

Religious Poetry of Hopkins and Iqbal: A Comparative Study

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Article Detail:	Abstract
<p>Received: 22 Sep 2022; Received in revised form: 16 Oct 2022; Accepted: 22 Oct 2022; Available online: 29 Oct 2022</p> <p>©2022 The Author(s). Published by International Journal of English Language, Education and Literature Studies (IJEEL). This is an open access article under the CC BY license (https://creativecommons.org/licenses/by/4.0/).</p> <p>Keywords— Monotheism, Jesuit Poet, Spiritual Exercises, Islam, Self, Religious Faith, Ishq (Love).</p>	<p><i>Hopkins and Iqbal have not been explored together although both share many common concerns. In the light of their works and faith, an attempt will be made to establish them as the poets of religious order and their relevance to the modern age. Iqbal was a Muslim and Hopkins a Catholic Christian by faith. Both try to tread the path in their own ways to reach the ultimate. There is a unity of vision between them in the ultimate analysis which can be seen in their different works like Hopkin's The Wreck of the Deutschland, Nondum and The Windhover, and Iqbal's Bal-e-Jibril, Armaghan-e-Hijaz etc. They will be examined to establish the differences / similarities between them. Hopkins is a religious poet who first turns to the exploration of his own personality to test the validity of religious experience. The Wreck of Deutschland, The Habit of Perfection, Nondum and The Windhover are some of his poems with valuable revelation of his spiritual experience. All the poems of Hopkins with the exception of a few imply the presence of a God of infinite goodness and beauty in nature and the deliverance of man from death by faith in God. Iqbal was a Muslim by faith. Indeed the religious motif is the axis on which Iqbal's whole system of thought revolves, and which is reflected in his poetry as strongly as his prose writings, though he is interested in a wide range of subjects. Religion, philosophy and theology make the same queries about the destiny of man, and these three forces are blended together in Iqbal's works. Religion is described by Iqbal as a power of utmost importance in the life of individuals as well as nations. Iqbal has tried in both poetical and philosophical ways of expression to manifest his ideal of religion as a force which means to find one's self. Hence, this research will be an attempt to unfold this unity of vision and perspective. The works of both poets will be minutely analysed for the similarity of their religious content and message. Hopkins and Iqbal use poetry as a means to articulate their convictions. This research will be an attempt to explore the striking relevance between two religious poets of the East and the West. Both of them seek salvation in the spiritual realm of religion. In this research, an attempt will be made to compare and analyse their responses to the modernity of 20th century. The present study will also look for the similarities and dissimilarities in their works.</i></p>

The most striking thing in English literature is the revolution in poetic taste and practice. Various movements and changes had a greater influence upon modern poetry. Though poets are often influenced by each other, their style and the ways of writing differ from each other but besides imbibing an individual styles and art they as per tradition, thought or belief knowingly or unknowingly share commonality. The poets selected in the present study for comparative study are from these two religions. Hopkins was a Christian and Iqbal a Muslim. The underlying idea behind the concept in all the religions remains the same. Both the poets believed in the end day, the day of Retribution, on that day the World will come to extinction. It shows that Hopkins and Iqbal shares similarity at the foundation of their religious faiths. The holy Quran is an evidence of this Islamic belief. It will be the day when veil would be unveiled and in the last book of the Bible, "*The Revelation*", the term apocalypse has been used to signify the end of the World. The Book of Daniel describes the Hebrew Prophet's vision of the end in Judaism and in Islam. In his book *Contemporary Muslim Apocalyptic literature* (2005), David Cook argues that:

Islam probably began as an apocalyptic movement, and it has continued to have a strong apocalyptic and messianic character throughout its history, a character that has manifested itself in literature as well as in periodic social expressions (Cook 2008:1). He comments that, Muslim apoclypticism is not only an important area of study in its own right; it is also part of the rapidly changing field of Quranic exegesis, as well as of modern political and religious thought (Cook 2008:2). (Cook, David (2008), *Contemporary Muslim Apocalyptic Literature*. Syracuse University Press.

"*I am so happy, I am so happy*", these were the last words of Hopkins mentioned by Joseph J. Faeney in "Praise Him, Celebrating the life and Works of Gerard Manley Hopkins". It shows satisfaction at the verge of his death, the same satisfaction is found in Allama Iqbal after being felt satisfied for conveying his message to the human World through writings. G. M. Hopkins was held to be priestly metaphor of Victorian poetry and a syntactical simile of Modern poetry. He had been in search of the 'authentic cadence' that paved the way for his spiritual fulfillment. Iqbal throughout his life advocated for the upbringing of the spiritual dimension of a Man and had been in search of a perfect spiritual being

'*Mard-e-Moomin*', spiritually elevated Muslim being. As he does not call himself a poet, he has made it a means to reach the wider audience of the World to deliver his reformative and revolutionary facts which are based on the logical, theological, scientific and Islamic arguments and evidences.

To analyse the cause behind Hopkins' rewriting of poetry after he had burnt his collections and ceased to write for a long time, a reader comes across with the religion as the reason for re-stimulating him for new compositions. After the incident of "Deutschland", a ship wreck, Hopkins was asked by the higher order of his Christian faith to write poetry on that tragedy. The poem carries the spiritual and religious theme. Hopkins wrote in a letter to Robert Bridges that, "I am a eunuch, but it for the kingdom of God's sake (Hopkins' letter to Bridges,)"

In Hopkins scheme poetry is an art for the sake of art as he writes, Poetry is speech framed for contemplation of the mind and "My verse is less to be read than heard...(letters 46)". But on minute study of some of his poems like "God's Grandeur", "Pied Beauty", "The Wreck of the Deutschland", he has purely made use of his poetry for the sake of life knowingly or unknowingly. His poetry directly or indirectly is loaded with religious themes which help in bringing the trackless people back on track. And his poetry carries a religious message and that message makes his poetry useful for the Christian people and it does not remain merely an art for the sake of art. It then becomes public no doubt he wrote that, "I don't write for the public" but Man becomes a central subject when some problem or issue is being discusses, it gets connected with him directly or indirectly as God has made the human as His vicegerent on earth so every subject related to the universe is linked with him. Therefore whatever a poet writes has a relation with Man therefore in that way it become public. Iqbal too has the message with the message for general masses so he believed that poetry is for the sake of life. No doubt, art would have been written for the sake of art only, however Iqbal protested against the art for the sake of art only.

Iqbal and Hopkins are read as the modern poets because their poetry especially religious poetry deals with the modern issues and religious challenges which erupted with novel scientific theories. Both poets have discussed Man, Nature and God in their poetry. They have been enlightened by the guides at a particular point of time in their lives. Iqbal was guided by the Moulana Rumi, and his book "Mathnavi" had put a great influence on him. The

similar guide behind the spiritual exercises of Hopkins was St. Ignatias Loyola. Therefore, both the poets wrote and thought under the light of guidance and it can be said in some ways they followed tradition. In their poetry the reflection of devotional assertion is seen like in the "Pied Beauty" of Hopkins and "Jawab-e-Shikwa" of Iqbal. The harmony between the man and nature is visible in the early poetry of Iqbal and Hopkins. Both can be comparatively studied as the poets of nature also. The minute study of their poetry emerges them as a blend of poet and the priest, they believed in the notion that "World is charged with the grandeur of God (Hopkins)" or the following lines from the poetry of Iqbal:

بر زرے میں بے ظہور ترا
بر شرر میں بے نور ترا
(اقبال، کلیات)
یا
یہ کائنات ابھی نا تمام ہے شاید
کہ آری بے دما دم صدائے کن فیکون (اقبال، بال جبریل)

This universe yet incomplete is maybe

That coming are every breath echoes of be it is

When looked at the international ambiance in the world of critics both are unsung poets. The reason for Iqbal is that he has been misunderstood by the critics and Hopkins was introduced late by his friend Robert Bridges after 29 years of his death. Both poets have been misunderstood the former due to religious jargons and latter due to his language and style. The combination of distinctive cadence, penetrating self-analysis, observation and profound spirituality make Hopkins and Iqbal the influential voices in the World of poetry. Hopkins was more interested in the spiritual rather than the social and political matters of the times. He wrote that, "Art and its fame do not really matter, spiritually they are nothing virtue is the only good ... (G.M. Hopkins, 13 October, 1886)"

Hopkins felt the presence of God in nature as is evident in "Hurrahing in Harvest" that he composed after his returning from fishing in the valley of Elwy. The interpretation of his feeling presence of God is found in the religious conscience of Allama Iqbal. He quotes again and again the holy Quran, the natural phenomena are "Sunnat-ul-lah" (God's behaviour) and their study and observation is, therefore, the worship of God. Iqbal attaches great importance to a tradition in which the prophet declares the whole world to be a mosque. In Mathnavi "Pas Che Bayad Kard Ay Aqwam-i-Sharq" he writes:

مومنان را گفت آن سلطان دین

"مسجد من این ہمہ روئ زمین"

(اقبال، فقر، مثنوی پس چہ باید کرد اے اقوام مشرق)

The king of the faith said to the Muslims:

The whole earth is my mosque.

In Hopkins' family there was a religious atmosphere as is evident from the mental make-up of his three sisters, eldest Millicent became an Anglican Nun. His brothers were artists so there was a place for art in his family. When looking at Iqbal's early upbringing his father taught him Persian and his teacher Syed Mir Hassan was his early teacher. He was fully introduced to the religious education at home which opened the doors of his vision. He used to recite the holy Quran very attentively.

Hopkins from early age was very prone to nature even he used to climb trees frequently and fearlessly. In the meantime the natural surroundings of Wales became the source of his inspiration. "God's Grandeur", "The starlight Night", "Spring", "The lantern out of Door", "The sea and the skylark", "In the valley of Elwy", "The Windhover" are well known Welsh sonnets that Hopkins wrote. His strength of will like Iqbal was very strong. Iqbal too was very fond of nature, he taught romantic poets at Government College Lahore. Even in "Stray Reflections", entry number 36, Iqbal makes a comparison that in his school days he was saved by Wordsworth from Atheism. He himself wrote nature poetry like "Eak Arzoo", "Abr", "Koh Sar", "Phar aur Gilhari". Both Hopkins and Iqbal appreciated with a sense of wonder every object of nature in minute detail and at the same time saw in them a universal significance. They felt God is not merely the creator but the force behind each and every object of nature. Hopkins' drawings reveal his preoccupation with the beauty of nature. He made a number pencil sketches. Hopkins used poetry to express his religious devotion, choosing images from the natural world and found nature inspiring which lead him to develop his theories of Inscape and Instress to explore the manifestation of God in every living object. According to these theories the recognition of an object's unique identity, which was bestowed upon that object by God, brings as per the opinion of Hopkins' closer to Christ. His faith in God was so deep that in every object of nature he saw God. Everywhere in his poetry there is an expression of his fervent belief in God and in Christ. And appreciation of the beautiful objects in the world helps in Worship God. Many poems like

“Hurrahing in Harvest” and “The Windhover” begin with the speaker praising an aspect of nature which then leads the speaker into a consideration of an aspect of God or Christ. In the “Star Light Night”, the speaker urges readers to notice the marvels of the night sky and compares the sky to a structure, which houses Christ, his mother, and the saints. The star’s link to Christianity makes them more beautiful. Hopkins through his travel to England and Ireland witnessed and then lamented the detrimental effects of industrialization on the environment but he believed in nature’s power of regeneration, which comes from God. In “God’s Grandeur” the poet notes the wellspring that runs through the humans and nature. Hopkins like Iqbal never doubted the presence of God in nature. Hopkins like Iqbal was depressed by the late nineteenth century life and began to doubt nature’s ability to withstand human destruction. His terrible sonnets focus on the image of death, including the harvest and vultures picking at prey rather than show the glory of nature’s rebirth. These poems show the deaths that occur in order for the cycle of nature to continue. “Thou Art Indeed Just Lord” uses parched roots as a metaphor for despair.

Iqbal and Hopkins had a strong belief and love for God. The motives of both the poets were to attain the nearness of God, for that, they in their own unique ways exerted efforts and abstained from the Worldly comforts. They believed in one God who is omnipotent, first and the last. The Holy Quran gives Him proper name Allah and defines Him in the Quran, “Surah Ikhlas” (No. 113) as “say God is one, all things depends upon Him, He begeth not, and He is not begotten, and there is none like unto Him. Therefore, God is infinite, the most Unique Individual (The Holy Quran, Surah Ikhlas)”.

Hopkins and Iqbal’s conception of creator is the nucleus of their thoughts. It dominates and permeates their whole philosophy of life. God in their eyes is to be the most real, ultimate being, self-subsisting and omnipresent. Their God is the source of all diversified and colourful existence. He is the ground of time and space, supreme ego, creative will and dynamic power, eternal light and real beauty. Hopkins writes in one of his poems, “Summa”, “Man is most low, God is most high (Hopkins, Summa),” and at the other place he writes, “Thee God, I come from, to thee go,” (Hopkins, Thee God...). Iqbal too holds that God is everlasting energy. There is none besides Him, to put Him in limits. He is absolutely free creative spirit. He is infinite. God’s infinity is intensive not extensive (Reconstruction, p.64)

Iqbal is of the view that it is by the development of the love (*Ishq*) that a person can reach near God. The love of God gives the vision of dynamic power. He being the Centre of light, (*Nuqta-i-Noor*), has infused in every human being the rays of light from His own light (spirit). God says in the holy Quran that, “*Fa-izaa sawwa ytuhood wana fakhtu feehi min-roohee faq’oolahoo sajideen*” (When I have fashioned him in due proportion and breathed into of My (God’s) spirit, you fall down in obeisance to him) (*Surah Sad*). God has breathed into human from his own spirit. Therefore, this breath of God and His infusion of light in human is the infusion of self in a being. Rest it depends on the created being whether he develops this ‘Self’ to progression, knowledge and ultimate truth or declines it to decay. As per Iqbal God is an absolute ego (ego is another name for self) and He has given existence to the limitless egos in this cage of mortality. But for the evolution of self the presence of “*Ishq*” is very important. Hopkins in the poem “My prayers must meet a brazen heaven”, writes that “Love, O my God, to call Thee Love and Love” and at the other place he writes that:

Love I was shewn upon the mountain-side
And bid to catch Him ere the drop of day.
See, Love, I creep and thou on wings dost ride:
Love, it is evening now and thou away;
Love, it grows darker here and thou art above;
Love, come down to me if thy name be Love.

God is the ground and source of space and time (Bal-i-Jabril). He is comprehensive and encompasses over and above all space events and all time events (Pyami-Mashriq, p.18). God’s light is like a niche in which a lamp is and which in its own turn is encased in a glass which sparkles like a lustrous star (Quran, 24:35). Hopkins has remarked that as Hopkins writes, “Glory be to God for dappled things – and in the”

Hopkins’ works are filled with the spiritual anxiety and struggle between reason and sensuality, harmony and violence, happiness and suffering. In the era of religious decline, degeneration of morals and ethical values, Christian writers greatly contributed to the promulgation of faith and ecclesiastical spirit. Hopkins in his poetry at every place seems to call on the people to have belief in God and hold tight the knot of religion. In the past the faith was strong and dominant over the evil, the present has taken the opposite course. Hopkins appeals the God to make

him meek and pure from all sins. He writes in his unfinished poem number 96:

Moonless darkness stands between
Past, O Past, no more be seen!
But the Bethlehem star may lead me
To the sight of Him who freed me
From the self that I have been.
Make me pure, Lord: Thou art holy;
Make me meek, Lord: Thou wert lowly;
Now beginning and alway:
Now begin, on Christmas day. (Hopkins. 96)

Iqbal did the same thing, made his poetry to yell out at the degeneration of human soul in modern period. People are educating the youth about matter, comfort and human capital, and have forgotten the ultimate and absolute knowledge which only could lead them to success in hereafter. He writes:

شکایت ہے مجھے یا رب! خداوندِ مکتب سے
سبق شاہیں بچوں کو دے رہے ہیں خاکبازی کا
(اقبال، کلیات)

Slaves of custom are all the schools of old;
They teach the eaglet to grovel in the dust.

Iqbal recalls the period when Muslims were above all the powers of the world due to their strong faith in Allah (God). No kind of fear was present in them, they had a dignified past in the golden age of Islam, from 750-1258. They were at the forefront in technological and scientific expeditions. The Muslim scholars used different ways to explore knowledge and research (Rossidy, 1998)

The modern people have imitated the West, their nude and obscene culture. In this venture they forgot their souls to feed instead put rust of sins on them, got mixed with the immoral acts and customs, sold their souls as in Marlowe's Drama "Dr Faustus" to the Satan. Iqbal contrasts Muslim legends of the past with the modern Muslims in the following verses:

وہ زمانے میں معزز تھے مسلمان ہو کر
اور تم خوار ہوئے تارکِ قرآن ہو کر
(اقبال، بانگِ درا)

They live with great honour in their times for being
true believers

You live humiliated as having left the path of
teachings of The Quran

Hopkins was more influenced by the first exercise among the four founded by the Ignatius Loyola. The

reason behind the first exercise is the worship of God, which is the basic motive behind the creation of Man. Iqbal and Hopkins had understood the purpose of creation. Both had a firm belief in God and made their poetic talent as means to awaken the conscience of the people who have strayed from the divine service. The voices of these poets reached almost every nook and corner of the literary world, No doubt they have been criticized, purely because of misconstructions and people's lack of knowledge. Iqbal had written his poetry under the influence of the holy Quran, the same is true with Hopkins who too sought the guidance of his religious order. Both followed the principles and laws of their religions to seek the benevolence and grace of God. To attain the grace of God Iqbal propounded the concept of Self (*Khudi*), as a means to achieve love of Him. Both poets believed in the monotheistic faith, the oneness of God. Both poets in one or the other ways protested in their ages against those elements which took a man away from his religion. Hopkins even abstained himself from the pleasure of five senses in order to house the lord. He writes:

But you shall walk the Golden street
And you unhouse and house the lord
(Hopkins, The Habit of Perfection)

His aesthetic denial leads to the spiritual insight depicted through the use of imagery, even he would like to be on fast to please God and to satisfy his hunger only with dry bread and plain water.

Hopkins in a sermon on December 8, 1881, the feast of the Immaculate Conception, wrote in private spiritual notes:

All things therefore are charged with love
are charged with God and if we know how
to touch them give off sparks and take fire,
yield drops and flow, sing and tell him
(Hopkins, Sermon, p.195)"

Hopkins had the firm belief in the omnipresence of God and realized that the world is full of His glory and splendor. In the sestet of "God's Grandeur" Hopkins highlights that nature has been bleared by the industrial constructions. The Nature which explicitly evidences the creative art and magnificence of God has been destroyed. But a ray of hope still remains in the heart of the poet. The same ray of hope existed in the heart of Iqbal. He reared the belief that *Shaheen* (youth) by developing their self can change the future of the World. He wrote a poem "Javaid kay Naam". He writes:

ہوئی نہ زاغ میں پیدا بلند پروازی

خراب کر گئی شاپین بچے کو صحبت زاغ
(اقبال، جاوید کے نام)

Earth bound crows cannot aspire to the eagle's
flights,

But they corrupt the eagle's lofty, noble habits.

At the other place Iqbal writes about his son:

حیا نہیں ہے زمانے کی آنکھ میں باقی
خدا کرے کہ جوانی تری رہے بے داغ
(اقبال، جاوید کے نام، بال جبریل)

May God make thee a virtuous, blameless youth;

Thou livest in an age deprived of decency

Another similarity between Iqbal and Hopkins is on the usage of jargons. They employed the different jargons in poetry to express their thought and have added to the field literary circle. Iqbal made the use of "Khudi" as a concept around which his whole philosophy revolves. On the other side Hopkins made use of Inscap and Instress as which on perceiving the object leads a perceiver near to the God and thus His presence becomes manifest to him. Hopkins opines inscape reveals their creator just as the inner self of the bluebell explicitly manifests the Divine. Like every object has an essence that can be perceived, this essence points to God's design of it and the unified design of the creation. Instress is closely related to Inscap which means an internal force which holds inscape together. It reveals the inscape of an object not only so that it may be embodied in works of art, which are also acts of praise to God. Instress gives things shape, form and meaning to the eye of the beholder. It refers to that core of being or inherent energy which is the actuality of the object, in effect, instress stands for the specifically individual impression the object makes on man. In Hopkins scheme, inscape of an object is not created by humans it is God who allows them to discover through instress. Like Iqbal, Hopkins too believed in action as he has used a remark mentioned by Johann Christoph Arnold in his book "Seeking Peace notes and Conversations along the way":

It is not only prayer that gives God glory but work, smitting on an anvil, sawing a beam, whitewashing a wall, driving horses, sweeping, scouring, everything gives God some glory if being in his grace you do it as your duty. To go to communion worthily gives God great glory, but a man with a dungfork in his hand, a woman with a sloppail, give him glory too. He is so great

that all things give him glory if you mean they should (Johann Christoph, P. 88).

The themes of Hopkins' poetry are in connection with Christianity, which include the holiness of Martyrs, the struggle of faith in tough times, and facing of test from God. God's immanent revelation of himself through the World is the main theme of his poetry. The point of discussion remains in one of his poems that the World is full of God's glory, so why do we trample it under with our industrial damage? (*God's Grandeur*)

Both poets aspired that an individual must hold the rope of religion even during the most crucial circumstances which is nothing more than a test from God. They explained their poetic talent to praise the attributes of God. But worldly affairs have made an individual forget God. Regarding the disobedience of an individual Hopkins writes that, "Men do not seek His rod" all generations "have trod" (*God's Grandeur*).

Hopkins' poetry is full of religious themes so is Iqbal's poetry. In the poem "Hurrying in Harvest" that he wrote after reaching home from fishing in the valley of Elwy. Hopkins felt the presence of God in Nature. Allama Iqbal's faith was that God is an omnipresent and through his poetry he invited attention of people to worship God. The proof of existence of God for Hopkins comes from the world within, not from the world without. He has defined God as a most "exquisite, determining, self-making power" (Sermon, 125). That power has created the man. Hopkins considered Darwin's evolutionary theory as absurd and Iqbal too rejected that theory.

The essence of Christianity like Islam is the total submission to the will of God, who is omnipotent. He has created men out of his own will. Both the poets had the same belief. This belief strikes the strong affinity between them. They have used their poetic skill as a means to bring themselves close to God. Iqbal is of the view that:

خرد دیکھے اگر دل کی نگاہ سے
جہاں روشن ہے نور لا اللہ سے
(اقبال، قطعات، 2)

If with the heart's eye the intellect would see aright

The universe is illuminated with Allah's light

Therefore, the existence of the Universe is due to the (*Noor*) illumination of a God. From the beginning of their ages the seeds of priestly characteristics began to sprout in both Hopkins and Iqbal. Spiritually day by day they began to elevate, Hopkins writes:

But the Bethlehem star may lead me
To the sight of Him who freed me
From the self that I have been
(Hopkins, 1952, 146).

Iqbal at another place in “Bale-Jabril” writes that:

وہ دا نائے سُبُل ختم اُرسَل، مولائے کُل جس نے
غبارِ راہ کو بخشا فروغِ وادی سینا
نگاہِ عشق و مستی میں وہی اول وہی آخر
وہی فُرقان، وہی بے یسین، وہی طہ
(اقبال، بال جبریل)

He –Guide, last Envoy, Lord of All

Lent brightness of Sinai to our dust;

Love’s eyes, not slow to kindle, hail him Alpha and
Omega,

Chapter, and Word, and Book. I would not go

There are lot of verses which call for a strong affinity
between Hopkins and Iqbal. In the poem “New
Readings” Hopkins writes that:

He hath put a new song in my mouth
The words are old, the purport new,
And taught my lips to quote this word
That I shall live, I shall not die
But I shall when the shocks are stored
See the salvation of the Lord (Hopkins, 1864,
4-9).

In “Easter Communion” Hopkins writes that:

Your scarce- sheathed bones are weary of
bent
Lo, God shall strengthen all the feeble knees
(Easter Communion)

Hopkins calls the creator by the name of love then he
writes:

Love, o my God, to call thee love and love
(Hopkins, 1952, 37)

In “The Half way House”, Hopkins depicts his love for
God and signifies Him as a love. He asserts:

Love I was shown upon the mountain side
And bid to catch Him ere the drop of day
...(Hopkins, The Half way House ,1-2)

Therefore, both Hopkins and Iqbal had understood
that it is only through love like Iqbal’s *Ishq* by which
an individual can seek Him. The above verse also
reminds the reader of the event of Prophet Moses,
when he climbed to the Mount Sinai and was talking

to God. It was his love towards God that made him
receive the illumination from Him. The ways of
worship of both the poets were different but their
motive seems to be one that was to admire the
grandeur of God, His art of creation, His blessings
upon the mankind, and making people aware about
mercy and power. They both believed in one God.

Both Iqbal and Hopkins made complaint to God in
their poetry by which they depict the grievances that
mankind makes by and large. The dissatisfaction and
thanklessness to God by people for not getting
everything in life is a grave matter. On the other side
the poets presented God as unhappy with mankind
for not worshipping Him, which was actually the
reason behind His creation. On listening to the
answer from God every complaint shatters down to
the ground. Iqbal has shown this minutely in a poetic
conversation that takes place between the God and
man in his masterpiece poems “Shikwa” (Complaint
to God) and “Jawabi Shikwa” (answer to that
complaint). Hopkins had depicted the same
complaint in his poem “Nondum” in which he
complains that no answering voice comes from the
God. On reading his all poetic exegesis it is quite
transparent that his voice had raised against the
irreligious beliefs and theories, people have gone far
away from the religion and faith and he wanted them
to embrace the faith and the path of God. If God does
not fulfill the dreams and accept prayers of
worshippers, it was due to the sin that they
committed and the poet wanted them to realize and
understand the reason for God’s ‘no forgiving voice’
and inattentive response. If Hopkins would have read
the poetry of Iqbal particularly “Shikwa” and “Jawab-
e-Shikwa”, he would have got the answer of his
complaints and grievances that why God is not
answering the voices of mankind? It seems that the
answers of Hopkins’ questions lie in the poetry of
Iqbal. Hopkins in “Nondum” writes:

God though to thee our psalm we raise
No answering voice comes from the sky;
To Thee the trembling sinner prays
But no forgiving voice replies;
Our prays seems lost in desert ways,
Our hymn in the vast silence dies (Nondum,
1-6).

Now relate the above verse of Hopkins with the poetic
verses of Iqbal. Iqbal in “Shikwa” (Complaint) writes:

جرات آموز مرئی تاب سخن ہے مجھ کو
شکوہ اللہ سے خاکم بد بن ہے مجھ کو

ہے بجا شیوہ تسلیم میں مشہور ہیں ہم
قصہ درد سناتے ہیں کہ مجبور ہیں ہم
ساز خاموش ہیں فریاد سے معمور ہیں ہم
نالہ آتا ہے اگر لب پہ تو معزور ہیں ہم
اے خدا شکوہ ارباب وفا بھی سن لے
خوگر حمد سے تھوڑا سا گلا بھی سن لے
(اقبال، شکوہ)

The strength of my poetry is encouraging to me
Woe be to me! My remonstrance is against God!

It is true that we are famous in the methods of
obeisance

But we are relating our story of pain out of
compulsion

Though a silent orchestrs, we are full of compliant

If the wailing comes to lips we are excusable

O God! Listen to the remonstrance also from the
faithful

Listen to some complaint also from the one
accustomed to praise you.

The complaints of both poets are similar in nature.
They sought the salvation through their verses for the
miserable plight that mankind was undergoing.
Hopkins wants to see God, he remarks that the
glories of the earth that God has created are visible to
every beholder but the poet craves to see Him. His
faith and belief has enhanced his eagerness to meet
God.

We see the glories of the earth
But not the hand that wrought them all:
Night to a myriad worlds gives birth,
Yet like a lighted empty hall
Where stands no host at door or hearth
Vacant creation's lamps appal. (Hopkins,
Nondum,6-12)

Hopkins complains to God for not responding human
beings who worship Him in many ways like in the
Churches. In the following lines Hopkins writes:

We guess; we clothe Thee, unseen King,
With attributes we deem are meet;
Each in his own imagining
Sets up a shadow in Thy seat;
Yet know not how our gifts to bring,
Where seek thee with unsandalled feet.(
Hopkins, Nondum, 12-18)

Iqbal in the same tone writes in his complaint
(Shikwa) that Muslims always set themselves ready
for waging any war in His name and worshipped Him
in every situation and condition but no response is
coming from His side. Iqbal writes that:

آگیا عین لڑائی میں اگر وقت نماز
قبلہ رو ہو کے زمین بوس ہوئی قوم حجاج
ایک ہی صف میں کھڑے ہو گئے محمود ایاز
نہ کوئی بندہ رہا اور نہ کوئی بندہ نواز
بندہ و صاحب و محتاج و غنی ایک ہوئے
تیرے سرکار میں پہنچے تو سبھی ایک ہوئے
(اقبال، شکوہ)

If the time of prayer right during the battle fell
Hijaz' nation in prostration facin the Ka'abah fell
Both Mahmud and Ayaz in the same row stood
None as the slave and none as the master stood
The slave and the master, the poor and the rich all
became one!

On arrival in Thy Audience all were reduced to one!

At another place in the same poem Iqbal writes that
Muslims bowed their heads in front of Him only and
are living their lives as per His instructions directed
in the holy Quran but despite that they are being
labelled as disloyal by Him. Iqbal has presented the
complaint from Muslims to God as under:

تیرے کعبے کو جبینوں سے بسایا ہم نے
تیرے قرآن کو سینوں سے لگایا ہم نے
پھر بھی ہم سے یہ گلا ہے کہ وفادار نہیں
ہم وفادار نہیں تو بھی تو دلدار نہیں!
(اقبال، شکوہ)

We filled Thy Ka'abah with our foreheads

We put Thy Qur'an to our hearts

Still Thou complaineth that we are lacking fealty

If we are lacking fealty Thou also art not generous.

Hopkins too writes that ages and ages went by but
still God does not show His presence. In the
"Nondum" he writes:

And still th'unbroken silence broods
While ages and while aeons run,
As erst upon chaotic floods
The Spirist hovered ere the sun
Had called the seasons' changeful moods
And life's first germs from death had won
(Hopkins, Nondum).

And Hopkins goes on writing that though He is silent but submits request to God using similes like “behold Thee as Thou art”, He writes:

And Thou art silent, Whilst Thy World
Contentds about its many creeds
And hosts confront with flags unfurled
And zeal.....Then, to behold Thee as Thou art,
I'll wait till morn eternal breaks
(Hopkins, Nondum).

Similarly there are many other poems of Hopkins and Iqbal which share affinity from the religious point of view. Their main intention was to bring people near the faith, however Hopkins was implicit and Iqbal explicit in the approach. But the faith of both the poets in God was very strong; a reader can sense that from the following poem by Hopkins:

Is Mary that Rose, then? Mary, the Tree?
But the Blossom, the Blossom there, who can it be?
Who can her Rose be? It could be but One;
Christ Jesus, our Lord- her God and her Son.
In the Gardens of God, in the daylight divine
Shew me thy son, Mother, Mother of mine
(Hopkins, Rosa Mystica).

In every moment of life Hopkins remembered God, may it be the festival, festive seasons or sorrows. A reader can come across the poet's sincere devotion towards his faith. He in his poem “Easter” which describes Christian festival advocates seeking the company of God even during the joyful moments. He writes:

Seeks God's house in happy throng;
Crowded let His table be;
Mingle praises, prayers and song,
Singing to the trinity.
Henceforth let your souls always
Make each morn an Easter Day (Hopkins,
Easter, 25-31)

The poet appeals to the Christian people to sing for God and praise Him for absolute creative powers. And by remaining faithful to the religion and by worshiping the creator always makes every new day of life joyful like the experience on the day of Easter. Therefore, Hopkins in his life had remained a true follower of his religion and had been a preacher of God's limitless qualities to awaken the slept souls

from the realm of infidelity and unbelief. Similarly Allama Iqbal throughout his life through poetry, writings, and speeches talked about the limitless qualities and grandeur of God. He insisted on the concept that he evolved known by the title of *Khudi*, that it is the only means to elevate an individual near the God. He in his poetry praised the creator for His creative power and grandeur, through nature and other philosophical discourses Iqbal expressed his love for God and His creative art. In his poem entitled as *Lailahailallah* (there is no one but God):

خودئ کا سر نہاں لالہ الا اللہ
خودئ بے تیغ، فسان لالہ الا اللہ
یہ دور اپنے برابریم کئی تلاش میں ہے
صنم کدہ ہے جہاں لالہ الا اللہ
(اقبال، لالہ الا اللہ)

The secret of the self is hid,
In words “No God but He alone”.
The self is just a dull-edged sword,
No God but He, the grinding stone.
An Abraham by the age is sought
To break the idols of this Hall:
The avowal of God's oneness can
Make all these idols headlong fall.

In the poem by the title of “Subah” Iqbal shows the essence and significance of dawn (Subah) which always begins by the remembrance of God. A true believer calls on the people to worship God every morning. Iqbal writes:

یہ سحر جو کبھی فردا ہے کبھی ہے امروز
نہیں معلوم کہ ہوتی ہے کہاں سے پیدا
وہ سحر جس سے لرزتا ہے شبستان وجود
ہوتی ہے بندہ مومن کئی ازاں سے پیدا (اقبال، صبح)
The morning that shifts so soon
Tomorrow new,

Whence it comes is only known to few:
The dark abode of being is shook by morn,
Which by Muslim's call to prayer is born.

Iqbal writes that a Muslim must pray God for bestowing upon them those hearts and vision which is the essence of a true Muslim believer, he writes:

خدا سے پھر وہی قلب و نظر مانگ
نہیں ممکن امیرئ ہے فکیرئ (اقبال، بال جبریل)

Ask God for the heart and soul of men of the past,

Become a fakir, first, to regain thy power.

Iqbal was much worried for the further decline of Muslim World. He wept over the plight of Muslims when he compared them with the past. In the past Muslims had dominance over the world, their grandeur and power was known in the world. After his visit to Spain, Cicely and other countries which once were the centre of Muslim Kingdom and trade, Iqbal could not control his emotions and gave vent to his emotions through poetry. He reached the mosque of Cordova and gave *Azaan* (call of Worship) there after more than three hundred years. In the Masque of Cordova he writes:

مٹ نہیں سکتا کبھی مردِ مسلمان کہ ہے
اس کے ازانوں سے فاش سر کلیم و خلیل (اقبال، مسجد قرطبہ)

The Muslim is destined to last as

His Azan holds the key to the mysteries of the
Perennial message of Abraham and Moses.

Hopkins in "Spring and Death" warns people that they have to die as the flowers in the season of Autumn. He asks people to worship in their young ages as in youth they are like flowers spreading their fragrance in the season of Spring. Poet has compared Autumn with the dying people and Spring with their youth. He says that there is only way out for getting deliverance from immortal punishment that is worshipping God. Hopkins often in his poetry appeals his Christian people to get back on the religious track and follow the religious order. Hopkins writes:

It seem'd so hard and dismal thing
Death, to mark them in the Spring
(Hopkins, *Spring and Death*)

Hopkins' faith in God was so strong that there are his numerous poems which speak about that like his poem number seven (07). In that poem Hopkins is of the view that God has abolished the old draught by rivers and fields have become wet. God has put a new song in his mouth means that the poet has been inspired by His blessings and expressed diversified blessings of God through poetry. Hopkins says:

He hath abolished the drouth,
And rivers run where all was dry,...
See the salvation of the lord (Hopkins, 07)

Similarly Iqbal has expressed in his poetry the diversified blessings of God on mankind in *Jawab-e-Shikwa*. He talks about power of spirituality and the blessings that God has showered on mankind but

despite that they don't worship him in true sense. He remarks in "Jawab-e-Shikwa":

ہم تو مانل بہ کرم ہیں کوئی سائل ہی نہیں
راہ دکھلائیں کسے؟ رہرو منزل ہی نہیں (اقبال، جواب شکوہ)

We are inclined to Mercy, but there is no one to
implore

Whom can we show the way? There is no wayfarer to
the destination

And at the other place Iqbal writes:

کوئی قابل ہو تو ہم شان کہی دیتے ہیں
ڈھونڈنے والوں کو دنیا بھی نئی دیتے ہیں (اقبال، جواب شکوہ)

We confer the glory on the deserving

We confer even a whole new World on those who
search!

In the same poem he differentiates between the past and the modern Muslims on the basis of their belief, he writes:

وہ زمانے میں معزز تھے مسلمان ہو کر
اور تم خوار ہوئے تارکِ قرآن ہو کر (اقبال، جواب شکوہ)

They were respected in the World by being Muslims
And you became disgraced by abandoning the Qur'an
Iqbal writes that people have strayed from the religious practices. They are not like their ancestors who were staunch believers of faith and lived their lives according to the holy Quran. The modern Muslims have forgotten the Holy Scriptures and gave much heed to the material world and luxuries. Iqbal asks them to ponder over a single question whether they are Muslims or not? Like he remarks in "The Call of the Marching Bell":

مسجد تو بنا دئی شب بھر میں ایمان کی حرارت والوں نے
من اپنا پُرانا پاپی ہے برسوں میں نمازی بن نہ سکا (اقبال، بانگِ درا)

Though the mosque was built overnight by the
believers

Our heart being old sinner for years devout could not
be.

On the other side Hopkins' had a firm religious belief. In the poem *Myself Unholy* he talks about the flaws and sins of his two friends and says that he lonely carries the sins equal to his two friends that is the reason he calls himself unholy but he has trust on Christ that he thinks can save him, he remarks:

And so, though each have one while I have
all,

No better serves me now, save best; no other

Save Christ: to Christ I look, on Christ
(Myself Unholy, 12-14)

The notion about the evolutionary force of Man is irresistible when seen through the eyes of Iqbal. He remarks that *Taqdeer* is meant for the animals and other natural things but a perfect Muslim (*Moomin*) has only one restriction that is he has to be an obedient to God and must worship Him in a true sense. This worship and devotion towards God leads him to those spheres which exist beyond the wisdom of a man, he comes very close to God and experiences the divine power. He remarks:

تقدیر کے پابند نباتات و جمادات

مومن فقط احکام الہی کا ہے پابند (اقبال، احکام الہی)

Plants and inanimate objects alike are bound by pre-ordained fate

But a true believer is bound only by divine commandments

Iqbal about the perfect Muslim (*Moomin*) at the other place in "The Rod of Moses" remarks that:

یہ راز کسی کو نہیں معلوم کہ مومن

قاری نظر آتا ہے حقیقت میں ہے قرآن (اقبال، مرد مسلمان)

The secret yet none has grasped

That Muslim scripture reads so sweet:

Practising rules by it prescribed,

Becomes its pattern quite complete.

Iqbal categorized four elements which he thought are necessary for becoming a devoted Muslim. These he says are, "*kehari*", "*Gaffari*", "*Qedusi*" and "*Jabroot*". In "Tulu-i-Islam" Iqbal mentions that God has made Man as the deputy on Earth and has given him a highest stature. He has also given him a free will. Thus he has two choices, the one leads to bodily pleasures and the other leads to his everlasting bliss and success. Iqbal writes about the vicegerency of Man and remarks:

سبق پھر پڑھ صداقت کا عدالت کا شجاعت کا

لیا جائے گا تجھ سے کام دنیا کی امامت کا (اقبال، طلوع اسلام)

Read the lesson of truth, of justice and
valour!

You will be asked to do the work of taking on
responsibility for the World.

Both Iqbal and Hopkins had a firm belief in God and trusted Him for salvation and both believed that mankind has given the highest stature and for that he must recognize himself as his goal lies beyond the blue sky. Iqbal writes in "Tulu-i-Islam":

پرے ہے چرخ نیلی فام سے منزل مسلمان کی

ستارے جس کی گردِ راہ ہوں، وہ کارواں تو ہے

مکان فانی، مکین آنی، ازل تیرا، ابد تیرا

خدا کا آخری پیغام ہے تو، جاوداں تو ہے (اقبال، طلوع اسلام)

The goal of the Muslim lies beyond the blue sky;

You are the caravan, which the stars follow as dust on
the road.

Space is transient; its inhabitants are transitory, but
the beginning of time is yours; its end is yours.

You are the final message of God; you are eternal.

Iqbal in his poetry asks the mankind especially Muslims to live their lives based on the principles of justice, truthfulness and righteousness as they will be accountable to God in the hereafter for every moment lived on earth. So, when taking a minute look at the poetry of Gerard Manly Hopkins and Allama Iqbal, they express the attributes of God, significance of Religion and consequences for not bringing change in nature, character and for living the life of infidelity. Hopkins in "Heaven- Haven" has responded to the transcendental otherworldly aspiration. This poem suggests the poet's sense of the unreliability and instability of this world in order to discover some other better World. That better world a man can get through good deeds after getting salvation. He suggests the people for withdrawal from the external World in order to plumb the secret depths of one's own soul.

Hopkins in his preachings always appealed to the people to dedicate their lives in the service of God at not three times a day but taken it figuratively at the Morning, Midday and Evening. Hopkins was more conscious about himself and his creator, in "The Wreck of the Deutschland" he writes that:

God! Giver of breathe and bread;

World's strand, sway of the sea

Lord of the living and the dead;

Thou hast bound bones and veins in me,
fastened me, flesh... (Hopkins,
Deutschland...)

Hopkins like Iqbal had this firm belief that God has inbreathed soul in him and it is He again who will take that soul back. Iqbal had the firm belief in God and His holy book The Quran which testifies that, God is one who causes life and who causes death and to Him belong the alternation of day and night. Why don't mankind understand?, Asks the holy Quran. It

is Allah who makes the night and day and the sun and the moon which runs on their respective orbit. He causes the growth of the green fields, palm trees, grapes and all kinds of fruits. In all this there is a proof for the people who understand it. There are also proofs for the man who thinks over the law of the night and the day, the sun and the moon. The Quran over and again emphasizes God's knowledge in verses like; and with Him are the keys of the invisible. God knoweth what is in the land and the sea. Iqbal says that the universe is a moment in the life of God, and again that the nature is to God as character is to the human self. So like Hopkins Iqbal too had this faith that God has inbreathed soul into a man, bound his bones and fastened him.

Hopkins defined God as the self-making power and it is that power which has created Man (Hopkins, Sermon, 125). Iqbal too had the belief on *Kun fayakunu* (the act of manifesting by God means God commands happen and that happens) that power created the universe and Man. Both poets had the monotheistic belief therefore they could not accept the idea of a spontaneous tendency of brute matter to evolve towards higher forms. To them Darwinian evolutionism was an absurdity. They believed that an individual by holding the spirituality tight could reach to the higher spheres beyond the reason and never considered, as Darwin does, that an individual is one of the lesser creatures. Being the religious poets both Iqbal and Hopkins rejected the Darwinism and other materialistic theories which they thought came between their faiths, spirituality and nature which is known as the aesthetic beauty of God.

Hopkins in the poem number 96 asks God that, "Make me pure, Lord: Thou art holy (Hopkins, 96)" and in the other poem titled as 'Summa' he remarks that, "Man is most low, God is most high (Hopkins, Summa)" The above verses of the poet from the Quranic and Biblical referential point of view strikes the close affinity between the Muslim poet Iqbal and the Christian poet Hopkins. The holy Quran says:

All that is in the heavens and all that is in the earth extols the glory of Allah, the sovereign, the Holy, the All-Mighty, the All-Wise (Al- Jumu-ah 62:1)

Prophet Muhammad (Pbuh) used the word 'Holy' as one of the attributes of Allah (God) both during and after his prayers. Ubay Ibn K'ab reported that after the Prophet Muhammad (Pbuh) used to complete the *Witr* prayer he would say: Glory be to the King, the Holy!" three times (Imam Ahmad)

Also, A'ishah reported that while Prophet Muhammad (Pbuh) was bowing down or prostrating himself in prayer, he would say: "All Glorious, All Holy, Lord of the Angels and the spirit!" (Muslim)

In the Bible, God is often described as 'Holy'. For example, in the New Testament, before the birth of Jesus, Mary, the Virgin, is quoted as describing God as 'Holy' like as under:

Mary said, "With all my heart I glorify the Lord! In the depths of who I am I rejoice in God my savior. He has looked with favor on the low status of his servant. Look! From now on, everyone will consider me highly favored because the mighty one has done great things for me. Holy is his name (Luke 1:46-49).

God is Holy and according to the Quran and the Bible it is God who makes other holy including the Prophet Isa AS (Jesus) himself, Jesus is not God, and it is God alone Who is the only true Lord, and Who is the source of holiness.

His (God's) "*Kursi*" (Throne) extend over the heavens and the earth, and their preservation tires Him not. And He is the High, the Most Great. (The Holy Quran, Chpt. Al- Baqarah 2:255)

Jesus' description as "the son of the Most High" is a metaphorical rather than literal one. It cannot be understood as a literal one simply because this description is given to other people.

For example, the Bible quotes Jesus as saying:

"Instead, love your enemies, do good, and lend expecting nothing in return. If you do, you will have a great reward. You will be acting the children of the Most High act, for he is kind to ungrateful and wicked people (Luke 6:35)."

Iqbal about the magnificence of God in his various poems like "Dhikr-we-Fikr" says that:

مقام فکر ہے بیمانش زمان و مکاں

مقام زکر ہے سبحان ربی الا علی (اقبال، زکر و فکر)

To measure time and space is the station of fikr,

To recite: Exalted be my Lord, Most High is the station of dhikr.

In the above verse *Subhana Rabbiyal a'la* means the glory is to the God, the most high.

There is another remarkable poem of Iqbal entitled as "Kumbi-iznillah" (By Grace of God, Rise) he writes:

جہاں اگر چہ دیگر گوں ہے فم بازن اللہ

وہی زمیں وہی گردوں ہے فَمُ بَارِزِ اللّٰہ
کیا نوائے انالحق کو آتشیں جس نے
ترئی رگوں میں وہی خُون ہے فَمُ بَارِزِ اللّٰہ
غمیں نہ ہو کہ پراگندہ ہے شعور ترا
فرنگیوں کا یہ افسوس ہے فَمُ بَارِزِ اللّٰہ (اقبال، فَمُ بَارِزِ اللّٰہ،
ضرب کلیم)

Though change so great has swept the
World, There is no need to grieve or smart:
The same the earth and same the skies, By
Grace of God, rise! Play your part!
The same hot blood runs in your veins, that
raised the cry "The Self is True"
By grace of God, rise! Play your part! And
go in quest of ventures new.
Don't mourn or weep for scattered brain, it
is a spell that Franks have cast:
This charm with case you can remove, Act,
act, anew and leave the past!

In the above poem the term "Kumbi-iznillah" (By the grace of God, raise) refers to the miracle that Allah had bestowed upon the Prophet Isa or Jesus who was sent as a messenger to guide the children of Israel with a divine book called *Injil*. The holy Quran describes Prophet Isa AS (Jesus) as the messenger of Allah (God) performing miracles accompanied by disciples. He was disobeyed by the Jewish establishment and God raised him to the heaven. According to the holy Quran he was neither crucified - as Christians believe- nor raised from the dead but was rather saved by God. Jesus is believed to have raised people from the dead by reciting "Kumbi-iznillah", to rise by the grace of God, as mentioned in Al-Imran (3) 49. At least three people are mentioned in detail in the Gospel who were raised by him. These are a daughter of Jairus, a widow's son at Nain and Lazarus. Hopkins being a Christian believed in the miracles of Christ.

Therefore, Hopkins and Iqbal share a multiple affinities between them not merely as being the religious poets but also done to the similar taste and feeling for the natural beauty as both believed that nature expresses explicitly the creative power of God, so every object in the Universe witnesses the grandeur of almighty, the most High and omnipotent.

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