول تيار او ظالمان له وطنه وباسو.

نقل کا: چه يوه میاشت وروسته، جنت مکان حاجي مير خان، د اولس میران او خانان را وبلل، او په مانجه ئې جرگه وکړله، او ټولو په قرآن قسم وکا، چه د گرگين خان ظالم له جوړه ځانونه خلاص کړي، پر دې وقت بيا حاجي مير خان مغفور، له رحمان بابا څخه دا بیتونه ولوستل:

*The sun whose face I could not see has come out once again,  
God moved away the clouds and the misty rain.  
I found my rival mocking me by locking love's door,  
My sweetheart was unperturbed by this and opened it once more.  
Oh Rahman to her forbearance you must pay heed,  
Deprived of love's contentment, love's case you cannot plead.*

It has been narrated: The sky was cloudy on that day; when Haji Mir Khan read these lines the clouds broke and the sun started to shine. The people considered this omen of help from God. After that Haji Mir Khan, heaven be his residence, told the people: "God's grace and mercy is with us. It is time to unsheathe our swords and free ourselves from the enemy's oppression." On the 29th of Moharam 1119 H. (1707 A.D.) the people gathered and entered Qandahar under the leadership of Haji Mir Khan and vanquished the enemy.

The writer of this book, may God forgive his sins, copies this lyric from the eminent Rahman Baba:

چه آسمان ئې مخ پټ کړې په سحاب ؤ      خدای و ما و ته ښکاره کړ هغه نمر بیا  
چه رقیب راته تړلې په زنجیر ؤ      خپل حبیب را باندي پرانت هغه ور بیا  
په وصال ئې منت بار اوسه رحمانه!      په صدف کي دخل نشته د گوهر بیا

نقل کا: چه د خدای په قدرت، دغه ورځ پر آسمان اوریخ هم وه، چه حاجي مير مرحوم دا بيت ولوست، هغه گړی لمر ښکاره سو، اوریخ ئې له مخه هیسته سوه، خلقو هم دغه یو الهی مدد وگانه، او بیا نو جنت مکان حاجي مير خان خلقو ته وویل: دا دئ د خدای تعالی مهر او لطف هم زمور ملگری دئ، اوس نو وقت دئ، چه توري له تېکیو وکارو، او ځانونه له دښمنه وژغورو. هغه ؤ چه په ۲۹ د ذیقعدة الحرام سنه ۱۱۱۹ هجري اولس ټول سول، او د جنت مکان حاجي مير په مدد په قندهار ور ننوتل، او دښمنان ئې ټول مړه کړل. اوس به نو کاتب الحروف غفرالله ذنوبه د عبدالرحمن بابا شعرونه را نقل کا:

## غزل

زه دا هسي ديوانه و مجنون چا کړم  
له رواجه له رسومه بيرون چا کړم؟  
نه پوهېږم چه دا چاري په ما څوک کا  
ليونی د خپل نگاه په افسون چا کړم؟  
کومي سترگي، کوم بانډه، کومه غمزه ده  
ډوب شهيد غندي په خاک و په خون چا کړم؟  
توان توفيق خو د فتنو را څخه نه و  
په فتنو د تورو سترگو مفتون چا کړم؟  
رحمان هېڅ له خپله ځانه خبر نه وم  
چه دا هسي رنگ زبون او مخزون چا کړم؟

## Lyric

*I do not know the world alas or why I am insane?  
I left my home and culture abandoning them in vain.  
I do not know the sorcerer who plays these tricks on me,  
Lovelorn I live in solitude subjected to her glee.  
These coquettish eyes and eyebrows which I worship,  
How they have belittled me in my sincere friendship.  
The tumult of sedition I found I cannot bear,  
How I got seduced by dark eyes? Of the pretty and the fair.  
Rahman was unaware of love's path or where did it lead,  
He found himself humbled and left alone to bleed.*

## SHAIKH MOHAMMAD SALEH

Pious shaikh, God's mercy be on him

The author of this book, Mohammad, says: Mullah Allah Yar Alekozay in *Tuhfa-e Saleh* (Gift of Saleh) writes that Shaikh Mohammad Saleh was from the Alekozay tribe and lived in Jaldak.<sup>92</sup> He was a hermit and a scholar who spent his time in study and directed people to God's path. It is said that Shah Beg Khan<sup>93</sup> the commissioner of Qandahar, summoned Shaikh Mohammad Saleh and asked him to go to Kabul to teach. Shaikh Mohammed Saleh wrote back: "I do not covet fame. I do not want to go after the world but would like the world to come to me. If you respect me, leave me where I am and do not make me a traveller seeking the world." When Shah Beg received this note he replied: "My intention was also to respect you and not to disgrace you."

Mohammad writes: Mullah Allah Yar dedicated a book to his saint, entitled *Tuhfa-e Saleh*, in which the life and works of Shaikh Saleh have been described. Included in it are the Shaikh's poems in one of which he addresses Shah Beg Khan.

### Lyric of Shaikh Mohammad Saleh

*My love's grace I see every hour of the day,  
To useless grace of others I shall say: nay.  
When suddenly my love came in the dark of night,  
My heart was illumined like the sun with its hidden light.*

## ذکر د شیخ الصالح محمد صالح رحمة الله عليه

هسي وايي کاتب د دې کتاب محمد: چه ملا الله يار الکوزی په "تحفه صالح" کي کنبلي دی چه شیخ محمد صالح په قوم الکوزی ؤ، په جلدک کي اوسېدی، او عابد او عالم ؤ چه وقت ئې په تدریس تېراوه، او د خلق الله ارشاد ئې کا. نقل دی: چه شاه بیگ خان د قندهار صوبدار شیخ محمد صالح وغوښت، چه کابل ته ولاړ سي او هلته خلقو ته فیض ورکړي او په تدریس د علومو طالبانو ته هدایت وکا. شیخ محمد صالح ورته وکښل: "چه ما له طمع د عزت نسته، او په دنیا پسې تگ نه غواړم زما داسي مقصد دی چه دنیا ما ته راسي، نه چه زه ولاړ سم دنیا پسې، که زما عزت غواړې ما پرېږده، او په دنیا پسې مې مه مسافر کوه". چه دغه خط ورسیدئ شاه بیگ خان وویل: "زما هم ستا عزت مقصود ؤ، نه بې عزتی". هسي وايي محمد چه ملا الله يار، د خپل شیخ په نامه وکښن کتاب چه "تحفه صالح" ئې نوم ؤ. په هغه کتاب کي د خپل شیخ علیه الرحمه احوال او خبري وکښلي، او د ده اشعار ئې پکښ ضبط کړل، چه له هغو څخه دا غزل دی، چه شاه بیگ ته ئې کښلي:

### غزل لشيخ محمد صالح

د لیلی د میني فیض هر سبا وړم      بیهوده منت به ولي د نور چا وړم؟  
چه اشناي د شپې ناخپه په لاس کښېوت      روښان زړه په کوگل پت لمر په سما وړم

*If someone on this earth worldly goods proffer,  
 In the market of the hearts love's merchandise I will offer.  
 One glance of my love is not to be sold,  
 For all the wealth of the world and the mountains of gold.  
 O men! If I am placed on Sulaiman's throne,  
 In the end what matters are the seeds of good deeds I have sown.  
 Without love I know my happiness I cannot augment,  
 Though Saleh may look happy his heart is full of lament.*

پر دنیا که تجارت خوک د دنیا کي  
 د لیلی لیدل دي رب په بها نه کي  
 زه د زړه په بازار بار د عشق سودا وړم  
 خزانه که د دې کل جهان په شا وړم  
 که پر تخت مي د سلیمان سپور کړې سړیه: عاقبت خاورو ته ښه عمل پیشوا وړم  
 بېله عشقه خوشحالی پر ما حرامه  
 زه صالح که په خوله خوښ په زړه ژړا وړم

غزل، وله ايضاً رحمه الله

#### **Another lyric, God's mercy be upon him**

*One whose heart is afflicted by his lover's glance,  
 Is unlikely to be cured by the doctor's lance.  
 If your body is healthy but your heart is ill,  
 For such an ailment the hakim has no cure at will.  
 But God who is benevolent with his love can cure all,  
 And comfort lovers afflicted with ailments big and small.  
 O people please listen how am I immune,  
 To the words of the counselors and their pious tune.  
 Counsel needs a heart but mine does not exist,  
 It has been robbed by a fair maiden whose beauty I cannot resist.  
 If like Saleh one can live with a bleeding heart,  
 There is no wealth better, let not the secret impart.*

چه په زړه ئې غشي څرخ سي د چشمانو  
 چه نور تن له رنځه خلاص په زړه رځور وي  
 مگر الله چه حبيب دئ هم طبيب دئ  
 هيڅ اثر را باندي نکاندي عالمه!  
 نصيحت زړه غواړي، زړه نسته کوگل کي  
 که صالح غندي د زړه په وينو پائې  
 روغ به نه سي په دارو د طبيبانو  
 دا د زړه دارو جوړ نکره حکيمانو  
 کار سازي کا د خوارانو رنځورانو  
 ښه ويل در و گوهر د ناصحانو  
 زړه مو وړي په منگلو خوبرويانو  
 نور دولت پر دنيا نسته طالبانو

## ALI SARWAR

Accepted leader of the eloquent, may his grave be blessed

It has been mentioned in *Tuhfa-e Saleh*: Shaikh Ali Sarwar<sup>94</sup> was from the Shahokhel tribe and lived in Multan. He had many miracles which the people often observed. Nāmatullah writes in *Makhzan-e Afghani*: The Shaikh showed great miracles and people became his followers. It has been stated in *Tuhfa-e Saleh* that the Shaikh preached his followers, and answered their questions on mysticism.

One day he was asked what is the meaning of: "You face death and resurrection every minute but the Prophet Mohammad said the world endures just an hour? How are death and resurrection continuous. If they are, then there shall be several lives after death and that is the creed of those who believe in metempsychosis?" The learned and divine saint answered: "The essence is fixed but the body transforms. It is death and resurrection of the body not the essence. When particles assimilate they are replaced by adjoining ones. It is such revival which proves impermanence of the world and corroborates the words of Prophet Mohammad when he said the world endures just an hour."

*Tuhfa-e Saleh* contains the poetry of the learned sage, Ali Sarwar Ludi, a lyric of which is presented here:

## ذکر د مقبول رباني علي سرور قدس سره الولي

په "تحفه صالح" کي هسي راوړي: چه شيخ علي سرور شاهو خپل لودی و، چه د هندوستان په ملتان کي ډېره ؤ او خاوند ؤ د کراماتو او خوارقو چه خلقو به هر کله ځني ليدل.

په "مخزن افغانی" کي هم نعمت الله هسي وايي: چه شيخ لوی لوی کرامات ښکاره کړل او خلق په وگروهېدل. په "تحفه صالح" کي راوړي چه شيخ به خپلو مریدانو ته هدايت کا او وعظونه، او د سوالو ځوابونه به ئې ويل، او د تصوف مشکلات به ئې حل کول. يوه ورځ سوال ځني وسو چه:

پس ترا هر لحظه مرگي رجعتي است مصطفی فرمود دنيا ساعتی است څه مقصد لري؟ زموږ مرگ و رجعت کله دايم او مستمر دی؟ او که دا مرگ و رجعت دايم او مستمر وي، نو به حیات بعد الممات متمعد سي، او د تناسخيانو عقیده به سي! هغه عارف رباني هسي جواب ورکا: چه ذات ماسوا دی له بدنه، ذات دائماً ثابت دی او بدن متحلل دی، هسي چه وايي: انت انت لا بيدنک، فان ندنک فی التحللو ليس عندک منه خبر فانت و راء هذه الاشياء. دغه مرگ و رجعت بدني دی نه ذاتي او هر کله چه تحلل وموند سابقه ذراتو، نو ئې پر ځاي دريږي لاحقه ذرات، او همدغه تجدد دی چه د دنيا عدم تحقق ثابتوي. او هغه چه مصطفي عليه السلام وويل: الدنيا ساعة رشتيا کوي.

په تحفه صالح کي د عارف رباني علي سرور لودی، اشعار دی چه دا غزل ځني را اخلم:

## غزل لعارف الرباني

### Poem of the gnostic saint

*I drank from the cup of love in the worldly state,  
In Ayaz's eyes I see justice innate.  
Without her embracing glances in sadness do I live,  
Though I cannot see her forbearance God will give.  
I will raise my head in death from the earthen wall,  
If suddenly I hear my lover's sweet call.  
If my rival may behead me with a sharpened sword,  
I will again go to her uninvited to her ward.  
We were always united and deeply in love,  
May God on the slanderer shower stones from above.  
Separation from true friends is difficult for those,  
Who secretly love each other in the garden of the rose.  
O Sarwar, see these slanderers they are all around,  
May God take their senses and silence their useless sound.*

محبت پيالہ مي نوش کره په مجاز کي  
درست وطن راته درياب شو بې دیدنه  
که زه مړ شم هم له گوره کړم سر پورته  
که مي سر غوڅ د رقيب په تېره تيغ سي  
زه و يار مداماً ناست و يو له بله  
گران بيلتون به د هغو مينو وینه  
اې سروره غمازان شوه بې حسابه  
د حق نور وينم په سترگو د اياز کي  
ديد مي نشي مگر خدای مي سبب ساز کي  
ناگهان چه مي دلبر پورته آواز کي  
هم به ځم که دلبر غوښت په مهر و ناز کي  
پر غماز دی باري کاني د غم ساز کي  
چه تل ناست وي په خلوت کي سره ناز کي  
پاک الله دی صورت تش بې مغزه پياز کي

## The Second Treasure

The works of contemporary poets

### MULLAH BAZ TOUKHAY

Sharer of secrets

Mullah Baz Toukhay lives in Atghar; he is an eloquent poet and a master of meter. He writes lyrics and quatrains, and is a friend of poets and my confidant. When he visits Qandahar he makes our meetings lively and my friends like his company. Mullah Baz has studied the elements of the sciences and is a master of Islamic jurisprudence. Sometimes he studies logic and has a number of students. In his youth he visited India to study from scholars there.

A witty anecdote: One day when Mullah Baz came to visit me from Kalat I slaughtered a chicken in his honor and prepared food. When the food was brought Mullah Baz recited this verse:

*The owner of many sheep  
Offers Baz a chicken inept;  
Though Baz is a hunter of big game  
The white lamb he will accept.*

I immediately slaughtered the lamb in his honor. This is one of his *bédêla*:

## دوهمه خزانہ

په بیان د هغو شاعرانو چه زمور معاصرین دي غفرالله لهم

ذکر د آشنای بزم راز ملا باز توخی

ملا باز توخی په اتغر کي اوسي، او په اصناف د اشعارو کي استاد دی، غزل او رباعي وايي، او د شاعرانو انباز دی او زما چه محمد هوتک يم همراز دی. کله چه قندهار ته راسي، زمور مجلس په تود وي او ياران د ده له لطافته د طبع ممنون.

ملا باز مبادی د علومو لوستی، او په فقه شريف کي تيار دی، کله منطق او حکمت لولي، او خپلو شاگردانو ته ئې درس ورکوي، دمخه په ابتداء د خوانی تللي ؤ، او په هندوستان ئې له استادانو لوست کړي.

### لطيفه

کله له کلاته ملا باز راغی، او په قندهار کي زما ميلمه سو، دستي ما چرگ حلال کا، او طعام مي تيار، چه دسترخوان راغی، ملا باز هسي شعر ووايه:

### شعر

پر کورو ئې رمې گزني  
د باز ښکاروي د غرخنو  
د باز برخه يو چيچي دی  
اوس مي بس ها سپينکي وري دی

ما ژر هغه سپين وري هم حلال کا او د ميلمه ميلمستيا ته مي پوخ کا. دا بدله د ده د بدلو څخه ده:

## Bédéla

*Come my love, come close to me come stay by my heart,  
Don't hurt my wounded soul by tearing me apart.  
Come my love, come close to me do not say you will depart,  
It is your sadness that afflicts my bleeding heart.  
Though I want to escape your love holds me still,  
I have no other recourse but stay here I will.  
Come my love, come close to me be my heart's salvation;  
I have left all worldly deeds devoted to your temptation.  
My life has taken a strange turn because of my devotion,  
I have no other recourse but suppress my emotion.  
Come my love, come close to me let me hold you by my heart;  
Bring me forth the collyrium so I may darken your eyes sweetheart.  
As I see your charming face I don't have any other desire,  
Without your sweet embrace heavenly beauty I don't aspire.  
Come my love, come close to me so in love we can confide,  
And in deep thoughts of love put all other sorrows aside.  
Baz was free as a bird why did you imprison him in a cage?  
Let him soar once again forever free from this rage.*

## بدله

راسه پر څنگ، راسه ليلي، ته مي نږدې سه له دل  
يمه زخمی چه مي و نه نجتی په خور زړه منگول  
راسه پر څنگ، راسه ليلي ولي له ما کړې بيلتون؟  
دا ستا له غمه مي زړگی دئ په سرو وینو گلگون  
که هر څو تنبتم نه پرپردي مي ستا د عشق شواخون  
زه نه خلاصېرم له غمازه په لېږدنه په تلل  
راسه پر څنگ، راسه ليلي، چه دي په زړه کم ملهم  
دا ستا په عشق کي مي تر شا کا د دنيا واړه غم  
حساب کتاب مجلس مي واړه کا ستا ميني برهم  
لار ورته نسته چه دي کښېنوم درون په کوگل  
راسه پر څنگ، راسه ليلي، چه دي په زړه کم پوري  
کجل در واخله دواړي سترگي به دي زه کم توري  
ليدل به ستا د مخ کوم، اندېښنې نه کم نوری  
په کار مي نه دی ستا بې مخه د جنت زېږی گل  
راسه پر څنگ، راسه ليلي چه سره وکړو خواله  
پر تا مين يم بې له تا مي نسته هېڅ اندېښنه  
زه د غرو "باز" وم، تا بندي کړمه قفس کي پر څه؟  
يوار مي خلاص که، چه بيا زده کړم د وزر خپرول

## SHAH HUSSAIN

Most noble among contemporaries, shadow of God, may the shadow of his reign never disappear over the Moslems

His Majesty Shah Hussain, shadow of God, is a Shalem Khel Hothek. He is the son of Haji Mir Khan, resident of heaven, who became the ruler at a young age and the Pashtoons are peaceful under his patronage. The king, bestower of asylum to the world, was born on 23 of Rabi-al-Awal in 1114 H. (1702 A.D.) in Syoray of Kalat. When Haji Mir Khan was on his journey to the Holy Mecca and Asfahan, the king, shadow of God, was young. As a child he studied under the learned Mullah Yar Mohammad Hothek and until age twelve had studied theology, Koranic interpretation, logic and the science of eloquence. He learned administrative matters from his father. When Haji Mir Khan, resident of paradise, died in Qandahar on 28 Zuhajja 1128 H. (1716 A.D.), our king, shadow of God, lived with his elder brother Shah Mahmud Khan. After the death of Haji Mir Khan, his brother Mir Abdulaziz became the governor of Qandahar. He was an ill-fated ruler and died in 1129 H. (1717 A.D.) after accidentally falling during the night from the Narenj palace. After the death of his uncle, Mir Mahmud was proclaimed the king. He lead his armies in the direction of Seistan and Kerman and proclaimed his brother the king in Qandahar before embarking on the conquest of Asfahan in 1135 H. (1723 A.D.). Shah Hussain, shadow of God, became the ruler of Qandahar, Farah and the lands up to Ghazni. All the elders, tribal leaders and chieftains of Ghalji tribe accepted Shah Hussain as their supreme ruler and minted a coin in his name.

## ذکر د افضل المعاصرین ظل اللہ فی العالمین شاہ حسین لازال ظلال سلطنت علی مفارق المسلمین

پادشاه جمجاه ظل اللہ شاه حسین بنالم خېل هوتک، او د مغفور جنت مکان حاجي مير خان زوي دئ، چه اوس په خواني کي پادشاهي کا، او پښتانه ئې په سيوري آرام دي، پادشاه عالم پناه په ۲۳ د ربيع الاول په ۱۱۱۴ سنه هجري په سيوري کي دکلات پيدا سو، هغه وقت چه حاجي مير خان د بيت الله او اصفهان سفر وکا، پادشاه ظل الله کوچنی ؤ او له اعلم علماء ملا يار محمد هوتک څخه ئې درس ولوست، او تر دوولسو گلو پوري د عمر ئې د فقه او تفسير او منطق او د بلاغت کتب ولوستل او په قندهار کي له پلاره ئې مصالح د امور زده کړل، او چه جنت مکان حاجي مير خان په ۲۸ د ذیحجة الحرام ۱۱۲۷ سنه هجري په قندهار کي وفات سو، پادشاه ظل الله څورلس کلن ؤ او د خپل مشر ورور شاه محمود خان سره ؤ. مير عبدالعزيز چه د حاجي مير خان ورور ؤ پسله مرگه د ورور په قندهار کي مشر سو، خو د اولس رعايت ئې کم کا، خو په ۱۱۲۹ سنه هجري د شپې د نارنج له قصر له بامه خطا سو او را ولوېد مړ سو د خپل عم تر مرگ وروسته مير محمود په قندهار کي پادشاه سو او د سيستان او کرمان پر خوا ئې لښکر وکا په سنه ۱۱۳۵ هجري چه د اصفهان د ضبط دپاره ولاړ په قندهار کي خپل ورور پادشاه ظل الله شاه حسين پادشاه کا، او د قندهار او فراه پادشاهي ئې تر غزنی، شاه حسين ته ورکړله او د ټولو غلجو ملکو او خانانو او مشرانو شاه حسين پخپله پادشاه ومانه او خطبه او سکه ئې په نامه مبارک جاري سوه.

Shah Hussain, may God prolong his reign, is a valiant and intelligent king who reaches his people and listens to their pleas. He has brought cruelty to an end and the people live in peace. Scholars are welcome in his court. The learned scholar, Mullah Yar Mohammad, who is the mentor of the king, is a distinguished scholar who has written a book on theology entitled *Masayel Arkan-e Khamsa* (Issues of Five Pillars). Another famous scholar of the court is Mullah Mohammad Yunus Toukhay, the preacher of the grand mosque of Qandahar, who is the son of Mullah Mohammad Akbar. He teaches sciences and has written a book in Pashto entitled *Jamà Farayez* (Comprehensive Laws). Another distinguished scholar is Mullah Zàfaran Tarakay, who is close to the king and is the teacher of his son Mohammad. Mullah Zàfaran is a scholar of medicine and mathematics and has authored a book on medicine and mathematics called *Guldasta-e Zàfarani* (Bouquet of Zàfaran). I have seen and studied this book.

Shah Hussain, shadow of God, is a valiant warrior. He is serious in his conquests and all the Ghalji tribes up to Ghazni have accepted his writ. Among the Abdalis he is the ruler up to Seistan and Herat. Shah Hussain's troops conquered Shaal<sup>95</sup> and Zhobe<sup>96</sup> under the command of Bahadur Khan in 1138 H. (1725 A.D.) In 1139 H. (1726 A.D.), the king, shadow of God, conquered Derajat up to Gomal under his own command. His orders are obeyed in all these lands and coins have been minted in his name.

شاه حسين ادام الله دولته دلاور او متهور پادشاه دى، د رعایا په داد رسي او د داد خواهانو فریاد اوري، د ظالمانو لاس کوتاه دى او رعیت آرام دى. د پادشاه عالم پناه دربار کي تل علماء او صالحان لار لري افضل العلماء ملا یار محمد هوتک چه د پادشاه استاد دى لوي عالم دى په فقه کي ئې کتاب ”مسائل ارکان خمسہ“ کنبلي دى.

بل لوي عالم د دې عصر چه د پادشاه ظل الله تر ظل لاندي ژوند کا، د قندهار د جامع امام ملا محمد یونس توخي دى، چه د ملا محمد اکبر فرزند دى، او د علومو تدریس کا، او کتاب د ”جامع فرايض“ ئې کنبلي دى په پښتو. او بل عالم جامع الکمال ملا زعفران ترکي دى، چه مدار المهام او صدر الافاضل دى، او د پادشاه ظل الله کين لاس دى، او د محمد چه د پادشاه زوي دى استاد هم دى، ملا زعفران په حکمت او رياضي او طب کي استاد دى، او ”گلدسته زعفراني“ ئې په حکمت او طب کي کنبلي ده، دا کتاب ما هم ليدلي دى او مطالعه کړي.

پادشاه ظل الله شاه حسين په جنگ کي مړنى دى، او په نيولو د ممالکو کي گړندى، د غلجو طوايف تر غزنى پوري د ده پادشاهي مني، او په ابداليو کي تر سيستانه او هراته حکم کا. په سنه ۱۱۳۸ هجري شاه حسين لښکر وکا، او د بهادر خان په سالارى ئې د شال او بروب ولايت فتح کا. او په کال ۱۱۳۹ سنه پخپله پادشاه ظل الله تر ديره جاته فتح کړل او تر گومله ئې ضبط کړل، اوس پر دغو ټولو مخکو د ده سکه جاري ده او حکم ئې ساري.

The king, bestower of asylum to the world, visits the library in Narenj palace once a week where he holds court. Scholars and poets gather there. I, Mohammad Hothek, the writer of this book, also attend these meetings and write down the poems and distichs of the king. His divan has been compiled. He recites his poems in Pashto and at times in Persian also. He reads his poetry to Mullah Yar Mohammad, the eminent scholar, so that it may be corrected, but there are few mistakes in his verse. Most of the scholars agree that his speech is eloquent and are interested in hearing it.

Mohammad, the author of this books states: One day while the king, shadow of God, was holding court with his scholars, the news arrived that a messenger has brought a message from a far away land. Mullah Zāfaran<sup>97</sup> went out and when he returned he brought the good news of the conquest of Zhobe and Shaal and recited the following lines:

#### Verse

*See the spectacle of King Hussain's fortune  
Whose armies have conquered Zhobe and Shaal,  
One who brings these tidings to the court  
Should be rewarded with a golden shawl.*

The generous king immediately gave him a golden shawl and gave shawls to all others present in the meeting and honored them with magnanimity. Mohammad, the author of this book, states that the king has written different kinds of poetry but here I present one of his lyrics so that the book of kings of the verse may contain the verse of the king.

پادشاه عالم پناه په ارگ کي د قندهار، هغه قصر چه نارنج باله شي هلته په هفته يوه ورځ دربار کا په کتب خانه کي، او په مجلس کي علماء جمع کيږي، او شعراء او فضلاء ټولوي. زه محمد هوتک کاتب د دې کتاب هم په دې مجلس کي يم، او د پادشاه ظل الله اشعار او ابیات په قلم کارم او کتاب د ديوان ئې مرتب سوي دئ، کله په پښتو اشعار وايي، او کله فارسي ژبي ته هم ميل کا. او استاد العلماء ملا يار محمد ته ئې قرائت کا، چه سهو و سقم ځني زایل کا، او د پادشاه په اشعارو کي لږ سهو لیده شي، او علما ئې ټول په بلاغت او فصاحت قايل دي او سماع ته مايل. هسي وايي محمد کاتب د دې کتاب: چه يوه ورځ د پادشاه ظل الله په قصر کي مجلس وو، او فضلاء او علماء سره را ټول. نا گاه احوال وسو: چه قاصد راغلي دئ، او پيغام ئې له ليري ځايه راوړئ. ملا زعفران دباندي ولاړ، يو گړی پس بېرته مجلس ته راغئ، او زېري د فتح د شال او ږوب ئې وکا، او دا بيتونه ئې عرض کړل:

#### بيت

د حسين پادشاه د بخت ننداره گورئ  
چه دا زېري ئې راوړئ دئ حضور ته  
چه ئې فتح په لښکرو ږوب و شال کا  
نو زعفران انعام پر سر زعفراني شال کا

پادشاه عالم پناه، ژر زعفراني شال ورکا، او په دغه مجلس ئې ټولو حاضرينو ته شالونه وښندل، او د پادشاه په انعام سر بلند سول. هسي وايي، محمد کاتب د دې کتاب: چه د پادشاه جهان پناه اشعار ډېر دي او ډول ډول. خو زه ئې دلته يو غزل را نقل کوم، چه دا مجموعه د کلام الملوك ملوک الکلام خالي نه وي:

**Shah Hussain's lyric, may his reign be prolonged**

*Separation has bestowed sadness on this wretched heart of mine,  
And in darkness has distanced my soul from thine.  
My tears flow unabated I have lost sound and sight,  
I feel caught in the whirlpool of love's rage and might.  
When I felt the noose of separation all around,  
I knew that in this world in disgrace I would be bound.  
In the company of my love I am unhappy too,  
Because I think of tomorrow when I will be estranged from you.  
When the arrow of your love pierced my lonely heart,  
I was subjected to your coquetry from which I cannot depart.  
People say that I am lovelorn and lovesick,  
See Hussain you gained fame by being an ascetic.*

**غزل شاه حسين دامت سلطنة**

په تبارو کي د هجران ئې له تا دور کړم  
ستا د فکر په گرداب کي تل عبور کړم  
په جهان کي ئې رسوا لکه منضور کړم  
د بېلتون فکر په زړه کي نا صبور کړم  
غمازانو په غمزو غمزو مهجور کړم  
زه حسين محبت هسي مشهور کړم

بېلتانه دي د غمو په چپاو چور کړم  
بېلتانه دي هسي اوبنکي را خپرې کړې  
د فراق پړی مي کنبېوت و مری ته  
په وصال دي هم نابناد يمه دلبري!  
د بانو غشی مي خوړ په ځگر کي  
خلق یاد زما، د عشق په لېونو کا

## MOHAMMAD YUNUS KHAN

The eloquent poet

My cousin, Rahmat Hothek, narrates: I met the eloquent poet, Mohammad Yunus Khan, in the year 1130 H. (1718 A.D.) when I was visiting Peshawar and heard his poetry. Mohammad Yunus was 31 years old and is from the Musa Khel<sup>98</sup> tribe. His father Mohammad Khan had come from Kesay mountain with the Baberhs and lived in Khybar. Mohammad Yunus has studied the sciences and he was the student of Rahman Baba when the eminent poet was alive. He has a divan and is famous in Khybar. He is a hospitable and kind man and travellers stay at his house in Khybar. When a poet or scholar visits him, he treats him with hospitality. Rahmat Hothek narrates: Mohammad Yunus asked me to stay in his house and often told me: "Spend one more night then leave." I stayed with him for a month; he recited serene poetry. These two lyrics are from his divan which Rahmat had brought with him and I present them here. May God keep Mohammad Yunus alive.

### Lyric

*In pursuance of love you have to risk your life,  
Attachment you will not achieve without a lengthy strife.  
The splendor of nature to perfection has things driven,  
To the sun and moon beauty it has given.  
If my own affection were not my guide,  
Who would reveal the beauty of love by my side.*

## ذکر د شاعر شیوا بیان محمد یونس خان

هسي روايت کا: زما تربور رحمت هوتک چه په سنه ۱۱۳۰ هجري پېښور ته تللي وم، او هلته مي په خيبر کي محمد یونس خان شاعر شیوا ولید، او د ده اشعار مي سماع کړل. محمد یونس په دغه کال یو دېرش کلن ځوان وو، او په قوم موسی خیل ؤ چه پلار ئې نور محمد خان له موسی خېلو څخه د کسی، د بابرو سره راغلي او په خيبر کي اوسېدی. محمد یونس په پېښور کي علمونه او کتابونه ولوستل او په هغه وقت چه عبدالرحمان بابا ژوندی ؤ، د هغه شاگرد سو او د شعر دېوان ئې جوړ کا چه دېر غزل لري، او په خيبر کي معروف سو. محمد یونس مهمان دوست او کریم سړی دی مسافرين ئې په خيبر کي پر دېره اوسي او که څوک عالم او شاعر د ده کره ورسې، دېر قدر ئې کا او په عزت داری او مېلمه نوازی کي همت کا، رحمت هوتک حکايت کا: چه محمد یونس پخپله دېره کي دېر پاته کړم او هره ورځ ئې ما ته ويل چه یوه نن شپه لا وکړه بیا نو ولاړ سه، یوه میاشت ئې زما عزت وکا او هره ورځ به ئې اشعار آبدار راته ويل، دغه دوه غزل رحمت د ده له دیوانه ما ته راوړل چه په دې کتاب کي ئې ثبت کاندېم. خدای تعالی دي محمد یونس خان ژوندی او معزز ولري:

### غزل

خو ونه ښانده په مینه باندي سر چا  
که ښایست ئې ستا له حسنه روزي نه وي  
کله بیا موند شیرین وصل د دلبر چا  
په دا حسن به لیده شمس و قمر چا  
که پخپله مي خپل مهر رهبر نه وي  
را کاوه به د دلبر د لور خبر چا

*The scent of your tresses as it spreads in the dusk,  
 Makes one forget the fragrance of ambergris and musk.  
 In passion of reunion I weep blood in pain,  
 Who has attained contentment without failing first in vain.  
 No one can find love in the confines of his house,  
 One has to leave the world and in solitude carouse.  
 Separation brings forth bitterness to those who are aware,  
 Of the sweetness of union and are faced with despair.  
 Yunus, leave the game of life to God up above,  
 As no amount of wisdom will bring you your love.*

**Another lyric, may God prolong his life**

*My love is my sight she is a special kind,  
 Without the power of love you are but blind.  
 He who plants the tree of love in this distraught world,  
 Should also be responsible when separation's pain is unfurled.  
 Too much sorcery of love each night and each day,  
 Will even drive the insane lover from his parents away.  
 The cruelty you perpetuate has reached a fearful pitch,  
 For word of your pulchritude has entrapped the poor and rich.  
 The curse of love's misfortune which you have brought with you,  
 Has burdened the poor lover of which he nothing knew.  
 Immune is the one from winds and gales,  
 Who walks in the verdure of your love's dales.  
 Without the passion of love and the courage to be brave,  
 You may as well consider yourself a recluse in the grave.  
 Yunus became disgraced when from love he did not refrain,  
 It is for this same reason from love he will abstain.*

دوباره به يادول مېنکو عنبر چا  
 په آسانه وصل بيا مونده کمتر چا  
 خو جدا لکه مجنون نشي له هر چا  
 چه نوشلی د وصال شهيد و شکر چا  
 مقصود کله دى ميندلي په هنر چا

چه ئې تور د سترگو نه وي هغه کور دى  
 په هغه د جدایې پوري پور دى  
 لېونی عاشق وېزار له پلار و مور دى  
 ستا د حسن خبر تللى لور په لور دى  
 خوار عاشق تر درانه بار لاندې نسکور دى  
 هغه څوک چه ستا د عشق پر براق سپور دى  
 هغه زړه لکه مرده کوگل ئې گور دى  
 اوس په بیارته جاروا ته راته پېغور دى

که دا ستا د زلفو بوي ئې تر مشام شوی  
 په وصال پسې خوناب له سترگو وري  
 بنایسته ليلي به نه مومي په کور کي  
 جدایي يې حلق ور تريخ لکه گندېر کا  
 و کرم ته ئې کار و سپاره یونسه

**غزل وله ايضاً اطال الله عمره**

شیرین یار ځما د دواړو سترگو تور دى  
 په دنیا کي چه بنیاد د آشنایي کا  
 واویلا د عاشقی له ډېره سحره  
 که بېدرده ثنا نکا زیان دي کوم دى  
 د محنت وري دي دروند ور باندي کنبېنو  
 باد ئې هم د څنگ و گرد ته نه رسېري  
 چه د عشق څراغ ئې نه وي به کوگل کي  
 زه یونس چه ستا په مینه کي رسوا شوم

**A riddle by Yunus**

Unless one's lips have tasted salt  
Yunus's good name is prohibited to him.

و من معمياته باسم يونس

خوچه نيم لب ئې نمک اخستي ندئ  
د يونس نمکي اسم پر حرام شه

## MOHAMMAD GUL MASÀUD <sup>99</sup>

Master of contemporary poets

It has been narrated: When Rahmat Hothek was visiting Peshawar he met Mohammad Gul of the Masàud tribe, son of Mohammad Daud. He is a well-versed poet, who always recites his lyrics. I present a *bédéla* which was dictated to Rahmat, my cousin.

### *Bédéla*

*At midnight when you left me in strait's dire,  
My body was on fire.  
You knew not that separation left me in love's mire,  
My body was on fire.  
O pretty sweetheart you left me yearning,  
See how I am burning.  
Estrangement has afflicted my body and soul,  
In fire I do roll.  
May you perish in your charm, I am burning,  
My life is churning.  
My wretched rival I certainly blame,  
See I am aflame.  
For God's sake come, Mohammad Gul is lamenting,  
His grief he is venting.  
The agony of your love has turned me into a reed,  
In fire do I live indeed.*

## ذگر د سرآمد شعرای موجود محمد گل مسعود

هسي روايت کا، رحمت هوتک: چه په دوران د سفر د پېښور محمد گل په قوم مسعود زوی د محمد داود، ولیدل سو، چه پوخ شاعر وو، او هر کله به ئې بدلي ويلې، او دا يوه بدله د ده خخه رحمت تر بور، را نقل کا، چه دلته ئې کاروم:

### بدله

چه مي جانان په نيمه شپه کي بيل شو  
چه رانه لاري، نو دی غم له ما نه مل شو  
اور را باندي بل شو  
اور را باندي بل شو

بنکلي ليلي له ما نه لاره، زه نسکوريمه  
د بېلتانه سوراږ کي ورک مرض مي جل سو  
سوي په اوريمه  
اور را باندي بل شو

رب دی بنایست در پوري اور کي زه دي نسکور کړمه  
دا سپی رقيب مي ستا په ور د ميني غل شو  
وريت دي په اور کړمه  
اور را باندي بل شو

راشه د خدای د پاره غور کړه محمد گل ژاړي  
دا ستا د عشق په واويلا کي لکه نل شو  
تا ته تل تل ژاړي  
اور را باندي بل شو

## ABDUL QADIR KHAN KHATAK

Pride of the time

He is the son of Khushal Khan. Nawab Mohammad Andarh narrates: After the death of his father, Abdul Qadir Khan came to Kabul in 1113 H. (1701 A.D.) to negotiate the passage of caravans through Bangash<sup>100</sup> for the Khaṭaks. It is said that Abdul Qadir Khan was a brave and industrious chief, and the Khaṭak leaders obeyed him. He was born on 22 Jamadi-al-Thani in the year 1061 H. (1651 A.D.). As I am writing this book, I do not know whether this chief is dead or alive? I reckon he may be dead because no one has brought me any news about him. If he is dead, may God bless him. It is said that Abdul Qadir Khan spent a number of years in India where he joined the Naqshbandi movement. He was a devout and holy man, just in administrative matters and afraid of God. He has compiled a divan and wrote the story of Yusuf and Zuleikha in verse in 1112 H. (1700 A.D.). He wrote a book of counsel in Paṣhto and translated *Gulistan* of Shaikh Muslehuddin Sādi into Paṣhto from Persian. In 1115 H. (1703 A.D.) he wrote another book in prose called *Hadeqa-e Khaṭak* (The Khaṭak Garden). I saw this book in the possession of Bahadur Khan in 1140 H. (1728 A.D.) autographed by the author. Bahadur Khan, forever be his glory, states: I saw this book with a Khaṭak in Dera.<sup>101</sup>

## ذکر د فخر الزمان عبدالقادر خان خټک

چه د خوشحال خان خټک زوی دی، نواب محمد اندر داسي روايت کا: چه د خوشحال بيگ خټک تر مرگ پس عبدالقادر خان په سنه ۱۱۱۳ هجري کابل کي ليدل شوي و، چه د خټکو د قوم له خوا کابل ته راغلي او د کاروانو د تېرېدلو خبري ئې د بنگين پر خوا کولې وايي: چه عبدالقادر خان غښتلی او گړندي خان و، د خټکو خانان ئې تابع وه او د ده تولد په سنه ۱۰۶۱ هجري ۲۳ جمادي الثاني واقع شوي و، اوس چه دغه کتاب تأليف کوم ما ته نده ښکاره چه دا خان به وفات شوی وي که نه؟ خو هسي گنم: چه وفات سوی به وي.

خکه چه اوس ئې چا د ژوندانه خبر ندی را کړي. که به مړ وي خدای دي وبخښي! هسي وايي چه عبدالقادر خان په هندوستان کي هم عمر و نه تېر کړه، او هلته په نقشبنديه طريقت کي داخل سو، متعبد او پارسا سړی و، په خانی او مشرتوب کي انصاف کا، او له خدای به ئې ترس کا. عبدالقادر خان د شعر ديوان لري، او د يوسف او زليخا قصه ئې په سنه ۱۱۱۲ هجري نظم کړه، نصيحت نامه ئې هم په پښتو وکښله، او د شيخ مصلح الدين سعدي گلستان ئې په پښتو راواړاوه، په سنه ۱۱۱۵ ئې يو بل کتاب نظم کا، چه نوم ئې دی ”حديقه خټک“ دغه کتاب ما په سنه ۱۱۴۹ هجري له صدرالزمان بهادر خانه وليد چه د مؤلف په دسخط و، بهادر خان دامت شو کته هسي روايت کا: چه په ډېره ما دغه کتاب وموند، چه د يو خټک په ضبط کي و.

It has been narrated: Abdul Qadir Khan had attained the position of regent in the Naqshbandi movement, and deputized for his saint and directed the disciples. He had been ordained with the title of regent by Shaikh Rahmani Sàdi Lahori.<sup>102</sup> He has written a large amount of prose. Nawab Mohammad Andarh brought one hundred of his lyrics from Kabul. Here I present examples his work from *Hadeka-e Khaṭak*.

### Lyric

*I wish all other woes would leave my heart,  
So that my loves memory forever to it sadness impart.  
The dew stopped forming when it found the company of the flower,  
And the bulbul thus deprived loudly laments that hour.  
I saw with happiness the candle slowly fade away in vain,  
The faintly burning light which told a tale of pain.  
The wanton lover is unaware of the pain of love,  
Spread by his beloved with the calmness of a dove.  
The light cannot be hidden behind the lamp's shade,  
I saw her face behind the veil as she was trying to evade.  
In bereavement the moth has its wings on fire,  
And in the heat of light the candle dissolves in a mire.  
Abdul Qadir wails all night tossing and turning around,  
While you sleep in your bed motionless and sound.*

نقل کا: چه عبدالقادر خان په طریقت نقشبندی کی خلیفه هم ؤ، او د پیر خلافت ئې کا، او د مریدانو ارشاد ئې کا، شیخ رحمانی سعدي لاهوري په خلافت ټاکلي ؤ، د عبدالقادر خان شعرونه ډېر دي، نواب محمد اندر، د ده سل غزلونه له کابله راوړل، اوس زه دلته له ”حديقه خټک“ څخه د ده يو څو شعرونه نقل کاندېم:

### غزل

پکښ غم د خپل آشنا وي تل تتله	دریغه نور غمونه لیري شوي له دله
ترې محرومه شوه چه شور کاندې بلبله	شبنم وصل د گل بیا مونده خاموش شو
شمع تا چه د خپل سوز قصه ویله	بڼه چه ژبه دي قلم شوه په مجلس کی
دا لڼه پرې معشوقې ولگوله	عاشق هیڅ نه ؤ خبر د عشق له سوزه
که ئې مخ په پلو پټ ؤ ما لیدله	د فانوس په پرده خراغ کله پټېږي
شمع اور په تندي بل کړ گرزېدله	په ماتم د پروانه چه ئې ځان وسو
ته بیغمه په پالنگ باندي ځمله!	درسته شپه دي په نارو عبدالقادر کړ

## غزل وله ايضاً

### Another lyric

*You need not be proud of the royal throne,  
But think of the day when its fall becomes known.  
Be aware of the curse which you may bring upon,  
The innocent that are here today but tomorrow will be gone.  
Those whose trade is cruelty and the torture of others,  
Are cursed till eternity, stay away from them brothers.  
You who wear gold-threaded garments still your fortune despise,  
Are you unaware of death and the white shroud that's its prize.  
The day of judgment will ultimately arrive,  
No one can escape it no matter how much one does strive.  
O Abdul Qadir a heart without feelings and quest,  
Is not worth keeping in the cage of the chest.*

مشه خوښ د پادشاهۍ په تخت ختلو  
چه مي اوس کړي په مظلومو رڼي رڼي  
چه پيشه ئې هميشه دل آزارۍ وي  
خکه تل کړې په زردوزو جامو کبر  
د اجل د سورو تاخت نا گهاني دئ  
هغه زړه عبدالقادره چه مرده وي  
همپشه ئې غم کوه د پرېوتلو  
غافل مشه د ديو سترگو د وتلو  
د هغو مخونه ندي د کتلو  
چه غافل يې د کفن د اغوستلو  
چه هيڅ کور ئې نه خلاصيري له نتلو  
په گوگل دننه ندي د ساتلو

## و من رباعياته

وخت د خزان ؤ، و مي ليدلې  
خواري خسته وې، وې مي سزائي  
يو خو بلبلې چه ژرېدلې  
چه بې گلونو و پايېدلې

### Quatrain

*It was autumn and I saw alive  
A few weeping bulbuls in misery thrive;  
"This is what you deserve", I said:  
"How could you without flowers survive."*

## BAHADUR KHAN

Chief of the powerful, may God prolong his life

He is famous in Qandahar for his bravery and is the commander of the forces of our king, the shadow of God. He conquered the fortresses of Shaal and Zhobe and occupied Deras and is capable of occupying any region. Since the beginning of his career he has been successful. Everyone knows him in Qandahar and the poor and needy benefit from his generosity. Our king, Shah Hussain, bestower of asylum to the world, addresses him brother and the people call him *Amir-al-Umra* (Amir of the Amirs). He is a learned person and a well-versed poet. He fosters scholars and poets and they are always present in his gatherings. He is unique in his bond of friendship and generous to scholars. Whenever he returns from a journey, he invites scholars and poets and is kind to them. May God give him a long life.

The author of this book Mohammad Hothek, may God forgive his sins, states: The exalted Khan gave me a *bédéla* from his collection of poetry to include it in this book so that the book may not be devoid of his work and every one who reads it may pray for him. This is the *bédéla*:

## ذکر د صدر اکابر دوران بهادر خان

ادام الله بقائه

په دې دوران په قندهار کي مشهور دى، په بهادری او په تورياليوالي معروف، د پادشاه ظل الله بازو دى، او د لښکرو سالار، د شال او ږوب کلاوې ئې فتح کا، او ډېرې ئې ضبط کا، د بری سمند ئې هري خوا ته چه مخ کا، هغه ځاي اخلي، او بری ئې له ازله په برخه دى. په قندهار کي ټول خلق پېژني، او محتاجان او فقراء ئې په کرم او سخاوت ماړه دي. د جود لاس ئې زربخش دى، او هر کله د غريبانو دستگيري کا. پادشاه عالم پناه شاه حسين ئې په ورور خطاب کا، او عوام ئې په امير الامراء ياد کا. خان عاليمکان په علومو کي عالم دى، او په اشعارو بې نظير، شعراء او علماء په لاس د کرم پالي، او هيڅکله ئې مجلس له دې طايفو خالي نه وي، په صله کي په دوران طاق دى، او په بنندنه علماء ته حاتم دى. چه له سفره راسي علما او شعرا مېلمه کا، او دوي ته بنندنې کا. خالق تعالي دا کریم دوران او حاتم الزمان تر ډېره ژوندی وساتي، آمين با رب العالمين.

هسي وايي کاتب الحروف محمد هوتک غفر الله ضنوبه و سترعيوبه: چه خان عالي مکان د دې کتاب دپاره له خپلو اشعارو څخه ما ته يوه بدله را کړه، چه دلته ئې ثبت کوم، چه کتاب له ذکر خير د دې حاتم خالي نه وي، او هر څوک چه ئې ولولي، دعا ورته وکا، هغه بدله دا ده:

## بدله

بيلتون دي زور دئ تر ليمو مي سهار نم خاخي  
دا سره ياقوت مي په لمن كي ستا په غم خاخي  
گوره ليلي باران د اوبو ستا په چم خاخي

راغله ليلي په شينكي خال نخا په گلو کوي  
سهار چه وزی سيل کا، يرغ په بلبلو کوي  
ملالي سترگي ئې کاته په ويرژلو کوي  
د ژوبل زړه وينې په هر گړي هر دم خاخي

بنکلي نجلې! د باغ په لور مه څه نخا مه کوه  
وريت سوی زړه مي دئ مين پوري خندا مه کوه  
زه يم پتنگ ته يې ډيوه ما جلبلا مکوه  
يم ستا له عشقه لېوني پر ما ماتم خاخي

لکه شبنم خاخي  
په غم الم خاخي  
خنګه پرچم خاخي

په سرو منگلو کوي  
گل په اوربلو کوي  
زيب په کجلو کوي  
لکه شبنم خاخي

عاشق رسوا مکوه  
راشه جفا مکوه  
نور ظلم بيا مکوه  
غم او الم خاخي

## Bêdêla

*Separation prevails, my tears fall at dawn,  
Akin the dew on the lawn.  
In sorrow my blood flows in vain,  
See how I bleed in pain.  
See my love, my teardrops fall like rain,  
See how they flood your lane.  
Comes my love dancing to the flower bed,  
With hands blood red.  
At dawn when the bulbuls start singing their song,  
The flowers bloom all day long.  
Enchanting dark eyes entice the poor captive,  
With collyrium they look deceptive.  
My injured heart bleeds all the time,  
Like the thawing rime.  
O pretty maiden, don't dance and in the garden hover,  
Lest you disgrace your lover.  
My heart is love-lorn, I wish you do not laugh,  
And stop to chaff.  
I am like a moth, and you a candle, burn me not  
End this cruel plot.  
In your love, I am sad and insane,  
Grief and sorrow are my bane.*

## MULLAH MOHAMMAD SEDIQ POPALZAY

True poet

This young poet who is 23 years old is the son of Yar Mohammad Popalzay and lives in Arghasan. He studied grammar with Mullah Nour Mohammad Barheitsh and knows theology and logic. When he comes to Qandahar the author of the book sees and talks to him. He is an affectionate person and is deeply in love with God. He cries and laments after his love. He is soft-hearted and his eyes are full of tears. He has been so deeply affected by love of God that he has become a recluse. He recites painful lyrics and when he sits in a gathering of friends they weep when they hear his painful lyrics. His deep love has reached a climax. He recites poems instantaneously and soothes his pain that way.

One day he was in the house of the author of the book and I asked him how he felt. He started to weep as he revealed the pain he was going through and recited this *bédéla* instantaneously.

## ذکر د شاعر حقیق ملا محمد صدیق پوپلزی

په ارغسان کي اوسي، د یار محمد پوپلزی زوی دی، او د دې زمانې ځوان شاعر دی. په عمر درویشت کلن دی، صرف و نحو ئې پر ملا محمد نور بېرخ ویلی دی، په فقه او منطق هم پوهیږي، کله چه قندهار ته راسي کاتب الحروف ئې ويني او مجلس ور سره کا، عشقي ځوان دی او زړه ئې له لاسه ایستلي. پخپل محبوب پسې ژاړي، زاري کا، گرياني کا، دردمن زړه لري، او سترگي د اوبنکو ډکي لري، ميني هسي په اور سوی دی، چه له کوره کلي ورک وي، سوزناکي بدلي لولي، او کله چه د درمندانو په ډله کښيني، مجلس ژپوي او غمجن زړونه پخپلو نارو غلبلو سوځي، زمانه د ده پر ځوانۍ افسوسونه کا، او عشق ئې جنون ته رسېدلي دی، بالبداهه اشعار وايي، او د زړه درد په سوده کوي. یوه ورځ د کاتب الحروف په کور کي ؤ او ما ئې د حال پوښتنه کوله د زړه په خواله کښېوت ژړل ئې، او دا بدله ئې بالبداهه وويله:

*Like the bulbuls desiring flowers without which their life is bleak,  
 The company of their love true lovers always seek.  
 To seek love's company I cry and sigh,  
 In a pool of blood all the time do I lie.  
 In the company of my love I have no other desire,  
 For one who is in love love does he aspire.  
 I sacrifice my life in your devotion,  
 Your love always stirs up many a restless emotion.  
 I cry all the time oh sweetheart dear,  
 My restless heart wants you to be near.  
 If you condemn me to death or spare my life,  
 I carry the burden of your love in both peace and strife.  
 When you chose to be a guest in the midst of my heart,  
 Stay there you will forever and from it never depart.*

لکه بلبل چه بېله گله بل ارمان نلري  
 هسي بي ياره بله هيله عاشقان نلري  
 چه ژړا کاندېم بېله ياره بل مطلب نلرم  
 چه هسي سور يمه په وينو بل سبب نلرم  
 بي ياره نور څه نه غواړمه نور مطلب نلرم  
 چه څوک مين سي بېله ياره بل ارمان نلري  
 تر تا چه ځان قربانومه اي نيازمنه ياره  
 تل دي غمونه گلومه اي نيازمنه ياره  
 له سترگو گوانبي تويومه اي نيازمنه ياره  
 زړه مي بېتا په يو ساعت دمه او توان نلري  
 که ته مي وژني، که پرېږدي اختيار خو تا لره دئ  
 غم دي پيدا ندئ بل چا لره خاص ما لره دئ  
 زړه له راغلي دئ مېلمه سبا بيگا لره دئ  
 د زړه له کوره څخه تگ په هيڅ هيڅ شان نلري

## MULLAH PIR MOHAMMAD MIYAJI

Selected by the divine

Mullah Pir Mohammed<sup>103</sup> is the son of Mullah Sarwar, whose sins are forgiven, and a student of Miya Fakirullah Sahib. He learned from his father and accompanied Haji Mir Khan, resident of heaven, in his battles. When Shah Mahmud, brother of our king, shadow of God, may his reign be prolonged, went to Asfahan he summoned Mullah Pir Mohammad to Asfahan to benefit from his auspicious speech. He invites people to join the sect of The Great Imam. It has been narrated that Miyaji holds discussions with Shiite scholars and convinces them with his arguments. Ottoman scholars in Asfahan also respect him and have given him the title of *Pir-e Afghān* (Afghan Saint). Miyaji Sahib has written a book on ethics entitled *Afzal-al-Tarayeḡ* (The Learned Ways). The book contains a discussion of ethics and beliefs. He has written another book which is called *Al-qarayed-fi-rad-al-Rawafez*. In *Afzal-al-Tarayeḡ* he has narrated this poem which I include in the book as his souvenir.

### Narrative

*Shaikh Mathi of Khalili tribe  
Was a saint, his feats I describe,  
As he went on his way  
God's forgiveness he sought all day,  
To God did he always pray  
Idle for a moment he did not stay.*

## ذکر د برگزیده سځاني ملا پير محمد مياجي

ملا پير محمد هوتک د ملا سرور مغفور زوی دی چه ملا سرور له ميا فقير الله صاحب څخه استفاضه کړې ده، او ملا پير محمد له خپله پلاره فيض وموند. د عليين مکان حاجي مير خان سره په جنگو کي ملگري ؤ، چه د شاه ظل الله ورور، شاه محمود ادام الله دولتهم اصفهان ته ولاړ، ملا پير محمد هم ئې هلته وغوښت او له انفاست ميمون ئې استفاده کا او خلق د خدای شريعت او د امام اعظم صاحب مذهب ته را بولي. نقل کا چه: مياجي صاحب له روافضو سره مباحثې کا او په دلايلو علمي دوی ملامت کا چه لکه علماء روم چه په اصفهان کي دي هم د ملا پير محمد صاحب عزت کا او پير افغان ئې لقب کا، مياجي صاحب په علم اخلاق کي يو کتاب کښلی دی چه ”افضل الطرايق“ ئې نوم دی او په هغه کتاب د عقايدو او اخلاقو بيان کا، يو بل کتاب هم لرينه چه ”القرايض في رد الروافض“ ئې نوم دی. په افضل الطرايق کي ئې دا حکايت کښلي دی چه زه ئې له هغه کتابه دلته ثبت کاندم چه په دې کتاب کي يادگار وي:

### حکايت

دي له آره لوی ولي ؤ	شيخ متی چه خلیلي ؤ
لوي څښتین په استغفار ؤ	یوه ورځ روان پر لار ؤ
یو شپه نه ؤ اوزگار	کړ ده ذکر د غفار

*On his way he once found  
 Many stones scattered around,  
 Many a nights did he return  
 To clear the stones and yearn.  
 A farmer who watered his field  
 And to idleness did not yield,  
 Saw in the darkness of the night  
 Shaikh Mathi busy forthright.  
 He did not care to rest  
 And all night was in his quest.  
 One night the farmer came  
 And called Shaikh Mathi by his name:  
 "Oh chosen one, what do you do?  
 The object of this toil is who?  
 You are lord of the good  
 And a model of sainthood.  
 The soil at your door is gold,  
 Collyrium for the eyes, behold.  
 Many a nights you do not sleep  
 And in restlessness you weep,  
 Clearing stones from the way  
 What fortune is in this clay?"  
 Shaikh Mathi who was blessed  
 With these words, he stressed:  
 "He who serves in God's way  
 For an hour or a day,  
 Does the best deed of all  
 Among creatures big and small."*

پر دې لار وې تيرې گټې  
 ډېرې شپې راغی رویدار  
 یو دهقان به آبیاري کړه  
 ده به لید په توره شپه  
 له راحتې به بیزار و  
 یوه شپه را تېر ملیار سو  
 "اې د خدای رویداره څه کړې؟  
 ته بادار یې د ولیانو  
 ستا د در خاوري سره زر دی  
 په شپو شپو یې ته بېخواب  
 پاکوې د لاري گټې  
 داسې ووي شېخ متي:  
 "چه خدمت د خلق الله  
 تر هر څه بهتر دی وروړه!  
 لاري مځکي وې په پټي  
 چه ئې صافه کړله لار  
 شپه په شپه به ئې خواري کړه  
 شېخ متي په زیار اخته  
 ټوله شپه به هم بیدار و  
 شېخ متي ته په گفتار سو:  
 دومره زور زحمت پر څه کړې؟  
 ته قدوه د صالحانو  
 د هر چا کحل البصر دی  
 په زحمت په اضطراب  
 په دې خاورو څه دی گټي؟"  
 د مولا په عشق پټي  
 یوه گړی په یوه ساه  
 زده کړه دا خبره گوره!"

## ALLAHYAR AFREDAY

Eloquent poet

Abdulaziz Kâkarḥ narrates: This poet lives in Bori<sup>104</sup> and is 40 years old. He has a divan and his poetry is as sweet as honey. Abdulaziz Kâkarḥ gave me this lyric so I may include it in the book.

### Lyric

*I am bound by grief which I cannot escape,  
I shed tears of separation with my heart's wound agape.  
May you fall in love so you can feel my pain,  
Love is like a fruitless tree all my efforts are in vain.  
I lie like an urchin by the side of your door,  
As I die here in pain you abandon me once more.  
As I burn with love in this everlasting fire,  
I see not a clue of your love and desire.  
You may treat me kindly or cruelly I will lie at love's gate,  
Nothing else do I desire but your love's estate.  
Allahyar is at your door waiting for a glance,  
No matter how much you reject him he will wait for his last chance.*

## ذکر د شاعر خور گفتار اللهيار افریدی

عبدالعزيز كاکر هسي روايت کا: چه دا شاعر په بوری کي اوسي، اوس د څلوېښتو کالو په عمر دی، دیوان د شعر لري، کلام ئې شیرین دی لکه عسل، ماته ئې عبدالعزیز کاکر دغه غزل را کا، چه په دې کتاب کي ثبت سي:

### غزل

چه ستا په غم کي بنديوان يم را بهر به نشم  
د بېلتون اوښي توپومه بې پرهر به نشم  
رب دي لتار د عشق په غم کړه چه زما حال ووينې  
شنډه بې بره ونه عشق دی هېڅ په بر به نشم  
په دردې پروت يم د گدا په څېر، نظر نکوي  
که مرمه هم بې نيازه ياره ستا نظر به نشم  
اور دي د مينې راته بل کا سپزی وريت دي کړمه  
ستا د وصال په اوبو سوې، سوي ځيگر به نشم  
که جفا کاندي که وفا پروت دي وور ته يمه  
ستا له دلباره به مخ نکړم، په بل ور به نشم  
اللهيار ولاړ دی په دلبار، نظر دي غواړي لیلی!  
که مي هر خور تې شپې، زه پر حذر به نشم

## BABOJAN BABEI<sup>105</sup>

Chief of the time

He is the son of Karam Khan Babei and lives in Atghar. When Haji Mir Khan, resident of heaven, was defeating Gurgin's army of oppression, he gathered his men and by way of Mashora<sup>106</sup> laid siege to Qandahar. When Gurgin Khan was killed he was appointed the governor of Kalat.

The author of the book writes: When Shah Mahmud, the brother of Shah Hussain, the present king, marched toward Asfahan in 1134 H. (1723 A.D.), Baboijan gathered 3,000 warriors from the Hothek, Toukhay, Taraki and Aka Khel tribes to accompany Shah Mahmud's army to Asfahan. Baboijan fought so bravely that even Rustam's bravery was forgotten. Baboijan was the student and disciple of Miyaji. In 1129 H. (1717 A.D.) he wrote the story of Shaha and Gulan<sup>107</sup> into Pashto lyrics. His book is entitled *Kesas-al-Ashoqeen* (Stories of Lovers). He praises love in his book and says:

## ذکر د صدر دوران بابو جان بابی

د کرم خان بابي زوي دى، چه په اتغر کي اوسېدئ هغه وقت چه حاجي مير خان عليين مکان په قندهار کي د ظالمانو لښکر مات کا، او گرگين خان ئې واژه، بابو جان بابي له کلاته ډېر غښتلي راوستل، او له ماشوره ئې د قندهار ښار حصار ونيو، او هغه وقت چه ئې گرگين خان مړ کا، نو ئې په کلات کي د حاجي مير خان له خوا حکومت کا.

هسي وايي محمد کاتب الحروف: چه په کال ۱۱۳۴ سنه هجري چه شاه محمود پادشاه د پادشاه دوران شاه حسين ورور لښکر وکاوه او اصفهان ته ئې د يرغل عزمت وکا، بابو جان بابي سره له خپلو غښتليو ځوانانو، چه درې زره تنه هوتک ؤ، او توخي او ترکي او ځني اکاخيل راغلل قندهار ته، او د شاه محمود سره ولاړل اصفهان ته، په جنگو کي بابو جان بابي هسي مېړانه وکا، چه رستم دوران ئې هېر کا. بابو جان د مياجي صاحب شاگرد او مرید ؤ او په سنه ۱۱۲۹ هجري ئې په مثنوي د "شها او گلان" هغه قصه نظم کړه، چه پښتانه ئې نقل کا په مجلسو کي. دا کتاب "قصص العاشقين" نومېري، او ښه ښه شعرونه لري، په دغه کتاب کي د عشق توصيف کا او هسي وايي:

## Love poem

*Love's power is innate  
Its victory is great,  
With its fire unfurled  
It burns over the world.  
The loveless heart is a dread  
Without love it is dead,  
Love does not have one mood  
It is gracious and sometimes rude.  
Pashtoons often chant and say,  
A famous proverb every day:  
'Without love the head is hollow'  
The right path it cannot follow.  
A loveless heart I do not demand  
Not every heart is worthy of love's hand,  
The torment and grief of love  
Is hidden in a velvet glove.  
True love is worthy of the pure  
A blessing of God that shall endure.*

## مثنوي عشق

عشق يوهسي توريالى دى  
د عشق اور هسي سوزان دى  
زړه بې عشقه کله زړه دى  
نه دى عشق په يوه رنگ  
پښتانه کاندې متل:  
چه بې عشقه سر کېو دى  
زړه بې عشقه په کار ندى  
چه د عشق وکا خبري  
د پاکانو عشق سزا دى

چه پر هر ځاي ئې برى دى  
چه سوځلي ئې جهان دى  
چه بې عشقه زړه د مړه دى  
کله صلح، گهي جنگ  
چه دى خور تر شات غسل  
تش بې مغزه يو لادو دى  
هم هر زړه سزاوار ندى  
کړي په غور دا مرغلي  
امانت دا، د مولا دى

## REDEI KHAN MOHMAND

Eloquent poet of the time

Reidi Khan is the son of Ghiasuddin Khan and grandson of Mas'ud Khan Mohmand. The village of Mohmand<sup>108</sup> is named after them. Ghias Khan was a companion and friend of Haji Mir Khan, resident of heaven. Reidi Khan is an active person, and an intimate friend. He is respected by the king, shadow of God, and is rich and powerful. He is kind to his friends and is a companion of the author of the book. He is a well-versed poet and has studied the science of eloquence. He is knowledgeable in theology, interpretation of the Koran and grammar and resolves the difficulties of his students in these fields.

In 1136 H. (1724 A.D.) Reidi Khan went to Asfahan and held discussions with Shah Mahmud. Later he returned to Qandahar and wrote a book on the battles of Haji Mir Khan and Shah Mahmud. This book contains 14,000 couplets and is called *Mahmud Nama* (Book of Mahmud). When he read it in the presence of the king, shadow of God, he was awarded one thousand golden coins. He is so generous that within a few days he offered all the gold to his friends and acquaintances. Reidei Khan's poetry contains lyrics, quatrains and odes. *Mahmud Nama* is so liked by people that Pashtoons read it in their gatherings. The story of Gurgin's death and the conquest of Asfahan are included in it.

Mohammad, the author of this books says: I asked Reidi Khan that I wanted to include a large portion of *Mahmud Nama* in this book. Reidi Khan sent me a part of his divan in which he relates the story of Gurgin Khan's death. With the grace of God Almighty, I include it here.

## ذکر د افصح دوران، ریډی خان مهمند

ریډی خان زوی د غیاث خان، او د مسعود خان مهمند لمسی دی، چه کلی د مهمند ئې په نامه باله سي، غیاث خان د حاجي مير خان علیین مکان همراز او ملگری ؤ، او ریډیخان اوس تکره سړی، او د آشنایانو همراز او دمساز شاعر دی، د پادشاه ظل الله په مخ کي عزت لري او د شوکت او مکت خاوند دی، پر آشنایانو مهربان دی، او د کاتب الحروف مجلسي دی، اشعار ئې خواږه دي، او د بلاغت علوم ئې لوستي دي، په فقه او تفسیر او صرف او نحو کي هسي ښه او پوره لوست لري، چه طالبان ئې حل د مشکلاتو ځني کا.

ریډیخان به سنه ۱۱۳۶ اصفهان ته ولاړ، او هلته ئې د شاه محمود سره صحبتونه وکا، بیا قندهار ته راغی، او یو کتاب ئې په شرح حال او د جنگو د حاجي مير خان، او د شاه محمود وکښلی، دا کتاب څلور زره بیتونه دي، نوم ئې دی ”محمود نامه“ کله چه ئې د پادشاه ظل الله په مخ کي ولوست، زر طلاوي صله ومونده، په طبع کي ئې هسي جوادیت پروت دی چه هغه صله ئې په یو څو ورځي پر یارانو او آشنایانو نثار کړه، او ریډیخان غزل او مثنوي او رباعي پخپل دیوان کي لري، او ”محمود نامه“ ئې هسي خور کتاب دی چه اکثر پښتانه ئې په مجلسو کي لولي، د گرگین خان گرجي د وژلو قصه او د اصفهان د فتوحاتو نقلونه ټول پکښ سته.

هسي وايي، محمد کاتب الحروف: چه ما له ریډیخان هسي درخواست وکا: چه په کتاب کي د محمود نامې څخه ډېره برخه ثبت کاند، ریډیخان هم ما ته د کتاب یو باب را کا چه د گرگین خان د وژلو قصه ده، او هغه ما دلته وکښل بتوفیق الله تعالی.

مثنوي نقل له محمود نامي څخه دى

A poem from *Mahmud Nama*:

The death of Gurgin Khan and the encomium in honor of Haji Mir Khan

*I will tell you a good story  
Of Gurgin Khan's death and vainglory.  
When Mir Khan in Asfahan was astay,  
Toward Kàba did he pray.  
He told the King about the Paṣhtoon's plight  
Their misfortune and Gurgin's cruelty outright.  
The king answered he could not  
Stop the cruelty of the despot.  
By dismissal he would not leave  
Or let the people of Qandahar to grieve.  
Gurgin is like a hungry wolf in a flock  
That kills every member of the stock.  
I do not know what to do with this man  
Without religion of the Armenian clan,  
He does not follow the Islamic code  
The teachings of Jesus or the Christain mode.  
I am afraid God's anger will prevail  
And the kingdom in its endeavors will fail.  
Mir Khan replied: Shah Hussain see,  
From this tyrant the people cannot flee;  
This werewolf among us is astray  
Oppressing the people in every way.  
This is the fourth time that I come  
Complaining to you about this scum;*

په بيان د وژلو د گرگين خان، او مدح و صفت د حاجي مير خان عليين مکان

اوس به نو تا ته حکایت کړم د بنو  
چه مير خان تللي اصفهان ته ونه  
پاچا تې عرض کړ ټول اقوال د پښتون  
پاچا ويل: ”زه نسواي کولاي چاره  
که ئې معزول کړم قندهار نه پرېږدي  
گرگين خو گرگ دى گرگ خو ظلم کوي  
زه هم خايف يم، چه به څکړم گرگين  
نه په اسلام کي ځان پابند گڼينه  
بېرېرم زه چه خداي کړي قهر ښکاره  
مير خان ويل: ”اې حسين پاچا وگوره  
گرگ دي ايله کړ پر رمه سو شبان  
مور له طاقت نسته چه کړو به زياتي  
دا څلورم وار دى راځم سلطانه

خوږ روايت د گرگين خان د وژلو  
مخ ئې مکې د پاک سجان ته ونه  
د گرگين ظلم بد احوال د پښتون  
د گرگين خان ظلم و ستم دپاره  
جور و ستم او خپل شعار نه پرېږدي  
ويني تووينه هم پسونه څيري  
نا مسلمان دى، ارمني دى بيدين  
نه نصرانى نه له عيسى بيرينه  
د سلطنت په رڼا کور سي تياره“  
حال د حاکم او رعایا وگوره!  
جور و ستم کاندې بېحد گرگين خان  
صبر پر ظلم د ظالم ارمني  
عرض د ظالم له لاسه کړم سلطانه!

*If the king does not perceive  
And ask his governor to leave,  
There will be cruelty all around  
And raze this kingdom to the ground.*

**An infidel king will stay, but a cruel one will not**

*An infidel can always rule  
If he is just and not cruel,  
But a tyrant cannot ascend a throne  
The Lord's kindness to everyone is known.  
God gives the caliphate to those who are  
Kind of heart in their darbar,  
O Sultan listen carefully to this  
Oppress not the helpless.  
The fate of the unjust is doomed  
In fire they all will be consumed.  
The cry of the oppressed has such power  
That it will burn the tyrant's tower.  
The oppressor will become mute  
His followers will be destitute,  
The tyrant should pity himself and ensure  
That he makes not the world and himself poor.  
O Sultan always be aware,  
Don't put your throne in a snare.  
This is what Mir Khan made clear  
But the king would not hear,*

که پاچا نکړي داد خواهي د مظلوم  
جور چه ډېر سي سلطنت سي برباد  
ظالم حاکم کا، ظلم ډېر په محکوم  
د ظلم قصر پينا بي بنياد“

عربيہ: الملك يبقی مع الفكر ولا يبقی مع الظلم

”کافر کولاي سلطنت سي مدام  
مگر ظالم خو نسي کړاي سلطنت  
چا ته؟ چه زړه ئې وي په مهر ودان  
سلطانه واوره په نسی غور دا وينا  
د ستمگارو پاي وړاني دی، خراب  
د مظلوم آه داسي کاري وي گوره  
لمبې به بلي کا د ظلم په کور  
بنائي ظالم چه رحم وکا په ځان  
سلطانه! گوره پر ځان رحم وکړه  
پاچا ته هسي وينا وکړه ميرخان  
که وکړي داد، به وي جابر پر انام  
خالق رحيم دی، ور کوي خلافت:  
د خدای عيال گڼي پر مخکه انسان  
مکړه ستم د خلق الله په هر چا  
د ظلم اور ئې کا پخپله تراب  
چه اور ئې نه ځي د ظالم له کوره  
توله به کاندې بښوا په دې اور  
په ظلم خوار نکړي خپل ځان او جهان  
خپل کلی کور په جور مه وړانوه“  
خو غور ئې نه و، اور ډوډو له پځان

*He left Gurgin in Qandahar to stay  
Subjecting the people to his cruel way  
He left the werewolf among them free  
To torture the people with glee.  
Mir Khan went to Hejaz to see  
The holy Mecca where he could plea.*

### **Mir Khan's plea to the Holy Prophet**

*He went away and one night he did cry  
To the Prophet that the Pashtoons will die,  
Your followers are subjected to oppression  
Listen to their cries in succession,  
The Pashtoons sacrificed themselves for you  
Note their plea clear and true.  
From endless cruelty set them free  
Send Gurgin to his death to the sea.  
In your name the Pashtoons pray  
From your teachings they won't stray  
For the cause of Islam we all die  
And for your soul's peace we do cry.  
Don't forget us O benevolent savior  
Enlightening the world with virtuous behavior.  
I shed tears at your sacred door  
See my people swept into the fire's core,  
Save us from this fearful strife  
Spare us from the tyrant's knife.  
Your love and kindness are well known  
And your fortitude in every heart sown.*

گرگین ئې پرېښو قندهار کي ظالم  
گرگ ئې شپانه کا چه کړي خوار رعیت  
نه ئې کړ دفع لاس د ده له عالم  
د گرگ په خیر، خیری په ظلم و وحشت  
میر خان خوابدي ولاړ حجاز له چه کړي  
رسول د خدای ته په زاري داد خواهي

### **داد خواهي د میر خان په حضور د سید الانس و الجان**

ولاړي د شپې ئې په یثرب کافر یاد  
ستا پر امت راغی د ظلم دوران  
رسول د خدای ته چه سو قوم برباد  
واوره رسوله د دې قوم فغان  
اې خیرالناسه! واوره ته ئې ندا  
گرگین له منځه د پښتون وباسه  
نه بسی هیڅکله له تا نه را ستون  
ستا د دربار ستا د سلام دپاره  
فخر کونین نور الهدي رسوله!  
قوم سو په اور د ظلم ټوله لتاړ  
و ظالمانو ته تر خو به یو پر  
هر خراب زړه دئ ستا په مهر ودان  
ولاړي د شپې ئې په یثرب کافر یاد  
ستا پر امت راغی د ظلم دوران  
پښتون خو ستا پر نامه ځان کړي فدا  
وژغوره دوي، ته د ظالم له لاسه  
ستا په نامه دئ کلمه گوښه پښتون  
مرگ و ژوندون مو د اسلام دپاره  
مه مو کړه هېر خیر الوري رسوله!  
اوبنکي مي شاخي پر دربار يم ولاړ  
يو وار نظر وکړه پر مور چه سو وړ  
ستا لطف و مهر دئ شامل پر جهان

*Without your guidance the Pashtoons will perish  
 And peace they will not cherish.  
 O Prophet, I have come to your grave's side  
 Take my plea to God and be my guide,  
 So He may bestow kindness on all  
 And save Pashtoons from cruelty's call.  
 Shorten this tyrant's reign  
 Save us from this shameful stain.  
 Blessed be your Islamic law  
 Keep us away from the tyrant's jaw  
 Such is my desire at your door  
 I need your kindness and nothing more.  
 With respect I submit my plea,  
 You who are the savior from cruelty.  
 Only to you Pashtoons tell woes of their life  
 Seeking deliverance in death and strife.  
 Save our nation from torment,  
 Let the tyrant forever repent.  
 Raise your head and see our grief  
 And the oppression of the cruel chief,  
 Who is not ashamed of you  
 Nor Jesus who spoke words true.  
 I have told you my story O gracious guide  
 Help us in our just stride.*

په اور د ظلم تور کباب سو پښتون  
 ته مي شفيع سه خدای غفار ته نبي  
 کړي ئې خوندي ناموس پخپل مرحمت  
 وچ سي د ظلم د گندو خيرو ډنډ  
 ورک سي بيداد او کم سي رنځ د پښتون  
 محتاج دي تش و لږ نظر ته يمه  
 ته يې بادار د کل عجم او عرب  
 ته يې ملهم د خوړو زړو د پره  
 کړو بې ناموسو ظالمانو برباد  
 د ظالم ظلم بد احوال وگوره  
 نه شرم کاندې له عيسی، ارمني  
 بل څوک مو نسته خواله گر په دنيا  
 که ستا نظر نه وي خراب سو پښتون  
 راغلم له ليري ستا دربار ته نبي  
 چه پر پښتون قوم نازل کا رحمت  
 لاس د ظالم ئې له گريوانه کا لنډ  
 ستا شريعت سي ټينگ په منځ د پښتون  
 دا مي دئ سوال ولاړ و در ته يمه  
 د قوم جال کړم درته عرض په ادب  
 بېله تا نه لري پښتون خواله گر  
 وژغوره زمور نام و ناموس له بيداد  
 سر که را پورته زمور حال وگوره  
 نه ئې له تا شرم و حيا سته نبي  
 عرض مي د حال وکا، و تا ته پيشوا

**Mir Khan's dream in the holy city of Medina and the news of freedom from oppression**

*As Mir Khan made his plea  
The chains of cruelty broke free.  
Mir Khan dreamt about Sediqe Akbar,  
Accompanied by Farooq Omar.  
They told him not to worry anymore,  
Your people are free, do not lament at this door,  
Go tell your people they are free  
The oppressor's tyranny they won't see.  
God will help the Pashtoons in their strife  
In dignity they will spend their life,  
God will bestow grace on them  
So they may uproot cruelty's stem.  
Devoted to God they will be evermore  
Forever forgotten will be the tyrant's lore.  
God's words they will to heart take  
And for Him their lives they will forsake,  
As long as they maintain Islam's name  
Throughout the world they will gain fame.*

**Good tidings and decree of the Saints**

*Mir Khan heard the good tidings in his sleep  
And was moved by it deep,  
He looked for the holy shrine's saints  
And forwarded them his complaints.*

**خوب لیدل د حاجي میر خان په مدینه طیبه کې، او زېږي د نجات له ظلمه**

چه میر خان هسي عرض کا حال د ظلم  
میر خان په خوب ولید صدیق اکبر "رض"  
وې: سپین ږیری نور څه غم مه کوه  
ولاړ سه خپل قوم ته دا زېږي کړه ژر  
پښتون به خدای کا له ظالمه آزاد  
خدای به دا قوم کا په رحم ودان  
تل به د خدای په بندگي کې وي لوړ  
کلمه د خدای به وي جاري به افواه  
خو ئې طره وي د اسلام په بگړۍ  
هغه شپه مات سو توره ډال د ظلم  
چه ور سره حضرت فاروق ؤ عمر "رض"  
قوم دي خلاص سو کورټ ماتم مکوه  
چه د ظالم سو کم نقصان او ضرر  
نه به سي ننگه او ناموس ئې برباد  
نوم به ئې وینه مجاهد پر جهان  
خوک به ئې نکا سر په تپته ور خوړ  
ور کوي دوي به په دې لاره کې ساه  
نه به سي ورک نوم د دې قوم له نړۍ

**زېږي اورېدل د میر خان او فتوا اخستل له علماؤ**

دا زېږي واروېدل میرویس خان په منام  
بیا ئې پیدا کړل علماء د حرم  
خوښ سو د هغو په سپېڅلي کلام  
مفتي، قاضي، او هم پېشوا د حرم

*He told them of Gurgin's cruel spree  
 And from them sought a decree.  
 They all made the judgment same  
 And to one conclusion came:  
 To end the tyranny once and for all  
 On all Moslems big and small.  
 When next year Mir Khan came home  
 He found his people under the tyrant's dome,  
 He contemplated to save his nation  
 From oppression and subjugation.  
 He gathered leaders of all clans  
 And told them about his dream and plans;  
 The Arab saints and what they decreed  
 To fight for freedom they all agreed.  
 When Gurgin saw that Mir Khan  
 Was inciting his brethren, the nation Afghan,  
 With cruelty he was disposed to the poor  
 And turned himself into a werewolf for sure.  
 He imprisoned the leaders of the tribes  
 And sought informers by giving them bribes.*

### **Mir Khan's plan, people's oath on the holy Koran and Gurgin's death**

*Mir Khan planned and conferred to resist  
 The cruelty which in Qandahar did persist,  
 He gathered his people and they swore  
 By the Koran to end the tyranny evermore.*

فتوا ئې وغوښته له دويه مير خان  
 هسي تحريرو، هسي انشاء ئې وکړه:  
 په تېر چه وي دی له اسلامه سوا“  
 قوم ئې وليدئ په ظلم پايمال  
 ننگه د قوم کا به تينگنه خوندي  
 و دوی تې ووي د حرم ماجرا  
 قوم ئې کا د ځان د بنو په طلب  
 وئې کتله چه افغان څه کوي  
 ځان ئې کا گرگ د غم خوارانو د قوم  
 منافقين ئې کړل په قوم سر بلند

### **مصلحت د مير خان، او قرآن کول د قوم او بيا وژل د گرگين خان**

پښتانه ټول سول په ناموس او په پت  
 له جور و ظلمه د ظالم ارمني

حال ئې د ظلم د گرگين کا بيان  
 ټول علماء د دين فتوا ئې وکړه  
 ”چه د ظالم د ظلم رفع روا  
 حاجي مير خان راغي وطن ته بل کال  
 په تدبير کښېوت، چه ناموس وساتي  
 مشران ئې وليدل د قوم په سلا  
 دعا او خوب او هم فتوا د عرب  
 گرگين خبر سو چه مير خان څه کوي؟  
 ظلم ئې ډېر کا پر خوارانو د قوم  
 مشران ئې راوستل به حبس و په بند

حاجي مير خان وکا تدبير مصلحت  
 ټولو قرآن وکا چه ځان کا خوندي

*Saidal Nasir and Babojan Babei came  
 To join Bahadur Khan and other men of fame,  
 Miyaji also came to his aid,  
 Yusuf<sup>109</sup> brought the Hotheks from Syoray for the raid,  
 Aziz Nourzay of Delaram came to join  
 Gul Khan Baberr and Nour Khan Barreits̄h, the lion.  
 Nasro Alekozay from Jaldak came  
 To join the martial game.  
 Yahya Khan<sup>110</sup> and his son Mohammad Khan were there  
 And swore that Gurgin, they would not spare.  
 Yunus Kaker̄r attacked the wicked foe,  
 Many were killed before they could run and go.  
 Gurgin was finally slain  
 And the motherland was free again.  
 Haji Mir took Qandahar with his will  
 And gathered his people fighting still.  
 He told them that the tyrant is dead  
 But the Pashtoons have an arduous task ahead,  
 The King's army may be ready to raid  
 We have to set a strong blockade,  
 Asfahan has a large fighting force  
 To be dispatched our way in due course,  
 They will all Pashtoons annihilate  
 And the Afghan's honor and dignity dissipate.  
 The enemy is strong, let us fight as one force  
 United we shall proceed on freedom's course.*

سيدال ناصر، او بابو جان و بابي  
 مياجي هم راغي، د مير خان په کمک  
 عزيز نورزي د دلارام پهلوان  
 راغي نصر و الکوزي د جلدک  
 بل يحيي خان و بل ئي زوی محمد خان  
 يونس کاکړ وکا يرغل په گرگين  
 گرگين ئي مړ کا ټول گرجي سوکشتار  
 قندهار ونيو حاجي مير په همت  
 ”چه ظالم ومړ اوس خو مور سوو آزاد  
 پاچا ظالم دئ مور يې لوټ کا لښکر  
 اصفهان ډک و، له لښکرو د شاه  
 نه به پښتون پرپردي پر مخ د جهان  
 دښمن قوي دئ راسئ کئ اتفاق“

بل بادر خان و د بادورو لمسی  
 يوسف را ټول کړله د سيوري هوتک  
 گل خان بابر و بل و نور بړيخ خان  
 کا ئي ځوانانو د لښکرو کومک  
 ټول سره يو سول چه کړي مړ گرگين خان  
 پښتنو جوړ پر گرجيانو ناورين  
 قوم کا خلاص له ظلم و جوړه غفار  
 قوم ئي ټول کا، ورته کړ نصيحت:  
 خالق دي نکا پښتون قوم برباد  
 ښايي چه وساتو ځانونه له شر  
 سبا به راسي په زرگونو سپاه  
 ورک به کا نوم، ننگه، نښان د افغان  
 ځان مو چمتو کئ ليري کاندئ نفاق“

*In Qandahar he gathered all the warriors bold  
And the tribal leaders who were told:  
Of the danger which lay ahead  
And if they fought not they will be dead.  
Twenty thousand brave men gathered in town,  
Mir Khan addressed them at sundown.  
A pious, white-bearded man he was  
He explained the urgency of the cause.  
This great statesman as he spoke,  
Rekindling national pride among the men folk.  
In the year one thousand seven hundred and seven  
Qandahar was freed with a sign from heaven.  
Tyranny spreads havoc all around  
And its consequences are totally unsound,  
Tyranny's fire burns the world  
In their own fire, the tyrants are hurled,  
The tyrant digs his own grave  
Of bad deeds he is a slave.*

ټوله د قوم اختيار داره مشران  
ټول ؤ غښتلي ننگيالي، جنگيالي  
گرده ولاړ ؤ د مير خان په گفتار  
قوم ئې و نه لکه زوي او کشر  
د پښتنو ناموس ئې وکا خوندي  
خلاص سوله ظلمه د گرگين قندهار  
نه دئ په ظلم څوک ودان عالمه!  
پکښي کباب سي ستمگر ظالمان  
ويني هر څوک سزا د خپل بد عمل

په قندهار کي ئې را ټول کړل خانان  
هر قوم ور کړله ځوانان توريالي  
شل زره جمع سول په منځ کي د ښار  
ميرخان انصاف کا ؤ سپين بريري مشر  
چه داسي کار وکا حاجي گړندي  
کال ؤ يو سل نونس او زر په شمار  
د ظلم پاي دئ هسي وران عالمه  
د ظلم اور چه بل سي سوځي جهان  
ظالم جفا کوي پر ځان نه په بل

## MULLAH MOHAMMAD ADIL BARREITSH

Learned scholar

This preacher is from the Barreitsh tribe. He is an exalted scholar who lives in Shorawak and is a teacher. His father, Mullah Mohammad Fazel, was also a good scholar and wrote *Rawza-e Rabani* (Divine Garden). Mullah Mohammad Adil has written a book in poetry which is called *Mahasen-al-Salawat* (Benefits of Prayer), which deals with prayers, its reward and the punishment of the unenlightened. I present some couplets from that book so he may be remembered.

### Verse

*Sinful are the ones who do not care  
And are indolent in prayer,  
Those who intentionally do not pray  
They are infidels, this I can say,  
The ones who say we pray, but do not know how  
Animals they are like sheep and cow.  
Knowledge should be everyone's quest  
Without it you cannot rest,  
If deliberately you pray not  
In hell you are bound to rot.  
In God's court I seek refuge  
From the overbearing stooge.  
May I join all those  
Who God's religion chose.*

## ذکر د عالم کامل ملا محمد عادل پريش

دا ملا صاحب په قوم پريش او عالم او متورع سړی دی، خلقو له لار ښونه کا، په شوراوک کي اوسي، او طالبانو ته درس کا، د ده پلار ملا محمد فاضل هم ښه ملا ؤ، چه ”روضه رباني“ کتاب ئې کښلي ؤ، ملا محمد عادل، هم يو کتاب نظم کړي دی، چه ”محاسن الصلوة“ ئې نوم دی، او د لمانځه مسایل او ثوابونه، او د تارکينو عذابونه ئې پکښي کښلي دي، دا يو څو بيتونه له هغه کتابه دلته را نقل کوم، چه يادگار وي:

### بيت

هغه خلق عاصيان دي	چه په فرض کي کهلان دي
چه فرض نه کاندي له قصده	دوي بي شکه کافران دي
چه واي کړم ئې زده ئې نه وي	که طعام خوري حيواناتان دي
علم فرض پر هر سړی دی	چه فرض نکا څه کسان دي
چه په قصد يو لمونځ قضا کا	په دوزخ کي فاسقان دي
خدایه په تا زه امان غواړم	له هغو چه فاخران دي
له هغو سره مي گډ کا	چه خاصه ايمانداران دي

## MOHAMMAD TAHIR JAMARYAÑEI

The clever poet

He is the son of Mohammad Ali Jamaryañei and is a merchant by profession. He brings his wares from Skaapur<sup>111</sup> and often visits that place. He has a good sense of humor. Mostly, he writes humorous poetry, but occasionally he has a serious poem. He lived in Mastung<sup>112</sup> with his father where he studied theology under learned men. He is a friend of the author. His shop is a meeting place of men of letters. He is jovial with his friends. Mohammad Hotheek, the author of this book says: One day a friend of his, named Mohammad Omar Khan of the Luñ tribe, came to his shop. He is friendly with poets due to his poetic nature, and composes poetry himself.

When Mohammad Omar Khan and Mohammad Tahir meet they joke and tell each other humorous stories. Mohammad Omar said: "I have been a friend of Mohammad Tahir for ten years but have not benefited from his company." Instantaneously he recited these humorous couplets:

### Couplets

*They say that conversation,  
Affects each other's imagination.  
For years you have talked wonky  
It did not turn me into a donkey.*

## ذکر د شاعر شاطر محمد طاهر جمرياني

د محمد علي جمرياني زوي دى، په قندهار دكانداري كا، د شكاپور سوداگري لري، او هلته ځي، خوش طبع ځوان دى، طبع ئې هزل ته مايله ده، او كله كله بڼه اشعار هم وايي، په كلو كلو په مستنگ كي د پلار سره اوسيدلى، او هتله ئې له اكملو علماؤ څخه لوست وكا، او علوم ديني ئې زده كړل، د كاتب الحروف سره اشنايي لري، دكان ئې د فاضلانو عالمانو مجلس گاه وي، د يارانو سره خوش طبعي او ظرافت كا. هسي وايي كاتب الحروف محمد هوتك: چه يوه ورځ ئې يو يار دكان ته راغى، چه نوم ئې دى محمد عمر خان په قوم لون گانه سي، په مقتضاد طبع لطيف له شاعرانو سره اشنائي كا او پخپله هم اشعار انشاء كا.

محمد عمر خان له محمد طاهر سره ظرافت كا، او لطيفه نكات يو بل ته سره وايي، محمد عمر وويل: لس كاله د محمد طاهر سره په مجلس او وينا يم، خو هېڅ اثر د مجلس نه ليدل كيږي او نه د الصحبة مؤثر مصداق بڼكاره كيږي، په سبيل د هزل ئې دا قطعه په مجلس كي وويله:

### قطعه

وايي دا چه صحبت كاندي  
په كلو دي مصاحب سوم  
يو له بله ډېر اثر  
ستا صحبت نكړمه خر

Mohammad Tahir who has a sharp sense of humor replied:

### Answering couplets

*Conversation does affects one a lot  
Don't refuse what it has begot;  
Formerly you were that beast  
Turned into a human being at least.*

Mohammad Omar Khan in jest asked Mohammad Tahir that his name was Tahir (pure) but not *mutahar* (purified). Mohammad Omar recited this couplet:

*To me I am Tahir  
But to you I am mutahir (purifier).*

محمد طاهر چه طبع ظرافت لري، او هسي نکات ښه اداء کا، هسي قطعه ئې په جواب انشاء کا:

### قطعه جوابيه

صحت ډېر اثر کا گوره  
ته دمخه هغه شی وې  
منکر نسي د اثر  
اوس انسان سولې بشر

محمد عمر خان په ظرافت له محمد ظاهره پوښتنه کا، چه ستا نوم طاهر دئ خو مطهر نه دئ. محمد عمر هسي بيت ووايه:

### بيت

زه و ځان ته طاهر يم  
خو و تا ته مطهر

## MULLAH MOHAMMAD AYAZ NEYAZAY

Pure of mind and knower of secrets

He is an anchorite, a leader in asceticism and the disciple of Miya Abdul Hakim,<sup>113</sup> may he be blessed by God. Although a resident of the city of Qandahar he is not home for months and wanders in the country side. He visits saints and prays in quiet corners. It is said that Mullah Mohammad Ayaz is awake at night roaming the hills and dales. He is known to weep in front of his saint and says: "I cannot bear elegance and perfection and therefore I have to run away." Mullah Mohammad Ayaz has a good voice and when he sometimes recites his poetry people shed tears. His style of poetry is firm and sagacious. It is said that as he roams in the wilderness wild animals do not attack him. His student, Mullah Abdul Halim, states: My mentor did not come home for several months. I started to look for him in the mountains. I came upon a pack of wolves that were fighting with each other. Upon seeing the wolves I concealed myself behind rocks. When the wolves left I went to the spot and saw my mentor soundly asleep. The wolves did not pay any attention to him or attack him. He was not even awoken by the commotion of the wolves. When I woke him up and told him about the incident, he replied: "A heart which is blessed with the love of God, cannot be destroyed by wild creatures. True humanity is so exalted that animality cannot affect it. Just as the material consciousness distances itself from virtuous conscience and perishes, the creatures of the animal world cannot fight civility and run away from its splendor." Mullah Mohammad Ayaz is the author of a divan, and I present some of his quatrains here:

## ذکر د عاشق پاکباز داناي راز ملا محمد اياز نيازی

د دنيا تارك دى، او په زهد او ورع كې رياضت كا، او په طريقت كې مرید دى  
د میان عبدالحكیم قدس سره العزیز كه څه هم په اصل د قندهار د بنار ساكن دى،  
مگر په میاشتنو ورك وي له كوره او سیاحت كا، او په حضور د بزرگانو حاضریري،  
او په گونډو كې په عبادت بخت دى. نقل كا چه ملا محمد اياز په شپو شپو وینښ  
وي او پر دښتو او غرو گززي، ذكر كاندي او كه د خپل پير دستگیر پر مخ راسي ژړا  
كا، او هسي وينا كا: "چه تاب د مظاهرو د جمال او كمال نلرم ځكه نو تښتم." ملا  
محمد اياز ښه آواز لري او كله كله چه خپل اشعار په غنا سره لولي خلق ژړوي او  
دیوان د اشعارو ئې ډېر متین دى او نکات عارفانه پکښ سته، هسي روایت كا: چه  
ملا محمد اياز اکثر په غرو كې گززي او د غرو وحشي او خونخوار حیوانات ده ته  
ضرر نه رسوي، ملا عبدالحليم چه د ده شاگرد دى هسي وايي: "څو میاشتي مي  
استاد نه راغي كور ته، او زه د ده په تلاش گرزېدم په غرو كې، يو ځاي مي وليد د  
شرمښانو لوگله چه گززي او يو د بله منگولي سره اچوي، ما ځان پټ كا او په غره  
كې پنهان سوم، چه شرمښان ولاړل هغه ځاي ته ورغلم او هلته مي محمد اياز  
وموند، چه په درانه خوب بیده ؤ، او هغو وحشي حیواناتو هيڅ ضرر نه ؤ ور رسولی  
بلکه وینښ سوی هم نه ؤ." ما چه له خوبه وینښ كا او واقعه مي ورته بیان كا، ده  
وویل: "هغه زړه چه د خدای په محبت ودان وي، د حیواناتو په غاښو، نه وړانږیري،  
د حقیقي انسانیت مرتبه هسې هسکه ده، چه د حیوانیت لاس هلته نه رسي، او لكه  
نفس اماره چه د نفس مطمئنه څخه تښتي، او فاني كیري، هغسي هم د حیوانیت په  
درباب كې لاهو مخلوقات د انسانیت سره جگړه نسي كړاي، او له پرتمه يې تښتي."  
ملا محمد اياز د شعر غونډ دیوان لري، او ډېر ښه عارفانه اشعار ئې پکښ جمع  
كړي دي، چه زه يې دغه څو رباعي په بیان د عارفانه نکاتو را نقل کاندېم:

## رباعی

## Quatrains

*They say a heart which has wisdom  
Makes you worthy in every kingdom,  
One who lacks compassion and knowledge  
Does not bring you any stardom.*

*Love is like a loose foundation  
Do not erect on it this house of aggravation.  
If your heart is enlightened with God's love  
You will be happy in the desert's isolation.*

*Keeping others happy is a pious deed  
Do not oppress those in dire need,  
Run not God's home with tyranny  
For the pure hearted sow only piety's seed.*

*One who grieves for himself is not composed,  
And to God's love he is not disposed.  
You can either worship yourself or your love,  
In truth: to self-pity you need not be exposed.*

زړه هغه دى چه لري د عرفان برخه  
هغه زړه چه نه ئې مهر نه عرفان وي  
دغه ښه ده پر دنيا د انسان برخه  
وړي په ژوند كي د ناڅيزه حيوان برخه

وله

محبت د آب و خاک دى بې ښاد  
که دي زړه سپين وي د خداى له محبته  
راسه څکړې د دنيا خونه آباد؟  
پر صحرا به يې بې کوره اوره ښاد

وله

زړونه خوښ کړه دا نيکي ده د رښتيا  
د خداي کور مه وړانوه په ستمو  
مکړه چا باندي تېر نه په جفا  
د خداي کور وگڼه زړه چه وي صفا

وله

چه د ځان په غم اخته وي عاشق ندی  
يا به ځان يا به جانان کا پر ستنه  
هغه څوک د خداي د ميني لايق ندی  
څوک چه ځان ئې نکا هېر، خو صادق ندی

## MULLAH MOHAMMAD HAFIZ BARAKZAY

Eminent preacher

This scholar is the son of Mohammad Akbar Barakzay. He lives in Ksheta Khwa<sup>114</sup> of Qandahar and has studied general sciences. He is a master of theology and conducts the sermon during the Friday prayers and is famous by the name of Waàez. Sometimes during the sermon he recites his poetry also which is in the form of advice. He has written a book called *Tuhfa-e Waàez* (Gift of the Sermon) which deals with asceticism and piety.

Mohammad Hafiz Waàez is famous for being righteous and cites God's injunctions before the king and elders dauntlessly. He is a follower of Miya Nour Mohammad<sup>115</sup> and teaches theology in Qandahar to his students who greatly benefit from his words. I present this poem of religious advice from *Tuhfa-e Waàez* so all Moslems may read it.

### ***Bêdêla* of holy advice**

*O unfortunate do not be proud  
If you seek paradise aloud.  
O unfortunate we are guests in this world,  
We live elsewhere, there we will be hurled.*

## ذکر د لوي واعظ ملا محمد حافظ بارکزی

دا عالم د محمد اکبر بارکزي زوی دی، چه په قندهار په کښته خوا کي اوسي او علوم مروجه ئې لوستي دي، فقه کي استاد دی، او په جامعگانو کي د جمعې په ورځ وعظ کا، نو په واعظ مشهور سوي دی، کله کله په خطبه کي خپل اشعار هم وايي، چه ټول نصيحت دي. يو کتاب ئې کښلي دی، چه نوم ئې دی ”تحفه واعظ“ او په دې کتاب ئې د تقوا او زهد وعظونه کښلي، او خلقو ته ئې امر په معروف او نهی منکر کړي دی.

محمد حافظ واعظ په رشتيا ويلو مشهور دی، او د پادشاه او لويانو په مخ کي هم د خدای امر ښکاره وايي، او له چا پروا نه کوي، په طريقت کي د میان نور محمد صاحب مريد دی، او تدريس کا د احکامو د فقه په قندهار کي. طالبان د علوم ئې له مجلسه فيص مومي، او په حلقه د تدريس ئې حاضر وي، دا وعظيه بدله ما را واخيسته او نقل مي کړه له ”تحفه واعظ“ څخه، چه مسلمانان ئې ولولي:

بدله وعظيه

کم بخته! مکړه پر دنيا ډونگونه  
کم بخته! مور يو مېلمانه پر دنيا  
که دي زره غواړي د جنت گلونه  
وطن مو بل دی آخر څو په رشتيا

*Good and bad will surface when we all will be tried,  
Save yourself from hells fire if you seek not to be fried.  
O unfortunate do not cheat it is not a good deed,  
Those whose habit is to cheat in life will not succeed.  
Rejected will be on judgment's day all what they have done.  
In shame they will live and happiness they will shun.  
O unfortunate be wise leave greed aside,  
When eulogizing God practice patience beside.  
Be devoted to your religion tell the truth and pray.  
In submission to God you will seek the right way.  
O unfortunate stay away from the illegitimate task,  
Let not God's curse be your masquerading mask.  
If you heart desires a beautiful houri,  
Then stay away from hells wrath and fury.*

نوله سره اور کي په امان خانونه  
چه کړي حرام هغه باطن کي دد دئ  
په لويه ورځ به ئې وي تور مخونه  
ثنا د رب کوه صبور په کار سه  
چه بې توبني نسي پيدا سودونه  
خداي به و تا ته په غضب وگوري  
بېځايه مرده بې پروا پلونه

هم به ښه بد سي را معلوم په عقبا  
کم بخته! مکوه حرام چه بد دئ  
اعمال ئې ټوله په عقبا کي رد دي  
کم خبته! مکوه حرص، قرار سه  
توبنه د دين وړه په دې کار و بار سه  
کم بخته! مه ځه د حرام پر لوري  
که دي زړه غواړي ښايسته ښې حوري

## NASRUDDIN KHAN ANDARR

Nasruddin Khan is the son of Mohammad Zaman who came to Qandahar during the majestic reign of Shah Hussain from Ghazni. He started serving Bahadur Khan with a clear conscience and joined the ranks of the courtiers of the king, shadow of God. Since he is a brave man, he gained the respect of the king and Bahadur Khan in a short time. Nasruddin Khan Andarr writes good poems and is considered a top poet of the time. In his divan, he calls himself Nasr. No doubt that he possesses good skills of composition and is respected among friends. I present a poem by him in the book so he may be remembered.

### Nasruddin Khan's *bédêla*

*See the life of the poor loner spending day and night in tears,  
Though his lips may be shut in silence he conveys his fears.  
The poor lover in life has only one desire,  
To see his lover's pretty face without having to conspire.  
It is his sweetheart's union that makes him happy forever,  
Nothing else does he seek nor desires other whatsoever.  
God started this fire in the hearts of lovers true,  
Sadness and desperation in their life they accrue.  
While others are happy and sleep soundly in the night,  
The lovelorn spend the dark hours in anguish and fright.*

## ذکر د نصرالدين خان اندر

نصرالدين خان د زمان خان زوي دى، چه په زمانه كې د پادشاه جمجاه شاه حسين له غزني راغى، او په قندهار كې ساكن سو. په مقتضا د طبع صافي په خدمت د صدر دوران بهادر خان ورسېد، او په سلک د ملا زمان د پادشاه ظل الله منسلک سو، ځكه چه شجاعت او بهادري ئې په طينت كې وه، نو په لږ ورځو ئې پادشاه او بهادر خان عاليشان له خوا عزت وموند، او د مستقيم طبعانو سره آشنا سو. نصرالدين خان اندر ښه اشعار وائي، او زموږ د زمانې له موزنانو څخه گانه سي، ديوان د اشعارو لري، او نصر تخلص كا، الحق چه نصر په رزم او بزم د نصر خاوند دى، او د يارانو او موزونانو په منځ كې مقبول. په دې كتاب د ده يوه بدله په يادگار كارم، چه خزانه د ده له ياده خالي نه وي.

### بدله د نصر الدين خان

د خوار عاشق ژړا مدام وي دا څه كار دي نا  
كه وي په پټه خوله، همدغه ئې گفتار دي نا  
د خوار عاشق مدعا دا ده كه ژړا كې نا  
چه وربنكاره خپله زېبا مخ دلرېبا كې نا  
پخپل وصال كه ئې خوشحاله محبوبا كې نا  
بل څه نه غواړي هم د دغه اميدوار دي نا  
د دې مينو په زړه خداي بل كړه اورونه دي  
چه ورته پېښې دي خواړي ده ډېر غمونه دي  
نور به آرام په درسته شپه كاندي خوبونه دي  
پر مينانو هره شپه د غم ناتار دي نا

*On the hearts of lovers God has etched a scar,  
In search of a pretty face they look wide and far.  
They cry all the time and rant and wail,  
In the ocean of restlessness true lovers always sail.  
The lover's heart is broken it is a pain he cannot surpass,  
It is impossible to mend like the pieces of a broken glass.  
The lover lives in hope of reunion one day,  
Without love's desire he is sick and wastes away.  
Reunion for true lovers is the most happy event,  
Only Nasr is vexed and sadness he cannot prevent.  
The fire of separation is burning him inside,  
He has no relief from this fateful tide.*

د دې مینو پر زړه رب ایښي داغونه دي  
چه په ارمان د ښایسته زیبا مخونه دي  
تل ژړا کا، او په نارو به فریادونه دي  
هو چه عاشق سي د هغو کله قرار دي نا؟  
د عاشقانو زړه ئې مات کا نه برغیږي نا  
هو پر ښیښه باندي پترې کله جوړیږي نا  
چه د وصال په امید هر عاشق اوسپړي نا  
که ئې دا نه وي عاشق هر ساعت بېمار دي نا  
د مینانو وصال عین لوي اختر دي نا  
يو خو خوار نصر له خپل بخته مرور دي نا  
د بېلتون اور دی چه په سوی درست ځیگر دي نا  
هیڅ نه جوړیږي د بېلتون کاری پرهار دي نا

## MULLAH NOUR MOHAMMAD GHALJAY

Selected by God

He is a Ghaljay and belongs to the Toukhay clan of Ghalji tribe. He is the son of Mullah Yar Mohammad and lives in Panjwayee.<sup>116</sup> He studied Sharià and teaches it. He is 80 years of age and was the teacher of Haji Mir Khan's daughters and children for five years. Nour Mohammad has written a book called *Nafàe Muslemeen* (Of Things Beneficial to Moslems) which describes the rules of Shariàh (Islamic law). It is dedicated to His Majesty Shah Hussain and is considered an important document of theology and ethics. At present he teaches *Mishkath-e Shareef, Bokhari-e Shareef, Hedaya Kanz and Tariqa-e Mohammadia* and other current texts. The following is a sample of his poetry:

### Poetry of advice

*If you are a believer of faith  
Always lament and cry,  
Repent and ask for forgiveness  
Be aware and in hell do not die.  
Dear one, be alert at dawn.*

*Let me tell you a few words<sup>117</sup>  
Be alert at dawn and pray,  
Whether you will go to heaven or hell:  
When in the grave there you lay.  
Dear one, be alert at dawn.*

## ذکر د برگزیده احد، ملا نور محمد غلجی

مشهور دئ په غلجی، او په غلجو کي توخي دئ، د ملا یار محمد زوي دئ، اوس په پنجواڼي کي اوسي، علوم شرعيه ئې ويلي دئ، او تدریس کا، په عمر ډېر پوخ سړی دئ اتیا کلن او د قندهار په ښار کي پنځه کاله د خاندان عالیشان د حاجي میر خان د ارتینو او کوچنو نجو استاد ؤ، او هغو مخدراتو ته د سراپرده عصمت ئې درس کا. نور محمد اشعار هم لري، یو کتاب ئې کښلي دئ، په نامه ”نافع مسلمین“ او په دې کتاب ئې احکام شرعيه بیان کړي دي. دا کتاب ئې کښلی دئ په نامه د پادشاه جمجاه شاه حسین او له معتبرو کتابو د فقه او اخلاق ئې اخیسته کړي دئ. ملا نور محمد اوس په پنجواڼي کي تدریس کا مشکوة شریف او بخاري شریف او هدایه او کنز او طریقه محمدیه او نور مروجہ کتب په تدریس لولي، دا نظم د ده دئ په نصیحت کي مخمس.

### نظم د نصیحت

ته مؤمن ژوندی په دین ئې زما یاره    ته ژړا فریاد کوه په خو کوکاره  
استغنا توبه کوه د ځان دپاره    ته هم ځان ساته پناه غواره له ناره  
بیداري کړه په سهار کي زما دلداره!  
زه و تا ته یو ویی کړم زما وروره    په سهار بیداري کړه آخر وگوره  
یا به ته سې په جنان کي یا په اوره    چه ستا حال به په څه رنگه سي له گوره  
بیداري کړه په سهار کي زما دلداره!

*In the company of true Moslems  
Stay awake in the morning hour,  
Pity thyself and be truthful,  
Be humble and refrain from power.  
Dear one, be alert at dawn.*

*Do not lie and betray others  
Or you will lose faith in the end.  
You will gain by staying humble,  
In prayers, with the pious blend.  
Dear one, be alert at dawn.*

*Obey God's sacred rules  
Be good natured and cherish true deeds.  
Stay calm and do not indulge  
Life is short, sow truth's seeds.  
Dear one, be alert at dawn.*

*Be in hope of kindness  
As its door is always open wide.  
Kindness descends from heaven  
And God's forgiveness at dawn beside.  
Dear one, be alert at dawn.*

په هر وقت له مسلمانانه دلداري كړه      په دريمه شپه كې ډېره بيداري كړه  
هم پر خپل صورت وژاړه هم زاري كړه      دا خپل ځان لكه حباب ترې بيزاري كړه  
بيداري كړه په سهار كې زما دلداره!  
ستا ډېر سود دى درته وايم په ژړا كې      له گناهه خلاصې ډېر دى په دعا كې  
بيداري كړه په سهار كې زما دلداره!  
ته د خداى له حكمه مه غړوه غاړه      نيك اخلاق كړه ته طلب اوښه خوي واړه  
تضرع كړه خپل صورت كړه وچه ناړه      ته له ختو يې جوړ سوي تن ويجاړه  
بيداري كړه په سهار كې زما دلداره!  
ته اميد كړه و رحمت ته ځما جانه!      د رحمت دروازه خلاصه ده جانانه!  
هر سهار رحمت نازل سي له آسمانه      مغفرت په سهار غواړه له رحمانه  
بيداري كړه په سهار كې زما دلداره!

## ABDUL LATIF ATSEKZAY

Witty poet and orator of the holy Koran

This poet is exalted among lovers of poetry. He is from Bostan<sup>118</sup> and is the son of Ghulam Mohammad. He came to Qandahar and lives in Mashor. He studied sciences from his childhood and learned the Koran by heart. He is an outstanding poet capable of writing humorous poetry. He writes tales and stories in poetry in which he advises people. He is capable of humorous advice and people enjoy his style. The writer of this book sometimes meets him and listens to his poems. His sense of humor is outstanding and people enjoy his company. He is forty years old, but despite his mature age, acts like a young man. He is capable of instantaneous recitation of poetry. The writer includes his story of the camel and the hare in the book so it may not be devoid of humor.

### The fable of the camel and the hare

*Listen friends, I will tell you a story  
Of the camel and the hare,  
Its a story with a tantalizing flair.  
Once a hare and a camel  
Formed a bond without trammel,  
They were friends very close  
And each other they chose.*

## ذکر د شاعر ظریف حافظ عبدالطیف اخکزی

دا شاعر په مجمع کي د فضلاء سرآمد دی، او په ظرافت کي هم، په اصل د بوستان دی پلار ئې غلام محمد نومېدی، قندهار ته راغی، په ماشور کي اوسېدی. عبدالطیف له کچنیوالي په علم شروع وکړه، قران شریف ئې حفظ کا، او ځکه چه طبع لطیف ئې درلوده، نو ئې ډېر خواره اشعار وویل، په شعر کي طبع ضرافت ته مایله ده، خو بیا هم هسي قصې او حکایتونه نظم کا، چه اورېدونکي عبرت ځني کا او پند و نصیحت دي، په ظرافت کي مفید ورمونه کا، او هر کله مجلس د آشنایانو، په ظرافت د ده مسرور وي. کاتب الحروف کله کله دی ویني، او اشعار ئې اروي، اوس د څلوېښتو کالو دی، او سره د دې چه عمر ئې پوخ دی، خو د ځوانی مسرت کا، او مجلسیان ئې په محبت نشاط بیا مومي، په مجالسو کي اشعار ارتجالا لولي، او قضې کا. فقیر کاتب الحروف دغه یوه قصه د ده په دې خزانه کي نقل کا، چه کتاب له ظرافته هم خالي نه وي.

### قصه د سوي او د اوبن

غور و نیسی یارانو دا د اوبن او سوي قصه سوه  
خورا ډېره خوړه سوه  
يو سوي د اوبن آشنا سو  
بيجده ئې همرا سو  
یاری به ئې کوله، یو له بلی یارنه سوه  
خورا خوړه قصه سوه

Said the camel to the hare:  
 Oh my friend you are rare,  
 We have formed a happy pair  
 And everything we will share.  
 All the time they talked  
 And together they walked,  
 Not a moment did they spare  
 Everything they would share.  
 In the camel's large home  
 The hare would happily roam,  
 From morning till night  
 They told stories with delight.  
 The hare was the camel's guest  
 Their friendship no one did contest,  
 Always close were they  
 And their friendship did not sway.  
 The camel treated his guest well,  
 In his house the hare did dwell.  
 Excuses he did not make  
 His friendship he did not forsake.  
 One day the happy hare  
 Invited the camel to his lair,  
 He gathered all his friends around  
 A joyous gathering the camel found.  
 As the camel came to the den  
 He found it smaller than a hen,  
 It would not fit his head  
 Not to speak of his body instead.

اوښ وويل چه سويه!  
 بيتا مي بنادي نسته شپه او ورځ مي په تا ښه سوه  
 اې زما ياره نيكخويه؟  
 خورا خوره قصه سوه

ټول عمر ئې صحبت كا  
 شيبه ئې بيلتون نكا يو له بلي مرکه سوه  
 د سوي سرې الفت كا  
 خورا خوره قصه سوه

سوي ؤ د اوښ په كور كي  
 قصه به ئې شروع كړه هر سهار، خو به غرمه سوه  
 ژوندون ئې په سرور كي  
 خورا خوره قصه سوه

سوي تل مېلمه د اوښ ؤ  
 خپلوي سوه هسي ټينگه چه به پرې نه په برمه سوه  
 دوستي كي ډېر په هوښ ؤ  
 خورا خوره قصه سوه

اوښ هم عزت د سوي كا  
 د يار د زړه دپاره به مقبوله نه پلمه سوه  
 ساتني د ابروي كا  
 خورا خوره قصه سوه

يو ورځ سوي ميلمستيا كړه  
 خپلوان ئې را خبر كړله د سوي ټوله مېلمه سوه  
 د اوښ د پارې دا كړه  
 خورا خوره قصه سوه

اوښ راغی د سوي كور ته  
 دا تنگ په هسي شان ؤ، چي نه ځاي يوه گونډه سوه  
 يو غار ئې وليد پورته  
 خورا خوره قصه سوه

*A little grass was the treat  
 For all the friends to eat,  
 Whatever more the hares brought  
 To the camel it was food naught.  
 Hungry he returned home,  
 Inside the den he could not roam,  
 There was no place for him to stay  
 The hares felt shameful as he went away.  
 They all sat around,  
 Responsible, the host they found.  
 They agreed: When someone you cannot fend,  
 Then you should not be his friend.  
 When a camel and a hare  
 Wants a common to share,  
 A large field the hare should sow  
 With many plants row by row.  
 When you want to be a friend  
 You should know that in the end,  
 There will be difficulty in sight  
 If you do not match in size and height.  
 If you want to do things right  
 Then listen to my plight:  
 In water before you leap  
 Know ahead if its shallow or deep.*

يو څه وه لږ واښه وه  
 خورا خوږه قصه سوه

ختلاي نسو پورته  
 خورا خوږه قصه سوه

ها سوي ئې ملامت کا  
 خورا خوږه قصه سوه

بايد چه لږ به هوبن سي  
 خورا خوږه قصه سوه

”چه پيل کا پيلخاني کا“  
 خورا خوږه قصه سوه

عبرت له دې گفتار کا  
 خورا خوږه قصه سوه

راوړی ئې خواږه وه  
 دا ټول چه ئې راوړله، د اوبن يوه گوله سوه

اوبن وړی ولاړی کور ته  
 سويانو ئې ځاي نه درلودی ټوله شرمنده سوه

سويانو جمعيت کا  
 ول ستا و د اوبن څه دي چه دوستي سره توده سوه؟ خورا خوږه قصه سوه

چه سوي آشنا د اوبن سي  
 د اوبن دپاره ښائي چه پيدا يو مامته سوه

هر څوک چه ياراني کا  
 هر چا له مناسبه آشنائي او طريقه سوه

چه څوک مناسب کار کا  
 له خپل ټغر سمه د هر چا پښه را اوږده سوه

## SAIDAL KHAN NASER<sup>119</sup>

Champion of the time, commander-in-chief, bravest of the era

Alif Khan Naser narrated to Mohammad Hothek: Saidal Khan, the son of Abdal Khan, is from the Naser Barhizay tribe. His father lived in Daela which is near Waza Khwa. When Sultan Mullkhay Toukhay<sup>120</sup> gained independence and ruled the lands from Ghazni to Jaldak the Barhizay came with Abdal Khan to Atghar and settled there. With the assistance of Adil Khan Toukhay, Abdal Khan and Adil Khan fought against the *Beglar Begi*<sup>121</sup> of Qandahar, who was appointed by the Safavid king, and did not allow him to spread his domain to Kalat. Saidal Khan who was the son of a valiant father, grew up to be a brave man. At the time when Haji Mir Khan killed Gurgin Khan, the *Beglar Begi* of Qandahar, Saidal Khan was the commander-in-chief of the Pashtoon forces. He had studied general sciences such as theology, interpretation of the Koran, grammar and composition and Persian books.

When Mir Khan was alive and the Safavid forces came to inflict revenge on the people of Qandahar, Saidal Khan was appointed the commander of the Pashtoons by their leader. He fought large Safavid forces several times and was victorious in every battle. The word of his bravery soon spread, and after the death of Haji Mir Khan, he was appointed the commander of Shah Mahmud's forces. He attacked Asfahan and was victorious in all the battles against the Safavids, occupying the city.

## ذکر د رستم دوران سپه سالار عالی تبار، زبدة الزمان سیدال خان ناصر

محمد هوتک له الف خان ناصره روایت کا: چه سیدال خان د ابدال خان زوی، او باړي زی ناصر دی، چه پلار ئې اوسېدي په ډيله کي، چه د وازیخوا په سر یو ځای دی، هغه وخت چه سلطان ملخی توخی استقلال وموند، او له غزني تر جلدکه ئې حکومت کا، نو باړي زی د ابدال خان سره راغلل، او په انغر ئې سکونت وکا. ابدال خان د عادل خان توخي سره په هغه وقت له بیگلر بیگی سره د قندهار، چه د صفوی پادشاه له خوا ؤ، جنگونه وکړل، او نه ئې پرېښو، چه پر کلات حکومت وکا. سیدال خان چه د ننگیالی پلار زوی ؤ، په سخاوت او شجاعت زبده د روزگار سو، او هغه وقت چه حاجي میر خان علیین مکان، په قندهار کي گرگین خان بیگلر بیگی وواژه، سیدال خان ناصر د پښتنو د لښکرو سپه سالار ؤ او ده لوستلي وه علوم مروجہ، لکه فقه، تفسیر، فصاحت، صرف و نحو او فارسي کتب.

چه د میرویس خان په ژوند، د صفوي لښکر د قندهار د خلقو انتقام ته راغلل، نو سیدال خان ناصر، د حاجي میر خان له خوا د پښتنو سپه سالار ؤ، او څو واره ئې د صفوي لښکر چه تر حساب تېر ؤ ووژل، په دې ټولو جنگو سیدال خان غالب او فاتح ؤ، او په دلاوری او شجاعت ئې شهرت وکا، چه حاجي میرخان علیین مکان وفات سو، نو سیدال خال عالیشان د شاه محمود سپه سالار سو، او پر اصفهان ئې یرغل وکا. د صفویانو په جنگو پر ټولو میدانو غالب او فاتح سو، څو ئې اصفهان فتح کا، او د بسمان ئې مقهور دي.

It is said that when Saidal Khan was not engaged in battle and was free from the confusion of warfare he wrote love poetry. Now that he is involved in administering Asfahan he does not have the time to write poetry. His days are spent in fierce battles that would even frighten Rustum. I include this poem from Saidal Khan so that the book may not be devoid of this great warrior's letter.

**Bêdêla by Saidal Khan, resident of heaven**

*My true love is so dear  
She is precious far and near,  
Others I do not want to see  
Her world is full of glee.*

*The two tresses of her hair  
Has set me in a snare,  
With jewels on her forehead  
In the garden I see her softly tread.  
In fire do I burn  
In this garden do I yearn.*

*If love's game you want to try  
Day and night you have to cry,  
If your lover is cold hearted  
From her sight you will be parted.  
My gaping wounded heart  
Is the target of her dart.*

نقل کا: چه سيدال خان ناصر، په هغه وقت چه په جنگو ئې گرفتاري نه وه، او له حيص و بيص ئې فراغ ؤ، اشعار ئې ويل، او د عشق سندرې ئې کښلې: اوس چه په مهماتو د امور په اصفهان کي بخت دى، د شعر ويلو فرصت ئې نسته او ورځي ئې تېرېږي، په هسي جنگو چه رستم هم ځني ډار کا. د سيدال خان له اشعارو څخه دغه بدله په خزانه کي کارم، چه دا کتاب د ده له ذکره خالي نه وي، او د دې خان عاليشان په ذکر مزین وي.

**بدله د سيدال خان عالي مکان**

يار ما له هسي گران سو  
نور نه وينم به سترگو  
را تير تر ټول جهان سو  
جهان ټول راته جانان سو

دوې زلفي دي اور دې کړې  
سرې اشړې دي په تندي باندي سپرې کړې  
په اور دي وسوم ياره  
پر مخ دي را خپرې کړې  
گرزې په باغ کي په گلونو کي نخرې کړې  
راته اور تازه بوستان سو

مين چه آشنائي کا  
شهي ده ستمگاره خوشحال زړونه به زخمي کا  
پرهار مي گوره خلقه  
شپه ورځ به گرياني کا  
ليندي لري د ورځيو، د بانو غشي کاري کا  
د دلبر د تير نښان سو

*The lovelorn climbs mountains high  
Throughout the night without a sigh,  
From his homeland to the desert hot  
Waiting, what affliction is his lot.  
Loves contentment he cannot find  
In the dales he leaves behind.*

*To every one in sight  
I cry day and night,  
From separation's pain I cannot rest  
Come my love do not put my faith to test.  
Come throw me a glance  
Give my love a second chance.*

*Like the drops of dew  
I cry desperately for you,  
Tear drops flow on my face  
As I lament for your grace.  
It is known that I am mad  
Love's affliction has made me sad.*

*In the garden of the rose  
From my eyes water flows,  
The bulbuls pity my bruised heart  
But you laugh as you depart.  
Lovesick I am pale  
I am Saidal, this is my tale.*

مړين پر لويو غرو ځي  
ووزي له وطنه، وطن پر پردي پر چولو ځي  
وصال ئې نصيب نه سو  
سر تور په نيمو شپو ځي  
فرياد و نارې وکا، په نارو په غلبلو ځي  
گوره زړه ډک په ارمان سو

نارې وهم عالمه!  
ناتوانه د بېلتون يم يو گړی نلرم دمه  
نظر پر ما غريب کړه  
د سپې تر صحبدمه  
بېتا مي نفس خېژي راځه زما د زړه همدمه  
چه تاخون مي ستا، په ځان سو

شبم پر گلو نښکاري  
خوناب ځي ستا له غمه زما په مخکي لاري لاري  
نښکاره سوه چه مجنون يم  
زما اوښکي داري داري  
تمامه شپه کم تېره په ژرا په نارې نارې  
لېوتتوب مي اوس عيان سو

بوستان ښکلي زيبا دئ  
د زړه پرهار گلگون دئ، چه بلبل په تماشا دئ په مينه مي زړه وچاودي ته وايې په خندا دئ  
نتلي د بېلتون يم  
رنگين په اوښکو زما دئ  
زه سيدال دا مي بيان سو

## The Third Treasure

### Known works of poetesses

#### NAZO TOUKHAY

The chaste one

It has been narrated: Nazo was the daughter of Sultan Mulkhay Toukhay and was born in 1061 H. (1651 A.D.) near Thazi.<sup>122</sup> During that time Sultan Mulkhay governed the tribes from Ghazni to Jaldak. He was an independent ruler and did not have an opponent or rival. In childhood Nazo studied from Pashtoon women and elderly scholars. She grew to be a famous and courageous woman. Men were awed by her bravery and kindness.

Trusted narrators say: Sultan Mulkhay died in a battle near Sur Ghar (Sur mountain) and Haji Adil, the brother of Nazo, went to the battlefield to avenge his father's death. He left Nazo to take care of the household and fortress. Nazo girth a sword around her waist and defended the fortress along with the men of the house against the marauders. My father narrated that Nazo Ana was well known for her generosity and hospitality and always helped the poor and wayfarers. In winter when the caravans would arrive they stayed at Nazo's fortress and she took care of hundreds of guests. She fed them and those who were in need of clothing were given clothes. The word of her generosity spread from Khybar to Kosan.<sup>123</sup> Nazo was married to Shalem Khan Hothek, the son of Karam Khan. They were from the Shalemkhel clan, the present rulers of Qandahar and Asfahan. Nazo had four sons, the eldest of whom was Haji Mir Khan and the others were Abdulaziz Khan, Yahya Khan and Abdul Qadir Khan.

## دریمه خزانہ

په بیان د بنځو چه شعرونه ئې ویلي دي

### ذکر د عصمت پناه نازو توخی

هسي نقل کا: چه نازو د سلطان ملخی توخی لور وه چه تولد ئې په ۱۰۶۱ سنه هجري هغه ځاي ته نږدې ؤ، چه تازي نومېږي. سلطان ملخی په هغه وقت د غزني تر جلدکه د اقوامو مشر ؤ او په استقلال ئې حکومت کا، معارض او ساری ئې نه درلود، او نازو په کوچني والي له مېرمنو پښتنو، او سپين ږيرو علماؤ څخه لوست وکا، او مېړه مخي ارتينه وه چه نارينه ئې مېراني او شجاعت او سخاوت ته حيران ؤ.

روایت دئ له ثقه روایاتو، چه سلطان ملخی د سر غره ته نږدې په جنگ کي ومړ او حاجي عادل چه د نازو ورور ؤ، د پلار په انتقام جنگ ته ولاړ، کلا او کور ئې نازو ته پرېښود، په هغه وقت نازو توره په ملا کره، او د جنگیالیو ځوانانو سره ئې کور او کلا له تاراکه د دښمنانو وساتل. ما ته خپل پلار حکایت کا: چه نازو انا په مېلمستیا او غریبانو مسافرانو په پالنه معروفه وه، او هر وقت چه په ژمي به د مسافرانو قافلې راغلې، د نازو پر کلا ئې اړول، په سوو سوو مېلمانه به ئې روزل، او دوي ته ئې ډوډي ورکوله، چا چه به کالی نه درلود، لباس ئې ورکاوه. او د سخاوت نوم ئې له خيبره ترکوسانه خپور سو، نازو په حباله د بنالم خان هوتک وه چه د کرم خان زوی ؤ، او د هوتکو بنالم خیل چه نن ورځ پادشاهی د قندهار او اصفهان د دوی ده له دې شجره طيبه څخه دي. او نازو څلور زامن درلود، چه مشر ئې حاجی مير خان او نور عبدالعزيز خان، او يحيی خان، او عبدالقادر خان دي.

The author's father narrated to me: Nazo was a pious woman and took good care of her children. When Haji Mir Khan, resident of heaven, was born she dreamt that Shaikh Bitanay, God's mercy be on him, was telling her: "Take good care of your son, he will grow into a famous man and will undertake good deeds. He will visit the Holy Mecca and will father monarchs who will enlighten the faith." Nazo raised Haji Mir Khan in a religious atmosphere and by the age of seven had taught him the essential duties of religion. She advised him that according to Shaikh Bitanay, may he be blessed, he had an important task ahead in life. "When you grow up pray to God and be at his service. God brought you to this world to accomplish great deeds and people will have peace under your helm," she said.

It has been narrated: Haji Mir Khan, resident of heaven, always said that his mother had willed great tasks to him and he had to fulfill them. When in 1119 H. (1707 A.D.) he liberated his nation, he knelt in prayers to God and said: "This was the task that my mother had bestowed upon me. It was a service for your slaves which I managed to fulfill." My father has told me, that beside being a generous and pious woman, Nazo also recited poetry in praise of God. She had a divan of two thousand verses. Her style was eloquent and better than men. I heard this quatrain from my father which I consider to be exemplary.

هسي روايت کا محمد کاتب الحروف له خپله پلاره چه نازو انا عابده صالحه  
 بسځه وه، او خپلو زامنو ته ئې ټول عمر په اوداسه شيدې ورکړلې او چه عليين مکان  
 حاجي مير خان تولد سو خوب ئې وليد: چه شيخ بيټني رحمت الله عليه ورته وائي:  
 ”دا زوی ښه تربيت که چه لوی سي، لوی کارونه به وکا، او په زيارت د بيت الله به  
 ځان مشرف کا، او له نسله به ئې پيدا سي، پادشاهان چه دين به روښان کا.“ نو  
 حاجي مير خان چه وزېرېدې، مور ئې په ديانت او عبادت سره لوی کا، او د دين  
 فرايض ئې ټول پر اوم کال ور وښول او هر کله به ئې ده ته نصيحت کا: ”چه زويه! د  
 شيخ بيټني نيکه قدس الله سره، له قوله ستا په مخ کي دي لوی کارونه، نو چه لوی  
 شی د خدای عبادت او د خلقو خدمت کړه، ته خدای پيدا کړی ئې، د دې د پاره، چه  
 لوی کارونه تر سره کړې، او خلق الله په خدمت ستا آرام وکا.“

روايت دئ: چه حاجي مير خان عليين مکان به هر وقت ويل چه ”زما مور ما  
 ته د لويو کارو وصيت وکا، زه بايد هسي کارونه وکړم“. او وې ويل ”خدایه! دا هغه  
 کار ؤ، چه ما ته مور سپارلې ؤ، او وصيت ئې کړی ؤ، دا خو ستا د عبادو او بندگانو  
 خدمت ؤ، چه ما تر سره کا.“ زما پلار هسي وويل: چه نازو انا علاوه پر سخاوت او  
 شجاعت او عبادت هسي ارتينه وه، چه د خدای تعالی څخه په مناجات ئې ډېر  
 اشعار ويل، او يو ديوان ئې درلود، چه دوه زره بيتونه پکښي وه، او هلته ئې ښه  
 نکات ادا کړي ؤ، او داسي ئې ويلي ؤ، چه نارينه ئې هم نسي ويلای، او دغه  
 رباعي چه د نازو انا ده، ما له خپله پلاره ارويدلې وه. الحق چه ښه رباعي ده:

## رباعی

## Quatrain

*At dawn the narcissus petals were wet,  
Like tears, flowed each crystalline droplet.  
Why do you cry thus, O pretty flower? I asked:  
"My life is just a fleeting smile," replied the floret.*

سحرگه وه، د نرگس لېمه لاندې  
ما ويل څه دي، كنبلی گله ولي ژاړې؟  
څاخكي څاخكي ئې له سترگو څڅېده  
ده ويل ژوند مي دى يوه خوله خندېده

May Almighty God bless all those that have passed until the day of judgement.

رحمة الله على الماضين كلهم الى يوم الدين

## HALIMA, THE HAFIZA

Precious pearl of chastity

She is the daughter of the eminent chief, Khushal Khan Khaṭak, resident of heaven, and the full sister of Abdul Qadir Khan. My father narrated: When I went to Banu she was alive. During the lifetime of her father she studied the general sciences and then became the disciple of Shaikh Sādi Lahori, God's compassion be upon him, and swore allegiance in the name of the saint on the hand of her brother, Abdul Qadir Khan, who was also a regent of the Shaikh.

It has been narrated: Bebe Halima is a learned woman who lives in chastity and has not married. She prays and teaches other women in the house of her brother, Abdul Qadir Khan, and knows the Koran by heart. My father has told me that Bebe Halima writes poetry in Paṣhto and is a prominent poetess of her time and her peers like her lyrics. She has studied all books of mystic thought and is capable of explaining the difficulties of *Maṣnavi Sharif* (Holy Maṣnavi) and *Maktobat-e Hazrat Imam Rabani* (Notes of Hazrat Imam Rabani). In her poetry worldly love is not seen but all her lyrics are based on the elements of Divine truth and she praises Divine love. My father recited one of her poems which I include in the *Khazana*. May the grace of God be upon her.

## ذکر د در شهوار عصمت حلیمه حافظه

د خان عليين مکان خوشحال خان خټک لور وه، چه د عبدالقادر خان خټک سکه خور کېده، زما پلار هسي روايت کا: چه زه بنو ته ولاړم، په هغه وقت دا پښتنه ژوندی وه، او د خپل پلار په ژوند ئې مروجہ علوم ولوستل، او بيا د شيخ سعدي لاهوری رحمت الله عليه مريده سوه. او د خپل ورور عبدالقادر خان په لاس ئې بيعت وکا، چه هغه هم د شيخ دوران خليفه ؤ. روايت کا: چه حلیمه بي بي فاضله و عارفه ښځه ده، او په سراپرده د عصمت ناسته ده، مېړه ئې نه دی کړئ او د خالق عبادت کا، او د خپل ورور عبدالقادر خان په کور کي نورو ښځو ته لوستل کا، او قرآن عظيم ئې هم په یاد دی. زما پلار وويل: چه حلیمه بي بي په پښتو ښه اشعار هم وائي، او پخپل عصر سر آمد اقران ده، او موزنان د پښتو ئې اشعار خونبوي، د تصوف او طريقت کتب ئې ټول لوستلي دی او هسي وايي: چه مشکلات د مثنوي شريف او مکتوبات د حضرت امام رباني قدس سره حل کوي، د حلیمې په اشعارو کي مجازي عشق نه ښکاري بلکه ټول شعرونه ئې د حقيقت پر لار دی، او د محبوب حقيقي صفت کا، دغه يوه بدله ئې زما پلار ما ته وويل، چه په خزانه کي داخلوم، رحمة الله عليها.

## Lyric

*The mere thought of my love  
 Made me overwhelmingly elated,  
 I do not know if my happiness  
 To Mumtaz or Nour-Jahan <sup>124</sup> can be related.  
 When I was honored with Your love  
 On that auspicious day,  
 I praised the compassionate Lord  
 In more than one way.  
 When the worldly love of Ayaz  
 My heart managed to disown,  
 I felt prouder than I would have  
 Sitting on Mahmud's throne.  
 To everyone I look  
 I picture His face,  
 I am overwhelmed with joy  
 By His charming grace.  
 All other thoughts  
 Have left my weary mind,  
 Friends and the foe alike  
 To me are one kind.  
 The slanderer's deception  
 Has reached a fearful pitch,  
 Be aware O Halima  
 Your love it may bewitch.*

د اشنايي په فکر خوبه هسي شان شوم  
 چه ئې کرمة ستا په مينه سرفرازه  
 چه مجاز مي د اياز ولاړئ له زړه نه  
 و هر چا و ته چه گورم واره دی دئ  
 غير فکر مي له زړه نه را بهر شو  
 حلیمې د غماز مکر زیات له حد شو  
 نه پوهېږم چه ممتاز که نور جهان شوم؟  
 ثنا خوانه به خو رنگه د رحمان شوم  
 سر بلنده تر محمود غوندي سلطان شوم  
 د جمال په نندارو ئې شادمان شوم  
 پر خلیل و پر عدو باندي یکسان شوم  
 چه دي بېل له یاره نکا، په گمان شوم

## BEBE NAEKBAKHTA<sup>125</sup>

The perfect gnostic

This chaste and learned woman is the daughter of Shaikh Allahdad of the Mamozai tribe. Her father and grandfather were religious leaders of the tribe in Ashnagar.<sup>126</sup> My father narrated: Shaikh Imamuddin Khalil Ghoryakhel writes in his book *Awliya-e Afghan* (Afghan Saints) that Shaikh Allahdad was a great saint, and his daughter Naekbakhta, who was a virtuous women, studied theology and spent her life praying to God. In 951 H. (1544 A.D.) she married Shaikh Qadam, may his grave be blessed, son of Khwaja Mohammad Zahed Khalil Mathizay. In 956 H. (1549 A.D.) she gave birth to Shaikh Miya Qasim Afghan, helper of the time and axis of the era, in Badani.<sup>127</sup> This Shaikh became famous in India and Pashtoonkhwa for his piety.

It has been narrated that Shaikh Imamuddin also descended this line. In *Awliya-e Afghan* he writes: Bebe Naekbakhta was a devotee of God and a gnostic. She has written a book called *Ershad-al-Fuqara* (Guide of the Indigent) in which she gives advice, which is useful to the needy and servants of God. She completed the book in 969 H. (1562 A.D.) and my father had seen it in Banu during his journey to that place. My father had recited the following poems from that book which he remembered. I copy them here so that *Khazana* may contain the work of this gracious woman.

## ذکر د عارفه کمله بي بي نيکبخته

دا عصمت پناه او عارفه د الله د شيخ الله داد لور وه په قوم مموزی، چه په اشغركي پلار او نيکه د ممن زيو مرشدان وه. هسي وايي کاتب الحروف محمد: چه زما پلار روايت کا، چه شيخ امام الدين خليل غوريا خېل، پخپل کتاب ”اوليا افغان“ هسي کنبلي دی، چه شيخ الله داد لوي ولي ؤ، او لور ئې نيکبخته چه په حقيقت هم نيکبخته عارفه نبخه وه، علوم ديني ئې ولوستل او په رياضت او عبادت د خدائي عمر تير کا.

په سنه ۹۵۱ هجری په حباله د نکاح شرعي د شيخ قدم قدس الله سره راغله چه د خواجه محمد زاهد خليل متی زی زوی ؤ، او عارف د خدای ؤ، په سنه ۹۵۶ ئې له بطنه عوث الزمان قطب دوران شيخ میان قاسم افغان په بدني کي پيدا سو، او دا شيخ په معرفت د خدای شهرت وکا چه په هند او پښتونخوا مشهور سو. نقل کا: چه شيخ امام الدين هم د دې عرفا له اولاده دی په کتاب د ”اولياي افغان“ هسي کاري: چه بي بي نيکبخته چه د خدای عارفه او رابعه د زمانې ده، يو کتاب ئې کنبلی دی، چه نوم ئې دی ”ارشاد الفقراء“ او په دې کتاب ئې هسي نصيحتونه په شعر ويلي دي، چه فقراء او عبادالله ته مفيد دي. دا کتاب په سنه ۹۶۹ هجری تمام سوی دی، او زما پلار ئې نسخه ليدلې وه په بنوکي، هغه وقت چه دی تللي ؤ په سفر د هغه ځاي. دغه شعرونه له هغه کتابه زما د پلار په یاد وه، چه ما دلته ځني نقل کړل، چه کتاب مي په ذکر د عارفه دوران رنگين وي.

### Poem of advice

*God bless you O believer be truthful in and out,  
Pray only with sincerity in faith do not have doubt.  
Be content with what you have do not boast of your pride,  
You will cry day and night if like a prisoner you have to hide.  
The soul's prison is a place for the unbelievers who do not pray,  
O God from such curse keep me far and away.*

### More Advice

*Obey God's orders leave all other tasks aside,  
From this world we are to go with sincerity do stride.  
As your strength prevails worship God all the time,  
Stay away from sin aim for an ideal sublime.  
All the world will be your foe if you are not afraid  
Of the day of judgment and its fateful tirade.  
Leave this world aside if you have any wisdom,  
Go and seek eternity in God's sacred kingdom.*

### مثنوی په نصیحت کي

په زړه بناد شې اي مؤمنه!  
ظاهر زهد په اخلاص کړه  
شکر صبر پر هر حال کړه  
شپه و ورځ به په ژړا يې  
سجين ځاي د خود نمايه  
له هغه ځا امان را کي

په ظاهر په باطن سپينه!  
په زړه ټينگ شه له يقينه  
خود نماي مشه خود بينه  
که خبر شې له سجينه  
د بي نمازو او بي دينه  
يا الله العالمينه!

### بل نصیحت ولها ايضاً

د خدای حق ته غاړه کښېږده  
دنيا پاته له هر چا ده  
خو قوت لرې په ځان کي  
ځان له بده خويه ژغوره  
کل دنيا به دي دښنه شي  
ټوله غواړي حسابونه  
دنيا ترک و هه که پوه يې!

نوري نوري وينا پرېږده  
په اخلاص کي ځنې لېږده  
سر د يار په رضاء کښېږده  
زړه په ذکر د يار بلېږده  
اوس له بهرې ځني رېږده  
که دي اوښي که دي ميږده  
د بقاء پر لوري پښې ږده

**Another poem of advice, God's mercy be on her**

*Always seek God's love and serve in his way,  
Stay away from sin from virtue do not sway.  
Live with sincerity leave evil and know,  
On evil deeds all around let your tears flow.  
O benevolent God forgive my ill deed,  
I seek your kindness in time of greed.  
Do not forget God's sanctity have fear from his rage,  
Take the virtuous path at life's every stage.*

**ولها ايضاً رحمة الله**

په طلب ئې ودرېره  
له جمله بدو نفرت كړه  
په نيكي كې ئې اخلاص كړه  
پر گناه له دواړو سترگو  
چه يا رب العالمينه!  
خدای به رحم په تا وكا  
بې پروا و خدای ته مشه  
هرغه فعل چه ئې حق دى:  
په خدمت ئې هوسپره  
و نيكي ته ولاړېره  
بدي مكره وپوهېره  
د باران په دود ورېره  
له گناهه را تېرېره  
په زاريو ته ژرېره  
له غضبه ووېرېره  
په طلب ئې وښورېره

## BEBE ZAINAB

Venerable poetess of noble descent, may God lengthen her life

Bebe Zainab is the daughter of Haji Mir Khan, resident of heaven who learnt the lessons of purity and virtue in childhood. She has studied the Koran, Islamic jurisprudence and famous books in Persian. Her science teacher is Mullah Nour Mohammad Ghalji who has been the educator of the royal household for a long time.

It has been narrated: Bebe Zainab is an intelligent and knowledgeable woman and advises the king, His Majesty Shah Hussain, and helps him in solving administrative problems. The king listens to her advice and acts accordingly. This royal gem of purity also recites eloquent poetry and is respected by her peers. She enjoys reading the divans of other poets. She spends her time praying, reading the Koran and teaching the womenfolk of the royal household.

It is said that when the news of the death of Shah Mahmud, resident of haven, reached Qandahar, the royal family was deeply shocked and saddened, and the women of the household cried and lamented. When Bebe Zainab heard the news of her brother's fate she was deeply moved and soothed her grief by reading the Koran and wrote an elegy in memory of her deceased brother which I am including in the book. May God keep all the family of the king, shadow of God, in peace and harmony.

## ذکر د میرمنی د حسب او نسب بی بی زینب

### اطال الله بقائها

بي بي زینب د حاجي مير خان عليين مکان لور ده، چه له کوچنيوالي ئې په حرم کي د عصمت او عفت لوست وکا، پسله هغه چه قرآن کریم ئې ولوست، د احکام اسلامي او فقه کتابونه يې هم ولوستل، او د فارسی مشهور کتب ئې ضبط کړل، استاد د علومو ئې نور محمد علجي دئ، چه ډېر عمر ئې مخدراتو ته د حرم درس لوستی دئ.

هسي روايت کا: چه بي بي زینب ډېره هونياره او په مهماتو د امورو عالمه بنځه ده او د پادشاه جمجاه شاه حسين په امورو کي تدبير کا، او هر کله په رای صایب مشکلات د امورو حل کا، او پادشاه د زمان ئې په خبرو عمل کا او نصایح ئې اوري. دا در شهوار د صدف عصمت بڼه بڼه شعرونه هم وايي، او د موزونانو او شاعرانو قدر کا، دواوین د شعراء هر کله لولي، او له مضامين شیرين ئې کام شیرين کا. عمر په عبادت د خدای او تلاوت د قرآن شريف تېروي، او مخدراتو د حرم د پادشاه ته درس او کښل او لوستل ور نسيي. نقل کا، چه د شاه محمود جنت مکان د مرگ حال، قندهار ته را ورسېد، نو د پادشاه خاندان عاليشان ټول غمجن سول او مخدراتو د حرم ساندي او غلبې کا بي بي زینب چه واقعه ورور د وفات واورېدله ډېره غمجنه سوه، او په تلاوت د قرآن او لمانځه ئې تسکين وکا، د ننتلی زړه. او هسي ویرنه ئې په ویر د خپل ورور مرحوم وويله، چه زه ئې دلته نقل کوم، خدای تعالی دي ټول خاندان عاليشان د پادشاه ظل الله ژوندی ولري او خوښ.

**Elegy in memory of Shah Mahmoud, resident of heaven**

*I heard a call that my brother  
Has left this world for another.  
The whole of Qandahar wept in vain  
When they heard Shah Mahmud was slain.*

*My grieving heart was suddenly  
Obsessed with a deep fear,  
When I came to realize  
That Shah Mahmud was nowhere near.*

*The bright world so suddenly  
Brought darkness to my eyes,  
The wound of separation  
Deep in my heart lies.*

*Due to this ominous tragedy  
I hear the Hothek's mourning call,  
The crown of their kingdom  
Is on the verge to fall.*

*When it was learned that Shah Mahmud  
Died as his enemy he subdued.  
The whole of Qandahar wept in vain  
When they heard Shah Mahmud was slain.*

**مرثیه د شاه محمود جنت آشیان**

برغ سو چه ورور تېر له دنیا سونا  
زړه مې په ویر کي مبتلا سونا  
قندهار واړه په ژړا سونا  
چه شاه محمود له ما جلا سونا

دا روڼ جهان راته تور تم دي نا  
هوټک غمجن په دې ماتم دي نا  
زړه د بيلتون په تیغ کړم دي نا  
د پاچهۍ تاج مو برهم دي نا  
قندهار واړه په ژړا سونا  
چه شاه محمود تېر له دنیا سونا

*A youthful warrior he was  
Who fought bravely with his sword,  
In the struggle for freedom  
Death was his last reward.*

*He left the enemy bludgeoned  
With fear it was fraught,  
Dauntlessly he ravaged them  
And like a lion fought.*

*He who fights for freedom and truth  
With remorse death meets him in youth.  
The whole of Qandahar wept in vain  
When they heard Shah Mahmud was slain.*

*O Mahmud, it is not just your sister  
That cries in such pain,  
All the people of Qandahar  
Are also lamenting in vain.*

*All your relatives are mourning  
Your brother, the King is acry,  
The infantry and the mounted men  
In agony would like to die.*

*All Pashtoons who had vowed  
To fight with you are crying loud.  
The whole of Qandahar wept in vain  
When they heard Shah Mahmud was slain.*

ولاړ د کام په نام و ننگ ونا  
پر میدان شیر ؤ، یا پلنگ ونا  
قندهار واړه په ژړا سونا

پر مرگ دي ټوله کلی کور ژاړي  
لښکر سپاهي دي پلي سپور ژاړي  
قندهار واړه په ژړا سونا

ځوان ومیره د توري جنگ ونا  
دبمن له ده په وینو رنگ ونا  
افسوس چه مرگ د ده په خوا سونا

محموده! نه یوازي خور ژاړي  
خپلوان لا څه، پاچا دي ورور ژاړي  
پښتون دي ټول په واویلا سونا

*With Shah Mahmud's death  
Our crown fell apart,  
Asfahan was spared from destruction  
As he was laid to rest with a sad heart.*

*With his death the Pashtoon's sun  
Became hazy and dark,  
It is the enemy's turn now  
To leave a taunting mark.*

*Now that the king is gone  
The Pashtoons are to poverty drawn.  
The whole of Qandahar wept in vain  
When they heard Shah Mahmud was slain.*

*The Pashtoon army is scattered  
All around the land,  
As our king went to the grave  
There was no one to take command.*

*The Asfahan throne and crown  
Have been left behind,  
The enemy is celebrating his death  
In his death great joy they find.*

*They all so merrily sing:  
The Pashtoon's are left without a king.  
The whole of Qandahar wept in vain  
When they heard Shah Mahmud was slain.*

چہ شاه محمود سو نن په گور عالمه  
راته دښمن به کا پېغور عالمه  
قندهار واره په ژړا سونا  
اصفهان پاته تاج نسکور عالمه  
د پښتون لمر سو، تياره تور عالمه  
چه پاچا ولاړ پښتون گدا سونا

په خاورو ځاي کا شاه محمود عالیشان  
زړه ئې را سوړ سو، کا خوښي دښمنان  
قندهار واره په ژړا سونا  
لښکر سو خپور پښتون ولاړ دئ اريان  
پاته سو تخت و تاج د ټول اصفهان  
وايي پښتون اوس بي پاچا سونا

*O heavens, what injustice  
Have you brought on us,  
The symbol of unity,  
Among the Pashtoons is gone thus.*

*The enemy is joyful  
At our wretched plight,  
With Shah Mahmud in grave  
See them laugh with delight.*

*Torment has descended on our home  
In pain the people aimlessly roam.  
The whole of Qandahar wept in vain  
When they heard Shah Mahmud was slain.*

*O Hotheks cry, Shah Mahmud  
Where has he gone?  
Without a leader in battle  
Who will lead the Pashtoons thereon?*

*There is no leader to see  
From Asfahan to Farah and yon,  
The king who brought us glory  
Where has he suddenly gone?*

*See the glory of the Pashtoon nation  
Has vanished without incarnation.  
The whole of Qandahar wept in vain  
When they heard Shah Mahmud was slain.*

وشلاوه تا چه د پښتون وو پيوند  
چه شاه محمود دي کا په قبر کي بند  
قندهار واره په ژړا سونا

پښتنو! ستاسي لوي سپاه څه سونا؟  
پاچا چه و، حشمت پناه څه سونا؟  
قندهار واره په ژړا سونا

اسمانه بيا دي څه ستم کا څرگند  
دښمن دي بيا زموږ په وير کا خورسند  
پر کور مو وير شور و غوغا سونا

هوتکو! ژاړی محمود شاه څه سونا؟  
له اصفحانه تر فراه څه سونا؟  
د پښتنو پر تم فناء سونا

*O Mahmud you were so young  
Why did you leave me to weep?  
The royal throne and crown  
You did not care to keep.*

*Asfahan no more falls  
Into your kingdom's sphere.  
Raise your head brother  
See that the foe is here.*

*The enemy has spread around  
On aggression it is bound.  
The whole of Qandahar wept in vain  
When they heard Shah Mahmud was slain.*

*I hear the sound of sadness  
And lament all over the land,  
With Shah Mahmud's death  
At stake is the Pashtoon homeland.*

*All those happy souls  
Are in agony confined,  
As the wind brings the clamor  
Of lamentation of all kind.*

*Both the young and the old  
Disbelieve what they have been told.  
The whole of Qandahar wept in vain  
When they heard Shah Mahmud was slain.*

محموده! ځوان وې ولي ولاړې له ما!  
اصفحان ولي پاته سونا له تا  
دبښمن ولاړ بيا شاو خوا سونا  
له تخت و تاجه ته پر څه سوې جلا؟  
سر دي را پورته كړه، چه څه كړي اعدا؟  
قندهار واړه په ژړا سونا

اورم نارې د غم چه كړينه فرياد  
زړونه چه تل به ؤ، بښامن سوه نابښاد  
ماتم زده پير و برنا سونا  
پښتون په مرگ د شاه محمود سو برباد  
د ساندو يرغ دى چه راوړينه ئې باد  
قندهار واړه په ژړا سونا

*O brother, may you rest  
In the garden of bliss,  
Stay in peace in heaven  
Away from earth's malice.*

*On the day of judgment  
May your soul be in joy,  
With the grace of God  
May eternal life you enjoy.*

*May the kindness of the Lord  
Be forever your reward.  
The whole of Qandahar wept in vain  
When they heard Shah Mahmud was slain.*

در دي کي تا ته پسله مرگه راحت  
مخ دي وه روڼ د خدای په مهر و رحمت  
قندهار واپره په ژړا سونا

وروره! مقر دي ستا مولا کي جنت  
روح دي وه بناد په لويه ورځ د قيامت  
د خالق رحم تل پر تا سونا

## ZARGHOONA

Eminent poetess

Zarghoona was the daughter of Mullah Din Mohammad Kâkerh who lived in Panjwayee. She studied sciences under her father, learned the rules of eloquence and read poetry. She was married to Sâdullah Khan Nourzay and raised brave sons who were well-versed in the sciences and the arts. My father narrated: Zarghoona translated the *Bostan* (Garden) of Shaikh Muslihuddin Sâdi, God's mercy be on him, into Paṣhto poetry and gave it the title of *Bostan-e Paṣhto*. This book was completed in 903 H. (1498 A.D.) and included all the sage's advice and scholarly persuasions in Paṣhto.

She also recited poetry and lyrics and became famous among other poets who often read her works. They read *Bostan-e Paṣhto* to benefit from the advice presented in the lyrics. It is said that Zarghoona was a talented woman and a good calligraphist and scribes learned different styles of writing from her. My father told me: I saw *Bostan-e Paṣhto* in 1102 H. (1691 A.D.) Her hand writing put the beauty of pearls to shame. This poem is from her book which my father, God's mercy be on him, remembered and I am including it in *Khazana*.

## ذکر د شاعرۀ برگزیده زرغونه

زرغونه د ملا دين محمد کاکړ لور وه، په پنجواڼي کي اوسېده، او له پلاره ئې وکا تحصیل د علومو، او د فصاحت احکام ئې زده کړل او د فصحاؤ اشعار ئې ولوستل. زرغونه په حباله د سعدالله خان نورزی وه، چه توريالي زامن ئې درلود، او ټول د علم او هنر خاوندان وو. ما ته هسي نقل وکا پلار: چه زرغونې د شيخ مصلح الدين سعدي رحمة الله عليه کتاب د بوستان ټول په پښتو شعر نظم کا، او نوم ئې ؤ ”بوستان د پښتو“ چه دا کتاب ئې په سنه ۹۰۳ هجري قدسي پای ته ورساوه، او ټول نکات عارفانه، او نصائح حکيمانه ئې په پښتو کړل.

علاوه پر دې زرغونې نور اشعار او غزلونه هم وويل، او په زمره د فصحا ئې شهرت وکا هسي چه موزونانو د روزگار به ئې اشعار لوستل. او د پښتو په بوستان بې سیر کا، او گلونه د پند او نصيحت به ئې ټولول. هسي وايي: چه زرغونه کمالداره ښځه وه، خط ئې خورا ښه وو، او کاتبانو به ئې له حسن خطه، اقسام د خط زده کول. زما پلار هسي وويل: چه په سنه ۱۱۰۲ هجري ما د زرغونې په خط ”بوستان د پښتو“ وليد، چه خپل اشعار ئې پخپل ښه خط هسي کښلي ؤ، چه ملغلري ئې خط ته عاجزي کا. او دغه حکايت له هغه کتابه زما پلار رحمة الله عليه په یاد ؤ، چه زه ئې په خزانه کي کارم.

## A narrative from *Bostan*

*A story I have heard  
Sweeter than honey is its every word.  
One morning on Eid day  
Bayazid was on his way,  
He had come out from a bath  
And was walking on the path.  
Someone threw down some ash  
Unknowingly from a stash,  
His face and head were soiled  
And his clothes were spoiled.  
Bayazid thanked God with grace  
And said as he cleaned his face:  
"I am worthy of this fire  
May it burn my attire,  
Ash I do not despise  
Nor will I complain in guise."  
Wise men seek to be humble  
With pride they do not rumble,  
Those who proudly yelp  
Cannot look at God for help.  
By boasting, honor you won't attain  
From pride you should abstain,  
With humility you will earn fame  
Pride will destroy you in shame.*

## حكايت له بوستانه د پښتو

اروېدلې مې قصه ده  
د اختر په ورځ سهار  
له حمامه را وتلئ  
ايري خاورې چا له بامه  
مخ او سر ئې سوککړ  
بايزيد په شکر کښو سو:  
”چه زه وړ يم د بل اور  
له ايوو به څه بد وړمه  
هو! پوهانو ځان ايري کړ  
څوک چه ځان ته گوري تل  
لويي تل په گفتار نده  
تواضح به دي سر لوړ کا  
چه له شاتو هم خوره ده  
بايزيد چه و رويدار  
په کوڅه کي تېرېدلئ  
را چپه کړلې نا پامه  
په ايوو په خاورو خړ  
د خپل مخ په پاکېدو سو  
چه په اور کي سم نسکور  
يا به لږ شکوه کومه“  
له لويښي ئې ځان پرې کړ  
خداي ته نسبي کړای کتل  
لو خبره په کار نده  
تکبر به دي تل ځوړ کا

## RABIÀ

The chaste one

I do not know the life of this poetess. What we know of her is that she was from Qandahar and lived at the time of emperor Mohammad Babur. It is said that she wrote numerous poems and had compiled a divan. My friend, Mohammad Tahir Jamaryañei<sup>128</sup> read to me one of her quatrains which I include in *Khazana*.

### Quatrain

*He brought man to the world's mire  
And put his inner body on fire,  
By creating hell on earth called separation  
To endure, if you divine love desire.*

## ذکر د عفت همراه رابعه

حال د دې شاعره ما ته ندی معلوم سوي، خو لږ څه چې ښکاره ده، هغه هسي ده، چې دا شاعره د قندهار وه، او په دوران د محمد بابر پادشاه ئې ژوند کا. هسي وايي: چې اشعار ئې ډېر ؤ، ديوان ئې درلود، دغه يوه رباعی ما ته صديق او رفيق محمد طاهر جمریانی وويله، چې زه ئې دلته په خزانه را نقل کوم:

### رباعی

آدم ئې مځکي وته را ستون کا  
دوخ ئې روغ کا، پر منخ د مځکي  
په اور د غم ئې سوي لږمون کا  
نوم ئې د هغه، دلته بېلتون کا

## End of the Book

About the life of the author of this book, the writer of these words, Mohammad Hothek states: I am Mohammad Hothek, son of Daud Khan, who was the son of Qadir Khan of the Hothek tribe. Our ancestral home is Margha and my grandfather came to live in Syoray. After that fate brought him to the village of Kokaran near Qandahar, where he was a farmer.

Qader Khan died in 1058 H. (1648 A.D.) at the ripe age of 76 years and was buried in Kokaran. My father was born in 1029 H. (1620 A.D.) in the same village and studied the sciences in his youth. He was considered a scholar of his time. He left Qandahar for a long period of time and traveled in the mountains of Kesay, Zhobe, Deras<sup>129</sup> Peshawar and other places. When Haji Mir Khan was fighting against Gurgin Khan my father accompanied the great leader in his battles. It is because of this that I know the royal family from a long time; and I respect them. When the Safavid army came to Qandahar in 1120 H. (1708 A.D.) my father was despatched by Haji Mir Khan, resident of paradise, to Farah, Seistan, Gulistan<sup>130</sup> and other areas to seek the help of the Pashtoons against the enemy. He managed to enlist the Nourzay, Barakzay and Eshaqzay tribes and attacked Khusrao Khan.<sup>131</sup>

## خاتمه د کتاب

په بیان د حال د کاتب الحروف حقیر فقیر محمد هوتک مؤلف د دغه کتاب هسي وایي محمد زوي د داؤد خان زوي د قادر خان په قوم هوتک، چه زموږ د کهول اصل ځای مرغه وه چه زما نيکه قادر خان له هغه ځايه راغی سیوری ته، او هلته و اوسیدی پسله څو مدته په تقاضا د نصیب او قسمت راغی، او د قندهار په خوا کي په کلی د کوکران استوگنه کوله او پېشه ئې و زراعت.

قادر خان ډېر معمر سړی و، په سن د ۷۶ کالو په سنه ۱۰۵۸ هجري وفات سو، او په هغه کلی چه کوکران نومېږي ښخ سو. زما پلار چه داؤد خان نومېږي په کال ۱۰۲۹ سنه هجري، په دغه کوکران زېږېدلی و، او په آوان د صباوت ئې علوم لوستلي و او پخپل عصر په موزونانو او فصحاء او علماء د نامه خاوند و، او ډېر عمر له قندهاره تللی، او د کسی غرونه او ږوب او ډېرې او پېښور، او نور ځايونه ئې لیدلي و، هغه وقت چه خان علیین مکان حاجي مير خان په قندهار کي د گرگین خان سره جنگونه کړل، نو زما پلار هم په دغو جگړو کي ملگری و ورسره.

ځکه نو له قدیمه زما معرفت له دې خاندان ډېر دی، او اخلاص ئې لرم په زړه. پسله کال ۱۱۲۰ سنه هجري چه د صفوي پادشاه لښکري په قندهار راغللې، نو د جنت مکان حاجي ميرخان له خوا، زما پلار ولاړ، او په فراه او سیستان او گلستان او نورو ځايو ئې پښتانه د حاجي ميرخان مدد ته را وغوښتل، او له هغو پښتنو سره ئې مرکې وکړې او ډېر پښتانه د نورزو او بارکزو او اسحق زو، ئې ملگری کړل د ځان او پر خسرو خان ئې یرغل وکا.

In these battles my father was commander of Haji Mir Khan's forces. He passed away in 1136 H. (1724 A.D.), after the death of Haji Mir Khan, resident of heaven, and was buried beside his father in Kokaran. He had a firm character and sometimes recited poetry. I include two of his quatrains which represent a unique example of homonymy and eloquence.

### Quatrain

*When the fire of love is lit in one's heart  
His house burns and tears him apart.  
The fire of love will not set you free,  
Once lovelorn, from torment you cannot depart.*

### Another quatrain, God's mercy be on him

*When you see how the lover's blood flows  
Whether young or old no one knows,  
When you see that the old are afflicted too  
They are entrapped in love by your love's woes.*

Now that I have informed you about the life of my father I will write a few words about myself to inform the readers of *Khazana*. I came to this mortal world, meaning I was born on 13 Rajab-al-Murajab 1084 H. (1673 A.D.) in Kokaran. When I reached learning age my father started teaching me and until the age of eighteen I studied the tenets of religion, theology, interpretation of the Koran and the sciences of eloquence such as rhyme, meter, composition and meaning of words.

په دغو جنگو زما پلار د حاجي مير خان جنت مکان له خوا سپه سالار ؤ، پسله وفاته د حاجي مير خان مرحوم مغفور، زما پلار په سنه ۱۱۳۶ هجري وفات سو، او په کوکران د خپل پلار سره ښخ سو، دغه مرحوم رحمة الله عليه طبع مستقيم درلوده، او کله به ئې شعرونه هم ويل، چه دلته تيمناً د ده دوي رباعی راوړم، او دا رباعی په صفت د تجنیس بې نظير دي، او په فصاحت هم مثل نلري.

### رباعی

چه د چا په زړه کي اور د ميني بل سي      په اور بل ئې لمبې گډي حال ئې بل سي  
اور د ميني کله مري د زړه له ميني      د اور بل مینه که تل د زړه په تل شي

### رباعی وله ايضاً رحمة الله تعالى

که ئې وينې وينی تل خاخي له زړو خخه      خوک چه وينې تا، له خوانو يا زړو خخه  
د زړو له زړه که وينې وينی خاخي      په کړو د غم لوږدلي ستا له کړو خخه

اوس چه مي لږ حال د پلار او نيکه وکښ، نو خپل حال هم کارم، او د خزاني ليدونکي په خبروم: زما راتگ دې نابودي دنيا ته يعني تولد مي واقع سوی ؤ په ۱۳ د رجب المرجب سنه ۱۰۸۴ هجري په کوکران کي، او سن ته د تمیز ورسېدم، نو مي پلار درس راته شروع کا. او تر اتسلم کاله د عمر مي ولوستل احکام د دين او فقه او اصول او تفسير او د فصاحت علوم لکه: قافيه او عروض، او بيان، او معاني او نور.

After the death of my father I came to Qandahar upon the request of the king, shadow of God, may God prolong his reign. I live happily under his influence and have been exalted by the generosity of this majestic family. I spend my life reading and writing books and I do not have the desire for other worldly delights and am happy with my work. So far in my life, I have written several books one of which is this *Khazana*. My other books are on the art of eloquence which is titled *Khulasat-al-Fasahat* (Summary of Eloquence), in which I have summarized the art of eloquence in the Pashto language for Pashtoon students. Another deals with medicine and therapy which is called *Khulasat-al-Tib* (Summary of Medicine). In 1139 H. (1726 A.D.) when I presented this book to the king he gave me one hundred gold coins as reward as he has always been generous to me. Other court figures are also kind to me, especially His Excellency Bahadur Khan, who is gracious to the poor. May God prolong his life.

I have a divan which has been collected into a book and contains lyrics, odes and quatrains. When I am in a poetic mood I write poems which are liked by my peers. Since it is not good to praise oneself, and learned people refrain from boasting, I wrote about myself for the sole reason so that the readers may pray for me and remember me in their prayers. I present a lyric of mine as an example so that it may remain as a keepsake. My other poems are in my divan and those interested can read them there.

چه زما پلار مرحوم وفات سو، او زه په تقاضا د پادشاه ظل الله د امت سلطنته شاه حسين راغلم د قندهار ښار ته تر اوسه په نظر کيميا اثر د پادشاه اسلام ښاد يم، او هر کله په احسان او مرحمت د دې خاندان عاليشان سر بلند يم، عمر مي تير پيري په لوستو او کښلو د کتابو، له نعمتو د جهان بله بهره نلرم، او زړه مي هم خوښي نکا بېله دې اشغالو، په بل څه: په دې اوقاتو د عمر چه مي تير کړل يو څه کتابونه مي وکښل. چه يو له دغو څخه دغه خزانه ده، او نور دا دي: يو کتاب مي کښلی دی په بيان د علوم د فصاحت چه ”خلاصة الفصاحة“ باله سي، او په دغه کتاب مي ټول علوم د فصاحت په پښتو د خپلو پښتنو طالبانو دپاره خلاصه کړل، بل کتاب مي کښلي دی په بيان د طبابت او علاج چه ”خلاصة الطب“ ئې نوم دی. په سنه ۱۱۳۹ هجري چه مي دغه کتاب د پادشاه عالم پناه مدظله مخ ته پېښ کا، سل طلاوي ئې ما ته صله کا، او هر کله داسي مراحم د پادشاه د دې فقير غريب په حق ډېر دي او ارکان دولت ابد مدت هم پر دې فقير د مرحمت نظر کا، خاص بيا بهادر خان عالمکان چه نن ورځ په قندهار د غرباو پر سر ظل د رحمت دی، خالق دي عمر ډېر کا.

ما له يو ديوان د اشعارو هم سته، چه په دې وقت کي مردف او مدون سوي دی، او غزلونه او قصايد او رباعي لري، کله چه طبع قاصر ميل د شعر او وينا کا، شعرونه کارم، او موزونان د روزگار ئې خوښوي، ځکه چه د ځان ستاينه ښه نده، او پوهان له دې کاره عار کا، نو په خزانه کي مي خپل احوال وکښم، چه د دې کتاب ويونکی ما ته دعا وکا، او هر وقت مي په دعا ياد کا. خپله يوه غزل هم دلته د نمونې په طور کارم، چه پر صفحه د روزگار يادگار وي، نور اشعار مي په ديوان کي يو ځاي دي شایقان د علم او شعر ئې له ديوانه لولي.

**Lyric of the writer, may God forgive his sins**

*Cup bearer fill my cup with red wine  
Set me free from this sorrow benign.  
Without wine, spring has no flavor,  
With good tidings of spring let me savor.  
Life is short, let me in happiness entwine,  
I seek ecstasy, give me a jug of wine.  
In the darkness of separation my heart is blue  
In this obscurity light a fire anew.  
Life's failure has made my life bitter  
Let me taste bitter, sweet-bitter to me glitter.  
There is no joy nor anyone drinking with glee  
Pour me wine, so that I always cheerful be.  
Give my cold heart the warmth of love  
Let Mohammad burn in this fire from above.*

The book has come to an end with the help of God. O Almighty have mercy on the writer of this book, its readers and all those who are righteous. May peace be upon the Prophet Mohammad, his family and followers.

This book came to an end on Friday, 24 Shawal 1142 H. (1729 A.D.) in Qandahar and its writer, Mohammad Hothek has achieved contentment. Praise be to God.

**غزل د کاتب الحروف غفر الله ذنوبه**

ساقی پاخه د سرو ملو ډک یو جام را  
بېله میو د بهار نندارې څه کړم؟  
د بېلتون په تاریکو کې مې زړه شین سو  
د ناکامیو د دنیا مې کام را تریخ کا  
ستا لغمه نا آرامه یم، آرام را  
پسرلی سو د خوښې ښه پیغام را  
یو گړی مې خوښ که مې گړی انعام را  
رڼا لمر د جام د میو، په ظلام را  
چه مې خور کا کام، ترخه وما ناکام را  
چه سم رند هغه اوبه علي الدوام را  
محمد ته د اور ډک یو هسي جام را  
نه نشاط سته، نه مستي سته، نه رندي سته  
په اوبو مې سوړ زړگي لږ څه را تود که

تمت الكتاب بعون الملك الوهاب، اللهم اغفر و ارحم لكاتبه و قاريه، و ممن له  
حق علينا و الصلوة و السلام على رسوله محمد، و على آله و اصحابه اجمعين.  
کتاب تمام سو، په ورځ د جمعې ۲۴ د شوال المکرم سنه ۱۱۴۲ هجري په  
قندهار کې او مؤلف محمد هوتک هم فارغ البال سو الحمد لله حمداً كثيراً.

This book was transcribed on 10 Rabi-al-Awal 1265 H. (1849 A.D.) by Nour Mohammed Kharoṭay exclusively for Sardar Mehrdil Khan.

*He who reads, I long for his prayer,  
For I am a sinful servant.*

This book was transcribed by Mohammad Abas of the Kasay tribe in the city of Quetta of Baluchistan exclusively for His Excellency Haji Mohammad Akbar of the Hothek tribe in 1303 H. (1886 A.D.). It was transcribed in great haste.

بتاریخ دهم ماه ربیع الاول سنه یکهزار و دو صد و شصت و پنج هجری گذشته بود از هجرت رسول خدا صلی الله علیه و سلم بدستخط حقیر فقیر کثیر التقصیر نور محمد خروٹی برای علیجاه رفعت جایگاه سردار عالی تبار سردار مهردل خان قلمی گردید.

هر که خواند دعا طمع دارم زانکه من بنده گنه گارم

این کتاب را احقر الناس محمد عباس قوم کاسی در شهر کویت بلوچستان از برای عالیجاه تجارت نشان حاجی محمد اکبر قوم هوتکی قلمی کرد سنه ۱۳۰۳ هجری باستعجال تمام قلمی شد.

# Annotations

## Literary and historical

1. *Atghár* This word is derived from *ata* (eight) and *ghár* (mountain), meaning eight mountains. It is an area located southeast of Kalat. Moqur is its district center and domicile of the Toukhi tribes.
2. *Soréy* or *Syoréy*: Meaning shade. It is an area south of Kalat and is the original domicile of the Hotheks.
3. *Awlan*: Located south of Shahjoi in Qandahar province. It has many ancient relics.
4. *Sûr Ghár*: Meaning red mountain. It is located south of Shahjoi and Awlan.
5. *Paktika* or *Paṣtoonkhwa*: This historical province of our country has repeatedly been mentioned in ancient books and old poetry. Its old spelling is *Paṣtankha*. Later it was written as *Paṣtankhwa* and now *Paṣtoonkhwa*. Kohzad in his book, *Aryana*, explains the word, a summary of which is presented here: *Pakth*, *Paṣth* or *Bakhth* have the same root. They belong to the oldest Vedic tribes of Aryan-Bactrian origin. During their migration they divided into two groups. One group stayed in Bakhdi and the other branch, mentioned together with other tribes, in the battle of Ten Kings migrated to the southern part of the Hindu Kush range and settled in the foothills of Spinghar. Herodotus mentions the Pakthi, Pakthees or Pakthuis tribe and their land as Pakthika or Pakthya. In the root of these words, *bakhd* or *bakhdi* has been preserved. The Greek transliteration of these words clearly show that the writer was referring to the Paṣht tribe and to their land called *Paṣthikha* (*Aryana*, p. 94).

As far as we know, Veda is the oldest document in which the name Pakhath has been mentioned. One repeatedly finds the word in this book. Rig Veda, which forms the most important historical part of Veda, refers to an important battle which took place among ten rulers along the banks of the Ravi river in the Punjab. Ten Aryan tribes participated in this battle under the leadership of their kings one of whom was the Pakhath tribe (*Cambridge History of India*). This shows that among the Aryan tribes which came to southern Hindukush, Pakhath was a brave and eminent tribe. They were famous around 1400 to 1200 B.C. Herodotus, the father of historians 484-425 B.C., refers to them and calls their land Pak-thi-eka (*History of Herodotus*, vol. 1, p. 260-308, vol. 2, p. 157-161; *Encyclopedia of Islam*, vol. 1 p. 150).

Ptolmey, the famous geographer, while discussing Arakozi, refers to Paktheen

or the land of the Pakthis (*Aryana*, p. 95). This historical name of a part of our country is still extant as *Pashtoonkhwa* in the Pashto language. Without doubt it is the Pak-thi-eka of Herodotus. This word has been used in ancient texts and after 500 H. (1107 A.D.) it has been frequently noted in Pashto literature. For example, in this book *Skarandoi*, a poet at the court of Sultan Mázuddin Mohammad Saam, who invaded India after 571 H. (1123 A.D.), wrote a poem in eulogy of the king in which he states:

*Pashtoonkha skalay zalmy ché zghély hind té*      پښتونخوا ښکلي زلمي چه زغلي هند ته  
*no aghléh péghlé kândi atañoona*                      نو آغلبه پېغلي کاندې اتنونه

When the youth of Pashtoonkhwa go to India  
 Young and pretty maidens dance joyously.

Similarly Sulaiman Maku, the author of *Tazkerat-al-Awalia*, circa 612 H. (1215 A.D.) notes Pashtankha without the use of the letter *wow* (*Pashtana Shuàra*, vol. 1, p. 64-70). In *Paṭa Khazana* the word occurs in the poem of Baba Hotheek and the preface of the book.

After the early period, we find the word repeatedly in *Makhzan-al-Islam* of Akhund Darweza Nangarhari who lived around 1000 H. (1592 A.D.) and died in the year 1054 H. (1644 A.D.) (*Tazkera-e Àulama-e Hind*, p. 59). The father of the Pashto language, Khushal Khan Khatak, says:

*har ché sa dê pashtoonkhwa day hâl yá dâ day*

هر چه ښه د پښتونخوا دى حال ئي دا دى

Whatever good is from Pashtoonkhwa, this is its state.

His Majesty King Ahmad Shah Baba states:

*dë dehli tákht hërawama ché râ yad krhám,*

د دهلي تخت هېرومه چه را ياد كړم

*zma dë skuly pashtoonkhwa dë ghroo saronah*

زما د ښکلي پښتونخوا د غرو سرونه

I am oblivious of the throne of Delhi

While pondering my beautiful Pashtoonkhwa's towering peaks.

From these historical and literary sources, it is clear that this name has been used over the centuries from the oldest times to the present day; and it is the same Pak-thi-eka of Herodotus.

Kohzad in *Aryana*, considers the geographical boundaries of this historical region as the extensions of the Sulaiman and Spinghar mountains and the valleys which are watered by their streams. He adds that Bellew considers the northern boundaries of this region as the highlands of Swat, Panjkora and the southern banks of the Logar and Kabul rivers. Its southern boundary consists of

the land of Kâkarhistan, Pseen, Shaal and the Bori valley which adjoins the Indus. The Indus river forms its eastern boundary, while to the west it extends to the farthest points of the Sulaiman range (*Aryana*, p. 96).

As we know geographical boundaries change with time. During a certain period a region expands while at other times it wanes. It is possible that Pashtoonkhwa contracted during the time of Herodotus and enlarged later. For example Ptolmey notes Pak-thi-eka within the borders of the Arakozhi province. Thus it is possible that the borders of the ancient province of Pak-thi-eka reached up to Argandab and Arghasan at one time.

The historical name Pak-thi-eka or Pakthika, is formed from two components. The first part is the Vedic Pakthi or Pakthkuis of Herodotus. The second part is composed of *khwâ*, which is in usage at the present time, meaning land or side in Pashto. In the past it was spelled as *kha* without the letter *wow*. This is clear in all past books such as *Tazkera-e Sulaiman Maku*, *Makhzan-e Afghani* and this book. Some Pashtoon tribes still pronounce it as such.

In the past it was common to transpose the letter *khe* with *kaf*. As *kha* was transposed with the letter *kaf*, it was written as *ka*. Thus the Pakthika mentioned by Herodotus 2,500 years ago is without doubt the Pashtoonkhwa of today, which is the name of a historical province of our dear country.

6. *Mërts*, *duşên*: *Mëyrts* whose plural is *mëyrtsy* means enemy. The word is not used in common language now. It is clear from this book that in the past two words were used for enemy. One was *mërts* and the other *duşên*. Baba Hotheek in his poem of chivalry says:

*mërtsy zgheli aw térhéze*                      میرخی زغلي او ترهپري

See them running the frightened foe.

In the epic poem of Amir Krorh Suri it has been used as such:

*gháshy dê mán më dzî bresna pur mértsámênu bandie.*

غشي د من مي خي بريننا پر ميرخمنو باندي

The arrows of my strong will like lightning fall on the enemy.

Skarandoi in his encomium says:

*né yay tsok makh té drí dê mértsámênu*                      نه ئي خوک مخ ته دري د ميرخمنو

Not an enemy can face his might.

In the Middle period of Pashto literature this word was also used. For example Khushal Khan says:

*ché dê stîrgo yay taqwa séra mærtsey dê*                      چه د سترگو ئي تقوا سره ميرخي ده

*pê na haqah mi niwalé parsayay dê*                      په ناحقه مي نيولي پارسائي ده

Her eyes have enmity with piety,

Needlessly do I adhere to piety.

Afzal Khan Khaṭak writes in his history:

يو مدت چه تېر شو بيا د يوسفزيو د دلازاكو سره ميرخې شوه

*yaw mûdat ché tîr shû biya dé yusufzaû dé dâlazako sêra mërtsî shwa*

After the passing of some time, enmity was established between the Delazak and the Yusufzay (*Tarekh-e Murasà*).

From these literary references it is seen that from ancient times to a few centuries ago *mërts* (enemy), *mërtsî* (plural) and *mërtsî* (enmity) were used. Similarly *mërtsman* (enemy) and *mërtsmani* (hostility) were also in use. On the other hand *duşên* (enemy), *duşna* (plural) and *duşnéy* (hostility) were its synonyms. Sulaiman Maku says:

*pûr dusên yay yarghal kâwa*

پر دښن ئې يرغل وکاوه

*sarah wamrhorhal yay duşna*

سره و مرورل ئې دښنه

They attacked the enemy and vanquished the foes (*Pastana Shuàra*, vol. 1).

After that Malikyar, who was a contemporary of Sultan Muàzuddin Ghori, writes:

*turey tērē krhêy*

توري تيري كړئ

*duşên mo prē krhêy*

دښن مو پرې كړئ

Sharpen the swords; kill the foe. (*Pashtana Shuàra*, vol. 1, p. 56).

In this book it has also been used several times by old poets. For example Baba Hothek says:

*zalmo pûr nang dzanonah mrha krhêy*

زلمو پر ننگ خانونه مړه كړئ

*duşên pê ghashyoo mù pëya krhêy*

دښن په عشيو مو پيه كړئ

Young men face death boldly,

Strike the enemy with your arrows.

In the poem of Amir Ludi it has been used as follows: *zma* زما دښنه هسي تورا كړي *zma duşna hasî türâ krhî*, my enemy accuse me thus; or *türany duşên ché wayî*, the accusing enemy says; or *dé dusno wynawë mághza*, do not listen to the enemy.

The word *duşên* and its plural *duşna* were in use until the Middle period as Abdul Qadir Khan writes in his divan (p. 79):

*khû àaréf dé cha pé şow shûkêr guzar day*

خو عارف د چا په بنو شکر گزار دئ

*nê pé bado dé duşêna larî géla*

نه په بدو د دښنه لري گله

The learned is thankful for good deeds,

And does not complain about the wrong-doing of the enemies.

If we go back to the ancient Aryan times, we see that the root of the word *duşên* is present in the literature. For example, in the Urmazd Yesht of little

Avesta we see *dashmino*, the original form of the word *dushman* of Persian. *Dash* in that language meant bad and was used as a prefix of many words ( *Dictionary of Little Avesta*, p. 490). In a later language, which was similar to Pahlavi, *dashmir* meant the opposite or enemy (*Dasateer-e Āsmani*, p. 245).

If we glance at the Vedic era we can find the root of this word in *das* and *dasyo*, which in Avesta and Veda meant ugly, black and enemy. Non-Aryan tribes were referred to by these names. The word has also been recorded in the Darius Inscription ( *Vedic India*, p. 69-218). Geiger states that *dano*, *das* and *dasyo* means rival and foe and they were those tribes which the Aryans clashed with during their migration from the north to south. These tribes, not being Aryan in origin, were addressed by such names (*West Aryan Civilization*, p. 103).

These historical records show that the roots of all these words are *dash* or *das* which during the Aryan times meant bad. *Das*, *dasyo*, *dash*, *dashmino*, *dushman* and *duṣēn* all belong to the same family. The *duṣēn* of Pashto comes from *das* to which the letter (*noon*) of the relative case has been added at the end, a common practice in Pashto. Thus the close relationship of Pashto to the ancient languages of the Aryans is evident.

7. *Márghá*: This was the name of a vast stretch of land south of Qandahar which started from Arghasan and continued up to the Sulaiman mountain and the central part of Baluchistan. Arghasan, southern Kalat, the foothills of Kozhak mountain, and a part of Kâkarhistan were included in Margha.
8. *Waza Khwâ*: A high plateau in the Ghalji territory, located southeast of Ghazni and extending to the Sulaiman mountains.
9. *Noor Baba*: Baba Hothek whose life and poetry has been mentioned in this book had a brother by the name of Toukhay. Toukhay had four sons, one of whom was named Noor (*Hayat*, p. 257). Noor Baba, who has been recorded in this book, is a famous Afghan personality. In *Makhzan-e Afghani*, Noor Baba has been described as the son of Baro bin (son of) Touran (*Makhzan-e Afghani Qalami* p. 320). But according to this book and local belief Noor is the son of Toukhay bin Baro.
10. *Kesay*: Pashtoons refer to the Sulaiman mountain as the Kesay Ghar (mountain).
11. *Ghwarha Margha*: Margha is also known as Ghwarha Margha.
12. *Ghundan*: This mountain is located between Kalat and Shahjoi, south-east of the town of Kalat, south of the Tarnak river.
13. *Kand and Zamand*: They are the sons of Khrasboon bin Sarhban. Kasay is their brother (*Makhzan-e Afghani Qalami*, p. 300; *Tazkerat-al-Abarar*, p. 86). It has been mentioned in this book that their progeny spread in Nangarhar, Khybar and

Peshawar. Other historians say that they lived in Ghwarha Margha, Arghasan and Qandahar and migrated through the Kabul and Gomal valleys to Nangarhar and Peshawar. The last part of the migration is said to have taken place during the period of Mirza Ulug Beg, the grandson of Temur-e Lang (Tamerlane) 812-853 H. (1409-1449 A.D.) (*Tarekh-e Murasà Afzal Khan Khatak*, p. 6; *Hayat*, p. 177). This indicates that the migration took place after 700 H. (1301 A.D.)

14. *Kasay*: A clan by this name lives in Quetta. The name is probably derived from Kesay mountain which is the name of the Sulaiman mountain in Pashto. The person named as Kasay in this book is the son of Khraṣboon bin Sarhban. According to historians he had 12 sons (*Hayat*, p. 229; *Makhzan-e Afghani Qalami*, p. 352; *Khur-shaid*, p. 200). Historical books only give the names of these people, but in this book reference has been made to their lives and poetry. It is said that the progeny of Kasay left their native home at Margha and went to the Sulaiman mountain. In Chaghcharan of Herat there is a place known as Kesay up to this day, which is the district capital of the area and may be related to this name.
15. *Pseen*: An area in present day Baluchistan. It is located at the base of Sulaiman and Kozhak mountains and is the domicile of the Atsek, Thareen and Kâkarr tribes.
16. *Arghasan*: An area southeast of Qandahar. It is the ancient domicile of the Kâkarr tribe or the historical Arakozay.
17. *Zhobe*: An area located in the eastern foothills of Sulaiman mountains occupied by the Kâkarr tribes.
18. *Kozhak*: A famous mountain which starts at Shorawak, south of Qandahar, extends southeast to Arghasan and south of Syoray and Kalat to the southern extensions of Moqur and Waza Khwa.
19. *Shaikh Mathi*: He is a famous Afghan literary personality. His life and an example of his poetry is presented in this book. From other sources we have the following: Shaikh Mathi was bin Abas bin Omar bin Khalil (*Makhzan-e Afghani Qalami*, p. 302; *Divan-e Miya Naim Mathizay Khalil*, p. 222). Prior to Khalil, several historical sources agree on the names of his ancestors i.e. Nâmatullah (*Makhzan*, p. 302), Darweza (*Tazkera*, p. 87), *Hayat* (p. 159), *Khurshaid* (p. 192) and this book. After Khalil, Hayat Khan and Khurshaid Jahan delete Omar and Abas and consider Mathi to be the son of Khalil (*Khurshaid*, p. 198; *Hayat*, p. 219). The descendants of Shaikh Mathi, who live in the Nakodak village of Qandahar, and whom I personally interviewed, say that Nâmatullah and the author of this book correctly indicate their lineage.

Afzal Khan Khaṭak says: The Ghoryakhel left Arghasan and Qandahar and through the Kabul valley arrived in the vales of Peshawar, displaced the Delazaks from those areas and took over the lands (*Tarekh-e Murasà*, p. 10-12; *Khurshaid*, p. 198). Khalil was a chief of the Ghorya clan and Shaikh Mathi was born several generations later. This great scholar and poet, according to this book died along the banks of the Tarnak river in 688 H. (1289 A.D.). His shrine still exists on the Kalat hill (in the present day Kalat district), northeast of Qandahar. People call him Kalat Baba. He left behind a legacy of scholarship to his family. His erudition and spiritual fame have been well known in the country. Several centuries later, Nàmatullah Herawi considers him among the great Afghan scholars and states: He was a follower of righteousness and explorer of the divine and a champion of faith and religion. The Afghans consider him a holy figure (*Makhzan-e Afghani Qalami*, p. 254). In short it can be said that Shaikh Mathi was a pious scholar and a distinguished poet.

20. *Shaikh Mohammad Zahr*: Nàmatullah Herawi in *Makhzan-e Afghani* (p. 152, hand-written manuscript) refers to this learned personality as Shaikh Yusuf Zahr Bin. He was the eldest son of Shaikh Mathi.
21. *Shaikh Mathi's family*: As mentioned earlier, Shaikh Mathi's descendants were among the most famous learned Afghans. After the death of Shaikh Mathi they spread in all directions and their spiritual influence increased.

Nàmatullah Herawi gives a detailed account of this family in his *Makhzan*. Among Afghan writers the family came to be known as Mathizay (progeny of Mathi). Besides what has been written in this book about this family, the following is a summary on the lives of members of this family from other sources.

Mathi's brothers: According to the contents of this book, Shaikh Mathi had three brothers (p. 23); Imran, Hasan and Pir-e Germaan and a sister by the name of Bibi Khala. This statement is corroborated by the epilogue of *Diwan-e Miya Nàim Mathizay*. The Khwaja Imran mountain of Thoba, southeast of Qandahar, which is the domicile of the Aṭskzay tribe, also known as Kozhak in Paṣhto, is named after Imran.

Hasan, who is considered to be a brother of Mathi in this book, according to Nàmatullah, is his son (*Makhzan-e Afghani Qalami*, p. 256), his other brother is Pir-e Germaan. Their sister, Bibi Khala, is buried in Pṣeen and her shrine is still revered (*Epilogue of Divan of Miya Nàim*, p. 222).

Nàmatullah provides a detailed description of this family in his book which is presented here: Mathi had three wives. First Bibi Piyari bint (daughter) Shaikh Salman Danaye Sarwani, who gave birth to six sons: Yusuf, Zahr (Zahir), Omar,

Bahlol, Mohammad, Hasan and Alo. Second Bibi Ani Ghalji who had two sons named Khwaji and Maamaa and third, the daughter of the chief of the Mahyar Sarh̄bani tribe who had one son named Hasan.

Hasan is also considered as an eminent Afghan scholar. Nàmatullah mentions him as a learned personality and writes: Hasan bin Mathi was a sage and eminent scholar (*Makhzan-e Afghani Qalami*, p. 256).

Shaikh Kaṭa was the son of Shaikh Yusuf bin Mathi, whose mother, Bibi Murad Bakhta was from the Zamand tribe, gained great fame among the seven sons of Shaikh Mathi (*Makhzan-e Afghani Qalami*, p. 204). Besides being a spiritual leader he was also a great literary figure and an eloquent writer in the Paṣhto language. According to *Paṭa Khazana* he wrote *Larghoni Paṣhtana* in Paṣhto, which is an important reference document. The annals of his life are not clear to us but according to the author of *Paṭa Khazana*, who notes the death of Shaikh Mathi around 688 H. (1289 A.D.), it can be deduced that if three new generations are born in a century Shaikh Kaṭa was alive around 750 H. (1349 A.D.).

The Shaikh appears to have been a shrewd investigator, as the author of the book writes: Shaikh Kaṭa saw *Tarekh-e Suri* of Mohammad bin Ali Albasti, which is an important reference document of *Larghoni Paṣhtana*, in Baleshtan and cites important events from it in his book (p. 29). Unfortunately, Shaikh Kaṭa's book is not available, neither have been the references mentioned in the book found. Not much is known about the life of Shaikh Kaṭa except that he was a steadfast man who had a penchant for travel. Nàmatullah recalls his eight sons as follows: Sultan, Sabet, Haji, Salman and Mamay from his first wife, named Zalo Maghdorazi. His second wife who was also named Zalo and belonged to the Akazay Yusufzay tribe, gave birth to three sons named Ibrahim, Malik and Paji (*Makhzan*, p. 306).

Shaikh Qadam bin Mohammad Zahed bin Mirdad bin Sultan bin Shaikh Kaṭa was another famous personality of that family (*Makhzan*, p. 306). According to the epilogue of Nàim's Divan he died in Sar Hind and is buried there. Nàmatullah gives the name of his mother as Shahri bint Khoydad Kakyamay (*Makhzan*, p. 307). From his writing it can be seen that Qadam's father was a contemporary of Mirza Mohammad Hakim bin Homayun who started ruling in Kabul after 962 H. (1555 A.D.) Therefore it can be estimated that Qadam also lived during that time.

Shaikh Qasim is the son of Shaikh Qadam and his mother was Naekbakhta bint Shaikh Allahdad Mamozay, who has been mentioned in the third treasure of

this book. Nàmatullah considers him a disci ple of the descendants of Shaikh Abdul Qadir Jailani and states: He was born in the spring of 959 H. (1552 A.D.) near the Badani river (east of Peshawar) and died in 1016 H. (1607 A.D.) (*Makhzan*, p. 307). Qasim Afghan became famous for his erudition and spirituality. The people of the area gathered around him, which put fear among the local adminis trators of Mirza Mohammad Hakim bin Homayoun. Therefore, Shadman Khan, the governor of Peshawar decided to murder him forcing him to leave Peshawar for Qandahar. From there he went on the pilgrimage of the holy places and became a follower of the Qaderi faith. After the pilgrimage he returned back to (Doawa) Peshawar and gained great fame as a scholar and spiritual leader and came to be known as Shaikh Qasim Sulaimani. This time the Moghul court of India tried to bring an end to his fame and with the help of one known as Esa, he was called to come to Lahore. After going to Lahore, Qasim became even more famous and powerful and a large number of the peo ple of Lahore gathered around him. Because of this Jahangir, the Moghul emperor, jailed him in the Chenar fort where he later died. *Tazkera-e Awlia-e Afghani* is the famous work of this eminent Afghan spiritual per sonality in which he describes the life and works of renowned Afghan scholars (*Tazkerat-al-Abrar*, p. 183-184). Unfortunately this book has not been found so far.

Nàmatullah mentions him among Afghan scholars but he also talks about his life separately and states: His holy shrine is in Qalà Chenar (*Tazkerat-al-Abrar*, p. 184) and he had several children. Nàmatullah who wrote his book two years after the death of this renowned saint notes his children as follows:

Shaikh Kabir, known as Bala Pir, was born on Thursday, the 4th of Shawal 994 H. (1586 A.D.) in Badani of Peshawar and died on 12 of Ramadan 1054 H. (1644 A.D.) (*Makhzan*, p. 308). Akhund Darweza also mentions Shaikh Kabir. This shows that his fame had spread throughout the region (*Tazkerat-al-Abrar*, p. 184). He died in India and is buried there (Epilogue of Naim's Divan). The other sons of Shaikh Qasim are: Wasil, born 1007 H. (1599 A.D.), Nour who died in 1061 H. (1651 A.D.) and Farid born in the year 1000 H. (1592 A.D.) (*Makhzan* p. 308-309).

Shaikh Imamuddin was also a famous scholar and writer and was well-known among the 12 sons of Shaikh Kabir. His mother, Taj Bebe bint Malik Darwez, was from the Khalil clan. He was born on Monday in the month of Moharram in the year 1020 H. (1611 A.D.) and died on 23 Moharram 1060 H. (1650 A.D.) He is buried at Peshawar. Shaikh Imamuddin wrote *Tarekh-e Afghani* which contains historical narratives of the Afghans and provides other historical sources as

references. Among the books listed as references are: *Rowzat-al-Ahbab*, *Majmà-al-Ansab*, *Asnaf-al-Makhlooqat*, *Tawarehk-e Ibrahim Shahi* of Maulana Mushtaqi, the book of Khwaja Ahmad Nezami, *Ahwal-e Sher Shah* and *Israr-al-Afghani* (hand-written manuscript of *Tarekh-e Afghani*). His other work is *Awliya-e Afghani*, which has not been found but the author of *Paṭa Khazana* mentions it. Among his children the following are famous:

1. Shaikh Abdul Razak, born 24 Rajab 1037 H. (1627 A.D.)
2. Shaikh Abdul Haq, born on 22 Zulhajja 1039 H. (1629 A.D.)
3. Shaikh Mohammad Fazel, born 22 Rajab 1040 H. (1631 A.D.)
4. Shaikh Abdul Wahed, born 28 Moharram 1048 H. (1638 A.D.)

Another famous personality from this family is Miya Nàim bin Mohammad Shuàib, bin Mohammad Saeed bin Qiyamuddin bin Shamsuddin bin Abdul Razak (mentioned earlier). He was a famous Paṣhto poet and his hand written divan exists. Miya Nàim was born in Khalil of Peshawar and lived there. He wrote his divan in 1230 H. (1815 A.D.) while still very young. During the reign of Shah Zaman Sadozay he left Peshawar for Qandahar and lived in the village of Nakodak, where he died later. His descendants still live in this village. His divan consists over 3,000 couplets and he is revered in the literary school of Rahman Baba.

22. *Pâswâl*: This word probably means keeper, protector or king. It has not been seen in the works of other scholars and it is not clear on whose authority *Paṣhto Márâka* refers to it as king or amir. From the poem of Shaikh Mathi it is understood that it had a meaning nearer to that given to it in *Paṣhto Marâka*. The word is composed of *pâs* and *wâl*. *Pas* in Persian also means protection and in Paṣhto *pasêna* and *pasal* have similar meanings. Anyhow *pâswâl* is an old Paṣhto word which can be reintroduced into present day Paṣhto literature.
23. *Skêlêl*, *skêlâ*: In Paṣhto *skêly* is an adjective meaning beautiful which has also been written as *kṣêly*. In Kakarhistan and Pṣeen it is pronounced as such and in the Nangarhar and Peshawar valleys it is pronounced as *skêly*. Rahman Baba says:

*khabar nê yam ché pê bâb mé kṣêly tṣa dĕ*      خبر نه يم چه په باب مي کښلي څه دي؟  
*zê rahman pê andésna yam lê dĕ skêléyo*      زه رحمان په انديښنه يم له دي ښکليو

I do not know what has been written in my destiny

I Rahman, am afflicted by these beautiful ones.

Those tribes that pronounce it as *kṣêly*, use it to mean both written and beautiful.

From the works of past poets in this book it can be seen that the word had the

infinitive, verbs and verbal noun that have fallen from use. Shaikh Mathi has used *skélal* meaning arrangement and decoration:

*ṭola skélal dê stâ lê lasa*      توله بښکلل دي ستا د لاسه

*ayë dê paswalo pasa pasa*      اي د پاسوالو پاسه پاسه

All this decoration is your work

O protector up above.

*Skélâ* (beauty) is a verbal noun derived from the same root. There were several other derivations, some of which are in use up to this day. Shaikh Mathi says:

*stâ dê skéla da palwasha dê*      ستا د بښکلا دا پلوشه ده

*da yë yawa spâka nandara dê*      دا ئي يو سپکه ننداره ده

This is a flash of your beauty

And a slight semblance of its aura.

*Skélîdál* (to become beautiful) is an infinitive and *skélîdah* is its verbal noun as used by Mathi:

*loya khawanda ṭola tê yë*      لويه خاونده توله ته ئي

*têl dê narhey pê skélyda yë*      تل د نري په بښکلیده يي

O protector you are owner of all

Striving for the beauty of the world.

*Skélâwûnkay* (one that beautifies) is a noun of agency from the infinitive *skelal* (to arrange). *Skarandoi* says:

*dê pusalay skélâwûnkay biya krha sîngaruna*      د پسرلي بښکلونکي بيا کره سنگارونه

The beautifier of spring has decked herself again. *Wâskélal* is the past perfect tense. *Skarandoi* says:

*márghaláro bandë wêskélal bañûna*      مرغلرو باندي و بښکلل بڼونه

With pearls she bedecked the gardens.

Beside the word *skély* or *kşély* that we know today all its other forms have become extinct, nor can they be found in the works of the Middle period. As the pronunciation of the words *skély* and *kşély* is close to the Arabic *shel* some may think that the words were derived from the Arabic and have been Afganized. From the following description this error can be clarified.

These words had a strong root in the ancient Aryan languages, and in the Sanskrit language they are present in both forms (*kshel* and *shkel*) meaning the same thing. Forbes in the Hindi-English dictionary printed in London in 1807, page 505 writes: *Shukl* or *shukla* means light or whiteness. *Shukala-paksha* is the brightness of the moon from the first to 14th day and this word is present in Pashto in the same form (*skély-palwasha*). Its other form *kşély* is also present in

the Sanskrit as noted in page 573 of the same dictionary:

*kushal* means health, prosperity, auspiciousness, success

*kushala* means good, happy, right

*kushali* means successful, victorious

When the form and root of this word are present in the Aryan languages and all philologists consider Pashto as an Aryan language then how is it possible to say that: *skély* of Pashto has been derived from Arabic.

Moreover, if we refer to Arabic dictionaries the word *shekl* has different meanings one of which is visage and *shakeel* in that language does not mean beautiful. But according to *Zabt-al-Munjad* and other sources it refers to frothing from the bridle's mouth-bit and the meaning of beauty or pretty is absolutely not seen in it.

24. *Hásk*: In ancient documents this word means sky and now anything elevated or high is considered as *hásk*. It is first seen in the poem of Hazrat Bit\_Nika. He states:

*hásk aw mdzáka nghésté stá dé* هسک او مځکه نغېسته ستا ده

*dé mrroo wadâ lê tâ dé* د مرو وده لئا ده

The sky and earth are yours

You let men grow and multiply (*Pashtana Shuàra* vol. 1, p. 50).

In this book *hásk* has been repeatedly used, showing that it was a common term in ancient times but was replaced by the word *asman*, though it has retained its meaning of high. Shaikh Mathi says:

*nê hásk nê mdzáka wê tor tám wu* نه هسک نه مځکه وه تورتم و

*tyâra khpara wê tol àdám wu* تياره خپره وه تول عدم و

There was no sky nor earth, but a dark abyss

Where darkness prevailed, in total nothingness.

The ancient poet of the Pashto language, Amir Krorh Jahan Pahlavan says:

*zma dé baryoo pêr khol tawezî hásk pê nmundz aw pê wyarh*

زما د بړيو پر خول تاويزي هسک په نمځ او په وياړ

The sky revolves around my victories with pride.

Shaikh Asad Suri states:

*nangyalayoo lára qayd mrhéna dá dzáka* ننگيالو لره قيد مړينه ده ځکه

*séh yé walwutala hásk tê pur dë lâ* سه ئي والوتله هسک ته پر دي لار

As imprisonment to the brave is like death

To the sky transpired his breath in this way.

Skarandoi says:

*zarghonû mdzoko kë dzál kâ láka storíya*  
*ché pur hásk bandë dzálezî spin gulûnah*  
 The white flowers among the green grass  
 Resemble stars in a dark sky.

زرغون مخكو كي خُل كا لکه ستوريه  
 چه پر هسک باندي خلیژي سپين گلونه

Nasr Ludi, the son of Shaikh Hamid Ludi states:

*dê islam pûr hásk bê dzálam*  
*wê túranoo tê tyără yam*  
 On Islam's sky I will shine  
 Though to my accusers I am darkness.

د اسلام پر هسک به خلم  
 و تورانو ته تياره يم

From these literary sources it is clear that among the people of the past *hask* meant sky and it is possible that this word may be reintroduced in its original form.

25. *Balishtan*: In this book Balishtan has been mentioned as a city and fortress in Ghor. It is an ancient city of Ghor which dates back to the early Islamic period and was the administrative center of the local rulers. In *Tarekh-e Suri* it has been stated: Around 139 H., the son of Amir Polad Suri conquered all the fortresses of Ghor including Balishtan. Shaikh Kaṭa, the famous historian who lived around 750 H. (1349 A.D.) had seen *Tarekh-e Suri* in Balishtan. It can be said that Balishtan was known during Shaikh Kaṭa's life. An area between the Teray district of Qandahar and southeastern Ghor is known by this name. In historical and geographical documents the area has been also recorded as Walishtan. The letters (*bai*) and (*wow*) often replace one another in the names of places in Afghanistan such as Zawul=Zabul and Walishtan=Balishtan. Balishtan has been recorded as a Ghorid city by Baihaqi as Gorwalisht (*Baihaqi*, p. 76). Ghorwalisht has also been mentioned in *Tabaqathh-e Nasiri*. In a hand written copy of the book, available in St. Petersburg, it has been written as Ghorwalisht (Raverty's comments on *Tabaqathh-e Nasiri*). Ghowalisht was a city between Takinabad and Mandesh of Ghor. The location of present day Balishtan coincides with that of Ghorwalisht.

Walishtan has also been mentioned as a city between Dawar and Bost in *Tarekh-e Seistan*, (p. 206-208), which undoubtedly is Balishtan. Abu-al-Hussan bin Zaid Baihaqi, famous as Ibin Funduq also considers Walishtan as a district of Bost whose center was Siwar (*Tarekh-e Baihaqi*, p. 347). From these documents it can be deduced that Walishtan=Balishtan was a famous Ghorid principality. Minhaj Seraj in *Tabaqathh-e Nasiri* also considers Walishtan to be a part of Ghor and divides it into the upper and lower Walishtan. He states that the people of Walishtan were not Moslems during the time of Amir Suri (*Tabaqath*, p. 181).

This name, however, should not be confused with Walas= Balas=Walishistan=Walisistan, which Baihaqi has mentioned along with Makran and Qusdar of Touran (*Baihaqi*, p. 294). Maqdasi has mentioned it as Balish in *Ahsan-al-Taqaaseem*, and in *Hudood-al-Àlam* it has been written as Balis. Al Biruni in *Qanon-e Masàudi wa Al-Saidala* mentions it as Balish and Walisistan. Al Yaqubi in *Ketab-al-Baladan-al-Yàqubi* has recorded it similarly. Walishistan=Balis=Balish is located in present day Sind and Baluchistan occupying the lands from Siwi (Sibi) and Sewan of Sind. Al-Biruni in *Qanon-e Masàudi* considers Siway and Mastung of Baluchistan and Sewan of Sind as the cities of Walishistan.

26. *Suri and Amir Polad*: Suri was an important clan that lived in Ghor. They are present there until this day and are called Zuri. This is an old name and Arab historians and geographers have recorded it as *zur* and *zuri*. The first historian who mentions *zur* in the Islamic era is Ahmad bin Yahya Belazeri {circa 255 H. (869 A.D.)}. During the conquest of Sajistan and Kabul he states: After the year 30 H. (651 A.D.), Abdul Rahman bin Samra bin Habib bin Abd Shams occupied Sajistan, Zaranj and Kash and reached the Dawar region by way of Al Rakhj. He besieged the people of the area in Jabal-al-Zur and later established peace with them. He confiscated the golden idol, with eyes of ruby, and cut its hands and extracted the rubies. He then told the gover nor of Dawar: "This idol will neither harm you nor will you gain any thing from it." After that he marched on Bost and Zabul (*Futuh-al-Baladan Belazeri*, p. 402).

Later historians such as Abu Zaid Ahmed bin Sahl Balkhi, who died in 322 H. (934 A.D.), and wrote *Ketab-al-Ashkal* or *Sovar-al-Aqaleem* in 309 H. (921 A.D.), and after him the famous Astakhri who refined it into *Al-Masalek wa al-Mamalek* also mentions the idol and the temple of Jabal-al-Zur. Yaqoot quotes them and refers to the mountain and idol as *zur* and *zoon* (*Màjam-al-Baladan*, vol. 4, p. 28). In another book he states: Zoor was an idol in the Dawar region (*Marased-al-Ithlà*, p. 206).

From the writings of pre-Islamic historians it is seen that this temple was famous before the advent of Islam. Hsuan Tseng, the famous Chinese traveler saw it in 630 A.D., and calls it Shuna. He says that the temple was located in Tsaw Kota on a mountain. The idol known as Shuna and its temple located in Jabal Zur is seen on the coins of two dynasties from southern Hindukush, the Tajan- Shahi and Napki Malka. It signifies the solar divinity and it is possible that the religion of the peo ple of Zur was sun-worshipping before Islam (*Anis*, vol. 190, Kohzad). Le Strange states that the temple was located near the city of

Wartal (*The Lands of Eastern Caliphate*). At present it is not possible to correctly identify the location of this temple.

The name Zur becomes more common after the Islamic period. It changes to Sur and Suri and some tribes and regions have come to be known by this name. For example Zurabad was a famous city which is present up to this time south of Sarakhs near the northwestern border of the province of Herat of Afghanistan. Yaqoot has noted it as Zurabaz in the vicinity of Sarakhas (*Marasid*, p. 206), but was considered the domain of Herat in the past. Abubakr Atiq bin Mohammad-al-Surabadi-al-Herawi was a scholar born in this city who lived during the time of Alp Arslan 455-465 H. (1063-1073 A.D.) and *Tafseer-al-Soorabadi* is his famous work (*Keshf-al-Zunon*, vol. 1, p. 234).

Suri bin al-Màtaz, the chief of Khorasan, is another renowned Suri personality during the reign of Sultan Masàud. He apparently is connected to the Suris. Shaikh Abdul Jabar bin al-Hasan-al-Baihaqi, is a poet of the Masàud era who recited satirical Persian and Arabic poetry. He writes:

*Awake and be aware O proud one and see  
The relics of Masàud and Suri;  
You will not find such joy in the world  
Indeed until death in the ruins of Sur.*

or: *O Amir look towards Khorasan. What wealth brings the Suri (Tarekh-e Baihaqi ibn Funduk, p. 179)*. The historical Suris are very closely related to the Ludis. The Ludis had famous monarchs such as Shaikh Hamid, Sultan Bahlol and Sultan Ibrahim. The Suris also had kings of fame i.e. Sher Shah Suri, Adil Khan, Islam Shah and Adli (*Hayat*, p. 284; *Khurshaid* etc.).

We know from the annals of history that from ancient times to the beginning of Islam and later the Suris reigned over Ghor, Khorasan and later in Ghazni, Bamiyan, Takharistan and Zabulistan. They established the mighty Ghorid dynasty in our country. The eastern borders of their empire reached the Ganges river and Khorasan in the west. The northern border of their empire was demarcated by the Oxus river and the Pamir mountains and to the south it stretched to the Arabian sea. Qazi Minhaj Seraj, a famous historian of the time, wrote about the Ghorid kings. Since he was a historian of the Ghorid court and lived at that time his statements seem to be correct. A short statement of his work is presented.

Minhaj Seraj quoting *Muntakhab-e Nasiri* states: There were two brothers from the progeny of Zahak. The older was named Sur and the younger Saam. The first one was a ruler and the second a commander of the army. The

descendants of these rulers governed Ghor centuries before the advent of Islam. They were known as the Shansabanians, because the king who embraced Islam, during the time of Hazrat Ali, was named Shansab (*Tabaqath*, p. 176-177; *Jahan Ara Qazi Ahmad Ghafari*).

Moreover, according to Al-Yàqubi and Belazeri, another personality related to the Suris, during the early Islamic period, was the governor of Merv. He was known as Mahooy Suri who killed Yazd Gard the third, the last Sasanid emperor when he fled to Merv to escape the Arab armies. During the time of Hazrat Ali he went to Kufa and was appointed the governor and collector of the region by the Caliph (*Futuh-al-Baladan*, p. 323; *Al-Baladan ibn Wasekh-al-Yàqubi*, vol. 2, p. 214).

Firdausi, the great Persian poet, gives a detailed account of Mahooy Suri and considers him of Suri origin. He writes:

*Like the wind he felled a camel  
Near Mahooy, of Suri origin.*

After killing Yazd Gard, this famous Suri chief spread his empire and sent his armies to Balkh, Hari and Bokhara. Firdausi notes:

*To his first born he gave Balkh and Hari  
And sent his armies in every direction,  
As the army grew in numbers  
And he attained his goal,  
He gave the soldiers money to prosper  
And brought pride to his family.  
He had a famous and wise man  
In his service called Kursiyoon.  
Then toward Bokhara they marched  
The warriors of the brave army.*

Shansab bin Kharnak (Sarnak) is most famous among the Suri kings. Amir Polad Ghor was one of his sons whose domain was the mountains surrounding Ghor. He revived the name of his ancestors. When Abu-Muslim drove away the Bani Omiya rulers from Khorasan, Amir Polad took his Ghorid army to his help. The palace of Mandesh and the mountains of Ghor were under his sway. Following his death, his domain was left to his nephews. After that there are no accounts of these kings until the time of Amir Banji Neharan (*Tabaqath*, p. 179).

After Amir Polad, who was the contemporary of Abu Muslim Khorasani {around 130 H. (748 A.D.)}, Minhaj Seraj does not mention anything about this dynasty until the time of Amir Banji Neharan who lived at the time of Haroon-al-

Rashid 170 H. (787 A.D.) There is no mention of this dynasty after Amir Banji until the era of Amir Suri, a contemporary of the Safarids 254-296 H. (868-909 A.D.). With regard to Amir Suri he states: He was a great king, and most of the lands of Ghor were in his domain...Amir Suri was the leader of the Mandesh Shansabanis (*Tabaqath*, p. 181). After Amir Suri he talks about Malik Mohammad Suri. He is the same person who was imprisoned by Sultan Mahmud and sent to Ghazni but died on the way.

In summary it can be said that the Suris are the historical Zuris, who played an important role in the history of our country and Amir Polad is an important personality of this dynasty. According to *Paṭa Khazana*, Amir Krorh Jahan Pahlavan was his son. We do not have any further information on the life of Amir Krorh, except that his name lives in Afghan folklore. When the Pashtoons want to say that something is very old, they say, it is from the time of Amir Krorh.

27. *Mandesh*: It is a famous city of Ghor dating back to the Ghorid and Ghaznavid periods. Documents of the Ghaznavid era mention Mandesh. Abulfazl Mohammad Baihaqi, the famous historian of the time states: Amir Mohammad bin Mahmud was imprisoned by his brother, Mas'ud, in Kohtez (or Kohsheer) fortress from where he was transferred to the citadel of Mandesh.

The name of Kohtez fortress has been documented differently. In *Tarekh-e Seistan* it is written as Kohez. The annotator of the book states that Kohez is actually Kohizhak (*Tarekh-e Seistan*, p. 207). The fortress was in the vicinity of Takinabad and the present day Kozhak is not far from this place. Therefore it can be concluded that Kohizhak was located somewhere in the Kozhak mountains. This mountain range extends from the southern Registan of Qandahar southward to the southern and eastern parts of Kalat.

Baihaqi notes that Mandesh was a mighty fortress with high walls. He describes the fortress as follows: When we left the Ayaz forest and reached Korwalesht, the Mandesh fortress was visible from a long distance. We continued journeying and finally reached the base of the fortress. Upon arrival we saw a huge fortress with strong, thick and high walls (*Baihaqi*, p. 76). When Amir Mohammad was imprisoned in the Mandesh fortress, Nasir Baghawi, who was his friend, recited these lines in his memory (*Baihaqi*, p. 76):

*O king what misfortune has befallen you,  
That your foe is from your own lot,  
Your tribulation is the worst of tribulations  
That from your father's kingdom you have inherited Mandesh.*

After Baihaqi, Abdul Hay Gardezi, circa 440H. (1049 A.D.), mentions the

Mandesh fortress, that was specifically used to guard the royal treasure (*Zain-al-Akhbar*, p. 87). Following the Ghaznavid period, Mandesh has been referred to in *Tabaqath-e Nasiri* of Minhaj Seraj Jouzjani several times. For example with reference to the progeny of the Ghorid kings, who were known as Sur and Saam, Zumandesh and Mandesh have been mentioned (*Tabaqath*, p. 178). Later, in reference to Amir Polad he states that the Mandesh citadel and other cities of Ghor were under his sway (*Tabaqath*, p. 179). Minhaj Seraj considers Mandesh as the administrative center of the Shansab dynasty. He writes: There is a large mountain in Ghor, Zarmurgh, on which Mandesh is situated. It is said that the palace and the ruling center of the Shansabanis is located at the foot of the mountain. The second mountain is called Surkhghar. This mountain is also located in the province of Mandesh (*Tabaqath*, p. 181). The word *surkh ghar* has been written as *sar hasar* and *sar khasar* in the hand-written manuscript. According to Raverty it is *Surkh ghar* because *ghar* in Pashto means mountain thus *Surkh ghar* means red mountain.

Regarding the construction of the citadel, Minhaj Seraj writes: Abas bin Shish summoned experienced masons from Mandesh and built a palace at the base of the mountain on a promontory. The walls of the palace extended to the precipice of the mountain (*Tabaqath*, p. 183). Later he states: Bahauddin was appointed as the chief of Sanga, which was the administrative center of Mandesh...and the Sanga fortress is called Khol Mani (*Tabaqath*, p. 186, 360). *Khol* is a Pashto word meaning helmet and *mañi* in Pashto means palace thus *khol mañi* means Helmet Palace.

From the notes of historians it is clear that Mandesh was a famous area of Ghor and Sanga was its center. Yaqoot, the famous geographer writes: Sunj is a village in Bamiyan and Sanja which is pronounced as Sanga by the Persians is a famous region of Ghor (*Marasid*, p. 224). Ibn Asir also considers Sanja a city among the cities of Ghor (*Al Kamel*, vol. 11, p. 75). Similarly Yaqoot states: Sinja was a famous center of Ghor (*Marasid*, p. 225).

The exact location of Mandesh and Sanga cannot be pinpointed with accuracy. It is possible that these names are still used in Ghor.

28. *Kheisar*: According to Yaqoot it is a border fortress between Ghazni and Herat (*Màjam-al-Baladan*, vol. 3, p. 499). It has often been mentioned in the Ghorid and Ghaznavid periods. It was famous for its fortifications and strength. In describing Mas'ud's conquest of Ghor from Herat, Baihaqi states that the first journey was to Baashaan and then to Kheisar (*Baihaqi*, vol. 1, p. 122). In another place he gives its location near Toulak (*Baihaqi*, p. 130). From this it can be deduced that

Kheisar was a border fortress in the north western part of Ghor. Astakhri also states that it is situated at a distance of two day's walk from Herat (*Al-Masalek wa al-Mamalek Astakhri*).

Minhaj Seraj considers the Kheisar mountain among the five mountains of Ghor. He says its length, breadth and height are beyond comprehension (*Tabaqath*, p. 181). Kheisar was famous around 600 H. (1204 A.D.) because Tajuddin Osman Margheeni, the first ruler of the Kurts, who was related to Sultan Ghiyasuddin Mohammad bin Saam Suri 668-699 H. (1270-1300 A.D.), lived there. Tajuddin was given the title of governor of Kheisar and after his death, his son, Malik Ruknuddin became the governor of Kheisar and a part of Ghor. He was also recognized as the governor of Kheisar by the Mongols. He died in 643 H. (*Tabaqath-e Nasiri* and *Habib-al-Sayr*). The fortress became renowned during the period of the Kurt rulers. Saifi Herawi states: After occupying the fortresses of Khorasan, Genghiz Khan decided to lay siege to the fortress of Kheisar. He sent one of his sons with an army to the province of Ghor to occupy the famous fortress. They reported that it was an unusually strong and large fortress and that no offender had been able to occupy it except the Islamic rulers of Ghor...Genghiz ordered that artists who have seen the fortress and know its dimensions be summoned so they may paint the fortress for him. When he saw the painting the beauty and workmanship of the fortress was beyond belief. He turned toward his commanders and said: "Nobody has seen such a place nor will anyone see it in the future..." (*Tarekh-e Saifi Herawi*).

The historical fortress of Kheisar, which was famous during the time of Ghorids and the Kurts, has been destroyed like other Ghorid fortresses and citadels. Its remains, known as Jahan Qalà, rise about 40 meters above the ground level in the western Zarni mountains.

29. *Tamran*: Tamran was also a famous Ghorid city and during the Shansab period a number of scholars lived there. Minhaj Seraj repeatedly mentions this place. For example he writes: In 618 H. (1221 A.D.) the author of *Tabaqath*, Minhaj Seraj, was on his way from Tamran to Ghor and he met Malik Hesamudin Hasan Abdul Malik at the Sanga fortress known as Khol Mani. (*Tabaqath*, p. 360). Similarly this historian gives the name of the third mountain among the five mountains of Ghor as Ashk (Dar Ashk) and states that it is in Tamran and is the highest and largest mountain of Ghor (*Tabaqath*, p. 181).

*Hudod-al-Àlam* (p. 59) says that Tamran is located in the vicinity of Karwan in Khorasan and its chief is called Tamran Qazenda. *Tabaqath-e Nasiri* gives the names of several famous personalities of this city such as: Malik Qutbuiddin

Yusuf Tamrani, Malik Saifuddin Masàud Tamrani, Malik Tajuddin Tamrani and Malik Nasiruddin Tamrani were among the administrators and chieftains appointed by Sultan Ghiasuddin Mohammad Saam (*Tabaqath*, p. 204).

Tamran was the domicile of the Tamrani people and they are known as the Teimuri called the Temuri today who may be the original Tamrani. The present day Teimuri live in the vicinity of Tulak and Farsi of Ghor and south of Herat (*Asar-e Herat*, vol. 1, p. 137-138). They are now considered as a branch of the Char Aimaq of Ghor who are divided into different groups (*Hayat*, p. 457).

The present day Teimuri and the Tamrani of the past, like the three other Aimaq groups i.e. first the Zuri=Suri of the Islamic era, second the Taimani=Thamani of Herodotus and third the Hazari who include the Jamshadi and Feroz Kohi have lived in Ghor, Badghis and Sabazawar of Herat since ancient times. A study of this book shows that the language of the people of Ghor and the Taimani was Pashto and until this day large numbers of the Taimani speak the language. Famous Pashto poets have arisen from this tribe in the past.

With regard to its geographic location we are only aware of Minhaj Seraj's statement: From Tamran to Ghor. From this it can be deduced that Tamran was a region outside the domain of Ghor at that time. In another place he states: The writer was in the service of Malik Nasiruddin Abu Bakr in the year 618 H. (1221 A.D.) in the provinces of Gazaiv and Tamran (*Tabaqath*, p. 188). From this statement it is seen that Gazaiv and Tamran were close to each other and in the direction of Ghor. Gazaiv is now pronounced as Gizav and written as Gizab. Under the present day administrative division it is a part of the Uruzgan province, north of Qandahar. It is located north of Ajristan (the historical Wajiristan) and south of Daikundi. Therefore we can say that Tamran was located east of Ghor and the abode of present day Teimuri tribes, who live in Ghor and in the western parts of the country, cannot be considered with certainty to be a part of the historical Tamran. According to historians Tamran was located east of Ghor. It is possible that because of the turmoil in Ghor, which resulted in the movement of the Feroz Kohi people from Feroz Koh (Feroz mountain) to the valley of Murghab, the Teimuri tribes may have left their original domicile and moved westward.

30. *Barkoshak*: *Koshak* means a palace, or a high and strong edifice (*Burhan-e Qatà*). It was frequently used in Persian after the advent of Islam. The Ahnaf palace, which was built by Ahnaf bin Qais in Merv was known as Koshak-e Ahnaf by the Persians (*Ibn Khardabah*, p. 32; *Ashkal-al-Àlam*, p. 209, handwritten manuscript of Jaihani). Palaces built in high mountainous regions were known as Koshak. With regard to the life of the mountainous people of Ghor, Minhaj Seraj

writes: A Koshak was at war with another Koshak (*Tabaqath*, p. 181).

This word is also mentioned by Baihaqi. For example Koshak Mubarak is mentioned in Herat (*Baihaqi*, p. 49). But Barkoshak was a famous palace of the Ghorid dynasty. In the hand-written version of *Tabaqath* it has been written in two forms: *baz-koshak* and *bar-koshak*, especially in the manuscript which I have seen, it has been written as Barkoshak in several places. In *Paṭa Khazana* it has also been written as Barkoshak. Since Bazkoshak does not have any meaning therefore the correct form is Barkoshak as *bar* in Paṣhto means high or upper and has often been used against *lar* which means low or lower. These words have been used in the names of places and tribes such as Bar Arghandab (upper Arghandab), Bar Grishk (upper Grishk), Bar Paṣtoon (upper Paṣtoon). Bar had the same meaning in Persian and has been used in *Al-Tafheem of Al-Biruni*, and in *Tarekh-e Seistan* (p. 404) as *barzara* or upper Zara which is a branch of the Zara river.

Minhaj Seraj gives the following account of Ghor's Barkoshak: And that palace (Barkoshak) is a structure of unparalleled beauty and workmanship which cannot be seen in any other land and no architect has been able to build it elsewhere. On top of the palace are five gold studded turrets every one three yards high and two yards wide, and two golden falcons, each the size of a camel, that were sent by Sultan Muàzuddin after the conquest of Ajmir to Sultan Ghiasuddin Mohammad Saam as a present... (*Tabaqath*, p. 210).

Other records of this historian show that the Barkoshak palace was located on a mountain in the city of Feroz Koh. He states: A celebration and banquet were held at the Barkoshak palace, located in Feroz Koh (*Tabaqath*, p. 21). In another place he writes: Between the city and the mountain, the Barkoshak palace was fitted with an iron gate (*Tabaqath*, p. 215). According to these statements, Barkoshak was a famous citadel of the city of Feroz Koh unmatched in size and height.

31. *Tarekhe Suri*: The author of *Paṭa Khazana* mentions the name of this book several times and consider Mohammad ibn Ali Albasti as its writer. This book was an important source of reference for Shaikh Kaṭa, the author of *Larghoni Paṣhtana*, who saw it in Balishtan. The two books serve as an important source of reference for the author of *Khazana*. Unfortunately there is no trace left of either book.
32. *Wyârhaná*: It is derived from the root of *wyâr*, meaning pride, and was used in the Middle period, but is not used at the present time. The poems of valor and pride were referred to as *wyârhaná*, which form an important part of Paṣhto

literature. It is an important noun and should be introduced into usage once again.

33. *Atál*: Means strong, genius and outstanding. The Pashtoons also used it as a noun, for example, Atal Khan, from the Sadozay tribe, Popalzay clan, was a contemporary of the sons of Ahmad Shah Baba.

34. *Mán*: This word is not used in Pashto now. In Sanskrit it means heart, soul and will (Forbes Hindi-English Dictionary, p. 703). In India it was idiomatically used to mean desire. The great scholar, Abu Raihan al-Biruni, in describing the social moves of the Indian Aryans says that *mán*, in reality, means heart. Since the heart is considered the center of an animal's will therefore "*mán*" was used by people to express their desire (*Ketab-al-Hind*, vol. 1, p. 45).

In this old Pashto poem of Amir Krorr, *mán* has been used:

*ghashy dê mán dzî brešnâ pur mertsamánu bandê*

غشي د من ځي بريننا پر ميرڅمنو باندي

The arrows of my strong will like lightening fall on the enemy.

From its usage it is seen that the word was used in the old Aryan language and was in use in old Pashto just as in Sanskrit. At the present time the word *zrhá* which means heart, is sometimes denoted to mean will or desire such as *pê zrhá ksë më dě* i.e. I have the desire to do this work.

35. *Yárgħálam*: A verb in the first person present tense from the infinitive *yárgħálal*, which is not used now. In the poetry of the Middle period it was used as *yárgħál* meaning to attack. From the following couplet by Khushal Khan Khatak it is clear that in the past the word had an infinitive and several derivatives:

*ma kho toba wakhra kê zrhah hum ra sara mal shî*

ما خو توبه وکره که زره هم را سره مل شي

*eshq dê ché hamësh yay pê thoba bandê yárgħál shî*

عشق دي چي هميش ئي په توبه باندي يرغل شي

I have repented and hope my heart sides with me

It is love that always attacks repentance.

36. *Pëzħandoy*: Meaning clear, famous or well-known.

37. *Pálan*: Related to the word (*pál*) meaning step which evidently means infantry.

38. *Zárhên*: This word is not in use today, but in explanatory terms it can be said that the letter (*noon*) has been added to the word (*zrha*) replacing the letter (*ha*) meaning valiant and brave. It is among the rare words of the language preserved in the book.

39. *Mákhšûr*: This word is composed of *mákh* meaning face and *sûr* meaning red. It means honor and is out of use now.

40. *Lwárhawî*: This word not in use today is derived from *lwárh* which means high or exalted. In similar fashion *dranawei* meaning respect and graciousness and still in use today has been derived from *drund* heavy.

41. *Lowr*: In this book it has been repeatedly used to mean kindness. From the poem of Amir Krorh Jahan Pahlavan it is seen that the word was in use in the Pashto language several centuries ago. He says:

*khpalû wágarhû lára lowr përzoyaná kawám* خپلو وگړو لره لور پېرزوينه كوم

To my subjects I graciously show kindness.

In Shaikh Mathi's poem it has been used in the following context:

*stâ dê lowrûno yaw rñâ dê* ستا د لورونو يوه رڼا ده

It is a radiance of your grace.

Shaikh Asad in his fable states in prayers:

*hum pé tâ dë wî dër lowr dê ghafar* هم په تا دي وي ډير لور د غفار

May the grace of God be with you.

In his *Saqi Nama* Zarghoon Khan says:

*mâ tê jam dár bêl wálor râ* ما ته جام دربل ولور را

Give me a cup of contentment and grace.

From these examples it is seen that the word has been used to mean kindness, grace and commiseration. The word *lowr* is not used by itself in Pashto any more except in the form of *lowrina* meaning commiseration.

42. *Bâmél*: In Pashto dictionaries *bâmél* means endurance and friendship and in common language it is used in the same context. From the poem of Jahan Pahlavan it is clear that in the old times it was used to convey the meaning of care-taking and friendship. At any rate it is an important word of our language.

43. *Wádána*: To foster or rear. At present *wádá* is used to mean the same and *wádána* has become extinct.

44. *Dérédz*: It is a word that is not in use at the present time nor is it seen in the works of the Middle period. Perhaps, in old times it was a common word. From its use here and in Skarandoi's poem it can be said that it was used to mean pulpit. In the original manuscript, an annotator has written the translation *manbar* (pulpit) twice over the word. From the viewpoint of structure, it is composed of *dérédal* (to stand) and *dzaî* (place). Literally, it is closer to *isthgah* in Persian and *mouqif* in Arabic.

45. *Stâywál*: One who praises or recites an encomium. *Styé*l is a verb which means to praise and *wal* is a suffix but this noun is not in use now and instead *stâyunkay* is used.

46. *Poshanj*: According to Yaqoot it was a fortified city in the Mashjar valley about

10 *farsakhs* (50 km) from Herat (*Marasid-al-Ithlâ*, p. 85). It is the same famous city mentioned in *Masalik wa Mamalik* and in his torical documents written after Islam. It was the center of learned men and its Persian spelling is Poshang. According to *Hudod-al-Âlam* (p. 57) it was a fortified citadel surrounded by a moat. From the beginning of the Islamic era to the conquests of the Moghuls Poshang was a one of the most famous cities of Khorasan.

47. *Baghnein*: A region in Zamindawar which is called Baghni at the pre sent time. It is located between Ghor and Zamindawar. It has also been recorded as Baghni in *Hudod-al-Âlam* (p. 64).

48. *Amir Mohammad Suri*: The name Suri and the Suri dynasty were alluded to in annotation 26. Here, I am concerned with Amir Mohammad Suri who was a contemporary of Sultan Mahmud and this book contains his elegy. Qazi Minhaj Seraj gives the fol lowing account of Malik Mohammad Suri: ...When Amir Mahmud Subuktageen ascended the throne, Ghor was under the rule of Amir Mohammad Suri. He sometimes obeyed Sultan Mahmud, sometime transgressed and at other times rebelled against him...until Sultan Mahmud invaded Ghor and besieged the Ahangaran fortress for a long time resulting in many deaths. After a lengthy period, Mohammad Suri made peace, left the fortress and started serving Sultan Mahmud. The Sultan sent him to Ghazni with his younger son, Sheish. When they reached Kailan, Amir Mohammad passed away. Some say that since he was a prisoner he was unable to bear the humility brought upon him. He was carrying poison under the gem of his ring and ended his life by taking it (*Tabaqath*, p. 182).

The statement that he was unable to bear the humility of imprisonment which re sulted in his death is corroborated in *Paṭa Khazana*. Baihaqi also writes about Sultan Mahmud's conquest of Ghor but makes no reference to the Ghorid king. He merely states that in 405 H. (1044 A.D.) Sultan Mahmud led his armies into Ghor by way of Bost and Khwabain (*Baihaqi*, p. 117).

Ibn Asir considers this battle to have taken place in the year 401 H. He says that Mahmud's army was led by Altontash, the governor of Herat and Arsalan Jazeb, the governor of Tus. Ibn Suri came out of Ahangaran to meet them with ten thousand men. They fought bravely for half a day, then Mahmud deceitfully retreated and the Ghorids chased Mahmud's army and drove them away from the city. Mahmud gathered his men and attacked, resulting in the capture of Ibn Suri and the conquest of Ahangaran. Ibn Suri committed suicide by taking poison (*Al-Kamel*, vol. 9, p. 91).

Like Ibn Asir Hamdullah Mustufi also records these events but says: Suri, the

leader of the Ghorids, was killed in battle and his son was taken prisoner. In rage he killed himself by taking poison hidden under his gemstone. The Ghorid kings were from the lineage of the ruler who was defeated by the army of Mahmud. Fearing the Sultan, his progeny went to Hindustan. (*Guzidah*, p. 406-497).

In this way historians of the Ghaznavid and Ghorid era and later ones give a different account of the events. Some even consider these dynasties to be non-Moslem; it is possible that during the Ghaznavid and Ghorid periods not all the people of these regions had become Moslem. But according to Minhaj Seraj and *Paṭā Khazana*, citing *Tarekh-e Suri*, the name of the king who fought Sultan Mahmud was Mohammad Suri and the elegy also shows that he was a Moslem.

Minhaj Seraj states that Shansab, the founding father of this dynasty embraced Islam during the time of the fourth Caliph (see annotation 26). As I have discussed in annotation 26, Belazeri in *Futuh* and Yaqubi in *Al-Baladan* mention Mahoya Suri, who was received by the fourth Caliph, and was appointed the governor of Merv. Therefore, the statements that this king was an infidel during the time of Mahmud is weak and difficult to accept.

From the writings of Baihaqi it is clear that the struggle for Ghor did not end until the era of Mas'ud, and it was not possible to subdue Ghor (*Baihaqi*, p. 129). Thus the struggle with the Suris continued until Mas'ud was able to finally end the tumult.

49. *Ahangaran*: It was the most important city of Ghor and was considered the administrative center of the Ghorid empire. The elegy of Shaikh Asad Suri, recited in memory of Mohammad Suri, says that Ahangaran was in peace due to his fortitude. Al-Biruni considers Ahangaran to be in the mountains of Ghor (*Muntakhabat-e Qanon Mas'udi*, p. 28) and Ibn Asir considers Ahangaran to be the most fortified citadel of Ghor that was conquered by Mahmud in 401 H. (1011 A.D.) (*Al-Kamel*, vol. 9, p. 76).

Hamdullah Mustufi writes: Ghor is a famous province and its city is known as Rud Ahangaran. It is a large city with a healthy climate and has good grapes and melons (*Nazhat-al-Quloob*, p. 188).

Ahangaran exists up to this day. Its relics are located along the banks of the Hari Rud, south of Kasi. Barthold, the famous Russian orientalist, also considers the location as that of the ancient Ahangaran (*Historical Geography of Barthold*, p. 405). Its location is also given in the Royal Atlas, map 34 (*Tarekh-e Hind*, vol. 1 p. 253).

In the footnotes of *Tabaqath-e Nasiri* (p. 320) Raverty gives the location of Ahangaran near the Ahang canal of Ghazni, which apparently is an incorrect

statement as the historical Ahangaran is still famous and known by its former name.

50. *Dzghêlâ, dzêlâ, zêrghâ, zâlmâ*: By studying *Paṭa Khazana* and the poems of the past we come across verbal nouns of these words. The words *zhêrhâ* from the infinitive *zhêrhal*, to cry; *khêndâ* from the infinitive *khêndal*, to laugh and *nêtsâ* from the infinitive *nêtsal*, to dance are examples which are in use in the language but the words in the title of this section are not in use anymore.

By looking at the words belonging to the same family, that are alive in the language, we can say that *dzghêlâ* (meaning effort has been derived from the infinitive *dzgêstal* to run), *dzêlâ* (brightness has been derived from *dzêlêdal* to illuminate), *zêrghâ* (meaning greenery comes from *zêrgoon* green) and *zêlmâ* (youth, comes from *zêlmay* young). These words have been used repeatedly in this book.

When I found the few pages of *Tazkerat-al-Awlia* of Sulaiman Maku in 1933 in a mosque of Adam Khan village along the banks of the Helmand river, I noticed the use of the word *mêla* in the poem of Malikyar, which has been derived from *mêl* (friend) in the same manner. In volume one, page 65 of *Pashtana Shuàra* I had mentioned its usage with uncertainty. From these old poems it is clear that there were other words used in the same form in our language but have fallen from use with the passing of time. Such rare and important words used by our ancestors should be reintroduced into the language.

51. *Bâmy*: In the *qasidah* of Shaikh Asad bin Mohammad Suri who died in 425 H. (1034 A.D.) the word *bamy* has been used in these lines:

*nê ghâtol biya zêrghonezî pê lasuno*                      نه غټول بيا زرغونيري په لاینونو

*nê bâmy biya masêda kê pê kohsâr*                      نه بامي بيا مسېده كا په كهسار

Nor does the tulip blossom on the cliffs,

Nor does the bami smile on the mountains.

The noun *bâmy* is not in use now nor is it seen in the literature of the Middle period. From its use it is seen that *bâmy* was the name of a flower. The word is also seen in old Persian literature. It appears with the historical name of Balkh. For example Farukhi Seistani (circa 429 H.) states:

*Greetings O Balkh Bamy with the spring breeze*

*Enter it through Nawshad gate or the gate of Navbahar. (Divan-e Farukhi, p. 109).*

Hakim Asadi Tousi, circa 458 H. (1066 A.D.) says:

*With great pomp*

*The king of Nimroz rode*

*Toward the domain of the brave*

*Known as Balkh Bamy by name. (Garshasp Nama, p. 335).*

Firdausi Tousi, circa 400 H. (1010 A.D.), says:

*Toward Balkh Bamy they were sent*

*With a great deal of advice.*

Elsewhere he says: *From Balkh Bamy he extracted gold. (Shahnama, vol. 2, p. 482, vol. 3, p. 1285).*

Anwari says: *From Balkh Bamy you can fly to the roof of Al-Aqsa mosque.* Regarding the old name of Balkh, Abu Raihan al-Biruni states: *Balkh and its old name Bamy (Qanoon-e Masàudi, p. 43).* Some compilers of dictionaries consider the name of Bamian, one of the famous cities of our country, to have been derived from *bamy* and believe that the names of the two centers of civilizations have etymological links (*Anandraj Dictionary, vol. 1, p. 378*). Some authors have written that Balkh Bamy was also called Balkh Bamiyan and it was famous by both names (*Ganj-e Danish, p. 144*).

Zaki Walidi Toughan, professor of history of the Istanbul University writes: It is likely that the name of Bamiyan has been derived from *bamy*. Bamiyan means Balkhians. Thus it can be said that Bamiyan belonged to the Balkhians (Zaki Walidi's comments on *Qanoon-e Masàudi, p. 43*). Thus *bamy* was used as a title and as a attributive adjective with the name of Balkh (*Farhang-e Naubahar, vol. 1, p. 98*).

We know that a attributive adjective was always used with the historical name of Balkh and during the time of Avesta the word *srira* was its attribute. *Srira* means beautiful. Later it was replaced by the word *bamy* (beautiful and illuminating). This word takes its root from *bamya* of Zend (Zend Avista, vol. 1, p. 8). In Pahlavi *bamy*(pretty) was *bamik*. According to Johnson, *bamik* appears in the Pahlavi translation of Avesta that dates back to the eighth century A.D. and was found in Samarkand (*Zoroaster, p. 271-272*).

This was how *bamy* was used in the historical context. Now let us see how it was used in the Pashto language. It is used as a name by the Pashtoons. For example, Bamy was a person from the Popalzai tribe of the Abdalis (*Hayat, p. 118*). A clan by this name still lives in Qandahar, and the street on which they live is called the Bamizay street.

Our ancestors used the names of flowers as proper names. As mentioned earlier *popal* is also the name of a flower and at the present time names of flowers such as Jandei Khan, Gul Khan, Gulab, Ghatol, and Raiday are commonly used by Pashtoons. This similitude has a strong reason. The Afghans

have lived in open country in the midst of natural beauty and have close ties to nature. Thus when they were naming their children, nature had an instinctual effect on their decision making. Therefore the names of flowers, beautiful plants, birds, mountains etc. are used as names of people. The use of the name of the *bamy* flower as a proper noun is one such example.

What is the relation between the use of the word *bamy*, the name of a flower, possibly some kind of a tulip, with the ancient *bamy* meaning beautiful? To answer this question we have to look into the cultural affinities of the people of Balkh. The use of flowers, during spring, was an ancient tradition of the people of the region. The famous temple of Nau-wa-hara which later became Navbahar was a place visited by the common people. According to historians its tall flags could be seen from far away (*Màjam-al-Baladan*, vol. 8, p. 320). Avesta mentions "the land of high flags". One of the flags is still preserved in the shrine of Hazrat Ali in Mazare Sharif. It is raised with great ceremony on the Afghan new year day (March 22) and the celebration of *gul-e surkh* (red flower) is still held there every year. People from all over the country visit the city to participate in this celebration.

Yaqoot gives an interesting account of this temple: The temple of Navbahar in Balkh was very large and famous. It was covered with silk and other fine cloths. It was the habit of the people to cover every new edifice with flowers. With the start of spring season they embellished the temple with the first flowers of spring (*Màjam-al-Baladan*, vol. 8, p. 320). Therefore the meaning of *bamy* can be interpreted in two ways. First, it may have replaced *srira* which in Avesta means beautiful. Second, *bamy* was a flower. As flowers are always identified with beauty and nature, therefore it was allegorically used to mean beauty. At any rate the *bamy* of Pashto has close ties with Balkh Bami and both words seem to have an Aryan origin.

52. *Gharj*: Gharj is historical Gharjistan, Gharshistan or Gharistan of our country which has been recorded in different forms by scholars. Yaqoot in *Màjam-al-Baladan* says that the original form of the word is *ghar* meaning mountain. *Ghar* is an old Pashto word. Yaqoot says that the boundaries of this province extend westward to Herat, eastward to Ghor, northward to Mervalrod and southward to Ghazni. He states that it is a vast region with a lot of habitations and that the Mervalrod flows through it (*Marasid*, p. 291). In *Hudod-al-Àlam* (p. 58) it is considered a part of Khorasan and its administrator is called *Shar*. It has good agricultural land where large quantities of cereals are grown and it is surrounded by mountains.

53. *Shar*: Same as *Gharj* as explained in annotation 52.
54. Feroz Koh: It was the capital of the Shansab rulers of Ghor and was destroyed during the Mongol invasion. It was one of the most famous cities of our country that has been praised by historians such as Minhaj Seraj.
55. *Shansab and Shansabani*: These names are explained in annotation 26.
56. *Bolêla*: In this book the word *bolêla*, meaning the same as the Arabic *qasida*, occurs in several places. It is possible that the word fell out of use after the early times. It is one of the old words of Pashto preserved in the book.
57. *Chándáy* In the encomium of Skarandoi, written for Sultan Shahab al-Dunya wa al-Din Ghori, the word *chándáy* has been used:

*pêr bərbáñ ché zágħ dē chuñoo nghwázédêh sî*      پر برین چه برغ د چونو نغورېده سي  
*tê wâ chándáy séráh pëoodêy áshlékonah*      ته وا چندي سره پېودي اشکولونه

In the garden when the songbirds sing,  
 You say it is like a poet reciting poetry.

In the original text the word (poet) is written over *chándáy*. This word is totally out of use. *Chándáy* is probably a word left over from the ancient Aryan times because it was used in Sanskrit. Among the Hindi Aryans, *samarti* was the science of holy narratives. Of the six branches of this science one was known as *chahand*, the science of poetry. Every Vedic scholar was required to study the six sciences; among them the study of *chahand* was also necessary (Hind Veda, p. 88).

Abu Raihan al-Biruni, who has made a thorough investigation of the Indian sciences, states: *Chanad* refers to the science of metering in poetry. Since most of the Indian sciences and books are written in poetry, according to the rules of *chahand*, therefore, the study of this science is of utmost importance. The understanding of this science is difficult. He continues to give a detailed description of the rules of this science and adds: This science was created by two Indian scholars named Pangal and Chalat and the famous book of this science was written by Giest (*Ketab-al-Hind*, vol. 1, p. 180).

From this explanatory note it can be deduced: that *chahand* is the science of metering in poetry and *chanday*, which in Pashto has been used to mean a poet, has the same root as the Aryan word. Since the Aryans went to India from our country, therefore, we can say that the word has entered the Indian languages from here.

58. *Áshluk*: In the couplet of Skarandoi presented in annotation 57, an annotator has written the translation "poems" over the word *áshlokuna*. In Forbes Hindi-English dictionary it has the same meaning and is referred to as a Sanskrit word (Forbes

Hindi-English dictionary, p. 42). Al-Biruni writes: Most of the Hindi books are *áshluk*, which is a form of poetry called *charrud*. Every *puđ* has eight words, the fifth word of which is light and the sixth heavy (*Ketab-al-Hind*, vol. 1, p. 194).

To summarize: Among the Indian Aryans, *áshlok* was a form of poetry. Originally, it may have strictly meant poetry or rhythmic prose. Thus *áshluk* is an ancient Aryan word meaning poetry. It was also used in old Pašto.

59. *Popál*: *Popál* is the name of an Afghan clan which belongs to the Abdali (Durani) tribe (*Hayat*, p. 117) and Popal has always been used as a name by the Afghans. From this book it is evident that *popál* was the name of a flower, since it has been customary to use the names of flowers such as *bâmy*, *réday* and *ghâtol* as proper nouns. Thus it can be said with certainty that *popál* was the name of a flower which was Arabicized to *fofal*. It is said that a tree by the same name grows in India. Farukhi Seistani states: In it are trees such as the Indian *gawz* and *popál* that yield fruit throughout the year. *Popál* is called *kobal* in Hindi and *separi* and *dali* in Urdu, which yields a famous Indian medicament. In English the fruit is called betel-nut.

60. *Sháñ and Sháña*: In the original text an annotator has written the translations ruttet and rut. Their usage also shows they have the same meaning. Evidently these words are not in use now and only *sháñēdal* is used in some parts of Nangarhar meaning the neighing of a horse which is called *shéshnel* and *shiéhnâ* in Qandahar. Since horses neigh during the rut in spring it is possible that the word *shéñēdal*, which originally meant to rut has been applied to the neighing of a horse. *Sháñ* meaning ruttet is not used any more and I have not come across it in latter day Pašto literature.

61. *Qusdar*: *Qusdar* was a famous city during the early Islamic period. It was located in the southeastern part of our country known as Touran. It is still known by the same name and is situated in Kalat of Baluchistan (*Historical Geography of Barthold*, p. 128).

Al-Biruni recorded it as Quzdar of the Sind (*Muntakhabat-e Qanon Masàudi*, p. 29) and Astakhri, on the road from Fahraj (Seistan) to Sind, considers it a city of Sind (*Astakhri*, p. 55-56). Yaqoot says: *Qusdar* is a city of Hind or Sind and is located in the region known as Touran. It is a small city with many bazaars (*Marasid*, p. 321). This city, which in *Hudod-al-Àlam* has been spelled with the letter *seen*, in other books with *swad* and in the historical documents of the Ghaznavid and Ghorid periods with *zay* (for example *Adab-al-Harb* of Mubarak Shah, p. 11-58), was a famous place between Seistan and India and its excise revenues reached one million dirhams (*Ahsan-al-Taqaseem*, p. 485). It was the

stronghold of the Khariji sect, and in the mid fourth century Hejira Abulhasan Ali bin Latif was its commissioner. It had numerous mosques and buildings and was famous for its law and order (*Màjam-al- Baladan*, vol. 7, p. 78).

Bashari says that Qusdar lies 12 manzils (manzil is the distance walked in one day) from the Tez port of Baluchistan in the direction of Makran (*Ahsan-al-Taqaseem*, p. 385) and Abulfida places it 20 manzils from Multan (*Taqweem*, p. 349). Ibn Hawqal states: There are some villages in the vicinity of Qazdar, and the commissioner of the place is Muàyan bin Ahmad (circa 367 H. ), who reads the sermon in the name of the caliph and lives at Bakaznan.

Al-Bashari who saw the city in 375 H. (986 A.D.) writes: Quzdar, the capital of Touran is located on a plane. The city is divided into two parts. The sultan's house and fortress are in the first section and the second part known as Bodein, contains the merchant's houses. It is an extremely clean place. It is a small prosperous city. The people of Khorasan, Pars, Kirman and Hind visit it, but its water, which comes from a canal, is not good (*Ahsan-al-Taqaseem*, p. 478).

62. *Debal*: It was a famous port situated west of the Indus River delta on the shore of the Arabian Sea and is now called Tahtha. It was considered to be within the limits of Sind (*Ayeen-e Akbari*). It is well-known for its compilers of Hadis and scholars whose names are included in Samàni's genealogies. This port was a center for Arab merchants (*Tàluqath Hind wa Arab*, p. 391).

Al-Biruni considers it to be located in Sind (*Qanoon*, p. 16), a statement corroborated by Muqadassi. The author of *Hudod-alÀlam* writes: It is a city in Sind on the bank of the River Indus and is the domicile of merchants (*Hudod-al-Àlam*, p. 74). Astakhri notes its location to be two *farsakhs* from the delta of the Indus, and a journey of seven days from the border of Pars (Sara) (*Astakhri*, p. 62). Yaqoot writes: It is a famous city on the shores of the Indian Ocean and the waters of Lahore and Multan flow in its direction and empty into the ocean (*Marasid*, p. 174).

It was an important port city of India and according to Sayoti in *Tarekh-e Khulafa*, 150 thousand people lost their lives there in an earth quake in the year 280 H. (894 A.D.), during reign of the Abassid Caliph, Moàtamid. From this statement the size of the city can be estimated. Albashari states: There are one hundred villages around it and in it live merchants who speak Sindi and Arabic and its revenues are high (*Tàluqath*, p. 392).

63. *Sthan*: This word which has been used in the encomium of Skarandoi means country or land. At present no such word is in use in the Pashto language. However, the word was used by the ancient Aryans and also used in old Pashto.



Structurally the word is formed from two elements i.e. *bood* and *thoon*. We know the second element from *Paṭa Khazana* where it has repeatedly been used to mean home and place. But *bood* is not spelt as such in modern Paṣhto. However, in Paṣhto vowels are added to words to ensure correct pronunciation. The letter (*waw*) has been added to the word while the original word is *bud*. Ibn al-Nadeem gives a complete description of *bud* and states that Indians had an idol by this name in their temples. It is said that the idol had the likeness of Bhudda, who was sent to direct them (*Al-Fahrest*, p. 487). Belazeri also talks about the *bud* of Multan for which a great temple had been built (*Futuh-al-Baladan*, p. 437).

Mohammad bin Ahmad al-Khwarazmi 387 H. (997 A.D.) says: *Bud* is a large Indian idol which people visit. Every other idol is also called a *bud* (*Mafateh-al-Àloom*, p. 74). The Arabs have borrowed this word and according to the rules of their language its plural is *buddat* (*Al-Fehrest*, p. 484).

The word is pronounced *buth* in Persian. These words have originated from the word *buddha*. As the people worshipped idols of Buddha, first those idols and later all idols were called *buth*. In Paṣhto the word has remained in its old form, *bud*, the form also recorded by Arab historians. In Paṣhto it has been preserved in the form of *bood-thoon*. Beside being the name of every kind of idol, the Buddhists consider *buddh* among the three absolute elements of the mind i.e. intellect, religion and ignorance. The first has been called *buddh* which brings forth the states of happiness and peace (*Ketab-al-Hind*, vol. 1, p. 41). It is possible that due to the importance of *buddh* intellect is inferred from it. The word is still used in this context. In Paṣhto and in the Kabuli dialect of Persian, *bud* means an intellectual and a scholar.

In pre-Islamic Persian and Pahlavi the word was written as *buz* and meant keeper, chief and head. Masàudi explains that in Pars there are ranks and dignities, the highest of which is *mobuz* meaning the keeper of faith. In these languages *mo* meant religion and *buz* meant keeper, the plural of which has been written as *muabeza*. Similarly *asfahbuz* is composed of *asaba* meaning army and *buz* meaning commander. In the same way *dabeerbuz* meant the keeper of books, *Hothekḥsha-buz* was leader of merchants (*Al-Tabniya wa al-Sharaf Masàudi*). In same manner *hirbuz* was the fire chief and *kohbuz* was chief of mountains as described by Khwarazmi (*Mafateh-al-àloom*, p. 64, 65, 71). The meaning of head, keeper and chief was implied by the word *buz*. It is close to the *bud* of Paṣhto and Hindi.

After studying these documents it can be said that *bud*, *buz* and *bood* had the

meaning of chief, head and owner among the ancient Aryans and later it became the name of the famous Indian missionary, and people built a large number of his idols to which they prayed and which they called *bud*, *bood* and *buth*. In *boodthoon* of Pashto, meaning a temple or place of idol, the same word has been preserved.

67. *Nmzdák*: In *Skarandoi*'s encomium it has been stated:

*nûm dē tél wá pûr dárîdz pûr nmzdákona* نوم دي تل وه، پر دريځ پر نمزدكونو

Let the banners fly on the mosques as you strive.

On top of the word *nmzdák* an annotator has written mosque. This word is used among the nomadic tribes of Nasir as *muzdák* with the same meaning. In my opinion the word *Imundz* or *nmundz* meaning prayers and *nmzdák* (mosque) have their root in *Imandzal* and *Imndzanh*. In this book they have been used in several instances meaning praise, benediction and prayers. For example:

<i>shpë yay ruňy pê Imandzo wî</i>	شپې ئې روڼي په لمانځه وي
<i>pê zhérrâ aw pê naroo wî</i>	په ژړا او په نارو وي
<i>ché bê hkšëwoot pê Imandzna</i>	چه به گڼېووت په لمانځه
<i>yâ bê ksëwoot pê stayana</i>	يا به كڼېووت په ستاينه
<i>yawa wrâdz jahâd afzal</i>	يوه ورځ جهاد افضل
<i>têr kâlo kâlo Imandzél</i>	تر كلو كلو لمانځه

Many a night he prayed

And in tears stayed.

When in prayer he knelt,

Day and night in prayers he dwelt.

One day of jihad,

Is better than several year's prayers.

These couplets are from the poem of Dost Mohammad *Kâkarh* and in all instances the use of the word *Imndzana* and its likes mean prayers. Such usage of the word is also seen in the poems of the Middle period. For example, Khushal Khan says:

<i>për dzoyana şa sulook nmândzna àdál</i>	پیرځوینه، ښه سلوک نمڼځنه، عدل
<i>kê dē dâ khoyûna şhta tsa ghwarrë noré</i>	که دي دا خوږونه شته څه غواړي نور

Saintliness, good deeds, to pray and justice.

If you have these attributes, what else do you want?

Abdul Qadir Khan says:

<i>sár wa mál şándál zénat dē àshoqano</i>	سر و مال ښندل زينت د عاشقانو
<i>enayat, méhr, nmândznah, zenat sta sí</i>	عنايت، مهر نمڼځنه، زينت ستاسي

To dispense wealth is the work of lovers

Favor, love and prayer be your ornaments.

*Nmándzan* is from the same root meaning prayers, blessings and kind ness as Abdul Qader Khan states:

*kê nmandzán wáyál dē nē kēzī wē ma tē* که نمَنځن ویل دي نه کیږي و ما ته

*kála kála rata krrē khábéra spora* کله کله راته کره خبره سپوره

Kind words you do not have for me

Then sometimes do chide me.

*Nmándzeli* is a past participle from the same root as Khushal Khan writes:

*khudāy haqhah pé dwarroo kawno day nmándzly*

خدای هغه په دواړو کونو دی نمَنځلي

*ché pé wradz yē àdál wedad pé shpah nmundzonah*

چه په ورځ ئې عدل و داد په شپه نمَنځونو

God has blessed the one

Who practices justice at day and prays at night.

The words *nmándzal*, *nmnádzana*, *nmnádzan*, *nmnádzeli*, *nmundz*, *nmzdak*, *namaz* and *mazkat*, which have been used in Pashto and Persian, all have the same ancient Aryan root. In Pashto they are also written with the letter *lam* at the beginning of the word. The word *namaz*, which is the first of the five pillars of Islam, also meant bene diction, humility and respect in old Persian (according to Forbes Hindi Dictionary, p. 749, the root of all these words is the same in Aryan languages. In Sanskrit *namast* means respectful and *namsiya* is honored or revered). For example Abdul Hay bin Zahak Gardezi writes in *Zein-al-Akhbar* (p. 75):

*Choon amir ra bededand, hama namaz burdand wa khedmat kardand, wa baro-e padshahi salam kardand.*

When they saw the amir, they bowed and saluted the king.

Firdausi says:

*Zameen ra beboosed wa burdash namaz* زمین را ببوسید و بردش نماز

*hami bood peshash zamani daraz* همي بود پیشش زمانی دراز

He kissed the earth and prostrated himself for a long time (*Shahnama*, vol. 5, p. 315).

Thus we can say that like *namaz*, the words *nmundz* and *Imundz* were also used in this context to mean humility, submission, respect and politeness. The old *nmzdak* and the present *muzdak* of Pashto, which mean place of prayer and mosque, were also used in old Persian but spelt as *mazkat*, as seen in old Persian texts. For example in *Hudod-al-Àlam* (372 H.), Masjide Jamà, the grand mosque has been written as *mazkat adena* and *mazkat jamà* (p. 56). With

respect to the grand mosque of Herat he writes in page 57: The grand mosque (*mazkat jamà*) of this city is the most well constructed among all mosques (*mazkatha*).

Similarly, Abu Ali Mohammad Balàmi, the famous Sassanid vizier (circa 363 H.), in the translation of *Tarekh-e Tabari*, uses this word to mean a mosque. For example he says: And Maryam was with Zekriya in that cell of *mazkat* (p. 228) or...on Friday they prayed in the grand *mazkat* (p. 728).

68. *Sarwan*: Abu Mohammad Hashim ibn Zaid-al-Sarwanay is from Sarwan. The author of the book in reference to *Larghoni Pastana* states: He was born in Sarwan of Helmand. Sarwan is the his torical city which has been mentioned by a large number of past geog raphers. Ibn Howqal says: Sarwan is a small city of Seistan with a lot of fruits, especially dates and grapes. It is located two manzils from Bost (*Taqweem*, p. 342).

*Ashkal-al-Àlam* of Jaihani says: Zarwan is smaller than Qarmain and is near Ferozqand with plenty of agricultural lands, build ings and abundant water (*Ashkal*, p. 66). *Hudod-al-Àam* gives the fol lowing description: Sarwan is located between Bost and Zamindawar and is a part of Khorasan; it is a small town with a hot climate where dates grow; it is a pleasant place (*Hudod*, p. 63). In *Qanoon-e Masàudi*, it has been incorrectly recorded as Zardan and this may be an error of the scribe. Al-Biruni also considers Zarwan to be in Bost (*Qanoon*, p. 28). He writes in *Al-Jamahir*. There are gold mines called Zarwan in the vicinity of the village of Khashbaji near Zabulistan where this metal is found among the rocks and in wells. In the mountains near the Khashbaji village silver, iron, lead and magnet etc. are found (*Al-Jamahir*, p. 213).

Astakhri also considers Sarwan to be in Bost (*Astaghri*, p. 238-248) and it has been recorded in the same way in *Tarekh-e Seistan* (p. 30). Sarwan or Zarwan stands up to this day along the eastern bank of the Helmand river and is a part of the Nahre Seraj district. Ancient relics of a fortress and other buildings are seen around it and at the present time people call it Sarwan Qala. It is the domicile of the Alekozay and Alizay tribes.

69. *Abu-al-Àina*: Ibn Khalad also famous as Abu-al-Àina was a famous Arab scholar, poet and writer. He was the mentor of Abu Mohammad Hashim al-Sarwani. His name is Mohammad bin al-Qasim or Ibn Khalad bin Yasser bin Sulaiman and he was in the service of Bani Hashim. His nickname was Abu Abdullah, and he was a famous writer and poet. He studied under al-Nabeel, Asmaee, Aba Obeida, Aba Zaid al-Ansari and others. Suli, Ibn Najeeh and Ahmad bin Kamel talk about his life as follows: He was a well-versed and eloquent person, a great scholar,

intelligent and an excellent orator. He was born in Ahwaz in the year (191 H.) and died in the month of Jamadi-al-Awal, toward the end of the year (282 or 283 H.) in Baghdad (*Mâjam-al-Âodaba*, vol. 7, p. 61).

Historians consider him the most eloquent Arab poet and he was well-known for his humor. Some of his humor can be read in Arabic and Persian books. Amin Ahmad Razi writes: He was a humorous character. One day in the court of the vizier he was talking in someone's ear. The vizier asked: "What lies are you telling him?". He answered: "Just praising you". He lost his sight as a young man and spent 40 years in blindness (*Haft Eqleem*, vol. 1, p. 161).

Hashim al-Sarwani, one of the ancient poets of our national language, who was a student of this famous Arab genius, translated a poem of his mentor into Pashto that we saw in the biography of Abu Mohammad Hashim al-Sarwani. Fortunately Yaqoot has also recorded the Arabic version of the poem which is presented here to the readers so that it may be compared with the Pashto translation. (Not presented in this English translation. For comparison please refer to the 1944 edition of *Paṭa Khazana*).

70. *Bostan-al-Awlia*: The date of the completion of this book has been recorded as 956 H. (1549 A.D.) but in the description of the life of Shaikh Bostan the date appears as 998 H. (1590 A.D.) This discrepancy is probably due to an error by the scribe as in *Makhzan-e Afghani* of Nâmatullah (p. 250, hand written manuscript) his death occurred on Friday the 11th of Rabi-al-Thani in 1002 H. (1593 A.D.). Therefore it can be said that the date 998 H. (1590 A.D.) is close to reality because in 965 H. (1558 A.D.) the Shaikh was either a young boy or an infant. As Nâmatullah states that Sarwani traveled to India in his youth, therefore he probably did not have the time to write during his journeys.
71. *Bara Khwa*: Meaning a high side or an elevated land. People of the lowlands call the plains of Qandahar and Arghandab, the elevated lands of Ghor and the lands beyond Kalat up to Ghazni as *pasa khwa*, *bara khwa* and *lwarha khwa* i.e. high land.
72. *Kajran*: This is the historical Kajooran which is mentioned in Ghorid episodes. It is called Kajran up to this day. It is formed of highlands, over eight thousand feet, which occur northeast of Dawar and south of Ghor. The people of the area are known as Kajrani. The historical record of this word Kajooran is frequently seen in *Tabaqath-e Nasiri*. It was an important urban center of the Ghorid period. Al-Biruni states: Kajran of Ghor is in the midst of mountains (*Muntakhabat-e Qanoon Masâudi*, p. 28). Zaki Walidi Toughan, the editor and publisher of the book writes: This name has not been mentioned in other geographical sources.

73. *Saam*: The original is Shaam. It is misspelled in the book.

74. *Shahi and Shaha*: These words are frequently seen in Pashto literature and have been in use since the old times. *Shahu* is a third form. It is a common name for the beloved. In the Pashto language the love stories of *Shaha and Gulan* and *Shahi and Deli* are famous. In both stories the heroine was desired and loved by the *shahi* or *shaha*. From the poem of this book and other sources it is clear that the sweetheart is referred to as *shahi*, *shaha* or *shahu*. His Majesty King Ahmad Shah Baba says:

*dê shahâ dê angáñ sêl sî ahmadah* د شها د انگن سيل سي احمده

*kê taslîm khpéla ráza krrë zmâ délah* كه تسليم خپله رضا كړي زما دله

See the compassion of the beloved O Ahmad

If you want to submit O heart of mine.

Khushal Khan says:

*dê sháhey thûro sunbolo* د شهی تورو سنبلو

*pêr spîn mákh yê tásélsolo* پر سپین مخ ئی تسلسلو

The beloved's dark tresses

Hanging around her white face.

75. *Shaikh Bostan Barheits*: This person, whose life history and an example of his poetry is presented in *Paṭa Khazana*, is from the *Barheits Sarhbani* family. His book *Bostan-al-Awliya* was seen by the father of the author of *Paṭa Khazana*. Beside what has been written about him in *Paṭa Khazana*, Nàmatullah, who was his contemporary, provides the following information: This distinguished servant of God who has been burnt in the divine fire, is a symbol of unity and erudition, Shaikh Bostan Barheits, came to India from Rah during his youth and settled in the village of Samaana. He made his living as a merchant. He was a man of deep feelings and his eyes were never dry. He lamented all the time and despite his pain he read 15 chapters of the Koran every day. Most of the time he recited sorrowful Pashto poetry which made people cry. He performed the ablution and prayed five times a day. The writer of this history befriended him during a sea voyage. One night the sea was stormy. The ship mates became frightened and started to pray for mercy. Since my relationship with him was sincere I asked him that it was time to seek help. He replied that it was merely the confusion of the mind and there was nothing to fear. After saying these words, the storm subsided and a desirable wind started to blow and saved the ship from danger. Upon returning to Ahmadabad of Gujrat he told me one day that his life had come to an end and whether I would be willing to arrange a coffin for him. I agreed. He died from dysentery on Friday the 11th of Rabi-al-Thani in the year one thousand and

two after the noon prayers.

In short this exalted figure whom Nàmattullah Herawi had met personally, and was his friend for a long time, was a great scholar and poet.

76. *Bédéla*: This is a special form of Paṣhto poetry which is read with a distinct tone. It is subject to a special rule of prosody known as *kaçr*. Throughout its length the first hemistich is repeated after every distich. There are several ways of metering the verses of a *bédéla*.

77. *Ludis of Multan*: Shaikh Hamid was the governor of Multan during the time of Alaptageen and Subuktageen 351-390 H. (962-1000 A.D.). After his death, his son, Nasr ascended the throne. During the time of Sultan Mahmud, i.e. after 390 to 401 H. (1000-1011 A.D.), when Multan became part of the domain of Ghaznavids, Abu al-Futuh Daud bin Nasr was the governor of the area. This book presents a detailed and useful account of this dynasty little seen in other historical works.

The author of *Paṭa Khazana* extracted this information from *Kelid-e Kamrani* (see annotation 78). *Kelid-e Kamrani* quotes *Aàlam-al-Louzà fi Akhbar-al-Ludi* written by Shaikh Ahmad ibn Ludi 686 H. (1287 A.D.). Since these statements do not lack references therefore they can be relied upon. Beside the names of the three governors, the name of another person, Shaikh Reza, who was the nephew of Shaikh Hamid, has also been mentioned in the book while he is not mentioned in other sources. The name of Nasr has been recorded as Naseer by later historians such as Fereshta but in *Zain-al-Akhbar* of Gardezi it is Nasr without the letter *ya*. This book has also spelled his name in the same manner as Gardezi. From this it can be deduced that the original citation i.e. *Tarekh-al-Ludi* is a reliable source.

Mohammad Qasim Fereshta, extensively deals with the subject that Shaikh Hamid was a Ludi Afghan and states: He administered Lamghan and Multan under the tutelage of Raja Jaipal. From 351 to 356 H. (962-655 A.D.) he helped the Raja against western invaders. When Subuktageen ascended the throne, Shaikh Hamid signed a peace treaty with him and in 395 H. (1005 A.D.) when Sultan Mahmud started his Indian campaign, the administration of Multan was in the hands of Abu al-Futuh Daud, the grandson of Shaikh Hamid. Next year, that is in 396 H. (1006 A.D.), Sultan Mahmud did not go to India by the direct way of Gomal and Derajat but attacked Multan by way of Peshawar. Abu al-Futuh was surrounded, but he made peace, repented from the Ismaili faith, and accepted to pay taxes to the Sultan. After a few years (around 402 H. ) Sultan Mahmud once again attacked Multan and vanquished the Ismailis. He captured Daud bin Nasr

and brought him to Ghazni where he died later (*Fereshta*, p. 17-27).

This is a summary of the account by Fereshta regarding the Afghan Ludi dynasty. After him other writers such as Hayat Khan (*Hayat-e Afghani*, p. 45), Sher Mohammad (*Khurshaid Jahan*, p. 67) and Malleson (*History of Afghanistan*, p. 44), consider them Afghan Ludis, most likely based on the writings of Fereshta.

Previous historians who have referred to these events do not mention anything about their nationality. For example, Abdul Hay Gardezi, who wrote his history during the Ghaznavid period {around 441 H. (1050 A.D.)} writes: With the advent of the fourth century, he decided to capture Multan. He went there and conquered the remaining territories of Multan and captured most of the Qaramitha or killed some or cut the hands of others and chastised them. Others were imprisoned in fortresses where they eventually died. In the same year, he captured Daud bin Nasr and took him to Ghazni, from where he sent him to the Ghorak fortress (located 30 miles northwest of Qandahar) where he died... (*Zain-al-Akhbar*, p. 55).

Arab historians also mention these events. For example the summary of the statements of Ibn Asir and Ibn Khaldoon is as follows: Sultan Mahmud attacked Multan in the year 396 H. (1006 A.D.) because the governor of Multan, Abu al-Futuh, had embraced atheism and had invited his subjects to join him. When the governor heard about the Sultan's arrival he abandoned Multan. The Sultan besieged him and fined him twenty thousand dirhams (*Al-Kamel*, vol. 9, p. 122; *Ibn Khaldoon*, vol. 4, p. 366).

This is what Arab historians have written regarding the Ludi dynasty, but a contemporary Indian scholar, Maulana Sulaiman Nadawi, discusses this issue in his book *Tàaloqat Hind wa Arab* (p. 315-329). He states that the family of Shaikh Hamid was Arab and the progeny of Julm bin Shaiban, the Arab governor of Sind, who is considered to be the first Qaramithi governor of the region (*Tàaloqat*, p. 328).

From their genuine Arab names such as Hamid, Nasr, Daud and Abu al-Futuh and the use of words such as shaikh, Nadwi concludes that these rulers were of Arab origin. He further states that Mohammad Qasim Fereshta considers them Afghan Ludis without any strong documentation and that he has faked their roots.

In fact, before the discovery of *Paṭa Khazana*, there was no document to substantiate that this family was of Afghan origin. Fereshta has also not clarified his references with respect to this family. By reading *Paṭa Khazana* the issue becomes clear. It shows that Fereshta was not making false claims. With such

positive documentation there is no doubt that the Ludi family of Multan is of Afghan origin. This is because what has been documented in *Pata Khazana* is in conformance with the names and events recorded in Arab texts. In short this book shows:

1. The story of the Afghan origin of Shaikh Hamid. This family was not a fabrication of Fereshta. This fact has also been stated by historians preceding Fereshta. The progeny of this family once again rose to power in India during the eighth century until their defeat by Babur, the first Moghul emperor, in the battle of Pani Pat in 932 H. (1526 A.D.).
2. The members of this family spoke Pashto. The poetry of Shaikh Reza and Nasr bin Hamid has been recorded in *Pata Khazana*, they are considered to be among the oldest poems in this language.

78. *Kamran Khan Sadozay*: Kamran Khan Sadozay is a famous Afghan personality, who, according to *Pata Khazana* wrote *Kelid-e Kamrani* in 1038 H. (1628 A.D.) in *Share Safa* of Qandahar. We have ample information on Kamran Khan and his family. They were famous administrators of Qandahar for a long time. The founding father of this family was the famous Sado Khan and Ahmad Shah Baba and the Sadozai governors of Herat are related to him (*Hayat*, p. 118; *Khurshaid*, p. 181). Omar, the father of Sado Khan was a margrave of Qandahar during the time of the Safavids. Sado Khan was born on Monday 17 Zihajja 965 H. (1558 A.D.). After the death of his father he took over as chief of the tribe. He lived for about 75 years and had five sons: Khwaja Khizr Khan, Moudod (Maghdod) Khan, Zafaran Khan, Kamran Khan and Bahadur Khan (*Sultani*, p. 59). Among these five brothers, Kamran Khan was a literary personality and is subject of our discussion here.

Sayed Jamaluddin Afghani believes Sado Khan had a number of children and says that during the era of Shah Abas he was appointed the governor of Qandahar (*Tazkera-al-Mulook*, in Raverty). In summary: After Sado Khan his son Khizar Khan became the chief of the tribe and during the time of Aurangzeb, the son of Khizar Khan, who was named Khudadad Sultan, was appointed the governor of Qandahar by the Delhi throne. Another brother, known as Sher Khan had also gained fame and His Majesty Ahmad Shah Baba was from his lineage. Thus Ahmad Shah's lineage is as follows: Ahmad Shah son of Zaman Khan son of Daulat Khan son of Sarmast Khan son of Sher Khan (*Hayat*, p. 119).

Names of the members of this family appear in the history of the Moghuls of India. It seems that Kamran Khan and Malik Maghdood (Maudood) were the contemporaries of Shah Jahan 1037-1076 H. (1628-1666 A.D.) and they were

considered among the famous governors of Qandahar at that time. The armies of Shah Jahan took over Qandahar with their help 1047 H. (1637 A.D.); and after that battle they were appointed the governors of the area (*Padshah Nama*, vol. 2, p. 32-36).

Kamran's date of death is not clear, but according to the writings of Abdul Hamid he died in Delhi in the month of Rabi-al-Awal of 1050 H (1640 A.D.) (*Padshah Nama*, vol. 2, p. 151). Afterwards, his brother Malik Maghdood, challenged Mir Yahya, the governor of Kabul, who was appointed by Shah Jahan, and lost his life in the ensuing battle in 1053 H. (1643 A.D.) When Shah Jahan heard the news of his death he was deeply saddened and removed Mir Yahya from the post of governor (*Padshah Nama*, vol. 2, p. 348).

79. *Share Safa*: An area 100 km northeast of Qandahar. In past times it was the domicile of the Sadozay tribe.

80. *Párhêkey*: This word which in the past times meant a poem is not in use any more. The oldest book where we see its use is *Tazkerat-al-Awlia* of Sulaiman Maku. It has been used several times in the few pages of the book which were discovered in 1933 (see *Pashtana Shuàra*. vol. 1, p. 53-55-63). From this it is evident that *párhêkey* was used to mean a poem.

81. *Arhah*: In the poems of the Ludis *ãrrah* has been used twice:

*hagha groh dë aus ãrrah kárr* هغه گروه دي اوس آره كړ

You have changed that religion now.

*zê lê groha pê ãrrah yám* زه له گروهه په آره يم

I have converted from religion.

This word is not in usage any more nor is its meaning seen in dictionaries. Perhaps its root is in *arrawal* (to change). Thus *ãrrah* should mean change. In both instances it has been used with religion and faith. Perhaps it is derived from the infinitive *arrawal* and means *ilhad* (apostasy). *Lahd* in Arabic means inclination and going beyond limits (*Qamoos-e Ferozabadi*) and *ilhad* is derived from it. At the present we have derivations such as *awoŕtal*, *arrawang*, and *awoŕta* from *arrawal* but *ãrrah* is not in use anymore. But the intransitive form of *arrawal* which is *awoŕtal* is still used to mean *ilhad* (atheism or changing religion). For example in the case of a person who changes his religion it is said: *awoŕtay dei* (he has changed).

82. *Esa Meshwañay*: This famous writer and poet was known to us prior to the discovery of *Paŕa Khazana* through *Makhzan-e Afghani* of Nàmatullah Herawi. His life history is presented in the first volume of *Pashtana Shuàra* (p. 72-72). Nàmatullah includes his Hindi and Persian poems in his book and considers him

a famous saint.

83. *Koyal*: This is the name of a bird in Sanskrit (Forbes Hindi English Dictionary, p. 561), called the cuckoo. In Paṣhto the feminine form of the name is *koyala*. It has been used in the quatrain of Khalil Khan Niazay. *Koyéla* may be compared to *bulbula* whose masculine form is *bulbul*. In Paṣhto literature it has also been used as *kwail* and *kohél*. Miya Nàim Mathizay says:

*dê chamán pé bulbulano kë shor gád shî*                      د چمن په بلبلانو کې شور گډ شي

*ché nàým dé shpë faryad láka kohél kâ*                      چه نعيم د شپې فریاد لکه کوهېل کا

The garden bulbuls start singing

When Nàim laments at night like the cuckoo.

84. *Rantanhbour*: This name has been written in different forms but the correct version is Rantanhbour (Rantambour in English). It was a famous fortress of Ajmir, in eastern Rajputana (*Khulasa-al-Tawareekh*, p. 55). Its ancient name was Ran-sat-maba-pur, meaning the place of battle columns. It is a stone fortress on top of a hill (*Gazetteer*, vol. 21, p. 235). It is famous for its strength in Indian history and was occupied for the first time by Sultan Muàez al-Din Ghorî (*Taj-al-Maàsir*; *Gazetteer*, vol. 21, p. 235) and according to *Tabaqathh-e Nasiri* (p. 172) 70 kings had not been able to occupy it. Khushal Khan was imprisoned there after 1074 H. (1664 A.D.). He mentions it in his poems. For the life history of this poet refer to the introduction of his divan which I published in Qandahar in 1317 H. (1938 A.D. This date refers to the solar Hejira year).

85. *Derawat*: This place lies about 89 km northwest of Qandahar and is located south of the mountains of Ghor and Uruzgan with a mountain stream passing through it. At present it is an administrative center. It is possible that the historic Hera-hoti may be this place.

86. *Toba*: An elevated area at the foothills of the Kozhak mountain, 130 km southeast of Qandahar which is the domicile of the Atsek tribe.

87. *Sultan Ghiasuddin*: Refers to the famous Sultan Ghiasuddin Mohammad Saam Ghorî who fought big battles in the vicinity of Herat and Ghor. As the battles are referred to as jihad they must have been fought against non-Moslems. These are probably the battles which were fought with Sultan Shah Jalaluddin Mahmud Khwarazamshah in 588 H. (1192 A.D.) in which Jalaluddin had sought the help of a large number of non-Moslem Khathas (refer to *Tabaqathh-e Nasiri* and others).

88. *Kâkarh's shrine*: With regard to the shrine of Kâkarh Baba this book says that he was buried in Herat. Paṣhtoos visit his shrine from far away places such as Zhobe and Kâkarhistan and call him Kak Nika (*nika* in Paṣhto means

grandfather). The historian, Sher Mohammad, who spent some time in Herat writes: His grave is near the right gate of the grand mosque of Herat and he has visited it several times. People pray at his grave as they enter or leave the mosque (*Khurshaid*, p. 204).

89. *Kohat*: This place is located about 80 km southeast of Peshawar. Several Khaṭak writers and poets mention it in their works. Rahman Baba got the early inspiration of his youth from this place.
90. *Kokaran*: This place is located 10 km west of Qandahar along the banks of the Arghandab river. Haji Mirwais Khan's shrine is there. From this book it appears that our national leader spent his life there.
91. *Manja*: It lies 32 km northwest of Qandahar adjoining Share Safa. This is the place where the declaration of independence was accepted and signed by a national council. The declaration was probably signed there because it was the home of Khanzada, daughter of Jàfar Khan Sadozay, wife of Haji Mirwais Khan as the area was under the influence of the Sadozay tribe in those times.
92. *Jaldak*: It is located 110 km northeast of Qandahar and is the domicile of the Alakozay tribe.
93. *Shah Beg Khan*: Two people have been recorded by this name in the history of our country. First Shah Beg, son of Amir Zoalnoon Arghoon, who was the governor of Qandahar after 900 H. (1495 A.D.), was driven away by Babur in 913 H. (1507 A.D.). He took refuge in Shaal and Mastung. Shah Beg took back Qandahar in the same year but was finally totally defeated by Babur in 928 H. (1522 A.D.). He went toward Sind and Baluchistan and ruled there for some time (*Tarekh-e Mâsumi; Fereshta, Babur Nama*; the tablet of Chil Zeena of Qandahar).

Second, Shah Beg Kabuli, who in 1003 H. (1595 A.D.) took over Qandahar under the orders of Jalaluddin Akbar and was the governor of the region. He stayed there until the end of Akbar's life 1014 H. (1605 A.D.) In the same year the Safavid forces besieged Qandahar. Jahangir sent his forces and restituted the city. He appointed Pakhta Beg Kabuli who was known as Sardar Khan as the governor of Qandahar thus replacing Shah Beg (*Akbar Nama; Tuzuk-e Jahangiri; Iqbal Nama; Muntakhab-al-Lubab*).

Since in this book the title of *subadar* of Qandahar accompanies the name of Shah Beg, it most likely refers to Shah Beg Kabuli because Shah Beg Arghooni was known as the governor and ruler of Qandahar and not as a *subadar*.

94. *Ali Sarwar Ludi*: He is a famous Pashtoon writer and the author of *Paṭa Khazana* cites *Tuhfa-e Saleh* and Nàmatullah's *Makhzan* while talking about his life. Nàmatullah states the following in *Makhzan* about this poet: The renowned

Shaikh Ali Sarwar Ludi Shahukhel was among the holy men of his tribe and lived in the Kahrur village of Multan. He was among the people whose prayers were answered, his advice was effective and in thirty years he was not once seen to lie down. It is said that one day as he was sitting in a mosque and having a haircut the barber stated that on whoever Shaikh Najmuddin Kubri cast a glance he was blessed. The Shaikh smiled and said that is easy. When the haircut was finished the barber went into a trance and started talking about piety. He then started to pray and preach and people gathered to listen to his sermons. The Shaikh bestowed his saintly blessing on all people and his children are also outstanding personalities.

95. *Shaal*: Shaal or Shalkot (the Shaal fortress) was near the present day city of Quetta. According to Abu al-Fazl, it was considered an eastern dependency of Qandahar during the Akbari era. It had a fort with earthen walls where Kasay Afghans and Baluch lived (*Ayeen-e Akbari*, p. 189).
96. *Gomal*: It is a famous passage which starts southeast of Ghazni (Wazakhwa), goes along the northern tiers of Koh Sulaiman to the western banks of the Indus river.
97. *Mullah Zàfran*: He is a famous personality of the Hotheki period and *Paṭa Khazana* has one of his poems. Contemporary historians such as Sultan Mohammad and Sher Mohammad mention him in their works, a summary of which is presented here:

According to *Paṭa Khazana* Mullah Zàfran was an outstanding scholar of the court of His Majesty Shah Hussain Hothek. Sultan Mohammad writes that Mullah Zàfran was appointed the ambassador to the court of Nadir Shah Afshar by His Majesty Shah Hussain before 1143 H. (1731 A.D.). Nadir Shah invaded Herat in the same year and Mullah Zàfran once again went as an emissary to Herat and an exchange of prisoners took place between the Afghan and Iranian forces (*Sultani*, p. 87). Sher Mohammad says that in the month of Moharram of 1143 H. (1731 A.D.) Mulla Zàfran represented His Majesty Shah Hussain in the court of Nadir Shah at Sananduj (*Khurshaid*, p. 148). This historical event has been corroborated by Mohammad Mehdi Ashtarabadi (*Jahan Kusha-e Nadiri*, p. 134-155). It is possible that Astarbandi was the source for the writings of Sultan Mohammad and Sher Mohammad.

In summary it can be said that this distinguished personality was among the exalted men of Shah Hussain's court. He should not be confused with another Mulla Zàfran who was a courtier of His Majesty Shah Mahmud and His Majesty Shah Ashraf in Iran. This Mullah Zàfran was an emissary of Shah Ashraf to the

court of Nader Shah during the time of the downfall of the Afghan forces. He was arrested by Nadir Shah and sent to Asfahan. Since he could not bear imprisonment he jumped from the bridge of the River Lasheen (Lashni) and committed suicide (*Sultani*, p. 85; *Khurshaid*, p. 147).

98. *Musa Khel*: A clan of the Kâkar<sub>h</sub> tribe that lives in the foothills of Sulaiman mountain, east of the Zhobe valley.
99. *Masàud*: A branch of the Waziri tribe.
100. *Bangas*: A tribe that lives south of Peshawar and Spinghar. During the Moghul era of India the district of Bangas was considered a part of Kabul. It is the domicile of the Mohmand, Khalil, Afridi and Khaṭak tribes (*Ayeen-e Akbari*, vol. 2, p. 190-193). The Bangas road toward Kabul was also famous at that time.
101. *Dera*: This word probably refers to Dera Ismail Khan or Dera Ghazi Khan. When Shah Hussain, the Hothek king, sent his army to this region his commander in chief was Bahadur Khan.
102. *Shaikh Rahmani*: A famous anchorite and spiritual leader of the time. He was a follower of Shaikh Adam Banuri who was a student of Hazrat Mujaddad Kabuli who died in 1106 H. (1695 A.D.) (refer to Divan of Abdul Qadir Khan, p. 10-262).
103. *Pir Mohammad Miyaji*: This famous personality of the Hotheki era has been discussed in other sources in the following context: When His Majesty Shah Ashraf lost his forces and started marching from Shiraz toward Qandahar, the Nadiri army pursued him. When Shah Ashraf crossed the Fasa bridge (three *farsakhs* from Shiraz), he left Pir Mohammad Khan known as Miyaji, the guide of His Majesty Mahmud, together with some soldiers to guard the bridge. Miyaji who was revered by the people was killed in that location in 1143 H. (1731 A.D.) (*Jahan Kusha*, p. 121; *Sultani*, p. 85).
104. *Bori*: A place in Kâkar<sub>h</sub>istan of Zhobe.
105. *Babojan Babei*: Sultan Mohammad writes that at the time when Shah Mahmud and Shah Ashraf were predominant Babojan Babei was the governor of Lar wa Bandar in Iran. After the downfall of the Hotheki empire he returned to Qandahar. *Jahankusha-e Nadiri* has recorded him as Baro Khan. When Nadir Shah Afshar marched on Qandahar from Herat, he ordered Imam Wirdi Beg, the governor of Kirman to capture Grishk and Bost. His Majesty Shah Hussain sent an army under the command of Babojan to face him. He engaged the Nadir Afshar forces and drove them toward Farah (*Sultani*, p. 88; *Jahan Kusha*, p. 166). Besides this note he is not mentioned in other sources.
106. *Mashor*: A village 10 km southwest of Qandahar. The remains of an old citadel and a city are present there. During the Moghul period, the southern gate of the

citadel of Qandahar was known as the Mashor gate (*Abu-al-Fazl, Akbar Nama*, vol. 1).

107. *Shaha wa Gulan*: This is a famous Pashto love story. The main characters of the story Shaha (female) and Gulan (male) are symbols of purity and good conduct. This folk story is still told among the people, parts of which are recited in the form of poetry.
108. *Mohmand*: This village lies about 10 km east of Qandahar and is considered the first *rubat* (measurement of distance) toward Kabul.
109. *Yusuf*: This person who was a companion of Haji Mirwais Khan has not been mentioned in the sources we have at hand. *Tarekh-e Sultani*, *Khurshaid Jahan* and *Hayat-e Afghani* mention others with regard to Hotheki events, but aside from *Paṭa Khazana*, Yusuf is not mentioned elsewhere. There is also no mention of Aziz Khan Nourzay, Gul Khan of Baberh tribe, Nour Khan Barheits and Nasro Khan Alakozay of Jaldak in other sources.
110. *Yahya Khan*: This Yahya Khan is the brother of Haji Mirwais Khan. Mohammad Khan, the nephew of Haji Mirwais, who accompanied his father and uncle into battle, is known as Haji Angoor in later events. He was the governor of Jakhtaran for a long time. His son, Abdul Ghafoor Khan was in control of Kalat during Nadir Afshar's march on Qandahar. Abdul Rasoul Khan, the brother of Abdul Ghafoor, fought bravely against Nadir engaging him in battle near Shibaar (*Hayat-e Afghani*, p. 257-264 ).
111. *Skaapur*: This is the Pashto form of Shikarpur of Sind through which trade with Qandahar took place.
112. *Mastung*: It is a famous historical city located in Baluchistan. Today it is a mere village. Yaqoot records it in the Arabic form as Mastunj. He states that the distance between Mastunj and Bost is seven days (*Marasid*, p. 329). Gardezi says: Sultan Mahmud captured Shar, the king of Gharjistan, and sent him to the city of Mastung (*Zain-al-Akhbar*, p. 56).
113. *Miya Abdul Hakim Kâkarh*: He is one of the famous Afghan spiritual leaders, was well-known for his mysticism. He lived around 1140 H. (1728 A.D.) and in 1150 H. (1738 A.D.) left Qandahar for Kâkarhistan. His shrine is located in Tal and Chatali.
114. *Ksheta Khwa*: Meaning in the lower side. Since the surroundings of the Tarnak river, south of Qandahar, is located at a lower elevation therefore it is known as *Ksheta Khwa*. It is the domicile of the Barakzay people.
115. *Miya Nour Mohammad*: He was from the Nourzay tribe and is considered a pious and learned personage of Qandahar. He was a student of Miya Abdul

Hakim and lived during the reign of His Majesty Ahmad Shah Baba. Considered a teacher of the common people he died in 1172 H. (1759 A.D.) and is buried in the village of Manara, south of Qandahar. His shrine is still visited by people. Among his works *Maqala-e Aulia*, on Suffism is famous. A scholar of the time, Mullah Ahmad Qandahari, has written a commentary *Tàleem-al-Sulook* on it.

116. *Panjwayee*: It has been written in different ways such as Panjwai, Fanjwai, Banjwai and Panjwahi by Arab and Afghan historians and geographers. It is a famous city of the historical Rakhj or Rakhz. It is still famous by the same name and lies about 24 km southwest of Qandahar.

117. *Wêyáy*: This word was in use until the Middle period of Pashto literature and probably meant a word. It is often seen in the works of Middle period writers. For example Khushal Khan says:

*dâ wêyáy zmâ dê raz day*                      دا وبي زما د راز دئ

*dâ manzil dûr aw daraz day*                      دا منزل دور او دراز دئ

This is the word of my secret

This journey is long and arduous; or:

*yaw wêyáy dê dâlasa râta prë nézdéy*                      يو وبي د دلاسا راته پري نږدي

*dzan kê hár tso khpál máyan tê marwar kárrám*                      ځان که هر څو خپل مين ته مرور کرم

Not a single soothing word she utters

No matter how much vexed I may be from my love.

118. *Bostan*: This place is located 32 km north of Quetta in Baluchistan and is the domicile of the *Atsekzay* tribe.

119. *Saidal Khan Nasir*: He is a famous Afghan general who participated in numerous battles inside and outside the country. Beside considering him a military genius, the author of *Paṭa Khazana* says that he was a scholar and wrote poetry in Pashto, our national language. He was the son of Abdal Khan Nasir Barhizay who lived in Dela, near Abe Istada, southwest of Moqur. The Nasir clan is a famous branch of the Ghalji tribe and is divided into the Spin Nasir, Sur Nasir and Tour Nasir i.e. the white, red and black Nasir. Barhizay or Borhizay is a branch of the Sur Nasir (*Hayat*). According to this book, Saidal Khan started serving in a military capacity during the time of Haji Mirwais Khan. He accompanied His Majesty Shah Mahmud to Iran and took part in the conquest of Asfahan and made noteworthy contributions to the expansion of the Afghan kingdom. With the downfall of this great military leader during the seige of Kandahar by Nadir Shah Afshar, the Hothek kingdom fell apart. Thus it can be said that Saidal Khan was a pillar of that kingdom.

Historians mention his name in all the battles that were fought in a period of

30 years inside and outside the country after the rise to leadership of Haji Mirwais Khan up to 1150 H. (1737 A.D.). According to *Paṭa Khazana* he also successfully participated in the battles against the Safavids undertaken by Haji Mirwais Khan to liberate the country.

After the death of the great liberator, Haji Mirwais Khan, when His Majesty Shah Mahmud marched on Iran Saidal Khan was the commander of his troops. He also participated in the battles of His Majesty Shahanshah Ashraf, both inside and outside Iran and was victorious in his encounters with the enemy. He is said to be the only commander of the forces of His Majesty Ashraf during the battles against Nadir Afshar.

When the Afghan forces were defeated by Nadir Afshar in Iran, Saidal Khan returned to Qandahar and fought against Nadir Afshar until the last moment and did not capitulate to the foreign invaders. As long as it was possible he attacked the invaders.

In Moharram of 1142 H. (1730 A.D.) when Nadir Shah invaded Herat and attacked the governors of that region, Shah Ashraf tried to occupy Meshad. The commander of the Afghan army was Sidal Khan and his forces were centered in Kirman (*Jahankusha*, p. 105). Later he fought against Nadir Shah and after the defeat of Shah Ashraf's forces he came to Qandahar to join Shah Hussain to continue his military quest.

In 1143 H. (1731 A.D.) Nadir Shah directed his forces toward Herat. The Abdali rulers of the area continued resisting Nadir Shah up to 1144 H. (1732 A.D.) when they sought the help of Shah Hussain, who was the ruler of Qandahar. In the month of Rabi-al-Awal of the same year Saidal Khan marched toward Herat with a force of several thousand men (*Jahankusha*, p. 181; *Nadir Nama*, p. 115; *Sultani*, p. 88). After several years during the month of Zieikàda 1149 H. (1736 A.D.) when Nadir Afshar surrounded Qandahar, the people of Qandahar, under the military leadership of Saidal Khan, resisted him fiercely for a period of one year. When Nadir Afshar directed his forces toward Kalat, Saidal Khan left the Qandahar citadel with four thousand men to face his enemy and fought several battles until he was besieged, together with Shah Hussain and his men, in the Kalat fortress. When Nadir Afshar captured Saidal Khan he blinded him (*Jahankusha*, p. 315; *Nadir Nama*, p. 197, *Khurshaid*, p. 160; *Zendagani-e Nadir Shah*, p. 105; *Sultani*, p. 92).

After losing his sight, Saidal Khan with some of his relatives left for Shakar Dara of Kohdaman, north of Kabul and later died there. His shrine is located in the Siyahsang graveyard of Shakardara. He left behind a son, Sher Mohammad,

whose progeny is known until this day.

120. *Sultan Mulkhi and his family*: This man who is the grandfather of Haji Mirwais Khan's mother is considered a learned Afghan figure. Members of his family were the chiefs of the Ghalji tribe for a long time. They are from the Toukhay clan and are considered the cousins of the Hotheks. The Mulkhi branch is famous among the Toukhays. This branch, which numbers about 100 families, lives south of Tazi Rubat between Shahjoi and Kalat. The ruins of their ancient fortress are still seen there. Historians agree that Sultan Mulkhi was a contemporary of Aurangzeb who ascended the throne in 1068 H. (1658 A.D.) and died in 1118 H. (1706 A.D.)

Mulkhi, as chief of the Ghalji, demarcated the Garamabad valley until Jaldak as the border between the Ghalji and Abdali tribes. This truce was signed with Khudadad Sultan Sadozay, who was the chief of the Abdali tribe. The truce holds until this day (*Sultani*, p. 60). Sultan Mulkhi died in the battle of Darwaza between Indzargai and Surkh Sang. After his death, his son, Haji Adil (Abdal) became the chief for a time. He and his son Bayee Khan were the governors of Kalat and they lived in the Kalat and Jakhtaran fortresses, situated along the banks of the Tarnak river. Eventually Bayee Khan was killed and Shah Àlam, son of Ali Khan, the nephew of Mulkhi and his son Khushal Khan became the governors for some time. Later Ashraf Khan and Alahyar Khan, the sons of Khushal Khan became leaders. Ashraf Khan was appointed as the governor of Kalat and Ghazni by His Majesty Ahmad Shah Baba. During Ahmad Shah's first campaign in India he accompanied the king. When Timur Shah became king, Amo Khan, son of Ashraf Khan, rose to be the chief of the Ghalji tribe (*Hayat*, p. 261-264; *Khurshaid*, p. 217-220).

121. *Beglar Begi*: According to the Safavid administrative setup the highest ranked administrator was called *beglar begi*, and the governor of Qandahar was given this title. The *beglar begi* was directly appointed by the king. Several khans and sultans worked under him in the administrative region.

122. *Thazi*: This is the second rabat (a day's journey) toward the northeast on the road to Kalat. The progeny of Mulkhi Toukhi live near it toward the south.

123. *Kosan*: This place lies west of Herat along the banks of the Hari Rud and at present it is a part of the Ghorya district. In Pashtoon tradition the distance between Khyber to the east and Kosan to the west is considered to be very long as these two parts are separated by the entire length of the country.

124. *Nour-Jahan*: Mumtaz Mahal Begum was the queen of Shah Jahan and Nour-Jahan Begum was the queen of Jehangir, the Moghul emperors of India.

125. *Bibi Naekbakhta*: This learned woman was an Afghan scholar and the author

gives a good description of her life. The writings of Nàmatullah, regarding this woman, accord with what has been written about her in *Paṭa Khazana*. Nàmatullah mentions her in these words: Hazrat Shaikh Qadam had two wives. One was the mother of the pious Bibi Naekbakhta from the Mamozay tribe and she came from the village of Ashnaghar where the Mamozay live...(*Makhzan*, p. 307). Apart from this we do not have any other information regarding this sagely woman.

126. *Ashnaghar*: An area north of Peshawar which is also written as Hashtnaghar.
127. *Badani*: An area east of Peshawar.
128. *Jamaryañi*: A branch of the Toukhay clan.
129. *Deray*: Meaning Dera Ismail Khan and Dera Ghazi Khan. *Dera* (plural=*deray*) is a Paṣhto word.
130. *Gulistan*: A place northeast of Farah which is the domicile of the Nourzay tribe.
131. *Khusrao Khan*: According to historians Khusrao Khan was the nephew of Gurgin Khan. According to *Tarekh-e Sultani* (p. 72), *Jahankusha-e Nadiri* (p. 6), and *Khurshaid Jahan* (p. 132) his name was Kaikhusrao Khan but Sir John Malcolm (p. 204) and Abdullah Razi in *Tarekh-e Iran* (p. 564) write his name as Khusrao Khan.

# Rare Words

(used in the text of the book)

اخيسته *akhistá*: Charge, attack.

اغېز *ághěáz*: Effect.

اتل *átál*: For explanation refer to annotation 33.

اوجار *aujárr*: Ruin, spoil.

ايواد *éíwad*: Land, country.

اوکوب *aúkúb*: Dignity, reverence.

اوڅار *aútsár*: Bright, clear.

آغلي *āghlê*: Beautiful; its feminine is *āghálêy*.

اشلوک *áshlúk*: For explanation refer to annotation 58.

ايلائي *aělâi*: Obedience, submission, surrender; *aél* means submissive. It has been used extensively in the poems of the Middle period but *aélâay* has not been used as an infinitive.

اير *aírr*: In Pas'hto it means a fleet of boats; this word is still used by a number of Pas'htoon tribes and has been recorded in dictionaries.

استاخي *astázey*: This word stems from *astêwal* (to send) and is used up to the present time meaning messenger.

آره *ārra*: This word is not used now. It probably stems from *arhêwal* (to change) and means the same. For further explanation refer to annotation 81.

بډ *bád*: Rival.

برغه *bárghá*: This is an extinct word which is not used at the present time. It probably means gain or desire.

بيارته *byárté*: A form of the word *bírté* meaning again.

برين *bárbáñ*: The word is not alive in this form. *Báñ* means a garden or forest. In the original manuscript *ai bagh loi* (e.g. large garden) has been written over the word. In Pas'hto *loi* also means high and tall. Therefore *bárbáñ* probably means a high garden. It is possible that in the past large gardens or streets were known as *bárbáñ*.

باري *bârrí*: The word is not alive in this form. *Bârha* at present means pay or fare. It is possible that in the past *bârhál* was used as an infinitive, while in the lyrics of Shaikh Mathi it has been used in the form of a verb. From its use in the poem its meaning may be deduced as to gain or to desire.

بامل *bámél*: For explanation refer to annotation 42.

بولله *bolêlé*: In the book it has been used several times to mean an ode. It is possible

that the word has fallen out of use with time. It is a lexicographic gem of Pas'hto preserved in the book. For further explanation refer to annotation 56.

بېرى *bërray*: As used in the poem of Shaikh Asad it means a chain.

بامي *bâmi*: For explanation refer to annotation 51.

برل *bâréł*: *Bêry* is a verb in the present tense from the extinct infinitive *bêréł* (to conquer). This verb with all its derivatives has fallen out of use and only *barey* (victory) is currently in use.

بريخ *bâredzâr*: The word is used by certain tribes at the present time meaning the half way hour between sunrise and mid-day.

برمل *bârmêł*: For explanation refer to annotation 65.

بودتون *bûdthûn*: For explanation refer to annotation 66.

بمبين *bâmbéñ*: Spiritual leader of the Hindus.

بليردل *blézdêł*: Twisting, folding.

پاسوال *pâswâl*: For explanation refer to annotation 22.

پرتمين *pêrthêmîn*: Majestic, magnificent. This word is related to *partam* meaning majesty and glory. At present *pêrthêmên* is not used.

پلور *plor*: Price, value.

پنخ *pândz*: This word is extinct and is used rarely in the form of the verb *pândzêdêł* meaning birth and creation.

پارکی *pârrêkey*: For explanation refer to annotation 80.

پلن *pâln*: For explanation refer to annotation 37.

پلاز *plâz*: In the past this word meant a throne. It is not used now.

پوپل *popâl*: For explanation refer to annotation 59.

پسولل *psolâë*: At present only *psul* is in use meaning jewelry. *Psolêley* which is derived from the infinitive *psolêł* is extinct. *Psolêł* and *gâñêł* are successive verbs meaning to adorn.

پير *pêyr*: Turn and state.

پيرل *pêyrêł*: To buy.

پتي *pâthî*: Related to *pâth* meaning respect and dignity.

پينا *pûpânâ*: To vanquish or destroy.

تره *thrâ*: Fear, hate.

ترخ *thrêkh*: Under the arm; such as *tsurî thrêkh tê áchawál* meaning to put traveling provisions to one's arm. This idiom has special connotation which means to undertake a journey.

تون *tûn*: This word is not used in the singular form. In the past it meant place or a suffix denoting place. In this book it has been used in several instances as stated. At present it is used in a compound manner such as *mêzîthûn tûn* meaning an

ant nest.

تيرو *tērû*: Derived from the root of *tēir* and *tēiray*. *Thēiray* means to go beyond limits and cruelty. *Thēiro* probably means cruel and suppressor but it is not in use now.

ترار *thérâr*: Sad, agitated. In the Middle period *thêrârâ* was used to mean agitation and *turor* and *turhor* meant agitated.

تيرون *tērûn*: In Skarandoi's elegy it has been used meaning to pass or to cross. In some instances it has been used to mean cruelty and aggression.

تری *táráy*: In the past it meant a bridge. It has probably been derived from the root of *ter* and *teredal* meaning to cross. Since the word is extinct it can be guessed to mean a bridge which is evident from its use in Skarandoi's poem.

ترمل *thármêl*: For explanation refer to annotation 65.

تاخون *tâkhûn*: Affliction. The folk poet Abdullah says:

*zê mayán pûr tâ yam tâkhûn më dë sanamêh*      زه مين پر تايم تاخون مي دي صنمه

*khoáz më zerrgy dë ãkhér dér pasë mrâma*      خور مي زرگي دي در پسي مرمه

I am in love with you, afflicted am I sweetheart

My heart is wounded, I long for you.

ترپلل *trápálêl*: At present *trarpêludêl* is used in certain dialects meaning to run, jump or wish. In a Pas'hto *landay* it has been used as such:

*lê spinë tûréy nê dë thêrplod*

له سپيني توري نه دي ترپلود

*pûr bégánye dár kárry khwlah psēmâna yâmáh*

پر بيگانی در کري خوله پنيمانه يمه پر

You ran away from the gleaming sword

I regret letting you kiss me yesterday evening.

تورن *torên*: *Tor* means accusation and black. In Nasr Ludi's poem it has been used to mean traducer or accuser. *Torên* has fallen out of use now.

تورا *torâ*: Related to the root of *tor*. In the past it probably meant to defame. *Tourâ* has fallen out of use now.

توران *turên*: Related to *tor*.

تورتم *tortám*: Total darkness.

تال *tâl*: Delay, rear. Also means a swing.

تيکنه *tíkâna*: This word is extinct now and probably meant justice in the past. It is from the root of *tík* meaning center or original at the present time.

تيکاونه *tíkâwênê*: Comfort and rest. At present *tíkâw* is used in Qandahar to mean the same.

جندی *jundey*: This word has been repeatedly used in *Paṭa Khazana* and by poets of

the past meaning a flower. In today's vocabulary it has been replaced by the word *gul* (flower). It can be said that in the past *gul* was called *junday*. In certain tribes the proper noun Jandi Khan or Jando Khan is used which means Gul Khan. In Qandahar this word is alive in the form of *lam junday* meaning a tuft which is close to a flower.

جوپه *jopá*: Caravan.

جاندم *jándém*: Among the people of the mountains and in the rural areas it is used to mean hell but the city folks do not use the word. This book sheds light on the past usage of the word.

جاجل *jâjêl*: To contemplate, to think. This verb is out of use and only *jâj* is rarely used in some places.

جگرين *jágrên*: Related to combat i.e. war. An annotator has written the word *lashkar* (army) over it. From its use in the book it seems to have meant an army or soldiers in the past and it can be used to signify an army in present day usage.

چندي *chándáy*: For explanation refer to annotation 57.

چر *chárh*: A ford.

چوني *chuñéy*: It has been repeatedly used in this book meaning a bulbul.

څلوريځ *tsálorédz*: It probably means a quatrain. This word is not in use at the present time. It is a literary deposition of Pas'hto left to us by the book and can be reintroduced instead of *rubâây* (quatrain).

څوري *tswarêy*: Provisions of journey.

څوار *tswâr*: This word is totally extinct and I have not seen it being used anywhere. From its use it can be deduced that it means patience and quiet.

څپان *tsápân*: Stormy, *tsépa* means a wave.

څرکيدل *tsérkêdêl*: Sunrise; this infinitive is out of use now.

څنډونه *tsêndûna*: In the original manuscript the words *ai faq* (e.g. horizon) has been written over the word. At present *tsênda* means side but *tsêndona* meaning horizon is an old word from the same root.

ځواک *dzwâk*: Life, means.

ځري *dzárêy*: A messenger, courier.

ځغلا *dzghêlâ*: For explanation refer to annotation 50.

ځلا *dzêlâ*: For explanation refer to annotation 50.

ځل *dzâl*: To illuminate, shine.

ځولگی *kholgey*: Kiss; diminutive of *khula*.

ځونول *khunêwêl*: This word is out of use together with all its derivations and only *khunáy* meaning dispersing is alive. Thus *khunêwêl* means to disperse or spread.

ځاتيځ *khâtîdz*: An annotator of the original manuscript has written *ai mashriq* (e.g.

east) over the word which we refer to in a compound way as 'the sunrise side'. This word, together with *lwédîdz*, meaning west is an ancestral gem left to us in the book. Evidently *khâtéîdz* has been derived from the roots of *khétél* (sunrise) and *dzî* (side), meaning sunrise and east.

خره *khêrr*: *Khêrr* means brown. It is also allegorically used to mean simple. In this book *khêrr* most likely refers to vice and depravity. It probably had such meaning in the past.

دریخ *dêrîdz*: For explanation refer to annotation 44.

درمل *dûrmûl*: *Durmálhi* from the infinitive *durmál* was used to mean cure in the past, while medication was called *durmál*. Both words are considered etymological gems of Pas'hto.

درناوي *drênâwi*: This word is almost out of use. It was alive and used in the past. It is seen in the poetry of Bit Nika in *Tazkerat-al-Awlia* of Sulaiman Maku (refer to p. 49 of *Pashtana Shuàra*). It is from the root of *drund* (heavy) and means respect.

درل *dêrêl*: *Drî* means the presently used *dárézî* (standing). This verb together with its infinitive *dêrêl* (to stand) are both extinct.

دبښنه *duşnî*: For explanation refer to annotation 6.

دوييخ *dwá-yédz*: Couplet. The word together with *tsloridz* are not used today.

دمه *dámê*: To rest.

دونگونه *dungûna*: Pride, sneer, jest.

روده *rodá*: Way, road.

رپ *ráp*: The root of the infinitive *rêpédêl* meaning to flutter. This word is out of use now.

روغي *rugháy*: From *rugh* (healthy) meaning health. At present *rughtiâ* is used and *rugháy* has become extinct.

ريزدله *rêzédála*: This word has fallen out of use. It is also not seen in the works of the Middle period. The word is related to the infinitive *rêzédédál* (to shiver) and means earthquake. It can be reintroduced into Pas'hto vocabulary.

رامشت *rámêshth*: It means music and singing. *Rámêshgar* is a singer. In Persian these words are *ramish* and *ramishgar*.

رپي *rêpáy*: An annotator of the book has written *bairaq* (flag) over the word. This is an extinct word and *rapedal* is a an infinitive which means to flutter. Possibly due to fluttering, a flag was known as *rêpáy* in the past because of its peculiar movement.

رښتون *rêsthoon*: This word has been derived from the root of *rêstyá* meaning truthful. The word is used at the present time.

رونل *roñal*: *Roñâlî* has probably been derived from the infinitive *roñal*. It is not used

now. At present *roñawal* (to illuminate) is used from the root of *roñ* (bright).

رغا او رغاوه *rághâ* and *rághâwa*: Both these words are derived from the root of *rogh* (well). The infinitive *rághêwal* (to make well) and its verbs, when used together with the particles *war*, *dar*, *ra*, *dzni*, *la* mean to detest or sever ties. For example *ma la ahmada warághêwala* i.e. I severed my ties with Ahmad. *Rághâ* and *rághêwa* are used in these old forms in the book and probably mean to abhor or detest.

ربل *rbêl*: *Lowr* and *rábêl* are the roots of *lowrîna* (kindness) and *ráblêdal* (to accept, to approve). These words are occasionally used at the present time. For further explanations refer to annotation 41.

زوي نيو *zoy nîv*: This phrase is out of use and means adopted son or child.

زرن *zárran*: For explanation refer to annotation 38.

زرغا *zárgâ*: Evidently it stems from the root of *zárgoon* (green). It is a derivative that is not used at the present time and several such nouns have been used in the book. For further explanations refer to annotation 50.

زلما *zêlmâ*: For explanation refer to annotation 50.

زغل *zghâl*: To run. The infinitives *zghêstal* and *zghêsta* are from the same root.

Khushal Khan says:

*zê pê bêltânêh kê dê wésal nârê wáhama*      زه په بيلتانه كي د وصال نارې وهمه

*tsok ché ubêh wâkhly wê pâyâb wîtah yay zghêl shî*

څوک چه اوبه واخلي و پایاب وته ئې زغل شي

In my loneliness I cry for love's union

One who is drowning runs toward the ford.

زيارنه *zyârêna*: Effort, endeavor. At present only *zyâr* is used to convey these meanings.

ژوبلور *zhoêblor*: It is probably derived from *zhoêbla* meaning battle or to hurt to which the suffix *wr* has been added. In the past it was used to mean a fighter or soldier, hence it has been used in several instances to convey these meanings in the book. It can be used as soldier in present day vocabulary.

ژراره *zhrâ zhrh*: This word can be read in two ways. First *zhrh* as an adjective of lover e.g. an afflicted lover; one that has lost its complexion. The second possibility is that the word was used as an idiom in the past meaning noise and clamor. Since this idiom is not in use at the present time therefore the second possibility seems unlikely.

ژوبل *zhoêblal*: Refer to *zhoêblor*.

ژبور *zhêbêwar*: Fluent, a versatile speaker. Derived from *zhêba* (tongue) and the suffix *war*.

سورن *surân*: Storm.

سوده *sudêh*: Contentment.

سوان *suwân*: This word is out of use now; only *sawâni* is occasionally used in Qandahar meaning ease.

سوب *swáb*: It is used up to the present time among some tribes meaning to bring forth.

سوبمن *sobmên*: *Soba* means conquest and victory; *sobmên* with the suffix *mên* means victorious and conqueror.

سخ *sêkh*: Fortune and hence happiness.

سين *sîn*: A form of the word *sînd*; both of which mean a river. It is a remnant of old Aryan words in Pas'hto.

سوځند *swádzênd*: Burning.

سمي *sámáy*: Its root is apparently in the present day *sám*. *Sámáy* is not used at the present time and means welfare and prosperity.

سوبي *sobi*: Plural of *soba* (see *sobmên*). It has been used in the poems of the Middle period but not at the present time. It has also been used as an adjective in the form of *soobmun* meaning victorious.

ستايوال *stâywál*: For explanation refer to annotation 45.

ساندي *sândî*: Lamentation.

سما *sêmâ*: From the root of *sêm* meaning correctness, righteousness, peacefulness. This and other words like it such as *zalâ*, *mlâ* and *zêrghâ* have been used in the book several times. From its use it can be said that *sêmâ* meant justice and correctness.

سه *sêh*: Breath. At present *sâh* is used.

سورار *surârr*: Scorching desert.

سار *sâr*: This word is alive in the form of *sârêy* meaning a rival, instance, example. It is possible that its old form was *sâr*.

سينگر *sángárr*: Among the writers of the Middle period this word was written as *sángéarh*. At present it is pronounced as *sángárha* in Qandahar. It means a boulder or rock. Khushal Khan says:

*dé nâkás dé tarbiyat sêra tsê kâr dë* د ناقص د طبيعت سره څه کار دي

*dé sángárr dé zêrààt sêra tsê kâr dë* د سينگر د زراعت سره څه کار دي

What is there to gain from the training of an ignoble

Or from a field full of rocks.

ستهان *sthân*: For explanation refer to annotation 63.

سال *sâl*: Fine grains of sand. This word is not common now and only used by the people of southern tribes.

سوني *sunî*: Lies.

سادين *sâdîn*: Ploughed ground.

سلا *sêlâ*: Advice, council.

شخړه *shkhêrra*: Conflict.

شنار *shinâr*: This word is not heard among Pas'hto speakers nor is it seen in its literature. It is possible that the word was used in the past and has become extinct. In *Latayef-al-Lughat* of Abdul Latif its meaning has been given as disgraceful, vile and destruction. Its use in Shaikh Asad's poem agrees with these meanings.

شن *sháñ*: For explanation refer to annotation 60.

بنکلل *skêlel*: For explanation refer to annotation 23.

بنکلا *skêlâ*: For explanation refer to annotation 23.

بنکلیده *skêlîda*: For explanation refer to annotation 23.

بنخمني *sêdzmênî*: Woman. This word is alive at the present time.

بنهانه *sêhána*: It means propensity and good deed. It is from the root of *sê* (good).

غورن *ghwázên*. It has fallen out of use and means informed or one who listens.

غارې غارې *ghárrî ghárrî*: A Qandahari idiom meaning full.

غبرگون *ghbárgon*: In old times it meant to answer.

غاره ږغ *ghârra-zágh*: *Ghârra* in Pas'hto means neck. Allegorically it is referred to a special tune played on a flute. In Shaikh Mathi's poem the word can be interpreted in two ways. First *ghârra-zágh* can be considered as a compositive noun meaning the tune of a flute. Second it may be read separately, *ghârra* and *zágh* to mean lamentation (of the reed), song (of the people) and singing (of the bulbul).

غرل *gházêl*: *Mághza* is a negative imperative meaning do not listen but now the infinitive *gházêl* (to listen) does not exist, but *nghozêl* was used in the Middle period with the same meaning whose negative imperative is *mê nghozá*. There is the possibility that *mághza* is the short of *mê nghoza*. Khushal Kahn has used *nghwyézá* as the affirmative imperative of the verb and says:

*sê krha, sê krha, sê krha, dê nékêkhwâ khábery nghwézá*

بنه کره بنه کره د نیکخوا خبرې نغویرده

Do good, do good, listen to the words of the pious.

کوټ *koṭ*: An old Pas'hto word meaning a fortress.

کرغه *kárghá*: Arid land.

کوشک *koshak*: For explanation refer to annotation 30.

کھول *káhol*: A dynasty or family.

کرونګي *krrongy*: In old Pas'hto this word meant a waterfall. It is not in use at the

present time. In the encomium of *Bagh-e Aram* of Zamindawar by the ancient poet, Taimany, who was a contemporary of Sultan Ghaisuddin Ghorī (*Tabakath-e Nasiri*, p. 81), the word *krhonga* has been used meaning a waterfall (*Pashtana Shuàra*, Vol. 1, p. 58).

کوټوال *koṭwāl*: This is a Pas'hto word which has been in use since Subuktageen and referred to an important post in the administrative structure of that period. Hence it is frequently seen in *Tarekh-e Baihaqi*, *Tarekh-e Gardezi* and *Tabakath-e Nasiri*. The word is composed from *koṭ* (fort) and *wal*, a particle of possession and relation. Together the two words mean keeper of a fortress or protector of city. The word is used up to this time in our country and Pas'htoos pronounce it with the letter *ṭae*.

کرم *kárrâm*: Injured, cut, maimed.

کورول *koráwal*: A verb which was in use in the past and is extinct now. Only its root is present in *korá*. Its infinitive is *korá káwal*. From the poetry of Shaikh Reza Ludi we see that *koráwal* was used as an infinitive during that period.

کاوه *káwa*: From *káwal* meaning to do.

کروړ *krorr*: Hard and strong. This word which is in use up to the present time means hard and strong. *Krorh* is seen in the names of past dignitaries.

کوټله *koyēlá*: For explanation refer to annotation 83.

کریدن *kárrédán*: To go around.

گانل *gāñēl*: *Wé gāñēl* is the past tense of the infinitive *gāñēl*, which is out of use and was probably used in the past. It stems from the root of *gāñā* or *gēñā* meaning jewels; hence the infinitive *gāñēl* means to bejewel.

گوانبل *gwásēl*: To forbid. *Gwás* is used at the present time with the same meaning.

گروهیدل *grohédél*: An infinitive from the root *groh* meaning religion in the poem of Shaikh Reza Ludi. It is not in use now and only *grohédél* (to believe) was in use during the Middle period. Khushal Khan says:

*nē yay zrréh pé mâ nármēzī nē gruhēzī* نه ئې زړه په ما نرميزي نه گروهيزي

*khudāya tséh mē sáro kâr shû lé kâfēra* خدايه څه مي ساره کار شو له کافره

Neither is she kind to me nor admires me

God with what kafir am I dealing.

From the use of the word *groh* and *grohédél* in the poem it is seen that in the past *groh* was used to mean religion. In the original manuscript an annotator has written the word *ai dean* (e.g. religion) over *groh*. These words are literary treasures found in the book. They can be reintroduced to the language.

گروه *groh*: Refer to *grohédél* explained above.

گلول *géléwél*: To bear, to endure.

لته *láta*: Land, district.

لجند *lájand*: Also used as *lazand* meaning smeared, soaked.

لور *lowr*: For explanation refer to annotation 41.

لرغوني *lárghunéy*: Ancient, old.

لونل *lunél*: The verb *lunél* in Pas'hto means to sprinkle or spray. Besides fluids, it is also used when speaking of dispersal of other material. The infinitive *lustél* has also been used for the same meaning. Moreover, *lwástél*, which is written similarly in Pas'hto, but pronounced differently means to study. The infinitive *lunél* was in use until the Middle period. Its use becomes rare after that. Khushal Khan says:

*hághêh tēr yârân bê biyâ byârta râ náshî* هغه تیر یاران به بیا بیارته راشي  
*kê pê sár bândë râ nûlám turë khâwrë* که به سر باندي را نولم توري خاوري  
The old friends will not come once again  
Even if I sprinkle dark soil on my head.

لی *ly*: A verb in the present tense from the infinitive *lwástél* or *lwálal* meaning to say.

لویدیخ *lwédîdz*: East. An annotator has written *ai maghrib* (e.g. east) over the word. It is formed from the roots of *lwédal* (sunset) and *dzây* (place).

لرمل *lârmal*: For explanation refer to annotation 65.

لماخنه *Imândzêna*: *Lmundz*, *Imândzêl* and the same words in which the letter *lam* is replaced by *noon*, all mean prayer or praise. For further explanations refer to annotation 67.

لماخل *Imândzal*: To pray. For further explanations refer to annotation 67.

لپردنه *lézdána*: Travel.

لوینه *loyéna*: Pride. From the root of *loy* (big or large).

ملونه *máluna*: Plural of *mál* meaning companion. At present *málé* is used.

مراندي *mrrândî*: Plural of *mrrñnda* meaning a thin string. *Dé zrra mrrândî* in Pas'hto means veins of the heart. Sometimes it is referred to feelings of the heart.

میشته *mêîshî*: To reside, to settle.

مرستي *mrástáy*: Helper. It is derived from *mrásta* which means help or aid.

مېرځي *mêrtsy*: For explanation refer to annotation 6.

مهال *máhâl*: Time.

ملاټر *mlá-tárr*: Derived from *mlá* (waist) and the infinitive *têrrél* (to tie). It means companion and helper.

من *mán*: For explanation refer to annotation 34.

مخسور *mákhsûr*: For explanation refer to annotation 39.

ملا *mlá*: Waist. In the past it was used as a noun of agency from *mál* which at

present is *máltya* meaning friendship. Its usage in the old form is seen in the poem of Malikyar Gharshin (refer to p. 56, vol. 1, *Pashtana Shuàra*). For further details refer to annotation 50.

مخور *mêkhawêr*: This word is rarely used now and is derived from *mêkh* (face) and *wêr* (a particle of relation) meaning honorable and respectable.

مواس *máwás*: In Pas'hto *máwás* means guardian. Hamid Mohmand says:

*chê yay têt stárgo káwél páksê khûnúna* چه ئې تل سترگو کول پکښې خونونه

*dê mákh sáhr yay dê zêyrêy máwás wuniwá* د مخ ښهر ئې ده زيرې ماواس ونيوه

Where his eyes many a lover slayed

The city of his face sought the protection of the beard.

The word is also used in Hindi. It entered Persian during the 11th and 12th centuries A.D. In *Tabakath-e Nasiri* and *Tarekh-e Feroz Shahi* it means guardian of way. The plural is *máwásat*. It is probably an old Aryan word.

مرل *mrrél*: To die.

مښت *mênêst*: To accept.

ميره مخي *mërri makhay*: Literally it means man-faced. It is referred to women who are brave and valiant or have a masculine character.

نيز *nîz*: Flood. This word is not used now.

نيزوري *nêz-wárrî*: Debris carried by flood.

نمنځه *nmêdzêna*: Request.

نمانځل *nmândzél*: For explanation refer to annotation 67.

ناره *nâra*: A kind of Pas'hto poetry which is recited in stories in a loud voice.

نمنځي چار *nmêndzî-châr*: This compound word is not used now. From its usage it can be deduced that it meant pure, chaste and devout as *nmândza* and *nmândzal* means to pray. *Nmundz* meaning prayers is also from the same root. *Châr* means work. Collectively the two may mean worshipper.

نمري *nmári*: Dress, clothes.

نغوریدل *ngwázêdêl*: An infinitive from the past which is not in use now and means to hear. Khushal Khan says:

*dê nékkhwa khábéry ngwáêza* د نیکخوا خبرې نغويزه

Listen to the words of the pious.

نست *nêst*: Evidently it is the *naest* of Persian. In Pas'hto the word is used in the affirmative as *sta* and *nêsta* in the negative form. It is possible that *nêst* is a short form of *nêsta* meaning obliterated and destroyed.

نولیدل *nulêdêl*: *Nul* means grief. The infinitive *nulêdêl*, which is used at present, means to grieve. Khushal Khan says:

گندي وي چه د وصال په خوښي خوښ شي *gándy wî ché dê wêsâl pê khwêséy khwês shî*

چه خوشحال به جندي كي ډير نول كا *ché khushâl pê judáyay kê ðër nul kâ*

He may attain happiness from love's union

For in separation Khushal is in great grief.

نغورل *ngwázêl*: To hear. For further explanations refer to *ghzáł*.

نومر *numêrr*: Candidate, assigned. Khushal Khan says:

په يوه بيلک ئي نن تر هر چابه کرم *pê yáwáh bélák yay nán tēr hár chá bêh krrám*

بل ئي هم دي سبا راته نومري *bál yay hum dey pê sábat rāta numerry*

With one gift he has raised me above all

And tomorrow he has me for another one assigned.

نجتل *njétél*: To thrust in.

نمزدک *nmzdák*: For explanation refer to annotation 67.

ويرژلي *wirzhéléy*: A mourner.

ويارنه *wyârráná*: Gratulation. For explanation refer to annotation 32.

ودنه *wádêna*: To foster or rear. At present *wáda* is used to mean the same and *wádêna* has become extinct.

ويرنهويرنهويرنه *wérêna*: From the root of *wér* meaning lamentation.

ويرمن *wayrman*: One who is afflicted.

ورنگن *wrrêngên*: Related to *wrhânga* (ray). It means bright and shining.

ورخلوي *wrádz-loy*: An annotator has written the word *ai qiyamat* (e.g. doomsday) over the word and until the present time *lo-wrádz* means doomsday. *Wrádz-loy* is not in use now and is the old form of *lo-wrádz*, which literally means the big day.

ويار *wyârr*: For explanation refer to annotation 32.

ويي *wéyáy*: For explanation refer to annotation 117.

هسک *hásk*: For explanation refer to annotation 24.

يرغل *yárgħál*: For explanation refer to annotation 35.

يون *yûn*: To journey, to go.

يادي *yâdáy* From the root of *yâd* meaning reminder, remembrance.

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