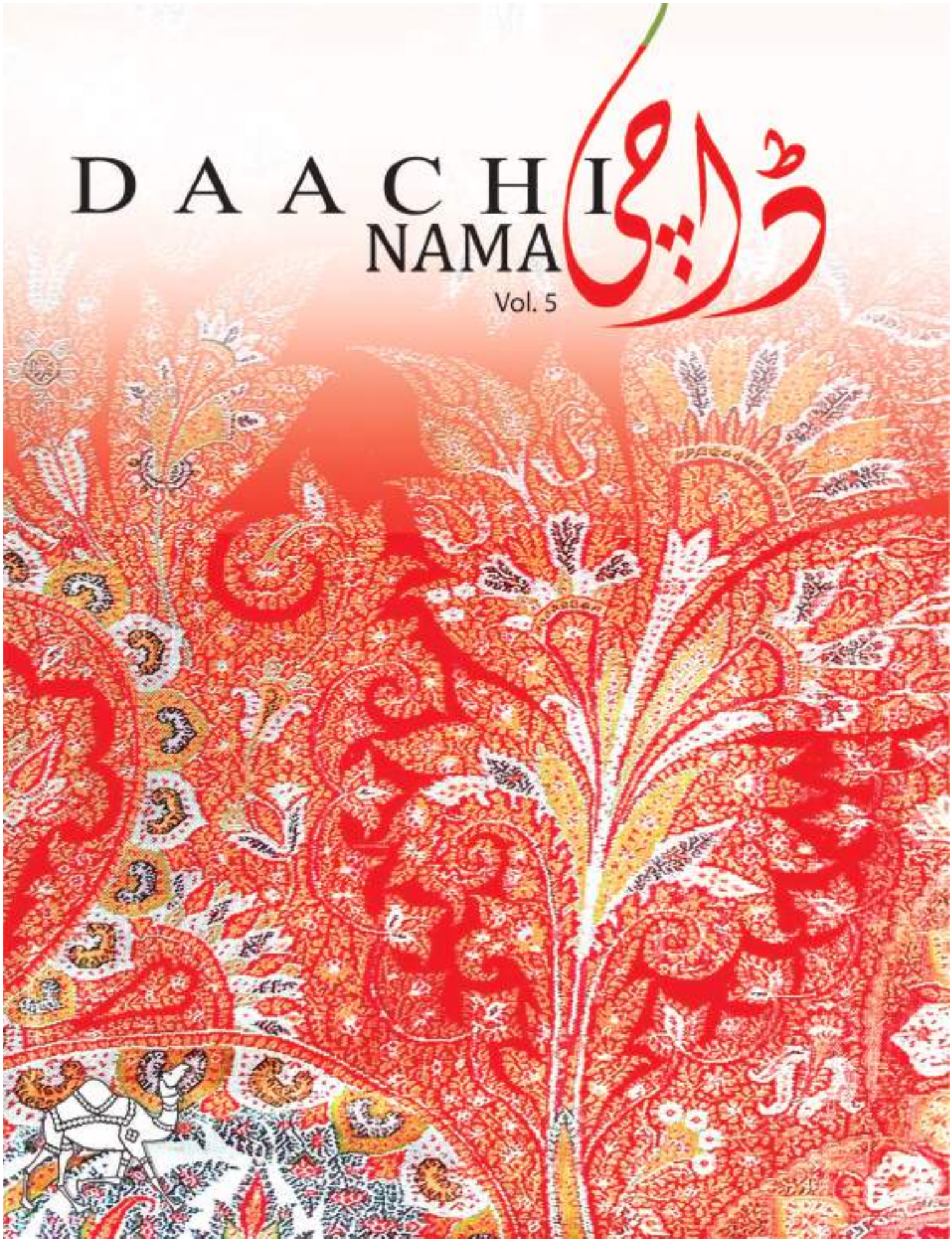
DAACHI NAMA

ڈاچی نامہ

Vol. 5



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CONTENTS

02	CHAIRPERSON'S MESSAGE	AYESHA NOORANI
03	EDITOR'S NOTE	ISMAT RIAZ
04	QUAID-E-AZAM: BUILDING NATIONAL INSTITUTIONS	ISMAT RIAZ
05	THE PROPHETIC ART	AYESHA NOORANI
18	KAMIL KHAN MUMTAZ - INTERVIEW	RABIA EZDI
26	GLIMPSE OF LAST DAACHI EXHIBITION	
36	GETTING YOUR CHILD BACK (HOME SCHOOLING)	ZULFIQAR A. MIR
40	PATHANAY KHAN	SARWAT ALI
44	POTENTIAL OF HERITAGE TOURISM	MAHNAZ HUSSAIN
48	PROPHETIC WAY OF TREATMENT	GUL-E-RANA
53	PHILANTHROPY IN EDUCATION	ISMAT RIAZ
59	GARDEING TRADITIONS IN KITAB ALFALAH	ALI AKBER
63	NO TALK,WALK	ASIM SANA NAIK
66	PARSI FOOD	RATI & PERIN BOGA
73	ABOUT DAACHI BY SABA	TAHIRA QADRI
77	EATING MANNERS (KHANAY KAY ADAB)	LIAQUAT ALI
79	URDU ZABAN	SABA
80	MASTI MAY GOYA THA RAB SAY	RIFFAT SADIA

CHAIRPERSON'S NOTE

AYESHA NOORANI

Assalamo-alaikum...!

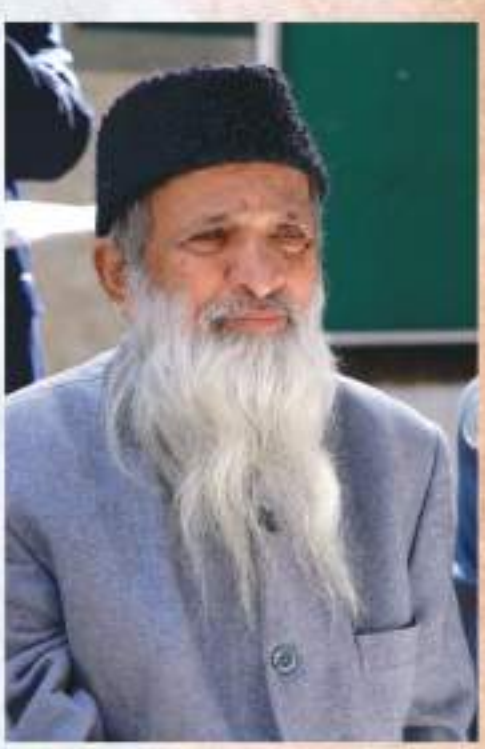
Since the past few years we have been selecting a theme for each Daachi event and each theme explored the different dimensions of crafts. This year, at the suggestion of one of our young Daachi members, Maria Khan, we selected "Sufic symbols in Crafts" as our theme. It is an interesting theme because it will give the attendees at the Daachi Exhibition a chance to recognize the meaning behind the different symbols used by craftsmen and artisans.

Although the growing popularity of our events is a source of pleasure for Daachi members, it was with a heavy heart that many who wished to participate in our event had to be disappointed. The main reason for not accommodating them is the shortage of space. For that to be rectified, we request all those who believe in this project to help us muster enough resources so that we are able to build the Artisans Village at Raiwind where there will be ample space for everyone to participate.

Daachi Foundation has given us an opportunity to come across many praiseworthy persons who are putting in the effort to do their bit. We sincerely acknowledge their efforts and at the same time ask for Allah's blessings to help us fulfill our mission.

I would also like to take this opportunity to thank all those who prayed for my husband's health when he was alive, and for his magfirat in the hereafter. JazakAllah.

This past year was a sad year for us. We deeply felt the loss of Abdul Sattar Edhi, Pakistan's prolific philanthropist and dedicated the previous Daachi event to him. Secondly, the untimely passing away of our precious cultural assets in music, Amjad Sabri and Junaid Jamshed was a tremendous loss to the nation. And, on a personal level, my beloved husband, Haris Noorani , also passed away towards the end of the year. He was a great connoisseur and promoter of classical music and, had wholeheartedly supported me in all my endeavours. His passing away has further instilled in me the urgency to persevere and complete the responsibilities which are expected of me by Allah. I am grateful that Allah [SWT] has blessed us with so much and it becomes all the more incumbent on us to lead purposeful and meaningful lives in the service of others.





EDITOR'S NOTE

ISMAT RIAZ

Daachi Foundation is pleased to present its fifth edition of Daachi Nama.

As is the tradition of Daachi Nama, this time around the magazine focuses on its theme of "sufi symbols" as they are represented in the crafts of Pakistan and other Muslim countries. Sufism plays a significant role in the lives of the people of the subcontinent of Pakistan and India and its craftsmen and artisans use sufi symbols with a lot of reverence in their art form. Visitors at the Daachi exhibition of arts and crafts will be discovering these symbols in the artifacts they buy according to the markers put up at the exhibition.

Readers will enjoy again articles on a variety of topics ranging from a healthy lifestyle to food, music, architecture, ideology of Pakistan, philanthropy and traditions that reflect Pakistan's provinces. A Daachi member, Riffat Saadia's poem is full of the essence of the culture and emotions of our people and has a distinctive style and a beat to touch our hearts and souls. We are thankful to all the contributors of articles to Daachi Nama for their effort and time in making the magazine interesting and productive.

As with the earlier edition Volume 4 on Abdul Sattar Eidhi, the cover once again has been designed by our extremely artistic and talented, Maria Khan, and the editorial team thanks her profusely for this presentation.

We thank Rameez Khan Burki for his tireless efforts in collecting articles and for the composition of the magazine.

Lastly, but not least, our thanks go out to all those who placed advertisements in Daachi Nama making it possible to bring out the magazine at no cost to Daachi Foundation and, thus, being able to distribute it free to a large section of society visiting the exhibition.

Quaid-i-Azam Building National Institutions



Pakistan will be seventy years old this year on August 14th, 2017. In its chequered history, Pakistan has seen innumerable ups and downs and experiments in governance. There have been alternating periods of democracy and military rule but neither has come of age in its fairly young life. State institutions have faltered and become weak while some have failed to provide good governance and security of life and property to its citizens. Moreover, the curse of nepotism and corruption has taken hold in almost every department of the state negating the principles on which Pakistan was founded.

Pakistan's founder and leader left too soon for his eternal abode before the country could stabilize with good governance and a good life for its citizens. Nevertheless, Quaid-i-Azam's speeches speak volumes of the direction Pakistan could have taken and laid strong foundations for its national institutions of governance, democracy, justice and an equal share of its wealth for both the rich and the poor in the country.

The Quaid-i-Azam Muhammad Ali Jinnah, founder, statesman and exceptional constitutional lawyer often used the terminology of 'Islamic' intervention in the workings of the new state. He wanted Pakistan to adhere to the concept of a welfare state based on principles of equality of all human beings and the country to be administered by elected leaders. This is expressed with such clarity in the following quote of the Quaid-i-Azam:

> "You have to stand guard over the development and maintenance of Islamic democracy, Islamic social justice and the equality of manhood in your own native soil."

ISMAT RIAZ

What does the word 'Islamic' mean for ordinary Muslims and their leaders in a state founded on the principles of nationhood based on religion? 'Islam' means 'submission' to the ideals and directions given in the Holy Quran and in the broader sense of the word means to 'serve'. Thus, all national institutions - the bureaucracy, courts of Justice, military, political, and governance are there to serve the citizens of the Islamic Republic of Pakistan. 'Islamic state' also has clear rules of governance for its minority peoples. When the Quaid speaks of 'Islamic Democracy', he is referring to the principle of elected representatives of the state to run the affairs of the country. Institutions such as the National and Provincial Assemblies and the Senate are modern representations of the principle of representative government for the people and by the people as expressed in the laws of the Holy Quran. Furthermore, the concept of a welfare state which provides for the have not's in terms of access to healthcare, education and basic needs for survival has been handed down from the time of the Holy Prophet Muhammad's (PBUH) setting up the example of an Islamic state at Madina. The 'Bait-ul- Mal' and the system of Zakat and ownership of minority rights by an Islamic state take care of the 'equality of manhood in your own native soil' as enunciated by the Quaid-i-Azam.

Thus, ownership of a country based on Islamic principles of equality, fraternity and democracy are meant to guide Pakistan's national institutions so that the life of ordinary Muslims and its minority population ensures social equality and these principles are firmly embedded in the soil of the new nation.

Ismat Riaz
The writer is an Author, Columnist, Educationist and Teacher trainer

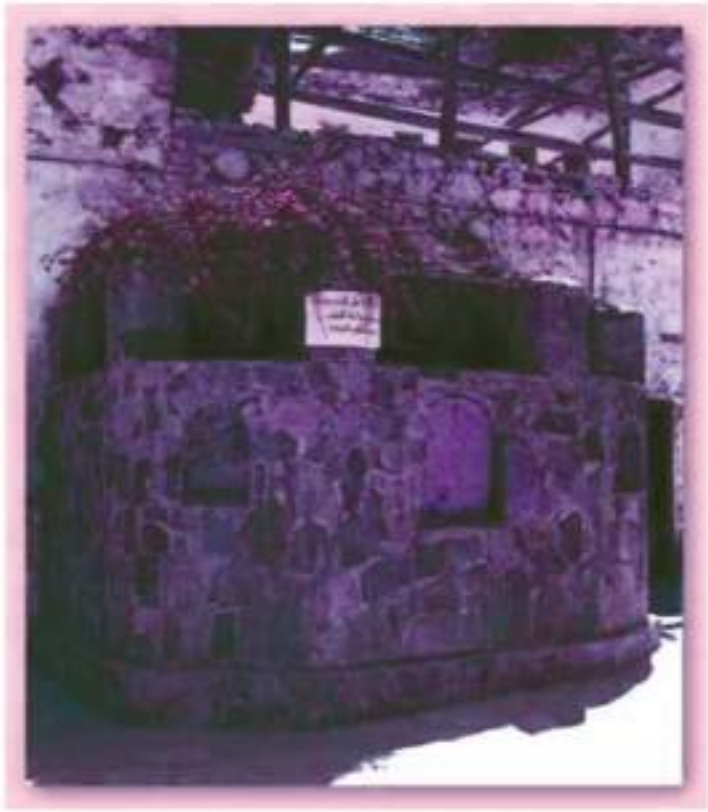
Charter for Christian, Muslim Harmony

In a recent lecture in Germany Pope Benedict stirred the already seething Muslim populace throughout the world by his remarks when he quoted a Byzantine Emperor in a 1391 dialogue who said that "Show me just what Muhammad brought that was new, and there you will find things only evil and inhuman, such as his command to spread by the sword the faith he preached". Pope Benedict insists that it is necessary to open a discussion on what Christianity interprets as forceful conversion and a tendency towards violence in Islam.

The Australian Prime Minister John Howard, supporting the Pope reinforced the same stating that 'he does not see terrorist groups killing people and invoking the authority of the church'. True, but he ignores an increasing cascade of revelations and evidence highlighting the Neo-Con religious movement whose radical ideas seem to be the hidden reason behind many orchestrated wars in the Middle East including the most brutal one in Iraq. Hundreds of thousands have died in Palestine, Lebanon, Iraq, Iran and Afghanistan to ensure among other things, the safety of Israel, a scenario which fits in well with the apocalyptical belief of the Neo-Conservatives, of a 'Greater Israel as a necessary precursor to the arrival of the Great Messiah'.

Historically the reaction of people under suppression is universal whatever their faith or color. To demand 'servility' and 'renunciation of armed resistance' to brutal state suppression will never allow constructive resolution of the conflict. No amount of killings and 'ghettoisation' over centuries was able to exterminate the Jewish people or their faith. Neither would the wanton brutality and destruction in the Muslim world result in acceptance of the unfair, or a rewriting of Islamic religious doctrine.





'The Chapel of the Burning Bush'

Christians and Muslims are drifting apart but I believe a very important historical document exists today which can provide the foundation for an understanding between the two. This treasure has been preserved in the obscure reaches of the Sinai peninsula in the Monastery of St. Catherine, located in a triangular area between the Desert of El-Tih, the Gulf of Suez and the Gulf of Aqaba.

The history of this place goes as far back as Moses. The Book of Exodus describes that one day, Moses while tending sheep saw a burning bush and as he came closer he discovered that the bush was on fire, but the flames did not consume it. God then spoke from the bush and said that "I am your father's God, the God of Abraham, the God of Isaac, and the God of Jacob", and ordered Moses to speak to the Pharaoh, because God had "heard the people's cries".

The fathers of the Monastery visited Mohammed in Medina in 625 AD and requested for protection. Apparently, the request was favorably accepted and



St. Catherine's Monastery in Sinai

Helena the mother of Constantine I in 330 AD built a Chapel on the site and later Emperor Justinian around 540 AD constructed a monastery which came to be known as Monastery of St. Catherine.

the so called 'Ahitname' (which is a latinised version of the noun 'Ahed-nama'), or 'immunity covenant' was sent to them by the prophet Mohammed himself in 628 AD. The historic document states as under:

"This is a message from Muhammad ibn Abdullah, as a covenant to those who adopt Christianity, near and far, we are with them. Verily I, the servants, the helpers, and my followers defend them, because Christians are my citizens; and by Allah! I hold out against anything that displeases them.

"No compulsion is to be on them. Neither are their judges to be removed from their jobs nor their monks from their monasteries.
No one is to destroy a house of their religion, to damage it, or to carry anything from it to the Muslims' houses. Should anyone take any of these, he would spoil God's covenant and disobey His Prophet. Verily, they are my allies and have my secure charter against all that they hate.
No one is to force them to travel or to oblige them to fight. The Muslims are to fight for them. If a female Christian is married to a Muslim, it is not to take place without her approval. She is not to be prevented from visiting her church to pray.
Their churches are to be respected. They are neither to be prevented from repairing them nor the sacredness of their covenants. No one of the nation (of Muslims) is to disobey the covenant till the Last Day (end of the world)."

The English translation has been taken from the book 'Muslim History: 570 - 1950 C.E.' written by Akram Zahoor.

The 'phobia' of Islam in the West unfortunately helps to mask the crimes perpetrated by a so called 'civilization under threat'. The semantics of this struggle and terminology used to describe these fears serves to raise the level of reaction to that of a 'brutal war against terror' where the foe is debased to the sub-human level, not to be covered even by the Geneva Convention. Writers like the late Oriana Fallaci became fierce, even apocalyptic, critics of Islam. Fallaci feared that the unassimilated and inassimilable Muslim immigrants in the West whom she called 'invaders' are turning Europe into 'a colony of Islam' or 'Eurabia'. In her book 'The Force of Reason' published in 2004 she elaborates in great detail and attempts to cloak all such prejudices with a now familiar pseudo-rationality. For a people or a religion to be banished or ostracized a vilification is necessary. The media and writers throughout the Christian world are doing so with dangerous abandon, almost oblivious to the damage they are doing to the ideals of the very civilization they themselves have nurtured over the past centuries. It now seems that the Church too is not impervious to these prejudices.

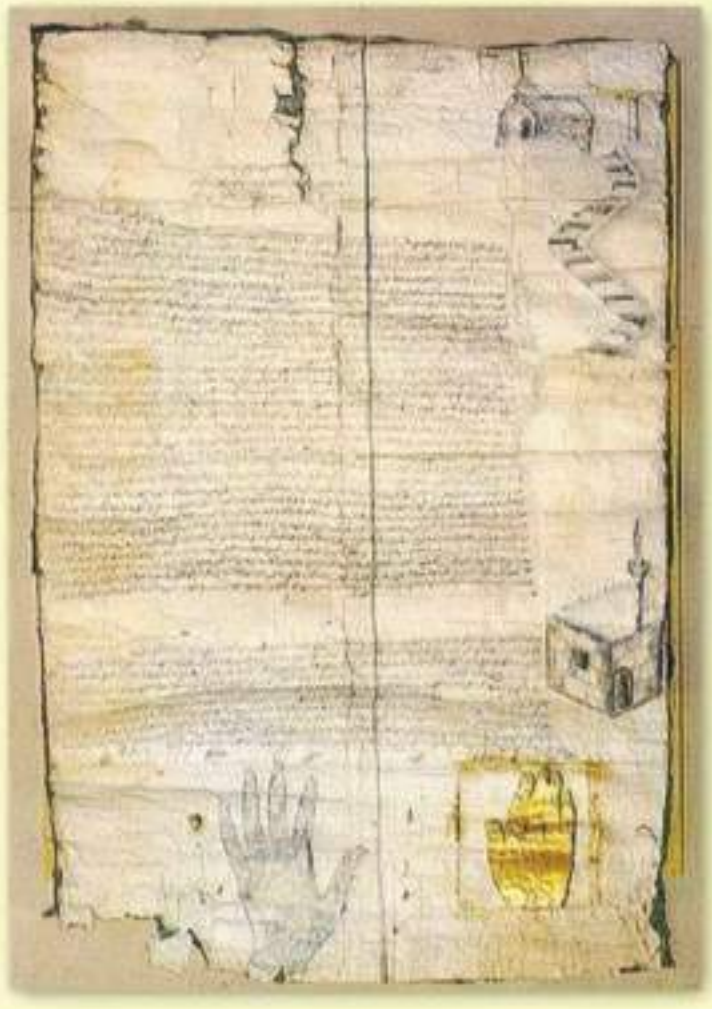
Interestingly when Fallaci was asked by Tunku Varadarajan the editor of The Wall Street Journal whether there was any contemporary leader she admired, she replied there were two. She said that Pope Benedict XVI was a man in whom she reposed some trust. "I am an atheist, and if an atheist and a Pope think the same things, (in her assessment of a Muslim invasion which needs to be resisted) there must be something true". This was long before the Pope made his speech on 'Faith and Reason' (a title similar to Fallaci's book Force of Reason). The other

person she admired was George Bush who has the 'vigor' to do something. After her death Bush introduced the term 'Islamofascism' which Fallaci uses frequently in her own book. But it was 'Ratzinger', as she insisted on calling the Pope, who she said was her 'ultimate soul mate'.

Queer indeed. Too many coincidences in this nexus to call the Pope's speech purely an innocent attempt for dialogue and as Tariq Ali very aptly says in Counterpunch 'the Bavarian is a razor-sharp reactionary cleric. I think he knew what he was saying and why. In a neo-liberal world suffering from environmental degradation, poverty, hunger, repression, and in a planet of slums, the Pope chooses to insult the founder of a rival faith is very strange.' By disparaging Islam as evil and inhuman before 250,000 onlookers and the world press, and then to talk about a genuine dialogue between cultures is naive indeed.

The Monastery of St. Catherine in Sinai, which also contains a mosque within its walls, seems to have the key to bringing Islam and Christianity together. The Covenant of Muhammad for followers of the Christian faith, could be the healer so desperately needed. I wish Pope Benedict XVI had looked at history, particularly that recorded by the Church itself, through a fair light before he made his speech casting aspersions on the rationality and the spread of Islam. The revolutionary aspect of this document is that it is 1500 years old, when there were no laws, no democracy, and no human rights. It is an excellent charter for protection of Christians and minorities living under Islamic rule and would help the world understand this religion of peace.





Photograph of Muhammad's 'Ahitname' or Covenant which is on display at St. Catherine's Monastery



The library of St. Catherine's Monastery which houses 3500 old Christian manuscripts which is the second largest collection after the Vatican

Dr. Arif Alvi
The writer is a dentist, political activist and a member of national assembly of Pakistan. ***(first published in Dawn)***

THE PROPHETIC ART

Sufic Symbols in Islamic Art

The impetus which transformed the people of Arabia into a well disciplined force was also responsible for the origin of an Islamic culture which spread in all directions. Islamic culture transcends and manifests not only on the religious front but also in different aspects of art forms. It is recognizable by its uniqueness which binds itself to Islamic revelations, the light -which shines and binds the different art forms together.

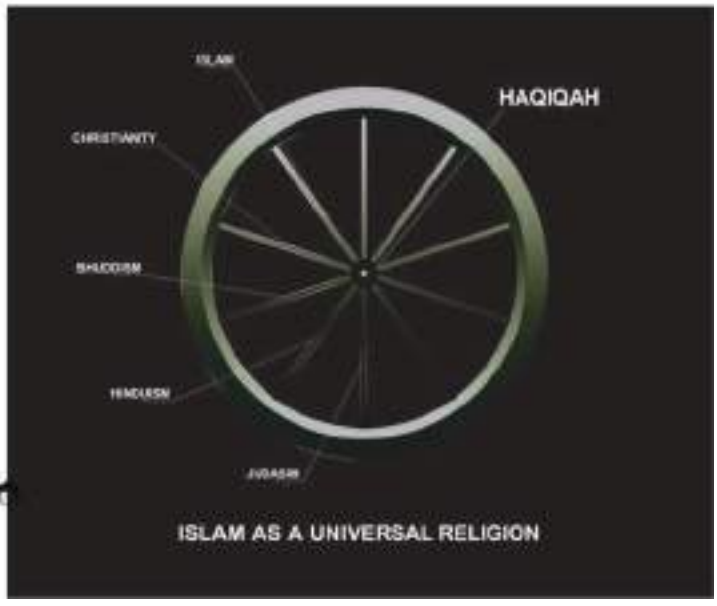
Syed Hossein Nasr, an eminent scholar of Islam explains the Islamic philosophy that underlines art forms in the Islamic world: "The casual relation between the Islamic revelations and Islamic Art, is borne out by the organic rapport between this art and Islamic worship, between the contemplation of God as recommended in the Quran and the contemplative nature of this art, between the remembrance of God [dhikr of Allah] which is the final goal of all Islamic worship, and the role played by Islamic art of both plastic and sonoral nature in the life of individual Muslims and the community or Ummah as a whole. This art could not perform such a spiritual function if it were not related in the most intimate manner to both the form and the content of the Islamic revelations".

Sufi interpretation of Art

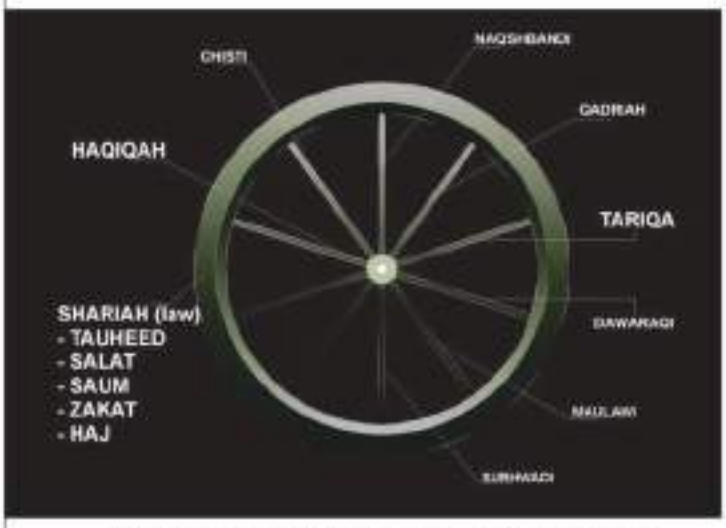
What then is Sufism? This question needs to be answered before we can progress to understanding its role in Islamic art. Islamic art is not only the manifestation of a Sufi whose soul has been moulded to be receptive to the Divine qualities of Beauty and Majesty but is also a means for contemplation for society at large. Islam like other major religions of the world, consists of an exoteric [Sharia], which is the Divine Law, a spiritual Path which is the esoteric [Tariqat], and the Truth which is the Haqiqah, which is the source of both the Law and the Path.

This concept can best be realized by the symbol of the wheel, with its center, its circumference, and its radii. The circumference is the rim which is compared to the Shariah, the radii can be likened to the spokes of a wheel, which are the different paths of Sufism, and the center or hub is haqiqah which is the source of both the shariah and the tariqah. However if you embark on the path of Sufism without fulfilling the tenets of Islam, it is like the spoke which is not anchored to the rim and hence does not perform any function.

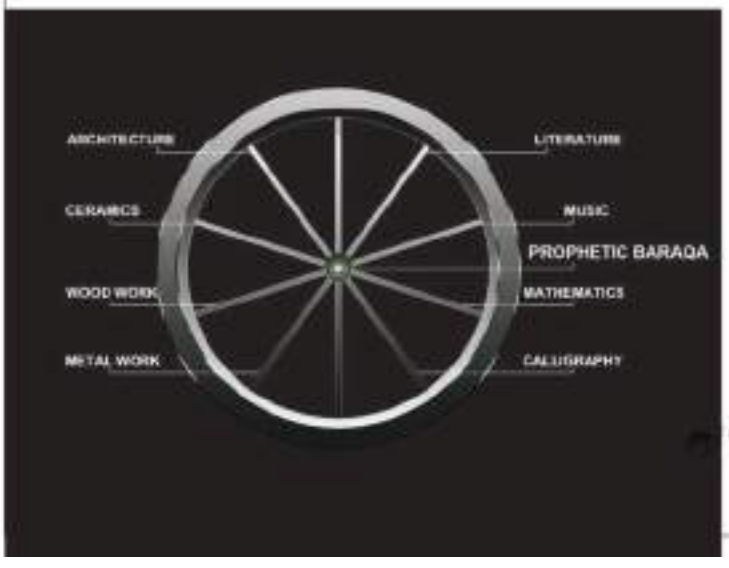




Sufism began when Prophet Muhammad [P.B.U.H], initiated and guided a few of his close companions in the different methods by which they could invoke Allah's name. This metaphysical exercise not only lifted the veil and made them understand the different layers of meaning in the Quran but also raised them to a higher spiritual level. The method of invocation was transferred to the novice through initiation or bay'at. However, it was only after two centuries had passed that a formal name was given to this spiritual path as tassawuf or Sufism. After that different Orders or Silsilas came into being and were associated with different Sheikhs.



The role of the Sheikh is to take the novice through different stages of the Sufic quest through meditation and invocation of the Divine Names. A sufi after he has undergone the basic initiation and training of retreating to a khalwat, continues to remember and invoke in the form of diverse art forms such as through literature or music, or through their sciences.



It may also be mentioned that all mysticism has essentially the same quest for the One Truth. This fact is acknowledged by only one religion which is Islam and hence it can be called the universal religion. One tenet of Islam is to believe in One God and his Angels and His Bocks and His Messengers.

The following passage from the Quran further exemplifies this;

> "For each we have appointed a law and a path; and if God had wished He would have made you one people. But He hath made you as ye are that He may put you to the test in what He hath given you. So vie with one another in good works. Unto God ye will all be brought back and He will then tell you about those things wherein ye differed." [Al Quran V:48]

When one examines the inner and outer dimensions of Islam, it is evident that the Divine Law sets the background to a number of arts by placing certain limitations or encouraging other art forms. For instance, figurative art is strongly discouraged in Islam whereas Quranic calligraphy is the direct outcome of the revelations and has progressed to a beautiful and ethereal art form.

Moreover, it is the inner dimension of Islam which is responsible for the creation of Islamic arts. Islamic art in its various manifestations is intrinsically linked to each other, whether it is tiles or calligraphy or literature. It is clear that they have sprung from the same prophetic baraka which binds them together.

Islamic art is not art for art sake but is based on wisdom or hikmah. While this art form is beautiful, it is also utilitarian. Along with this, it is contemplative and leads one to reflect on the Divine realities. This can be understood in the use of Islamic tiles which are used to cloak a building and give a monument beauty but at the same time are also symbolic in nature and carrier of messages.

Some Sufic Order initiated the tradition of craftsmen and organized themselves in guilds or asnaf, thus making his crafts a medium of continued invocation and a testimony of it through his crafts. The soul of the craftsmen immersed in the path is also apparent in his work. Patience, beauty, balance, charity, truth and humility, are the traits of a sufic personality and his work is also a personification of them. The The name of the craftsmen is rarely found in Islamic arts but when it does appear it is with a prefix like the feeble so and so.

Symbols

If we take the same symbol of the wheel used earlier to depict the different aspects of Islamic characteristics and apply it to Islamic arts, it goes like this: in the center, the hub, we have the Prophetic Barka which is the source of all Islamic Arts. The spokes are the different forms of Islamic art whether they are of a plastic nature like tiles, pottery, textile, carpet etc., or of a sonaral nature such as music or literature. The rim of the wheel is the guideline pertaining to all Islamic art, and this also connects all forms of Islamic art together. Sometimes a symbol emanates from literature, like the Simurgh from Farid Attars' epic poem, Mantiq al tayr, and it found its way in tiles, carpets, miniatures, etc. Symbols which stem from the Quran are found particularly in architecture, and tiles are perhaps the best expressive medium for it.



Since the personality of the Sufi is shaped so that he can see the face of God wherever he turns, it is but natural that he sees some aspect of God in forms that already exists. Such symbol is given to forms, manmade and natural and is so recognized and repeated that it comes to be then associated with Islamic art and architecture. Even the meaning may not be apparent to an ordinary onlooker, but by its repetitive usage it has acquired the semantic of being associated with a particular form of art.

Symbols can be categorized in different ways.

1. The **Universe is symbolized by the tree** which according to the Quran 'has its roots firm and its branches spread in the heavens'. The Cosmic Tree Tuba grows on the uppermost limit of the universe and according to the prophetic tradition 'God planted it with His own hands, and breathed His spirit in it'. It is a symbol of wisdom which through its roots in meditation bears fruit of the Spirit. The Tree of Life is also representative of the divine unity in the multiplicity of created things.



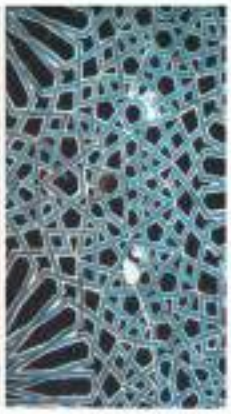






2. The **symbol of the cobweb** can be interpreted in many ways. It is a symbol of the created world, and 'the concentric circles, represents the hierarchy of the different worlds, that is, the different planes of existence; the more outward the circle, the lower its hierarchic degree, each circumference being in itself a disconnected outward [therefore downward] projection of the centre. The radii of the web on the other hand are images of the radiance of the Divine mercy, and they portray the relationship of connection between the centre and all that exists.[Martin Lings: Symbols and Archetypes] The spiders web is also mentioned in the Quran; [The parable of those who take protectors other than Allah, is that of the Spider who builds to itself a house; but truly the flimsiest of houses, is the Spiders house; if they but knew. Sura 29:41]. This is an indication to man who relies on material resources however fine or beautiful relatively; before the eternal Reality they are nothing. The spider's most cunning architecture cannot stand against the wave of a man's hand.





3. The **symbol of Lamp in the niche** is also a common symbol found mainly in prayer rugs. The Quranic verse of Light:[God is the Light of the heavens and of the earth. His Light is the niche wherein is the lamp. The lamp is in a glass: the glass is as it were a shinning planet. It is kindled from a blessed tree, an olive neither of the East nor of the West. The oil thereof well nigh blazeth in splendor even though the fire have not touched it. Light upon Light.[XXIV: 35] The lamp is also symbolic of the life on earth, it is there for a limited time, as long as it has oil to burn and it should be there to give guidance and benefit others by its existence.







4. The **symbol which emanates from a point and expands outwardly represents the creation of the universe from the word 'Be'**. [Verily when He intends a thing, His Command is, "Be", and it is. So glory to Him in Whose Hand is the dominion of all things; and to Him will ye be all brought back. (Sura 36:82 83]



5. The **Dome in Islamic architecture** symbolizes the One and the octagonal base on which the dome rests, the Angelic order while the square base is material world. The minaret represents the only creature i.e. man who stands erect and the aspiration of the soul to move in the direction of its origin.





6. The **Persian arch** is symbolic of the flame in one's life aspiring to reach out to the heavens. The Moroccan horseshoe shaped arch is looking inwards into your heart to improve yourself.





7. The **light and dark patterns created by the grill**, be it in wood, metal or ceramics, denotes the station of annihilation fana and baqa is the next station of enlightenment about the spiritual realities. Light and darkness represents the spiritual experiences in one's life. Existence is light as by it one recognizes the Creator, and darkness represents the void in which the multitude of creation will fall back into.





8. The **niche or mihrab** in a mosque which marks the orientation towards the Kabah is where the Imam leads the prayers. The Quranic recitation reflects the Divine Word to the gathering and signifies the Presence of God.





9. The **murqanas which functionally support the roof**, symbolically represents the nur of Allah descending from the heaven to the material world.





10. The **eight pointed star of Solomon**, which is extensively used in Islamic architecture denotes the breadth of the Compassionate



11. Among the natural forms as they exist in nature, the **cypress tree** is frequently used as a symbol to represent a true Muslim, which by its straight and tapered form seems to be aspiring to reach towards heaven.







12. The **Paisley** is another symbol which has been derived from the cypress tree. When the wind blows [the will of God] the upright muslim [denoted as the cypress tree] bows its head in submission and turns into a paisley. It is this symbol which is extensively used in textile



13. The **Arabesque** is extensively used in Islamic art and it is a form that rhythmically changes and intertwines to end unexpectedly in a flower or leaf motif. It depicts the state of a novice who has embarked on the path of Sufism, a state or hal which does not have any status and it signifies the state or condition of a novice who may on venturing on the path be rewarded with a prophetic dream or intuition or an illumination. Like the arabesque it does not know when and how his path will progress.



14. The **geometrical forms which are concentric with respect to the center** are like the stations of a Sufi who has achieved a certain spiritual level through certain rites and endeavor. The combination of the passive and active forms in Islamic geometry corresponds to the different spiritual stations such as contraction/ expansion [qabz/ bast], annihilation/ subsistence [fana/

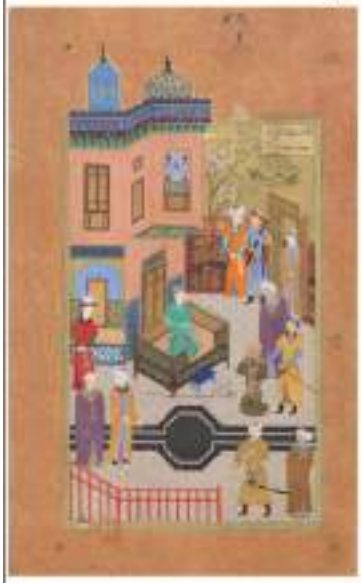
baqa], gathering/ separation [jam/tafriqah]



Symbols of Parables

Symbol is also derived from Sufi parables which are very popular, and are widely recognized.

1. Farid Attar famous Mantiq al-tayr' [Parliament of the Birds] is the story of the Quest of the mythical bird **Simurgh** which in a way depicts a Sufi's journey from self to Self. How the gathering of the birds first find an excuse not to embark on this journey, and when they do the perils they encounter and lastly discover that they themselves eventually turn into Simurgh.





2. In Shi'ite circle, Hazrat Ali is often depicted as the **Lion of God** and this also signifies action against contemplation, and this symbol is also often combined with the sun which shows the active and creative qualities in a person.

References: Sufi: By Laleb Bakhtiar

Ayesha Noorani
Educationist, Architect and Founder of Daachi Foundation





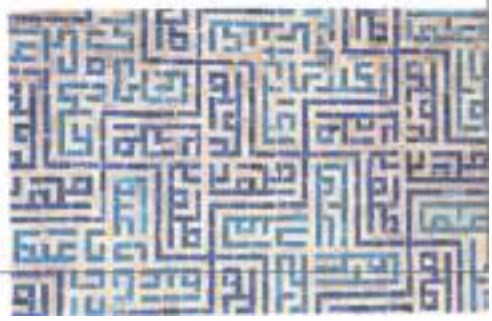
The Art of Calligraphy

Perhaps the most identifying feature of Islamic art is the art of calligraphy which was the origin of all plastic art. There is no Islamic art which does not draw inspiration from the Quran or the Sunnah, and calligraphy is the most sacred of all art forms as it is the direct manifestation of the Divine words.

The application of calligraphy in architecture is many purposes.The most common usage is to convey the word of God and relevant verses of the Quran are chosen to convey a particular message. The baraka , the Divine Word generates and acts as a talisman to create a spiritual aura of the place. According to a traditional Islamic saying the verses of the Quran are not sentences to transmit a message, but are in a way beings, powers and talismans.

The letters of the Arabic alphabet has a numerical value and are used to sometimes denote places, events, and dates of historical importance. This Science was developed by Imam Jaffer Sadiq and is named after him as Ilm-Jafferia.
Syed Hossein Nasr states, 'by being in perfect surrender to the Divine Will, the saint becomes himself the pen in the hand of the Divine Artist, realizing concretely the Quranic dictum, 'The Hand of God is above their hands'. [XLVIII; 10]. When he actually produces calligraphy in such a state, the pen in his hand becomes like his being an instrument in the 'hand of God'. Through this perfect surrender, concentration and inner annihilation, the art produced by him becomes sacred art.'







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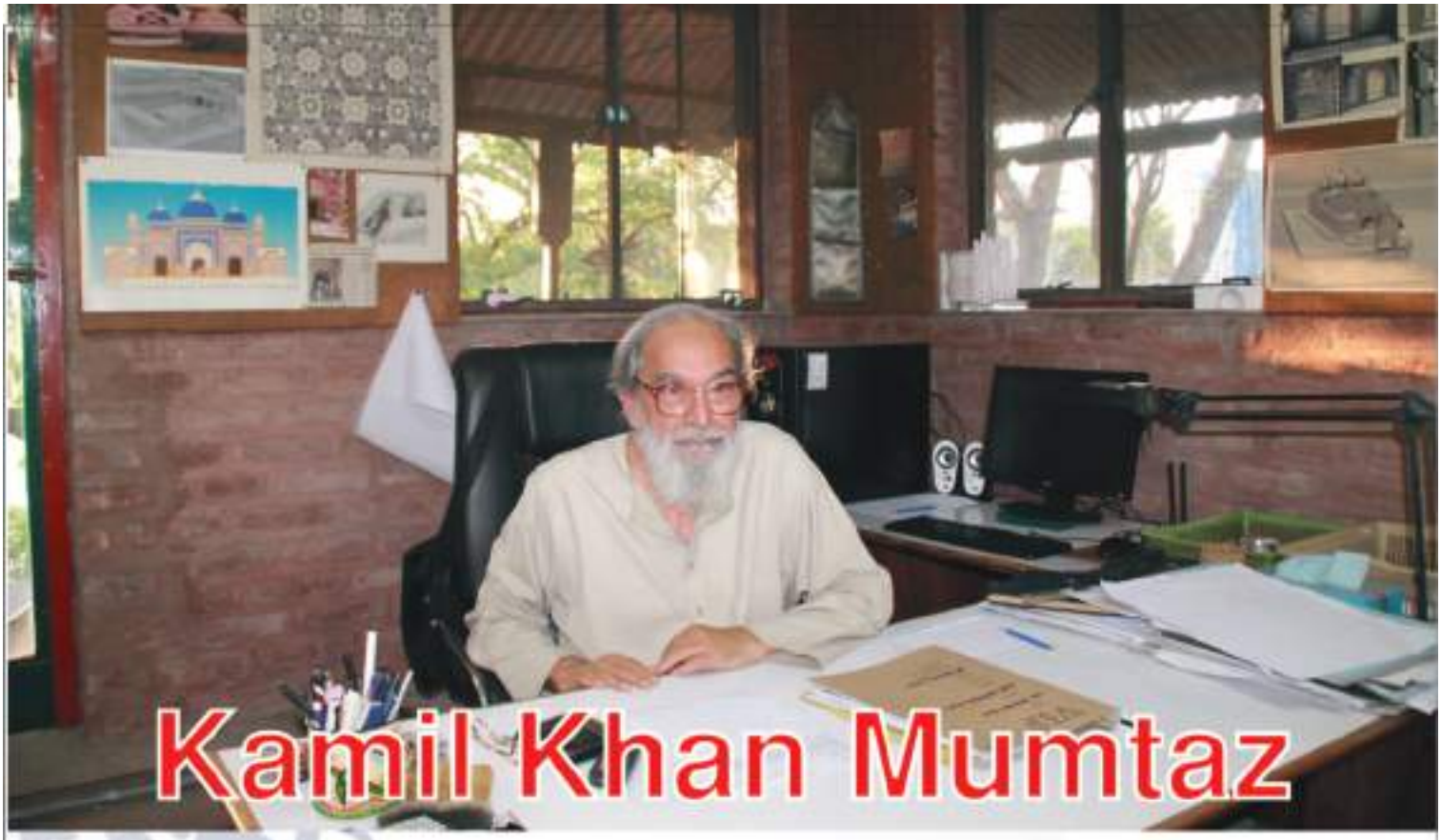
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Kamil Khan Mumtaz

To those that know him in the professional sphere, Kamil Khan Mumtaz's name is synonymous with architecture and tradition. For the country at large, he is better known for his advocacy for the conservation of heritage and environment-friendly development. Kamil sahb's being is fundamental to Lahore. Because of individuals like him, we feel that our interests for a more gentle, more humane future of the city we love, are well guarded.

Kamil Khan Mumtaz was one of the founding members of the 'Lahore Bachao Tehreek' in 2007, which was established as a campaign to question the widening of the canal bank road. LBT was a branching out of the concerns of the Lahore Conservation Society in which he played a leading role. The civil society opposition to heritage sites affected by the Orange Line project in Lahore is also associated with his name among numerous others, who believe urban development should take place in-sync with the historical and lived experience of the city. In his words, "cultural heritage is revered by all traditional value systems as signifier of 'the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society'". 'Buildings isiyay nahin bachani kyunkay hamnay chaatni hain- heritage hamari shehr ki identity hai", he unapologetically explains at many of the meetings for the cause. Despite being a leading public figure, he is an enigma. "I have no desire to speak about myself". An interview with Kamil Khan Mumtaz is part predictable, part unsettling, and without fail, leaves one with the pinching realisation that the 'crisis' of our time, is in fact not a distant entity for 'somebody else' to solve, but one's very own matter, firmly fixed into our homes and lives.

Kamil sahb pursued his Bachelor's in architecture at London's renowned AA or 'Architectural Association' in 1957, worked in the city for two years, and spent another two years teaching in Ghana. In 1966 he returned to Lahore to join the faculty of the National College of Arts as professor and head of the architecture department where he remained till 1975. During this famously-recounted teaching career, his students, some of them now in their sixties, remember him as the teacher who would march to the beat of his own drum. He was the inspiring figure who rode a bicycle to work, and carried with himself the book of quotations by Mao Tse Tung also known as 'little red book'. Kamil Khan Mumtaz was not about superficialities; what he believed he embraced wholeheartedly.

A fascinating philosophical shift came in approximately 1979 with Kamil Khan turning towards the exploration of the metaphysical realm, in the traditional processes of art and craft. This was the beginning of a journey into the radically different worldview of Sufism, both on the professional and personal planes. Upon speaking to the man however, one realises that these are in fact for Kamil Khan Mumtaz, merely varying systems of thought rooted in a common concern- that of reaching deep into the soul to seek

the purpose of man.

With two books to his credit, 'Architecture in Pakistan' (1985) and 'Modernity and Tradition' (1999), he has also been involved in development research such as the well-known 'Lahore Urban Development and Transportation Study' (1980), and institution-building such as the founding of the Anjuman-e-Maimaraan. Among his major efforts as a practitioner have been the search for a design that is appropriate to climate, economy, and locally available technologies and materials. Many of his contemporaries, though they may not agree with his philosophy, argue that he is one of Pakistan's few architects who have not compromised their principles to the whims of the 'market'. Today, architecture for Kamil Khan Mumtaz is 'a vehicle for the communication of abstract concepts', and an engagement with the mystical question of 'reality', where the creative process is connected to a search for the 'divine'. His current practise is marked by the use of local building materials such as brick and lime mortar, variations of architectonic elements such as the dome and the arch, and labour intensive construction methods. Some of his ongoing work includes the Hasan Din Darbar in Lahore, Daula Pukhta school in Muridke, the mausoleum of Chale Sharif in Gujrat, the conservation of the Lahore High Court and Governor House, as well as a number of residences.

He is thinker, mentor, and radical. It would be apt to recount here a thought expressed by British-based author Alain de Botton, "The interesting person isn't someone to whom obviously and outwardly interesting things have happened, someone who has travelled the world, met important dignitaries or been present at large geo-political events…They are someone who has grown into… a reliable honest correspondent of the tremors of their own mind and heart, and who can thereby give us faithful accounts of the pathos, drama and strangeness of being alive". The conversation with Kamil Khan Mumtaz unfolds first in the form of a soliloquy, then a politico-historical narrative of mankind's trajectory on earth, and eventually becomes a tale tied into the minutest strands of being and consciousness.

The following are excerpts from an interview conducted in November 2016.

RE. For several decades now, you have taken a very clear position on the need to preserve architectural heritage in Pakistan. Can you elaborate on this with reference to your activism in the Orange Line project?

KKM. As for my latest position, it is exactly what it was at the start of this project: Lahore needs affordable public transport, yes. But an elevated metro train is not appropriate for a high density, low-rise, low-tech, mixed land-use historic city such as Lahore. Moreover, it is simply not affordable. The state-of the-art Orange train is so attractive, so desirable, and would be such a thrill to own and to ride, to go tearing across town in air-conditioned luxury. But mother has to shake the boy out of his reverie and tell him he cannot have it. Why do I feel so strongly about it? Because I need this like I need a hole in my head! This is an unguided cruise missile crashing through the heart of my city!

Heritage, history, traditions. We are told these things must not be allowed to stand in the way of progress and development. Heritage, history, traditions define who we are, where we are, where we are coming from and where we want to go. They define what it means to be human and are the road maps, sign-posts and guides for our journey, our progress and development towards achieving our goals, to realizing our highest potentials, our selves. Lose these, and you lose the script!

RE. One of your major roles has been that of an institution builder…such as the Anjuman-e-Maimaraan

KKM. It began with the design of the architecture course at NCA in 1966. The Anjuman Maimaraan was part of my change in thinking from a primitive Marxist-modernist to one who realised the value of tradition. And then the Lahore Conservation Society. And from that the Lahore Bachao Tehreek emerged, and the TLP or the 'Lahore Project'.

RE. What was your life like, growing up…

KKM. Can we not talk about me, I think it is of no interest to anybody and does not need to be talked about. What we need to be talking about is our times. It is much more important to understand what is happening, than puny individuals and their lives…

RE. We always want to learn about how individuals like you evolve and become who they are…

KKM. I have no desire to share my private life with the world. We can certainly talk about our times- the times we live in, what has changed, the direction, what we need to do, how do we respond to these as human beings, architects. I would rather look at this objectively than subjectively.

The times that I have lived through has seen the heyday of national liberation movements, anti- imperialist struggles, and essential to both of thee has been modernism and Marxism.

And Marxism is only another facet of modernism. So what is the lesson that we learn from modernism, Marxism, colonialism, anti-imperialism? And since then there has been another big change and that is post modernism. What is the significance of this change and what has actually changed?

I think these are questions essentially of ideology, philosophy, but they have their impacts on politics, economics, the arts, including architecture, urbanism. What we need is to understand the nature of the times in which we are today. Why I insist that this is what should be the main concern is because we are passing through or in the midst of an unprecedented crisis. It's a global crisis. And it's a crisis that is causing irreversible changes. In the environment, in the biosphere, life forms, including the human species.

So the real question is- first to understand as I said what is the nature of our times, and in these critical times, what should be our response, how should we act.

RE. How did we get here...?

KKM. Now to understand where we are and how we got here, it is necessary to trace a little bit of history, and first of all to put things in perspective- that this history that we are talking about is not a 100 or 70 years old history of Pakistan, but a 900,000 year old history of mankind.

When I say these are critical times, essentially what we are facing is an abomination, an aberration, an abnormality. The first thing we have to get clear is that much as we would like to see what's happening- this rate of change, development, new technology, achievements in so many fields of science- we see this as a higher and higher phase of the human continuation or progression. We see this as the normal condition of man- but it is only that we are doings things faster and faster, better and better.

So we find this thrilling. This explosion of this amazingly rapid change that we are witnessing today.

When I say we should not lose sight of the history we are coming from, the time where we see this acceleration and this exponential curve rising dramatically- this acceleration is typically 150 years we are looking at. It's from the industrial revolution. And it's true that these unprecedented changes have taken place as a consequence of industrialization. But this is a severely myopic view.

If you look at the past 300 years- this is very recent. If you look at 3000 years, it is a relatively straight curve and shoots up. If you look at the past 900,000 years, this 150 years is just the blink of an eye. And for most of human existence, this rate of change has remained practically steady. And this means man's relationship with the environment, consumption, global warming, carbon emissions, extinction of species- for most of this time there has been no dramatic up or down in all of these. Even the rate of population growth has remained relatively constant.

Then the first change happens 6000-9000 years ago, and that is with the agrarian revolution. Agriculture and animal husbandry has made a huge impact, because for these you have to be settled or stationed to be able to plough and harvest.

The major change has been to the hunting and gathering economy. With the agricultural revolution, we have a sudden jump in production. And then villages, towns, and cities. So the word 'civilization' or civitas, has to do with cities.

With this now surplus production, we are able to support many activities that could not support before. So the surplus is used to support the arts, crafts, manufacture, and services like education and health. And as a result, the producers are able to produce even more, because they have more specialization, better knowledge, etc. So what do you do after you have met the needs of your community?

When there is a surplus, somebody will want to grab it. So the robber barons acquire more and more surplus. But there is a limit to how much you can produce under the territory you control, and a limit to how much you consume. So still this is a limited rise. It is sustainable by the environment, does not over-exploit.

The second major change is modernism- the renaissance, modern science, industry. And this results in a huge jump in surplus. So you have a capacity to produce much more. But you need resources beyond the territory you belong to. So you have to look for markets beyond your community. And this process inevitably leads to globalization. You acquire and produce more...So the imperialist project, colonization, the world wars- leading to a struggle for the control of the world.

So this is modernism.

Now what happens when you have controlled all the world's produce and markets, and you've fulfilled all the needs of the world. You invest in science and technology. So you have to invent demand- and this is consumerism. And this is the post-modernist age in which we are. This is the main economic change.

Obviously these developments in science and technology are possible only with our understanding of us in the world, of what is reality. So that the real transition in these major epochs- is yes science and technology, because yes, science is knowledge- but the real transition is our own understanding of the world and what is 'reality'.

So for natural man is the hunting and gathering economy. He got from nature all he needs- food, clothing, and shelter. And he saw in natural phenomena, the presence of the real. When he saw a mountain, he was in the presence of glory. When he saw a lion, he was in the presence of grandeur. So the essential reality is what he saw. Not the superficial

reality, not the zaahir.
And the first transition is that man sees phenomena that are manifestations of the real. The real is a higher reality, the cause. And he sees a separation between cause and effect. So this separation means that whereas previously, he sees himself as one with the real- and sees himself as the centre of the universe which is one. Now he sees himself as the lower world, and the higher world as the cause. This realization is traumatic.
In all of literature and religion, in the great revealed Books, the Prophets all belong to this civilizational stage. And the message of all these sources of knowledge is, how can man reconnect with this origin. This is the meaning of religion- re-connect, or re-tying with that connection that was broken.
When he saw the world was made of these four elements with which he would improve his condition- when he looked at all these material things- he found it so fascinating that he forgot the cause. Essentially all causes of all phenomena lie within nature itself. But when he saw this- it lead to production. This led to modernism.
So all these are transitions in man's worldview.

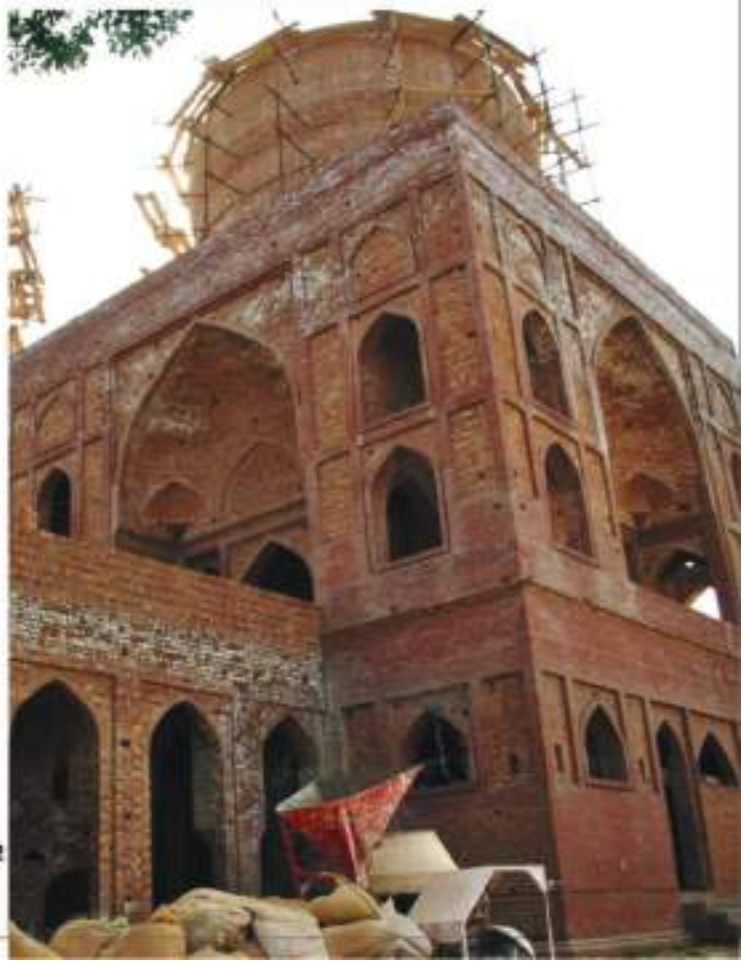
Modernism was 600-700 years, the renaissance was sixteenth century Europe, and then the time we are in now, which is post-modernism. It explodes into our consciousness with Hiroshima and Nagasaki. Completely shakes all humanity- and we wonder what was all that. Doomsday. And then Einstein and relativity and a complete shattering of the Newtonian worldview. So the whole thinking of physics is transformed with relativity. And then quantum physics. And the unleashing of atomic and sub-atomic forces. This transformed our whole worldview.
The Newtonian worldview is that the universe is governed by absolute and constant forces of nature. Relativity says time and space are not static but moving. Quantum physics brought the unpredictable- which says that physics cannot know the nature of the universe- that we cannot say what is matter or energy or both. So you have alternate realities. A parallel reality- simultaneously. And plurality- or pluralism. Which says that there is not a single answer but many probabilities. So this new understanding of nature necessitated an answer from the philosophers. What is the nature of truth? And now the philosophers could only say there is no absolute truth.
So you have post-modernism, deconstruction, and post-modernist literature and writing, and from that the arts and architecture.
RE. And what is at the core of the 'crisis'...
KKM. So you have to understand where we stand today- you have to understand where we are coming from. Understand our human condition and our relation to our environment.
So it is this- first modernism- which began the over-exploitation of the planet's resources, to consumerism which breaks all bonds.
So the result of all this is precisely the global crisis that we are in. The question is- how should we act knowing the nature of our times. Most of us of course are completely swept with this whirlwind 24/7 knock-out, which just sweeps us off our feet, takes us on a thrilling ride, every day a new sensation. And we are too busy- in this fun. But now things have got to a point where you can no longer deny the crisis that we have created.
RE. Is there anything we can do? Is it time for a revolution of sorts?
KKM. So most of those who are concerned about these situations- we are looking for a mitigation of the bad effects. We don't want to reverse because we are told that is the destiny of man- but we must know how to grow without damaging the environment and other species. So you have all kinds of critiques of modernism and post-modernism. But the bottom line is they are looking for ways to grow without damaging.
Green architecture, sustainability- all the buzz words. But I talk about looking at all this in perspective. So this- what is happening now- is not a normative or normal event- it is an abnormality. The magnitude of this change- the short

time in which this curve has gone approaching infinity- and what is driving this change- is so deep- one could go into why it is irreversible- but that is stating the obvious. Global warming, the extinction of species, the delicate web of life. If you take out one link, it affects the entire web.
When I first looked at the statistics some years ago- one species or form of life was going extinct every twenty minutes. A year or two ago when I checked up- it was every seven or eleven minutes. And the latest I checked up, it is every four minutes.
So you see the rate of extinction multiples. And it's the same with global warming. It's a cycle. Every scientific prediction of these tipping points- have been way off the mark- because it's already happening. The glaciers are already melting. It is all inter-connected and irreversible. And it's not just the biological species, it is our humanity. Which is embedded in our language. And languages are going extinct. Now this is four to five years ago- the UNESCO figure was that there is one language going extinct every fortnight. And you cannot imagine how much is lost with every language, every word. A whole culture is gone.
So what is the significance of this graph? Having

stayed steady for 800,000 to 900,000 years, it suddenly approaches infinity. There are only two moments in the life of anything at which the rate of change is infinite. First when anything comes into existence from nothing to something.
And change in nature is constant. But where do we get this idea of man forever progressing? So it attains its normative state, endures for some time, not forever. It atrophies, degenerates out of existence. This is the second moment of change. So this rate of change approaching infinity is the terminal stage. To imagine we can engineer, tweak our way out of this crisis- is delusional. So then how should we act in these times is a big question. And this as you know- you have been in the TLP forums and discussions- where we have become aware of these realities.
What should we do? First discriminate between right and wrong. In the post-modern age there is a denial of anything absolutely right or absolutely wrong. So first we need to discriminate between right and wrong- then do what is right. Not because we expect to change the world, but because it I the right thing to do. So it is necessary to look at it from all these perspectives.
RE. But we are creating the problem somewhere. What concrete measures can we take? In terms of our institutions for example, let's take the case of higher education...
KKM. If we look where we are coming from, the answers become simple. Of course our higher education and systems are part of the problem. They promote and train our next generation to do what we have done- more!
We prepare them to destroy the world faster and faster. In terms of architectural education, you see education is now an industry- one of the few growth industries- education, health, real estate, and art.

So we have these newer and newer production units cropping up. 24 schools of architecture. And I understand 21 have received notices from PCATP (Pakistan Council of Architects and Town Planners) for deregulation. Clearly something is amiss.
We have to see what it is we want to do. We treat education like any other business enterprise. But the question of what does the customer want, what does the market demand, and what is the need of the hour- are three different things.
So the 'customer'- the student who goes to buy that education- wants a ticket to success- to become rich and famous. What the market demands are slaves- good draftsmen, good 3-D graphics people, good designers, visual designers, interior designers. But- what is the need of the hour- is to approach architecture in the knowledge of the realities of our time.

RE. Let's talk about urban planning- what does it need to do?
KKM. Like everything urban planning has been impacted by these major epochs. The urban revolution brought about huge cities, centuries of trade, culture, arts. Which were also ruled by feudal hierarchies. Lords, kings, emperors. So their planning was for defence etc.
With modernism was a very exhilarating time. And much of what we see today is a result of modernism and the possibilities of the machine, and science, and technology. So we dreamed of machines for living. And Le Corbusier's machine- sky scrapers, and this amazing new future. But beneath this was still an altruism and idealism. Because they still were grounded in principles. The centre of the universe was not God but man. So the idea of universalism, the brotherhood of man, democracy, utopianism, and all we see in our cities, is all a part of the modernist worldview.
But in this present global crisis- the bigger contributors to pollution and the nature crisis- are cities. Modernist architecture and modern urban planning, were still rooted in a large way in principles and ideas. However post-modernism has taken the rug from beneath and we are in free-fall. No ideals, no principles. All you have to do is make a splash, make a name, make money.



So now the 'Shanghais' of the world, are taking off into some fantasy which are all part of this destructive process. And the cities- yes they are the 'engines of growth'- but is that a good thing? That is what is precisely destroying the planet. We talk of a sustainable planet. But no city is sustainable by definition. Cities are a parasite- they cannot survive without a host region.
And in this post-industrial region of global capital, the concentration of wealth is also in the city. In economies like ours, client states, cities are just middle men for transferring this wealth to developed nations. The middle man takes a cut. So when the money is in the city- the shining glittering city is a symbol of this progress and development.
But when you get to the city, it's not like everyone is rolling in wealth. It's in the hands of one percent. It is concentration upon concentration! The city is extortionism. And inequality leads to crime. So what we should think about is- if cities are destroying the planet- let's

stop doing this. Instead, we think of new ways of extortioning the word's wealth. Intelligent cities, smart cities. Now you can buy green products, green architecture- labels. Because this is what sells.
RE. So, can architecture change the world?



KKM. The world is changing. It's too late. You think you can bring that exponential curve down? Reverse it? But you can do what you believe is right. Do whatever you can, wherever you can- do it. But don't do it to bring about a revolution.
RE. What would you say to the young idealist of today? Who is disturbed and wants to make a change, but also says 'at the end of the day pait bharna hai'...
KKM. Pait bharna. Each one of us has a responsibility to preserve ourselves, our health and physical well-being. We are placed in this world, in these bodies. We cannot deny our responsibility. The world, and our bodies, and our families have a right on us. But that responsibility is to ensure that we do not neglect to provide what we need. The trouble is that we want more than what we need. And that becomes greed. It is based on desire for more than what we need. And the moment you chase after that, you become part of the trouble.
As Gandhi said, 'the world has enough for the needs of mankind, but not for its greed'. Needs are finite and limited. You cannot eat, or drink more water than a certain amount. You cannot breathe more oxygen. But greed and desire has no limit. You always want more. As the advertisement says- 'ye dil mangay more'!
RE. Would you say that a lack of spirituality lies at the core of this 'embracing of greed' in our time?
KKM. Both spirituality and greed and materialism have always been a part of human nature. With natural man. That is normative man.
Nature was generous and provided everything you needed. And there was no reason to accumulate more than one needs. You didn't travel with it or preserve it, it would rot. There was no reason. On one hand, nature is providing what you need. On the other, there is no need to store up. But with agriculture and animal husbandry, it became possible to acquire luxuries. To enjoy the arts. There were things that one would do with surplus wealth. So anyone who had the power- muscle power, political power, or weapons, turned to accumulate the surplus. And the desire to accumulate feeds itself. And this went out of the ball park to the industrial production.
See because when you produce industrial surplus, what do you do with it? You give it away. But that is the last thing you want to do. So you store it- as insurance. Or more- reinvest it

in your industries, with the result of producing even more. So there is the possibility of producing more than you need. And use opportunity to produce even more. So the greed factor multiplies.
And now in the age of consumerism, you want instant

gratification. Why deny yourself. So this greed for sensation, power, has gone bezerk. These tendencies have always been within human nature. But previously civilized man recognized these evils and called them evil. Recognized charity as virtue. Now- what evil, what virtue? So spoil yourself, flaunt it. We've stopped calling it wrong. They say 'that's what life is about'. The world has been turned upside down. The seven deadly sins are now the seven deadly virtues.

To be kind and compassionate are seen as disadvantages. When Michael Jackson says 'I'm bad', that's the highest compliment he can pay himself. What was a no-no is now the mantra of business, 'young man- go market yourself, sell yourself'. Even in the architecture profession, the ethics we were taught was that architects don't advertise. Now it's all over the place!

RE. Victor Hugo said- 'nothing is more powerful than an idea who's time has come'. Then what is this most powerful, world-altering idea of our time?

KKM. I think the idea that we have to slow down is beginning to gain more and more traction. And this is an idea that has to come about. Given what is happening to us, to our world, to what we are doing. Gradually we are beginning to see serious voices calling for a paradigm shift.

Essentially the problem is the whole modernist paradigm. Particularly the modern paradigm of economic growth. Also one is just about beginning to hear serious voices criticizing the mess of post-modernist art and architecture. The acceptance by some of the greatest gurus of post-modernism. I am thinking of Frank Gehry saying '98% of contemporary architecture is shit'. And then there are cogent reasons for this. It's like the emperor has no clothes but nobody has said it in all this time.

David Hickey the art critic who retired from art writing, who realised that art has been reduced to money transactions and investment options, and has seized to be art altogether.

So these are realizations that something has been seriously wrong with the way we are going. There are serious concerns about what drives consumerism. And that is greed. Until last year we had serious writers- praising greed as the oil that makes the capitalist machine flourish. I think now there ae people seriously questioning that- and realizing there is more to life than the pursuit of a material paradise.

RE. Do you see contemporary youth taking up these causes with as much passion and commitment?

KKM. I keep being surprised at the number of people seriously seeking answers and are troubled. In the institutions they are studying at and in the word around them. They sense and feel that there is something wrong. They are looking for alternatives.

RE. Are you satisfied with what you have contributed to the world in your lifetime?

KKM. First of all I have no delusions in terms of what I have contributed to the world. I have only tried to be true to what I believe in and to live accordingly. If that has benefitted anyone, I am grateful for that. -

This interview was published in the Herald in Nov. 2016





Rabia Ezdi
The writer has a bachelors degree in Architecture and Masters in Urban Development, and teaches at ational College of Arts, Lahore

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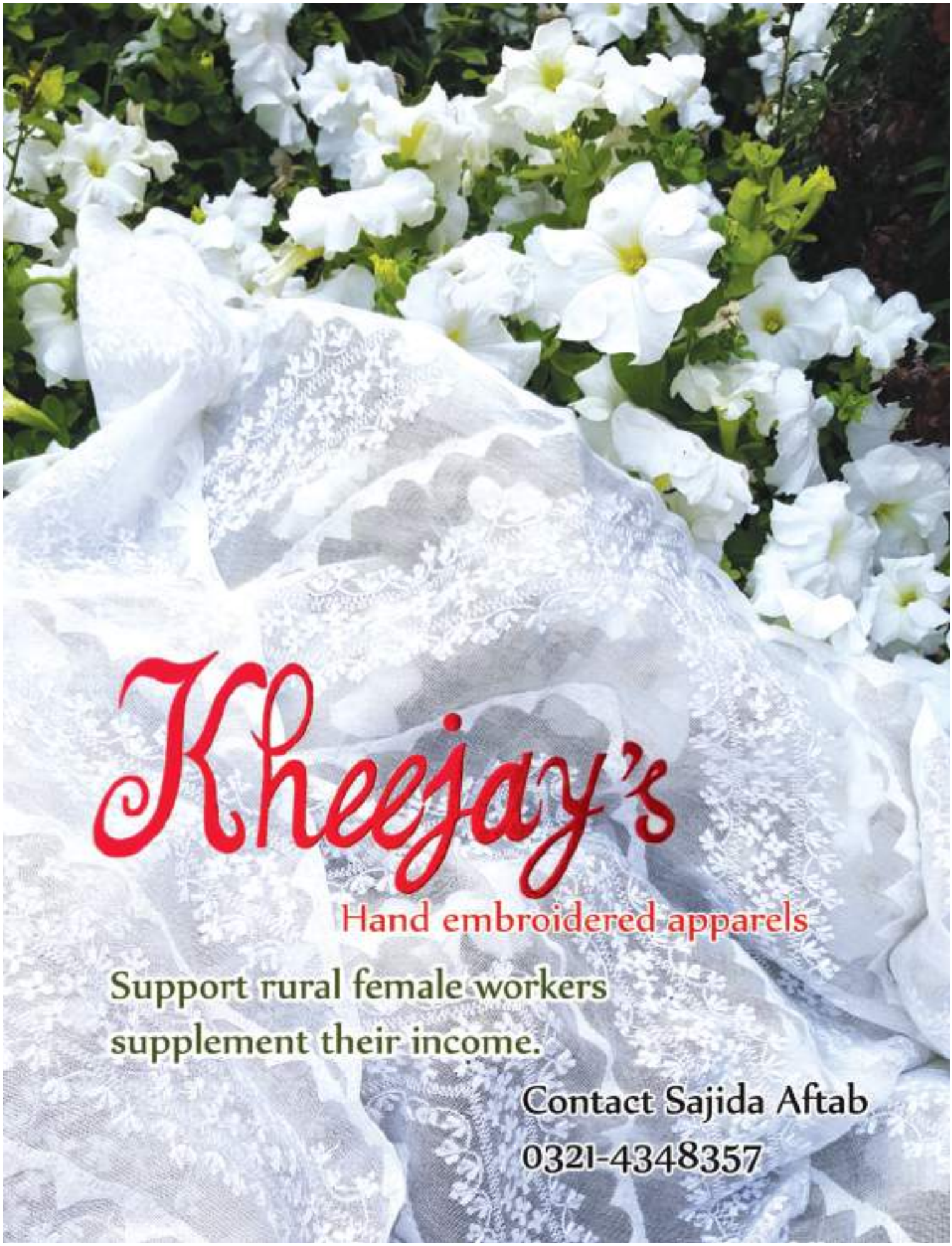
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Star Gate Centre	Main Shahrah-e-Faisal, Adjacent to Star Gate

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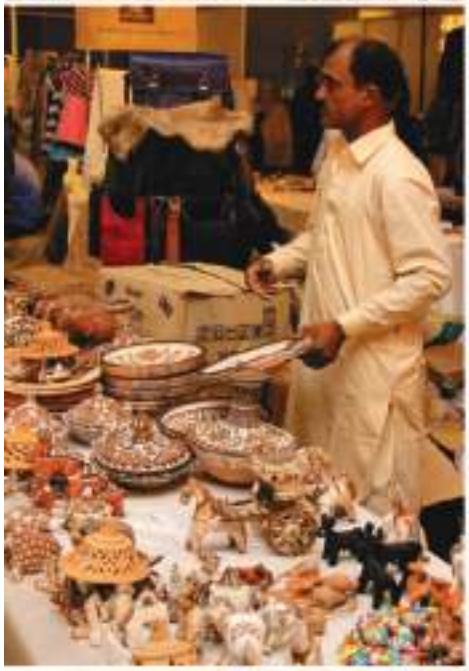







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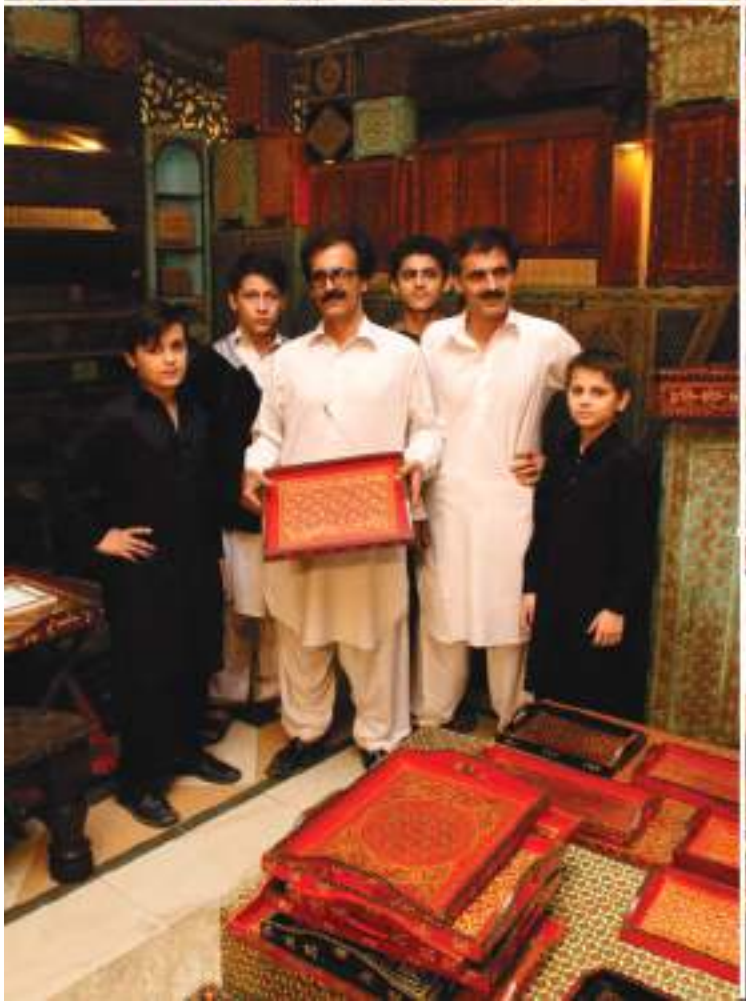



























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Getting Your Child Back
The case for home schooling

My interest in my children's education started when they started going to school. I didn't realize that I was a hands-on parent until I started to notice learning differences between my three children. Each had his/her own strength and weaknesses. We tried a classical Montessori and loved it. The Montessori system has a solid philosophy of education that places the child in the center and our children flourished. However, it was still a school with its generic set of problems. And then, I came across some questions which really bothered me as a parent. They went as follows:

1. Does your child spend more than 90 minutes a day on home work?
2. Are you seeing your child' love for learning starting to wane?
3. Do you enjoy creativity and fun with your child but find that creativity had to stop once they started to go to school?
4. Do you want to have more control of your child's education? Are you frustrated with the school system?
5. Do you have a child who is exceptionally bright/bored in school?
6. Do you have a child who is struggling in school?
7. Has your child become discouraged, started calling himself dumb or stupid?
8. Do you want to instill faith and values into your child?
9. Do you work more than 20 hours per week outside the home?
10. Do you think that your children have a stifling school schedule?

Turns out that I scored pretty high on these. If one scores a 6/10 or above, it indicates that home schooling may be the best option for your children. I had scored a perfect 10.

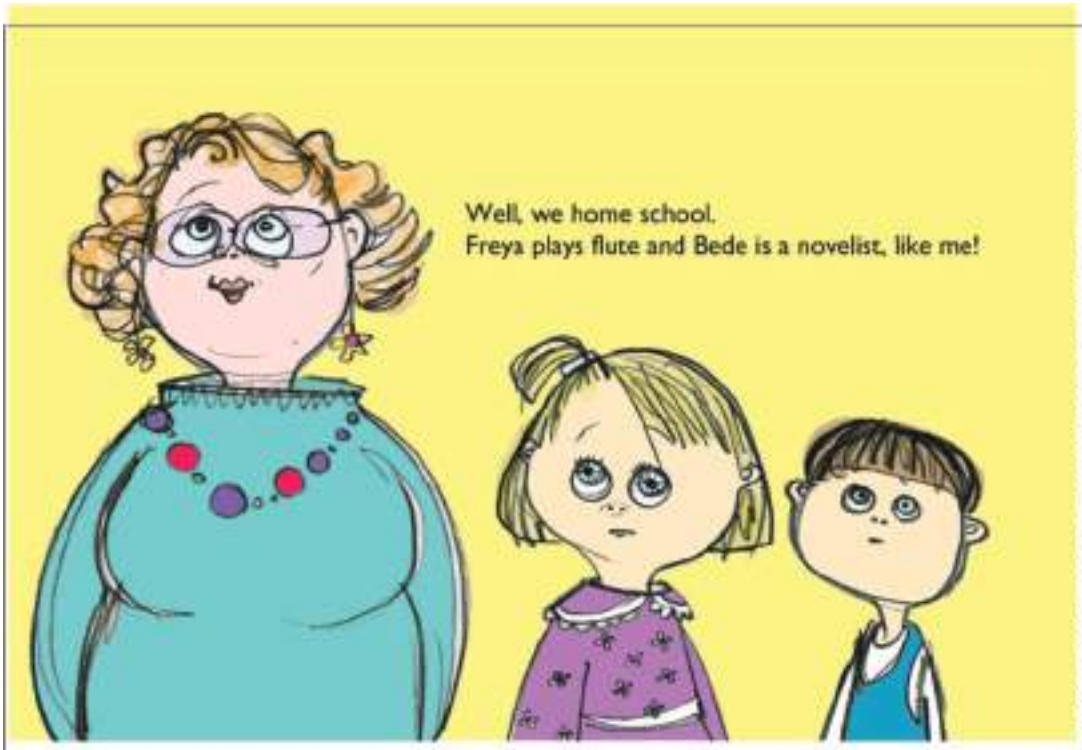
But, it seemed such an uphill task and after two years of home schooling, I have come to realize that it indeed is. Long before I delved into it, however, I began to research this topic and found enlightening arguments in its favour. It was natural for me to have reservations - I was a product of the same school system which I was having doubts about.



To understand it completely, one must start off with studying the history of the schooling system. The modern school system is hardly over a century old and dates back its origins to the Prussian empire which later on shaped modern day Germany. It was by 1820 that the Purssian empire was teaching important countries of the world that forced schooling could be a habit training laboratory for obedient subjects, men and women whose responsiveness to political and economic enticements could be counted upon. If children could be trained to surrender their judgment and free will to the political and commercial interests of the few, a revolution in economic affairs would be at hand.

The three original purposes of schooling which evolved in the twentieth century were: 1) to make good people, 2) to make good citizens and 3) to make each person his or her personal best. These gave way to the new Prussian "fourth purpose", everywhere. In this fourth purpose, the children were looked upon as a "human resources" to be used by managers when, where and how they will do the most good for political, social and economic efficiency. This was the fundamental reason which led to multi-layered problems for humankind, unforeseen by most. But that's an issue to discuss for a separate occasion. Suffice it to say that economic progress is now linked to the theory that pleasure in the sense of satisfaction of desires is the highest goal and proper aim of human life, to be achieved albeit by a fraction of society only, namely the educated class.

This is a good point to remind ourselves of what the



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This is a good point to remind ourselves of what the Quran says in this regard:

"The worldly life is nothing but an illusionary enjoyment" – Chapter 3, Verse 185.

The result is inevitable – most people have come to believe that schooling equals education whereas the evidence is contrary to this notion. Modern day schooling is producing prominent and overt consumers who are trained to be corporate widgets devoid of a holistic informed discourse. They display inadvertent submission to the current system which promotes concentration of wealth and worsening inequality and do not have the moral or political will to stand up for what is right. No wonder we are not producing thought leaders which we sorely need at this point in our lifetimes.

There are a host of issues within the current school system. It's not surprising that most parents are dissatisfied with their child's school. The reasons cited are many. The teachers leave in the middle of the school year. Most of them are not trained. The students are mocked by them on occasion. I was discussing with a mother and she was most distressed by the fact that the teacher with whom her child became well accustomed to, the year prior, was now going to a new grade and she (along with the child) will be required to start and develop a relationship with the new teacher - a complete stranger. The fact that this happens year after year is maddening and exasperating. One wonders why the modern school system is designed in such a way. The reason would be to make the child obedient to changing authority – a fact which is ubiquitously practiced in corporations all over the world. Have you ever known the competence of the teacher ahead of time? Do you have any idea about her moral compass? Does she know that there are inherent learning differences among children?

Then there is the essential issue of books. This is described very well by Charlotte Mason. Mason was a British educator who lived at the turn of the twentieth century. She claimed that the usual education books were "dumbed down", containing facts left for the child to memorize without imparting thoughts and ideas. She contended that we should make use of

"living books"; that is, books that are "written by someone with a passion for the topic and a broad command of the language as well as the ability to write in an engaging style while conveying great ideas, rather than mere facts". The size of the book is not as important as the content and style, it should be alive and engaging. A cursory browsing of most of the curricula taught in schools reveals that nearly all of the books are dumbed down. One must ask whether the child is being truly educated by studying these books. Education in the sense of helping enable the child to think on his own feet. The child has to grow up to be an ethical, sovereign and intelligent child and the current school system has failed us in this regard. Which brings us to the point that it is schooling your child by yourself, which presents itself as the only realistic option for your children. Is it possible to do it? Most certainly. Although it does require dedication and hard work. The good news is that there are a bunch of syllabi consisting of living books, which are available. Many will be surprised to find out that home schooling is a two billion dollar industry in the United States. One doesn't even have to be highly educated to teach your own children. The joy of seeing your child learn after the hard work you put in can't be conveyed in words. You can make it more wholesome by adding things which are not taught in schools anymore. I teach "Logic" as a subject and my children love it. They actually look forward to the school now especially on Thursday when we have Logic, and Friday when we have Art. We are doing the first book of Al Ghazali's Ihya toghether and its mind opening to me as an adult – the training for cleansing of the spiritual heart from all the diseases must start early. The schools don't have this on their radar at all. There are a whole bunch of options available as far as extracurriculars are concerned. For those of us who worry about college, you will be pleased to know that the top colleges of the world also take in home schooled children now. One of the things I love most about home schooling is that I don't have to hand over my child to a complete stranger every year, a person who I don't know from scratch. Another is that I know exactly what my child knows or doesn't.
Last thing which I want to mention is that many parents worry about how their children would socialize if taught at home only. Barring the fact that children used to socialize before the advent of the modern school, one must understand that children socialize in a variety of ways. They interact with their relatives, friends, when they go out and so on. Appropriate strategies can be employed to accomplish this aspect without difficulty.
Early on in my journey of home schooling, I met a parent in my clinic with children who just seemed out of this world. I asked them what was their secret and I



was delighted when they told me that they homeschooled their children till high school. When I asked them about the secret to successful home schooling, they said, "Never give in and never give up ..... when it comes to your children!".
Taking the first step towards home schooling is daunting. The school system and the social order at large will try their level best to dissuade you. However when it becomes a passion, it is easy from there. Then, you start to believe that it's your calling, and it's no longer a burden any more. Giving children the best is the parents' onus. Taking your child back from a failing school system is what our children deserve. The best !

The writer home schools his three children along with his wife. He is planning to hold a workshop for parents interested in teaching their own children. For further information, you may reach him at drzulfi73@gmail.com

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Dr. Zulfiqar A. Mir
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Pathanay Khan
Kafi singer par excellence



Coming from an English medium background, my schooling had ostensibly made me abhor my own surroundings and heritage. I felt elevated by aligning myself to whatever was happening in England and the States. As for music, hearing film scores all the time was the norm and its lyrics obviously focused on and were thought to be essential to attract the attention of girls. My friends listened to Elvis Presley, Cliff Richards and the Beatles and also emulated their appearance but since I had little empathy for that kind of music, the intellectualising of these popular forms made me feel superior to those who only mouthed the lyrics and hummed the tunes. Then, being at Government College for about two years had given me the confidence to take off on my own and discover the world. The irresistible pull of an alternative world view took me to all that was frowned upon in our times -Marxism and the haunts where the respectable were not to be seen.

Suddenly, Punjabi which was shunned as the language of the street became important to me and I discovered a long, distinguished tradition that was locked in the dungeons of our unsung past. I discovered that the malangs, the faqirs and the mazars were no long the refuge of drop outs but were the repositories of culture and the arts. The singers were not supposed to be hired to perform and then dropped back after being served food in separate utensils but were actually agents of that distinct culture.

I first saw Pathaney Khan probably in the year sixty nine or seventy at the Shah Hussain College, courtesy of that connoisseur of music, Aslam Ranjha. An extremely unkempt man, with a week old stubble, dust in tousled hair, crumpled clothes, looking almost ageless and carrying a harmonium and a thick volume which always got lost beneath the folds of a heavy chadder, Pathanay Khan sang throughout that night in a smoke infested room. It seems he must have sung kafis from that volume for ever so long but I was too young, arrogant and ignorant to know what was going on then.

It was about ten years later that I got to know Pathaney Khan well and learnt to feel for the man behind the singer. Mushtaq Soofi decided to launch yet another cultural organisation in 1981. The Punjnad Academy was housed at Reza Kazim's home and Pathaney Khan was invited to perform at the inaugural session. As usual he came on a public bus and parked himself at Bibi Pak Daman. There he would be perched on a grave looking into the unknown while his friend and close companion, Yaseen, would be firmly engaged in a heated discussion on the intricate conflict of shariat and tareeqat. The clang of the heavy bracelets and anklets worn by imperious malangs could only be matched by the impassioned voice of Yaseen as the polemics of religiosity became tethered precariously on the flimsy balance of emotional terror.

Yaseen was his constant companion- his guide, his memory bank, his autocue, his acerbic and assertive side if there was one to speak of. He could never reach any destination; never remember the full text of a kafi without the help of Yaseen. Yaseen was Pathaney's violent side, rather quick on the draw - Pathaney was peace loving and pacifist; Yaseen was angry and trigger happy; Pathaney was laid-back while Yaseen was temperamental. Pathaney sought the quietude of a hermit but Yaseen was always in the thick of it - a unity of the opposites that kept them closely together.

PATHANAY KHAN
(KAFIS)

JUKEBOX



Pathaney Khan never complained. He was not bothered by the fact that he could not sing in his own house and his eyes lit up when he told of skirmishes with the orthodoxy who even threatened to kill him on a number of occasions. He was the last to worry about his house, clothes, and food but the future of his children weighed him down. Mushtaq Soofi and I decided to hold a benefit concert for him in 1982. He sang superbly that evening at the Alhamra and with help from friends, a sizeable amount was raised for him. He took home the proceeds of that concert which obviously could never be enough to see him through the years ahead that he was to live.

For the next ten years, Pathanay Khan would come to Lahore whenever and where ever he was invited to perform. Come winter or summer, armed with a chadder and his thick volume of kalam, he would wander into my house and stay. It was only late at night that he would get into the right mood to sing - the real Pathaney, singing only to appease the great tumult that engaged his creativity. He sang Bulleh Shah , Shah Hussain but above all Khawaja Fareed, interspersed with a smoke filled bonhomie that lasted till dawn.

Pathaney Khan was a prototype of our artists. He lived on the margins till he came on stage and became the centre of everyone's attention. The moment the performance was over even his hosts could not wait for him to go back to those eerie graveyards again. No one knew him as an important person in the far away Kot Addu where he lived with his large brood. He was one of the many who scraped a living in the backwaters of the Punjab. He never sang in his own house -he could not because the neighbours objected and the only safe haven was a dargah on the fringes where he could indulge the demands of his own creativity.

With the appointment of Mustafa Khar as the governor of the Punjab in the early seventies, Pathaney Khan was introduced to a bigger urban audience. Khar tried to create Kot Addu in the Governor House but was unable to rid it of the well grounded prejudices that it entailed. So, Pathaney Khan would perform and then literally disappear from the Governor House to the sand dunes of Rohi just like the proverbial foot marks on shifting sands. Similarly, it was not uncommon that he would be invited through the district administration to sing at some important state occasion. He would be called by the official concerned, made to wait like others on the lawn outside the office and then ordered in a brusque unceremonious style to go off to Islamabad or Lahore, exactly in the dismissive tone reserved for any minion of the government.

Like the Soofis whose kalam he sang, Pathanay Khan was essentially an outsider with the power to appeal and move the hearts. The Punjabi Soofis were maligned, threatened and even attacked as they pursued the callings of their vocation. This paradox of denial/ acceptance was also a permanent feature of Pathaney Khan's life and he continued to carry the same conflict right into our times. The foundation of the quest was based on unity of existence where the differences between the external and the internal evaporated as well as those between the various creeds and colours. The humanism of the Soofia was totally internalised by Pathaney and his singing was the best representation of a worldview that espoused love and fellow feeling. No doubt the opponents of his world view are still many and they continue to raise their structure on much narrower grounds.

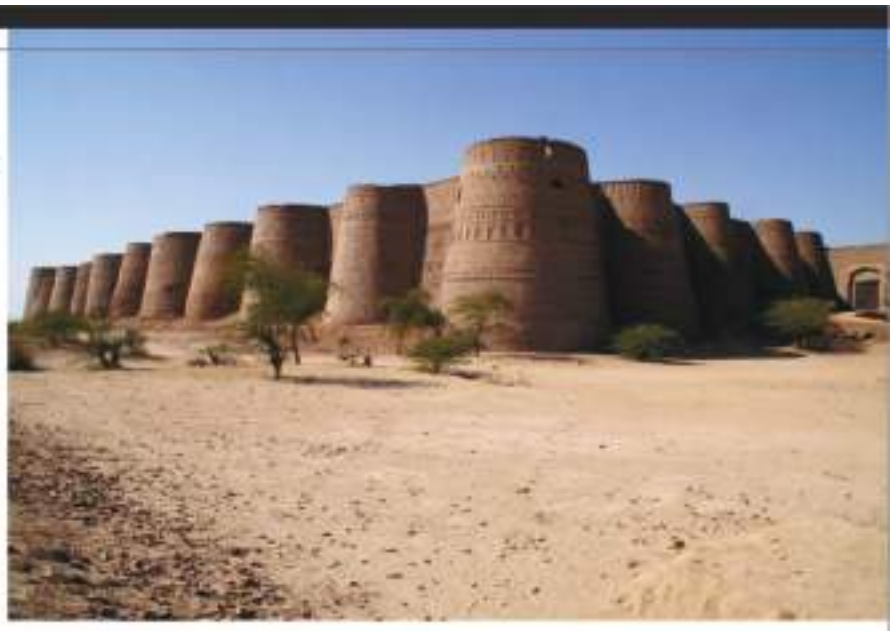
We remained in constant touch in the eighties, when Pathanay Khan constantly moved from the dust and heat of the various dargahs to the big concerts in the cities and the posh drawing rooms of the rich. However, during the nineties meeting him became more occasional but I heard him often in public and private concerts, noticing him ageing slowly, and Yaseen wasting rapidly. The worry about the future of his children never left him. The death of a much younger Yaseen was a crushing blow to him and when he came to perform in Lahore and met me, he was consumed by two things only – he talked of nothing else except remembering Yaseen and his constant worry about the future of his children.

Sarwat Ali
The writer is a Professor at the Musicology Department of NCA and a Journalist


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Potential for Heritage Tourism A Trip to Bahawalpur



When I heard that there was a possibility of travelling to Bahawalpur and spending a night in the Cholistan desert, I did not have to think twice about it. The thought of visiting the forgotten jewel of Southern Punjab had me dreaming of white palaces, complete with lush carpets and walls covered with paintings but to my utter astonishment and dismay what I found there was nothing at all as I had imagined.



Our very first visit was to the famous Sadiqgarh Palace, where Nawab Sadiq of Bahawalpur used to reside. In all honesty I never expected it to be like Versailles or Blenheim Palace, but what I saw depressed me no end. There was nothing but darkness that greeted me. What once must have been the floor was blanketed with dust. The tethered and frayed remains of red pelmets showed me a glimpse of what the adorned doors must have looked like once. Where were all the princely remains of the era gone by? Where was the Palace I had conjured up in my mind? As I peered out of the windows a cloud of depression hit me. The once green gardens that must have been a sight for sore eyes were now aged and wailing as if crying out and saying that this is not me, try picturing me in my youth, with all my roses and fountains. There was no electricity; in fact there were no switches either to light up the place for tourists

Is this what we are left with? Is this how time can be cruel to our heritage and what people can do to each other? I had seen pictures of Derawar Fort on postcards and calendars since I was a child. It was exactly as I had imagined it, grand and imposing but in a sad state. As we gazed down from the Fort, we saw the final resting place of the royal family. We went down to pay our respects before heading out for the desert safari on the same route as used by the Cholistan rally drivers. We drove for a couple of hours before reaching our very gracious host's farmhouse. There we spent the evening around a bonfire, listening to live music and gazing up at the starlit night . The food was limitless and our host's hospitality knew no bounds.

The next morning we made our way to Whispering Hills Rest house. It was so peaceful that I could have spent the whole day there. We sat in the lawn on the edge of a lake and closed our eyes and it was as if I was transported to Murree or Ayubia because the





wind made the same whispering sound as it does when it passes through the pine needles there. Now I knew why it was called Whispering Hills! Our next stop was the Lal Suhanra Park. We continued down to Bahawalpur City where we visited the library. It was a joy to see all the great historical manuscripts and photographs there. To my surprise it was very well maintained and just as I had expected there were hardly any people around, but that is sadly the case with all the libraries of our country.

This whole trip made me think of the potential that this place holds for heritage tourism. The once beautiful palaces, imposing forts and tranquil places of worship of multiple faiths are a testament to a rich and diverse heritage and thus need to be preserved for posterity. Appreciation and understanding of history is imperative for a civilized and progressive society and should be a central focus in our education. Unfortunately we have not given enough emphasis to the preservation and celebration of our rich cultural and historic traditions in our schools whether these are private or public. Consequently, there is a distorted, selective and one-dimensional notion of history, which in most instances fails to acknowledge and value plurality of religion, culture and traditions – the real defining features of Pakistan. The disregard and apathy towards history, antiquity and culture is the reason behind the progressive decay of historic sites across the country. At the level of the state this philistine attitude manifests itself in the paucity of funds allocated towards preservation of both secular and religious sites and monuments. With the exception of around eight historic sites in the country, which have been given the status of a world heritage site, the rest either remain dilapidated because of neglect or have become victims of thoughtless modernization and renovation.

There is no debate that Pakistan in general and Punjab in particular has a huge untapped potential for heritage and cultural tourism. The country could potentially earn billions of dollars annually if there is a concerted effort by the state to protect heritage sites and promote both international and domestic tourism. With protection and preservation there is a dire need for basic tourist infrastructure and facilities (hotels, rest houses etc.), currently absent in many places of historic or religious importance such as Bahawalpur and Cholistan. Presently there is a vicious cycle of poor infrastructure and tourist facilities, which result in low numbers of tourists making it uneconomical for the private sector to invest. A well thought out heritage tourism policy which would entail preservation of historic sites accompanied by necessary incentives for the private sector to invest in tourist facilities can break this cycle and help the country realize its tourism potential while simultaneously preserving its rich heritage.

Mahnaz Hussain
The writer hails from Multan, currently is an English Teacher, and runs a business called Design Dimensions





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- Major cities of Punjab
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Projects

Landfill Site, Lakhodair (Operational)
LWMC Compost Plant (Operational)
Establishment of LWMC Enforcement Wing

Hospital Waste Management (In Progress)

Waste to Energy
Material Recovery Facility
Landfill Site, Southern Lahore
(In Progress)

Waste transfer stations (In Progress)

Segregation at Source 3 R (Reduce, Reuse, Recycle) strategy
(In Progress)

Rehabilitation of old dump site (In Progress)

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(In Progress)

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PROPHETIC WAY OF TREATMENT

Allah Almighty says,
" We send down (stage by stage) of the Qur'an that which is a healing and a mercy to those who believe....." (Q. 17.82)
The Prophet of Allah (peace and blessings of Allah be upon him) said:
"Allah has not created any disease without also creating a cure for it....." (Agreed upon).

Principles of Treatment

A physician must pay attention to age, habit, function and occupation in his treatment. Taking a hot bath before taking medicine helps the medicine. Sleeping after taking a weak medicine either stops its action altogether, or makes it even weaker. Avoid eating after taking medicine until it has taken effect. If a man does not like the medicine, then he should chew some tarragon, or vine leaves, or smell some onion, before he takes his medicine.....and if he fears that he may vomit, he should stretch his limbs as much as possible, or





new some bitter pome anates or hubarb, or henever it is possible to use a gentle remedy, do not use a more powerful one instead. Go from the weak to the stronger, if the not like the medicine, then he should chew some tarragon, or vine leaves, or smell some onion, before he takes his medicine.....and if he fears that he may vomit, he should stretch his limbs as much as possible, or chew some bitter pome granates or hubarb, or Whenever it is possible to use a gentle remedy, do not use a more powerful one instead. Go from the weak to the stronger, if the weak proves to be of no use then use the stronger one.
If you are in doubt about the diagnosis, do not attack the disease with any medicine at all, until the whole matter is clear. When a dietary regime in itself is sufficient, then do not resort to medicines.

Diseases and Treatment

The principal aim of medicine is to preserve health. It has been related by Jabir that the Prophet (peace and blessings of Allah be upon him) said:
" For every disease there is a remedy, and when the remedy is made apparent, then the disease is cured by the permission of Allah Almighty."
There is only one exception: senile decay. It is like an illness, for death follows close behind it.
Ar-Rabi (may Allah be pleased with him) reports that the Prophet of Allah (peace and blessing of Allah be upon him) said:
"There are two kinds of men who are indispensable: those who understand the deen, and physicians who understand the body."
There are five elements that can be recognised in the practice of the Prophets: " Turning to Allah, patience, bloodletting, using a tooth-stick, and using perfumes."

Use of Medicine

When the Prophet of Allah (peace and blessings of Allah be upon him) was well, he used to have dates, pumpkins and water melons. He would eat sparingly and have a rest after noon. He would also drink an infusion of raisins, or figs, or similar fruits.
As for the times when he was ill, Hazrat Ayesha (may Allah be pleased with her) said:
" The Prophet of Allah (peace and blessings of Allah be upon him) had many illnesses. At such times, several physicians....both Arab and non-Arab used to come and sit next to him and treat him."
Doing without Food
The physician of the Arabs, al-Harith Ibn Kalda, was



once asked, " What is the essence of medicine? And he replied, "imposing abstinence from food."
Study of Medicine
It is traditionally said that Seth was the first to make the knowledge of medicine known, having inherited it

from his forefather, Adam (peace be on them). Some say that he received it through experience, and others say through thinking it out. Some say that the people of Egypt invented medicine, while others say that it was the people of India. Some say that medicine is a form of magic, and that the Prophet Idris (peace on him), and Hermes evolved the twin Sciences of philosophy and medicine. However, it is more likely that it was revealed by Allah Almighty, to His people. This much is certain, that guess-work and experience alone are not sufficient.

Hisham Ibn Urwah said:

"I never met anyone who knew more about medicine than Hadrat Ayesha (may Allah be pleased with her). I once said to her: 'O my Aunt, where did you learn all your medicine?' And, she replied: "I used to listen to people when they prescribed remedies for each other, and I stored up what they said in my memory."

Taking on the same subject, he said:

" I said to Hazrat Ayesha (may Allah be pleased with her), "I am astonished by your insight into medicine, O Ummal-Mumineen, and she answered, 'O son of my sister, when the Prophet (peace and blessings of Allah be upon him) grew old, he would fall ill. Groups of people used to come and prescribe remedies for him, and it was from them that I learned about medicine."

Fever

Ibn Umar (may Allah be pleased with him) said:

" Fever is from the raging heat of the Fire, so cool it down with water."

Cold water cools down a fever and overcomes its heat and burning fire.

Thus the Prophet of Allah (peace and blessings of Allah be upon him) said:

" When the water of Zamzam is drunk, the emaciated and the feverish are cured."

According to Anas (may Allah be pleased with him), the Prophet of Allah (peace and blessings of Allah be upon him) also said:

" If any one of you has a fever, then pour cold water over him on three successive nights at dawn."

I maintain that it is the general opinion of physicians that water is the best of drinks, for it drives out a hot fever, thanks to its subtlety, the speed with which it penetrates, and the lightness of its effect on the constitution.

When treating some conditions, it is necessary to make the water even cooler, in which case ice is added to it; or else its strength and power of penetration have to be increased, in which case vinegar is added to it or else its wetness and capacity to reach distant organs have to be improved, in which case the vinegar is balanced with sugar, and the sugar by the vinegar. The result is known as an oxymel. And this is a most useful remedy



for treating those who are afflicted with feverishness in their diseased organs, because of its piercing and gently laxative properties.

Headaches

A headache may be due to blood, or to Phlegm, or to spleen.

Anyone who wants to have good health must avoid extreme heat and cold, violent winds, smoke, and dust, crying too much, straining the eyes then writing, and reading small writing for too long. This last activity should indeed be done, but not too often, for if it is done a little, it sharpens the eyesight. A person should also avoid looking at shining objects, at the orb of the sun, and at whatever is pure black or pure white.

The best colour for the eyes to gaze at is green. It has been related by Anas (may Allah be pleased with him) that of all the colours, the most pleasing to the Prophet of Allah peace and blessing of Allah be upon him) was green.

According to Bukhari, looking at running water helps the eyes by strengthening them. It also protects the health of the eyes.

Coughs

The way to treat the cough is to take barley water,





sweet ebullients, pomegranates prepared with almond oil, milky dishes, and soft boiled eggs. Eating snow, meat, and anything that is acidic or salty should be avoided.

Teeth

Teeth can be protected by avoiding chewing the various kinds of gums, by not cracking hard objects with them, by not eating very cold foods, and by avoiding extreme cold, especially just after eating hot food. Similarly, hot food should be avoided just after drinking cold water. Excessive use of a tooth-stick ruins the teeth and hurts the mouth, as do all foods that need to be ground up. Eating the green leaves of leeks is bad for them.

Nose-bleeds

Bleeding from the nose should not be stopped, but if copious and weakening, in which case, the patient should take apple syrup and camphor, and have his strength restored by eating chicken soup.

Liver Pains and colic

Pain in the liver and colic is often caused by eating too much wind-producing food, such as peas, lentils, cry beans, and the entry of food. These can be treated by vomiting, avoiding the above foods, eating a confection of roses with warm water, laxative and sour enemas if required, purgative quince syrup, rubbing the liver area of the belly with rose oil and mastic, or applying a hot bran poultice, and having a hot bath.





Gripes and Tenesmus

The patient should drink a soup made with both old and unripe grapes. If the diarrohea is excessive, take syrup of pomegranate combined with powdered pomegranate seeds.

Piles

The way to treat piles is to take spinach syrup with hot water, and eat preparations made from marsh mallow, common mallow and spinach. The patient should also eat foods that relax the constitution as much as possible, and he should avoid dry bread and anything else that is an absorbent.

Rheumatism

The way to treat rheumatism is by vomiting, and avoiding fleshly food, especially fish, milk, and fresh fruit. The patient should eat honey and other hot foods, if his rheumatism is due to the cold, and he should take purgative pills.

Sciatica

Anas (may Allah be pleased with him) reports, "The Prophet of Allah (peace and blessings of Allah be upon him) used to prescribe Alitya (sheep's tails) for Sciatica. He used to melt down the tails of four sheep. He would then divide this into three parts, and give one part each day, to be drunk on an empty stomach."



Anas (may Allah be pleased with him) further relates: "The Prophet of Allah (peace and blessings of Allah be upon him) recommended this to more than three hundred people, and they were all cured."

Sprains, Fractures and Bites

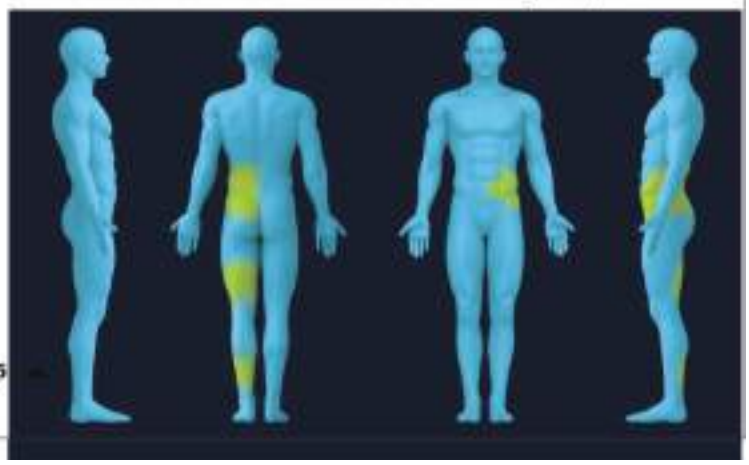
Sprains

The way to treat a sprain is by evacuating the blood, leaving the muscle tissue intact, and applying ice.

It has been related by Jabir:

"I once cupped the Prophet of Allah (peace and blessings of Allah be upon him) because of a sprain from which he was suffering. "Abu Duwud has also transmitted this hadith.

A sprain is defined as being a weakness there is no fracture or dislocation of the bones. Treating a sprain





also involves strengthening the surrounding area by rubbing on an ointment made from sesame leaves and myrtle which have been mixed together in a bowl.

Fractures

Al-Jabir said:

"Ali (may Allah be pleased with him) broke one of the bones in his forearm, so I set it. I asked the Prophet of





Allah (peace and blessings of Allah be upon him) and he recommended "put ointment on it, and carry on applying the ointment while the arm is in the splint until it has healed."

Bites from Rabid Dogs:

The Prophet of Allah (peace and blessings of Allah be upon him) said:

"If a rabid dog has put its nose into one of your pots, then wash the pot seven times, including once with earth."

Anyone who has been bitten by a rabid dog begins to be afraid of water after an interval of one to two weeks, up to six months. If there is some doubt as to whether or not the dog which inflicted the bite is rabid, take a piece of bread and sprinkle some of the blood that runs from the bite onto it, and then give it to another dog to eat. If it eats the bread, then the dog which bit the person is not rabid, but if it refuses to eat the bread, then the first dog is rabid.

As regards treatment, the site of the bite must first be excised, and then cupping should be used. A very strong suction must be created, and care should be taken to ensure that the wound remains open, so that the diseased matter can exist. The patient should be given barley, and meat to eat, and should be made to rest.

Avoiding Pests at Night

It once used to be the custom of physicians to keep cats, storks, peacocks and hedgehogs in their homes (to get rid of pests), and to light lamps and lanterns in their houses at night, so that flying insects would fly into them. All these measures were taken in order to prevent the harm that such pests can do.

The Prophet of Allah (peace and blessings of Allah be upon him), was different to such people, for he said:

"When you go to sleep, put out your lamps."

And he also said:

"Do not leave a fire alight in your house while you are asleep."

He also said:

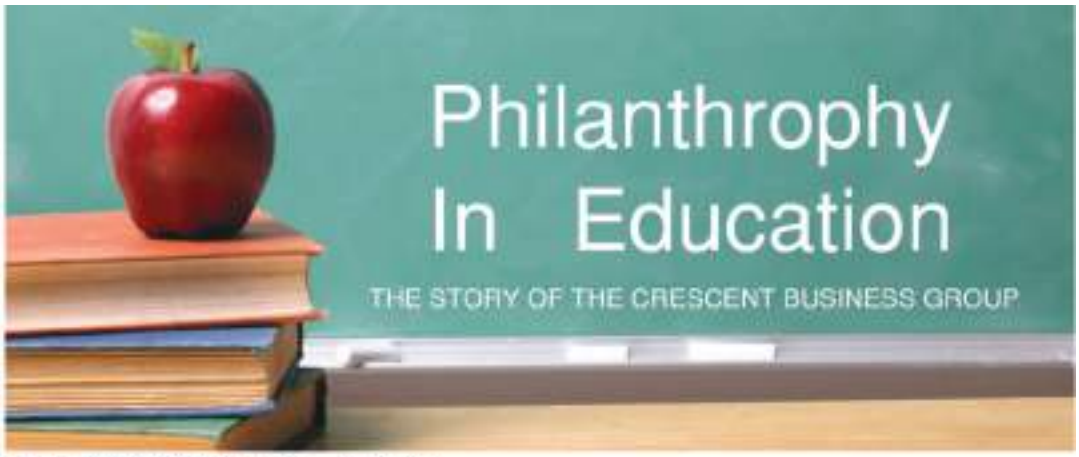
"Fire is your enemy, so put it out when you are sleeping."

All these ahadith are sound and authenticated.



Gul-e-Rana
The writer is a doctor and a professional in bio chemistry in Gujranwala university


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Philanthrophy In Education

THE STORY OF THE CRESCENT BUSINESS GROUP

Going back nineteen generations, the Crescent Business Group traces its origins to Ali Sher Shaheed who was born between late 1600 and 1707, during the reign of Shahenshah Aurangzeb Alamgir. He belonged to the Rajput Magoon clan living in Delhi and Agra. He was martyred

Going back nineteen generations, the Crescent Business Group traces its origins to Ali Sher Shaheed who was born between late 1600 and 1707, during the reign of Shahenshah Aurangzeb Alamgir. He belonged to the Rajput Magoon clan living in Delhi and Agra. He was martyred more than 250 years ago at Panipat (Haryana State), India, on 14th January 1761 in the Third Battle of Panipat, while defending the Durrani Empire against the Marathas during the rule of Mughal Emperor, Shah Alam II. Since Ali Sher Shaheed, thirty nine family members across three generations are involved in the Crescent family business. Going back to their thirteenth generation, they are direct descendants of Haji Pir Muhammad whose presence in Chiniot district in Punjab province of Pakistan can be traced to 1854.

Chiniot city is placed on the left bank of the River Chenab and has produced notable educationists, business and political personages. It is also known for its exquisitely carved furniture by craftsmen and artisans who proudly claim that their ancestors contributed to the Taj Mahal and the Golden Temple now part of India. Pre-partition conditions were tough in Chiniot and Mian Shamsuddin, the

eldest son of Haji Pir Muhammad sent his son Fazal Karim to Madras (now Chennai) in India in search of new opportunities. Later, his three younger brothers joined the business and relocated to Amritsar and Delhi. The family opted to explore the leather business and soon became leaders in this field. Fazal Karim was able to establish his brand and started exporting to Japan.

Business in Amritsar and Delhi was badly affected after partition of the subcontinent in 1947. Fazal Karim sent his three brothers and his eldest son to Pakistan to rebuild the business in the newly independent homeland. However, Fazal Karim stayed back in India till 1953 and continued to send much needed capital for re-establishing their business in Pakistan. Another scion of the family, Mian Muhammad Amin moved to Lahore right after partition and participated in economic development of the newly born country. He was



elected to the Legislative Assembly and worked hard for the rehabilitation of the refugees who arrived in huge numbers to Pakistan.

Mr. Altaf Saleem's grandfather, Mr. Fazal Karim finally moved to Pakistan in 1953. He was much ahead of his times and had benefited from the latest technology provided by the Leather Research Institute in Madras (Chennai). The Crescent family's reliance on hard work quickly made them successful in a number of business ventures in Pakistan. They soon owned the Crescent Textile Mills in Faisalabad and continued to expand in different sectors like Sugar and Co-Products, Jute, Engineering, Insurance, Shipping, Livestock and Dairy, and Exports. The Group remained largest exporters of Cotton till exports were nationalized in 1973. Similarly, Crescent Shipping Lines which





owned Passenger Vessel M.V. Shams, was also nationalized along with the life insurance part of the business.

The Crescent family's uphill and continuing struggle to establish in business over and over again made them realize the importance of education in life. They were keen to give back to society by providing opportunities to that stratum of society which could not move up due to lack of resources and hence unable to support their children's education. Following in the sub continental tradition of providing education when Nawabs and Rajas set up Madressahs and Pathsalas and took responsibility to educate their communities (when the British took over India there was hundred per cent literacy in the Punjab), the Crescent Group's first initiative was to set up the Islamia College at Chiniot which was later nationalized by Mr. Bhutto's government in the 70s.



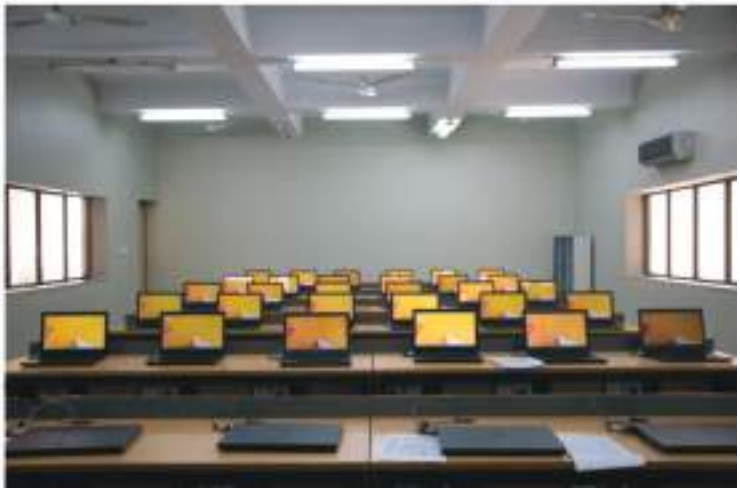
Providing education to mainstream Pakistanis became a primary goal of the Crescent Group. They wished to help those who could not afford a top level education to achieve the next level in their lives and become 'game changers' for their families. In 1968, the Crescent Higher Secondary School was built in Shadman. While the school was under construction, classes were held temporarily in the basement of Gaddafi Stadium for a short time. Intellectuals such as Dr. Mubashar Hassan, Mr. Hameed Nizami, Mr. Majeed Nizami, Justice Yaqoob Ali and Sheikh Manzoor Ellahi remained closely associated with the school. Mian Muhammad Amin again played a leading role in this venture.

Crescent School attracted students right away with its low fee structure, and a high academic standard.



Admission to Class One was made strictly on merit. The custom built buildings with large, airy classrooms, laboratories, playing fields, libraries, swimming pool, and a teacher training institute on campus provided top level facilities in education. In the 80s a separate Girl's Campus was built with similar facilities. Today, the 14 acre campus caters to 6000 students and also includes a College for FA/FSc and A Level classes.

The Crescent family inculcated its values and principles in the schools psyche. Foremost among these values is the need for hard work to achieve any kind of success. The school's emphasis is on building well rounded human beings with a focus on sports as well as academics and extracurricular activities. Compassion, integrity and gratitude are other values that are encouraged and ingrained in the students including 'Pakistaniat' by taking pride in one's country of origin.





Lastly but not least, Crescent Model School provides forty residences for its academic staff who are dedicated and highly qualified teachers. There is hardly any turnover in teachers and 95% students inducted in Class One stay on till they complete their Matriculation or O Levels. From Class 9th onwards, students are encouraged to teach their peers or younger students before classes start in the morning.

The school has produced a large number of students who went on to become doctors, engineers and civil servants. Furthermore, the Crescent family gives equal importance to sports and the large hockey and soccer fields, athletics, gymnastics and swimming pool are manned by twenty six qualified coaches to encourage and produce Olympic level sportsmen for Pakistan. To mention a few, the alumni include top class national sportsmen in tennis and cricket namely Aisam ul Haq and Sami Aslam.

The school is highly subsidized by funds from the family of Founders of Crescent Group who have continued the legacy of their elders in accepting social responsibility by maintaining a high quality school with all amenities and thereby setting an example of Muslim commitment to education and providing for the less fortunate. Mr Altaf Saleem, one of the family members who is presently devoting time and energy to upgrade the school to the demands of the 21st Century, maintains that the Crescent Higher Secondary School is the "real Pakistan." It is an institution which continues to reflect his family's human values and commitment to social welfare by providing a sound and qualitative educational platform for a progressive Pakistan.



Ismat Riaz
The writer is an Author, Columnist, Educationist and Teacher trainer



Rammed Earth As A Wall Material For Residential Projects.

Following my experience with CSEB (compressed stabilised earth blocks), it had been a desire to build with a similar material, but a different technique.

As we know, in CSEB the main ingredient of the blocks is soil, with some amount of sand and a minimal addition of cement/lime for stabilisation. The strength that is gained is mainly by compaction, which is done in a repetitive manner.

Similarly in Rammed Earth, we use soil as a primary component and add sand and cement/lime to it, according to a ratio that works best for the particular type of soil. Generally within a given region, the composition of the soil, after the topsoil has been removed would be the same, hence a onetime lab testing of the soil should suffice. However for a different region, soil must first be investigated for suitability.

Instead of a manual press (CINVA Ram) that is employed for CSEB , Rammed earth uses formwork/shuttering and a ram, which is a heavy, flat weight attached at the end of a long pole.

Photos

The formwork may vary from steel to wood. The amount of shuttering required would also depend on the size of the project. The minimum you need, are two lengths of shuttering placed apart according to the wall thickness required. Soil (mixed with stabilisers) is spread evenly within this formwork to about 5"-6" in height. This is then rammed down repeatedly









and evenly till the layer ceases to yield any further. Subsequent layers of the same amount of the soil mixture are spread evenly and rammed in the same manner. Each layer leaves a gentle line whicjh shows at what point the compaction was completed and no more ramming was possible.

As the ramming continues and the formwork is opened to move further up, (the almost instant wall) keeps gaining height.

Please note that to check the load bearing capacity of this wall, after a few days' curing, a few samples for testing (3"x 3" cubes) may be cut out. The crushing strength can be rechecked at required intervals to assess the increase in compressive strength. Best practice is to make a sample wall of the intended soil and run some tests before undertaking the project.

Rammed earth, as is apparent though the images, is a material that is visually very pleasing and also quite impervious to water penetration. Plaster, therefore, is quite unnecessary.

The type of roof on a rammed earth wall would depend on the strength results and the advice of the consulting engineer.

To use a frame structure and employ rammed earth as a curtain wall only, is really undermining the potential of this material, although that is what i designed being abundantly cautious) in my current project. However, for those building professionals and clients, who have the luxury of time and resources, a load bearing Rammed earth wall system- with all its environmental (given the thermal efficiency and low moisture permeability of highly compacted earth and myriad benefits of lime in the mix), aesthetic and economic (when done properly) advantages- should certainly be the material of choice.



Nabeela Nazir
The writer is an Architect and Product Developer

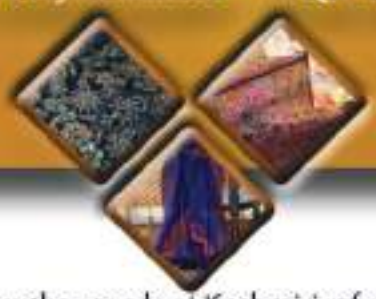




You are not just shopping but contributing to a social cause

Those who Spend in Charity will be richly Rewarded – Al Qur'an 57:10







K.Creations

There are thousands of Kashmiri refugees residing in different areas of Azad Jammu and Kashmir (AJ&K) within camps. In order to provide assistance for their livelihood & skill development particularly women, a welfare project under the name of Kashmir skills development system (KSDS) was launched by KDF (Kashmir Development Foundation). These naturally talented artisans need a platform for improving their learned skills to make products to cater the changing trends in fashion and marketing areas. The initiation of the project would provide an opportunity to further polish their skills, develop unique up to date products, and establish market linkages for better product positioning of Kashmiri handicrafts and ethnic embroideries in the current fashion world which will indeed ensure equitable return to the deserving talented artisans.

An indigenous & pioneer brand of Azad Jammu & Kashmir



Visit of PM of AJ&K
Raja Farooq Haider Khan

KDF is here with an aim to provide an earning source to the displaced Kashmiri migrants on a sustainable basis by establishing production and training centers which are continually striving to ensure the end products are modern while developing markets for these indigenous products not only at local but international level as well.



British MP's visited KDF



First lady of Pakistan Begam Mamnoon Hussian
& First lady of AJ&K Begam Masood Khan



MEMBERS KDF

Umara Nasir
Sadia Rehman
Rao Zubair
SaimaAzad
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Khashif Azad



PC Road Upper Chatter Muzaffarabad (AJ&K) Pakistan
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THE GARDENING TRADITIONS OF MEDIEVAL ISLAM IN THE KITAB AL-FILAHA

The Kitab al-Filaha was a popular horticultural work of medieval Islam. It was written in Arabic in the twelfth century by the Andalusian writer Ibn al-Awwam who listed more than thirty Greek and Andalusian writers as the sources of his work besides expressing his debt to relevant texts of the Persians. His gardening manual became the basis of further scholarly work in the Islamic world. In early nineteenth-century, the Arabic text was published in its original form in Spain. This enabled its Urdu translation, and twentieth-century publication in Hyderabad, Deccan, when it was deemed to be both a work of historical interest and a manual of ornamental horticulture recording traditional practices that the Muslims had inherited and furthered.

Ibn al-Awwam's field of scholarly inquiry included both Hadith and the Quran. He drew upon this knowledge to underline the values of agricultural education and practice, and the need to seek God's blessing by raising plants that he considered to be beneficial for the heart, in particular. In his Muqaddima, Ibn al-Awwam commends the education and pursuit of agriculture, which he says bears fruit in one's present life and the Hereafter. He lists various Hadith that lay stress on the importance of agricultural productivity, the need to secure cultivation from disease and pests, and the necessity for continuous cultivation (islāh) of land. He cites the oft repeated Hadith urging men to 'seek your food in the fertile tracts of the land', a reference to the utilization of fertile tracts for agriculture as also a reminder that barren, or excessively alkaline land needs to be rectified. He quotes Abu Huraira (a Companion of the Prophet) who is said to have drawn a parallel between the cultivation of human virtues and the cultivation of land, presumably in the light of the Quranic parable of the Goodly Word which is



Like the Goodly Tree
Whose root is firmly fixed
And its branches (reach)
To the heavens
It brings forth its fruit
At all times by the Leave
Of its Lord.

Ibn al-Awwam also makes note of Hadith concerning the merits of cultivating particular food plants. He recommends, for instance, the cultivation of pomegranate, whose fruit and juice, according to one Hadith mentioned by him, 'dispels envy, illuminates the soul', and secures one from the 'evil suggestions of Satan'. He recounts traditions associated with Hazrat Ali, and his cousin, 'Abbas, who never failed to collect pomegranate seeds strewn on the floor after a meal since, according to them, 'each pomegranate carries a seed of Paradise'—the search for the 'blessed' seed of Paradise presumably signifying

the importance of seeking God's Blessing.

As a whole, the Kitab al-Filaha provides useful information about pre-modern ornamental horticulture, but one chapter which lists some 'unusual practices' to enhance the ornamental values of plants, is particularly interesting. The chapter describes the practice of treating seeds, bulbs, tubers, and roots with fragrances, sweet substances, maghziyat (or nuts, like almonds), with antidotes (like opium), and with purgatives in order to promote fragrance, sweetness, refinement (latāfat), and other desired qualities. There are claims in the chapter about the successful production of multi-coloured fruit in one tree through grafting, and methods elaborating how vegetables such as the radish, bottle-gourd, and cucumber may be moulded to desired shapes and sizes. Among other practices noted is that of inscribing an almond seed with letters prior to its planting (so as to delight in its subsequent enlargement); the production of blue and deep-yellow roses; and the planting of evergreen trees (such as orange, myrtle, pine, or cypress) within water cisterns (hauz) to enhance their beauty. There are recipes for producing apples and roses off season, and references to the practice of preserving rose-buds underground so that they can be brought to bloom when desired.

The rationale that fragrance breeds fragrance, that purgatives purge, or that saccharine matter sweetens fruit is a corollary to the traditional view of grafting: 'to render one according to the temperament of the other'. This belief would appear to account for the redness of fruit in a peach tree under planted with red rose bushes; or the redness of oranges or citrons in the vicinity of pomegranate-bearing shrubs. Similarly, the lemon-like fragrance of lettuce whose seeds were buried in a





slice of lemon; or the deep-yellow of cauliflower whose seeds were soaked in olive oil or honey, might be seen as a way of rendering one with the qualities of the other. A similar explanation, presumably, would account for the blue colour of roses injected with indigo, or deep yellow when treated with saffron. And other such traditions are recounted: hanging the roots of fragrant herbs like balm (Melissa officinalis) among grape clusters for the taste and fragrance of balm; embedding garlic cloves in narcissus bulbs to enhance the fragrance of the flowers, and causing grapes to become sweeter by soaking the cuttings in olive oil and irrigating continuously at the time of flowering with the extract of date mixed in with the irrigation water. The same rationale presumably explains why, if a human skull is buried in a melon field, the fruit will promote intelligence and memory, while the skull of a donkey planted with the seeds will induce all manner of stupidity.

A garden planted as directed by Ibn al-Awwam is one in which the planting is disposed in files and rows, and grouped (in plots) in terms of the plants' considered affinities with each other. The necessity of raising species of plants in soils of related mizāj,or temperament, is stressed. Ibn al-Awwam recommends the grouping of oil-bearing trees (like walnut, pistachio, terebinth, olive, almond), and their cultivation on dry soils, and recommends that trees bearing pome and stone fruit (such as the pear, apple, apricot, quince, peach, or plum) be located along the garden's waterways, since such trees are 'full of moisture'. The need to raise plants in soils of appropriate temperament is considered to be of special importance in grape-vine cultivation.



Ibn al-Awwam's garden is densely-planted with fruiting shrubs of a kind spaced apart approximately 8 to 13 feet ('5 hand spaces to 8 hand spaces'). When closely planted thus, these trees are said to ornament the garden and fortify each other, providing mutual protection from the effects of hot or cold winds and, particularly, by shielding each other's fruit from the hot sun with their foliage so that fruit is neither burnt nor rendered bitter. The peach, plum, and apricot prosper when closely planted, as also do quince, citron, myrtle, pomegranate, the henna plant, and brinjal-bearing shrubs (Solanum melongena).

Orientation is said to be important in the planting of subtropical fruit trees such as the citron, banana, lemon and shaddock which should be planted in the shelter of south and east-facing walls. Half-hardy plants like the myrtle, it is cautioned, must be kept protected in winter with fumigation, and the pomegranate tree should be covered in the cold season with branches of the bottle-gourd. The necessity of keeping together the male and female of a species (such as of the date-palm and the pistachio tree) is also noted.

On the subject of mutually beneficial associations, Ibn al-Awwam remarks that the pomegranate planted near the myrtle produces fruit in abundance; and that the citron tree benefits from the proximity of the pomegranate, whose colour complements the fruit. Compatibility, he observes, is a matter of 'natural', or 'innate', affinities between plants, adding that all plants of a genus (jins) are compatible, as are species of similar form and habit. Moreover, species which bear similarities to each other in terms of their seasons of leaf-shed, bud break, flowering, and fruiting, are compatible. Thus, jasmine and willow are found compatible, as well as laurel and myrtle, or gulnār and olive; the fig, walnut, and mulberry form a group; while a jujube (ber) tree in the vicinity of a grape-vine is likened to 'a lovely maiden with her consort'. The advantages of planting apple, peach, and almond in the vicinity of the rose are emphasized. Such an association is said to result in both larger roses and redder fruit.

According to Ibn al-Awwam, the poplar, willow, and jujube should be planted along the perimeter walls of the garden, and pine and cypress are proposed where the greatest shade is required, such as along the east–west avenues (walks) of the garden, or at its gateways. Around water cisterns (hauz) and wells, shady evergreens are recommended, like laurel and myrtle, lemon and orange, jasmine and the henna plant (mehndi). The bead tree (Melia azedarach, or daraik) is also suggested for this location, as well as the medlar (Mesphilus germanica), the sebesten, Cordia myxa, and the Judas tree (Cercis siliquastrum). In addition, it is proposed that pools be ornamented at their centres with scented evergreens like myrtle and orange, and even pine or cypress, so that their 'evergreen' beauty may be multiplied in their reflections.

The rose, Ibn al-Awwam notes, is separated from other areas of planting, presumably to afford the greatest pleasure of the flower and its various forms. A rose garden might also provide opportunity for the creation and delight of rose bouquets (majmūā's). A majmūā' was apparently created by linking 'cuttings from variously-coloured flowers', and training a principal shoot through the base of a glazed earthen jar, filled with soil. The trench where this experiment was carried out was presumably large enough to hold several such majmūā's, or at least four, one in each corner. According to the writer, each jar should be of a different colour, the scent and colour of bloom in each varied bouquet making for a rare spectacle.

It is difficult to say how old and how successful the horticultural experimentation related in the Kitab al-Filaha was. But these practices came to be known throughout the medieval Islamic world, including Iran and the Indo-Pakistan subcontinent (as suggested by several Persian texts) and serve to highlight what was considered to be of ornamental value in the gardens of medieval Islam – fragrances, rose majmuas, the spectacle of engraved almonds and apples and of pools overhung with ripening oranges.

Dr. Ali Akber Hussain
The writer is a professor in Architecture and author of **Scent in Islamic Garden**


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No Talk Walk

According to a recent non-governmental survey, the top ten healthy nations of the world are France, Italy, Australia, Switzerland, Andorra, Greece, Spain Singapore, Japan and Monaco. And, the two most important secrets of their success in maintaining their health lie in their "eating" and "exercise" habits. In comparison, the health of Pakistanis concerning their food habits and exercise routines cannot on any level compete with these nations. However, going by the saying "start from where you are, use what you have and do what you can", we may look out for baby steps in the right direction which can play a big role in improvement of our health. One might say in a lighter vein that we Pakistanis tend to 'Jump' to conclusions, we 'Throw' our weight around, we 'Twist' the truth, we 'Stretch' the lies, we 'Bend' the rules, we 'Push' our luck, we 'Lift' our egos and we 'Run' from tough situations. But, alas, none of these can affect our body or soul in any positive way. And, by the end of it, a simple fact stares us in the face that as a Pakistani nation, we are missing a very natural, cost free and hassle free exercise for getting healthy and fit. We Don't Walk.





There will hardly be anyone among us who has not composed an essay titled "Morning Walk" in our school days. At that time, we counted the blessing of walking in a most constructive way but never felt the need to really "believe" in those blessings. Anybody differing with this view only had to point out and ask for an explanation as to why the number of morning walkers and pedestrians on the road is decreasing day by day? When this fact is faced in its true perspective, one can look for the reasons behind it and the remedies for it.

Concerning our present lifestyles, Government policies and enforcement mechanism can play a significant role in shaping our public and general behavior. Although engaging in some exercise is a very personal trait for an individual, government action can play a positive role in promoting the benefits of exercise thereby inculcating healthy traits in the general public. In simple words, if the government provides good parks, jogging tracks and Gymnasiums for the public, the incentive for the public to walk, jog and do gym exercises would increase tremendously. However, the cruel reality is that none of the government policies are aimed to prioritize the need for good public playgrounds or about providing and protecting good pedestrian footpaths.

It is very likely that if good and safe foot paths are provided, people are more likely to walk more and once the walking trend is set into motion, the general concept of walking to offices and work places will set in. One writes with a heavy heart that in Pakistan public engineering is not given any importance with respect to foot paths and all the roads and lanes are built keeping in mind the use of vehicles or more specifically, use of cars. No foot paths or walk ways are built along with new roads and even the existing foot paths are left to be encroached upon by beggars, addicts and other un-social elements of our society. With such a state of affairs, walking is becoming more



and more unattractive and rather, in some cases, impossible.

Some suggested remedies can play a pivotal role to make walking a way of life for Pakistanis. Both government and non-governmental bodies can play a role in the upkeep and betterment of foot paths by ensuring provision of safe access for pedestrians and other legitimate users of footpaths. They can do this by efficiently allocating available funding and resources for the maintenance and repair of the footpaths; minimize the ongoing maintenance problems by using effective repair treatments, program repair work in association with reconstruction program; develop procedures for the reporting of injuries caused by unauthorized use of foot paths as well as evolving a system for recording and reporting on the condition of footpaths.

Non-profit Organizations should arrange for more 'Walk Festivals' shedding light on issues related to public awareness on walking. They may appoint Foot Path Keepers for all the important and significant foot paths and walk ways of the cities/towns and such keepers should report to the organization as well as to the concerned governmental body of any wrong use of the foot paths or encroachment of these public walk ways. The dividends are unlimited. Not only the walking trend will play a significant role in improvement of health conditions, it would also reduce pollution and fuel cost of the nation. The healthier the people become, the healthier they will think and this will lead to a general tolerance in attitude direly needed in our society.





Asim Sana Naik
The writer is an Author, Columnist, Educationist and Teacher trainer

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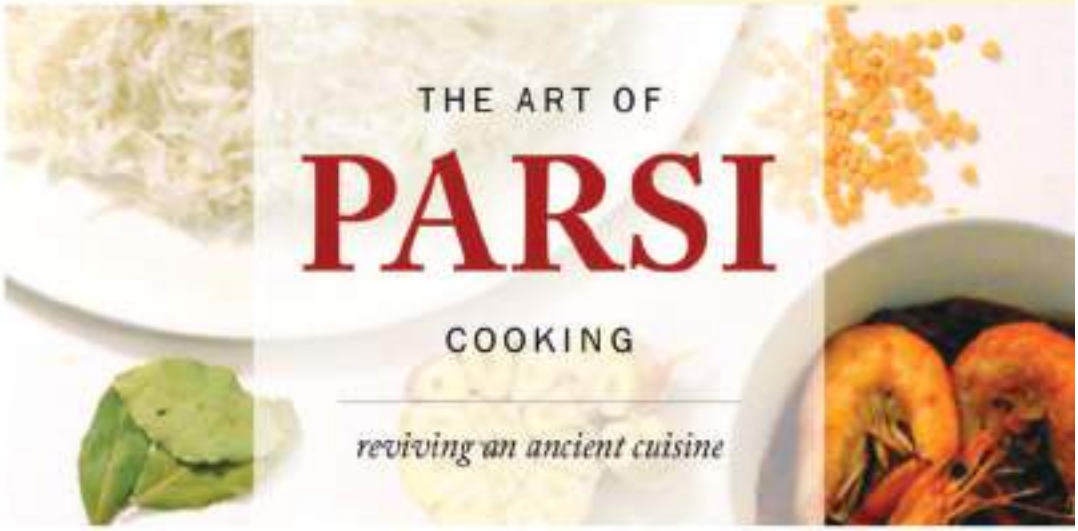
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THE ART OF PARSI COOKING

reviving an ancient cuisine

Parsis are a FOOD-LOVING , fun-loving, pleasure-loving community.

Parsi chefs are adventurous but also bound by tradition.

Being food-loving they enjoy both western and eastern preparations.
There are set cuisines for daily consumption, for weddings, for festive occasions and parties. There is a balanced ratio of meats, vegetables, sweets and soft drinks.

In the household kitchen you may smell the aroma of white rice, brown rice, yellow 'khichree'. With the white rice there might be a spicy mutton, chicken or fish curry (see recipe below); With the white rice you might also



have a 'white'curry. Or there may be simple 'lal masoor daal' with fried onions. This goes with a fish, chicken or mutton 'patia'. With white rice again there may be 'soup' cooked with mutton and potatoes. With the brown rice there would be the famous 'dhansak' (see recipe below). With the yellow 'khichree' there might be fish or chicken 'saahs' or sweet-sour mince.

A common item for the household menu is beaten eggs upon various vegetables – fried potatoes and onions, or spinach or cooked tomato; Another favourite is a thick tomato gravy over cutlets. A breakfast food is 'akoori' which is 'anday ki bhujjia'. 'Khatta-mitha stew' is mixed vegetables cooked with 'goor' and vinegar.

For weddings, food would be served on a banana leaf on tables laid out in lines for easy, quick service. Food is eaten with the fingers. There is no cutlery. The menu would begin with 'gajar achaar. A round serving of 'Paneer' and wafers would follow. There would be fish steamed in a banana leaf with thin, small rotis. At times, egg 'bhujjia' is also served. Next would come a 'pullao' enriched with dried fruits and mutton or chicken. This goes with 'daal'. Finally there is 'Lagan noo custer' which is a baked custard with almonds. There may also be 'kulfi' on a stick or 'kheer'. A variety of cold drinks is served. Last of all comes a bowl with warm water and a slice of lemon in which to dip the fingers. Guests are expected to fold the banana leaf to indicate they have had their fill.

It is customary for the host and hostess, bride/bridegroom to make rounds of the tables to interact with their guests. They themselves have their food later.

For festivals and special occasions families have 'savaien', fried vermicelli with fried almonds and raisins or 'rava' for breakfast. These dishes are also shared with friends.



CURRY RICE

INGREDIENTS

8 ozs coconut (desiccated)
1 tblsp each channa, fail, badam, whole zeera, til and khus khas
1 dsp ginger garlic paste
1 dsp chilli powder and dhania powder
1 chicken or 1 lb meat (boiled)
4 potatoes cubed (boil with the meat)
1 tsp turmeric, black pepper and salt
2-3 tbsp dahi
4 tbsp oil

METHOD

Grind all the dry ingredients with the coconut (1,2 & 3). Stir in the ginger garlic paste. Heat the oil and fry the masala for 10-15 minutes. The masala should leave the sides of the pan and become a kind of ball and the oil rises up. Remove from flame and stir in the yogurt (whip it first). Then slowly stir in the boiled meat and potatoes. Pour in the boiled wtock (about 4 cups). Place it back on the fire and let it come to a boil on a low flame. Wash som curry leaves, crush them in your hands and put them in the curry with 4 to 5 green chillies. Serve with white rice.





BROWN RICE WITH DHANSAK

INGREDIENTS

2 cups rice
1dsp sugar
1large onion sliced
1 tsp whole garam masala mixed
1dsp salt
3 tbsp oil

METHOD

Soak the rice in water for about 15 minutes. Heat oil, fry the onions till light brown. Put in the sugar and let it burn to a dark brown colour. Immediately put in the rice (remove water), the garam masala and salt. Pour about 5-6 cups of water. Cover and let it cook till the water has nearly evaporated. Lower the flame completely and let the rice cook for ½ hour

Note: Once all the water has evaporated you can put the pan in the oven at 300 for half an hour..

DHANSAK DAL

INGREDIENTS

2 Cups mixed dal (red and yellow)
2 ozs pumpkin
2 large onions
Only green from 4 spring onions
Half cup methi bhaji
3 tomatoes
1 cup fresh mint and dhania
6 green chillies
2 tsp. salt

MASALA

1dsp ginger garlic paste
1 dsp each zeera powder, dhania powder, curry powder, chilli powder and fried onions
1 tsp each black pepper, garam masala, haldi
5 tbs oil

METHOD

Soak dals for about ½ hour. Boil dal with all the vegetables except tomatoes till it is soft. Put tomatoes when dal is nearly cooked. Puree dal. Make a paste in water of all the dry masala except the onions and garam masala. Heat oil and put in ginger garlic masala paste. Cook for 5 to 7 minutes. Mis this in the dal. Check for seasoning.

Note: Put in boiled chicken or mutton with fried masala.

(The above recipes are taken from 'Recipes from the Heart' by Phiruze Ogra)





PATRA NE MACHHI

Preparation time: 40 minutes
Chutney fish steamed in banana leaves Cooking time: 30 minutes, Serves 6 -8

INGREDIENTS

Pomfrets deboned cut into thick slices and washed 2 Kg / 2 large
Salt to taste
Lemon (nimbu) juice 1
Coconut (fresh, grated) 1
Green chillis, seeded 3
Green coriander (Hara dhania) 2 cups/50 grams
Ginger (adrak) 1tbs/24 grams
Garlic (lassan) 1 pod
Bana leaves or aluminum foil paper 4-5

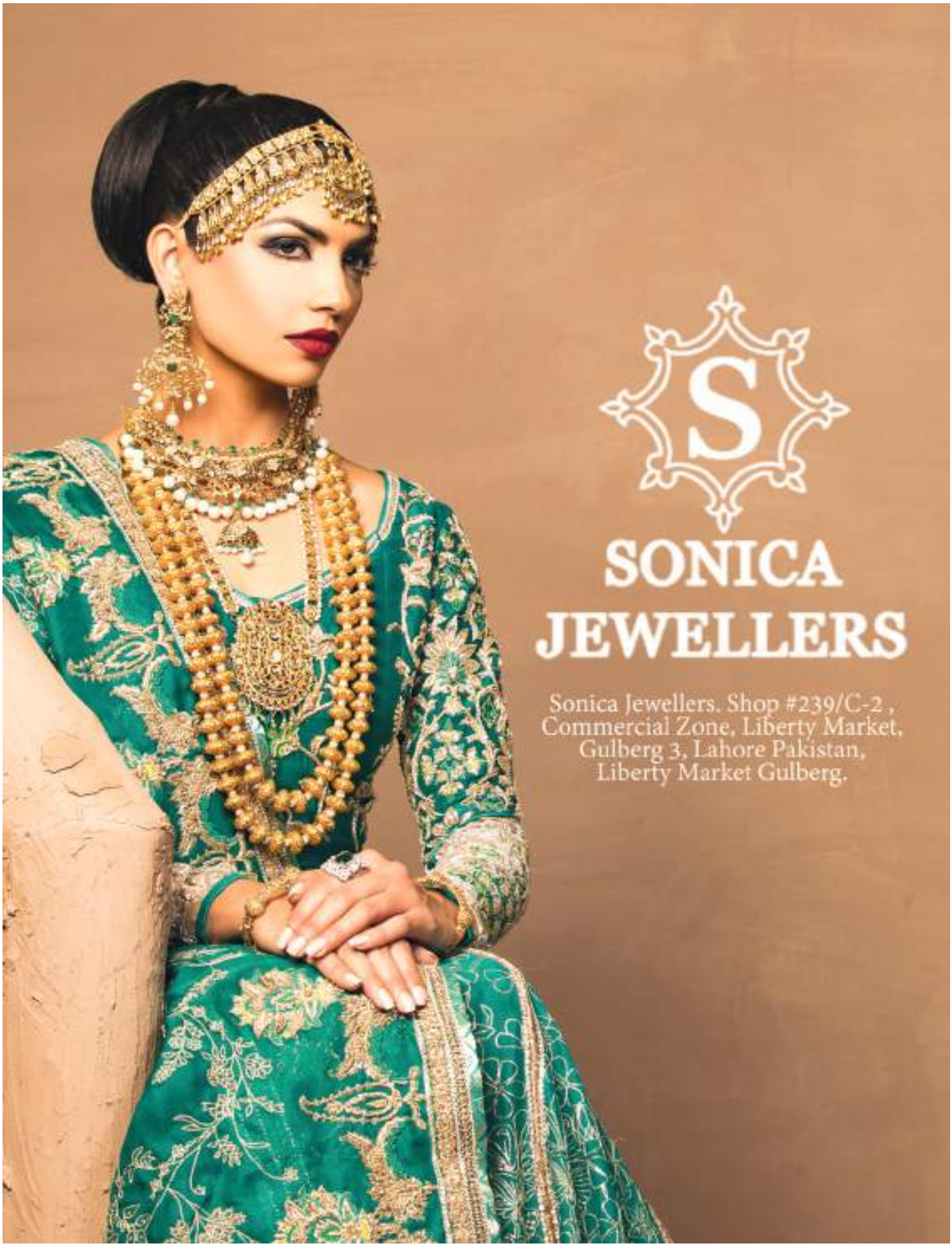
METHOD

1. Marinate the fish with salt and half the lemon jiuice for 30 minutes to one hour.
2. Grind the coconut, green chillis, green coriander, ginger and garlic to a smooth paste. Add salt and the remaining lemon juice.
3. Wash the marinated fish and apply the coconut paste on both sides of the fish.
4. Cut the banana leaves large enough to wrap each piece of fish. Spread a little oil over the leaves and wrap each piece like a parcel. Tie with a cotton thread and steam in a large steamer for 20 minutes. It can also be baked in an oven at 180 degrees Celsius/360 degrees F for fifteen minutes.
5. Remove the string and serve

(Recipe taken from 'Flavours of Parsi Cooking' – Mrs. Mohindra)

Parin Boga
The writer is a professor of english at kinnaird college for 30 years looked after the dramatics society of kinnaird college for many years


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اور پھر کراچی اب میرے ساتھ ساتھ میرے خواب بھی بڑے ہو گئے ہیں مجھے یقین ہے کہ میں یہ ضرور کر پاؤ نگی اللہ نے چاہا تو۔ اب میرے خواب میں سات غریب خاندان اور بھی شامل ہیں جن کے زندگیوں میں مزید بہتری آئے گی آدمی چاہیے جتنا بھی ہنر مند ہو سندھ گورنمنٹ کے پاس اسکو دینے کے لیے کوئی مدد نہیں ہے۔ آخر میں بہت بہت شکریہ میڈم شاہین کا جنکی وجہ سے سندھ میں ثقافتی کام کو پہچان ملی ورنہ میں تو ہمت ہار ہی چکی تھی۔ سچ ہے اللہ کسی کی محنت ضائع نہیں کرتا۔ جب سے ڈاچی سے ہو کر آئی ہوں گھر میں بھی سکون ہے کہ اب کوئی میرا مذاق نہیں اُڑاتا۔ میں نے ثابت کر دیا ہے کہ ثقافتی چیزوں کی قدر آج بھی ہے بس بد قسمتی سے صرف اسکی قدر کم ہی لوگ کرتے ہیں لیکن یقین ہے کہ ہم اپنی منزل پا کے رہیں گے۔ (انشاءاللہ)

Saba
The writer is a craftmen and an entrpeneure and a working women



ہیں۔وہیں قدر ہو سکتی ہے۔لہذا میں نے کراچی کا سوچا۔ TDA کا معلوم ہوا تو میں نے ان سے رابطہ کیا لیکن افسوس کہ وہاں انہوں نے مجھ سے ٹھیک سے بات تک نہ کی میں نے انہیں سمجھایا کہ میرا کام بہت اچھا ہے مجھے اپنی کسی Exhibition میں موقع دیں لیکن انہوں نے الٹا مجھ سے ہی پیسے مانگنا شروع کر دیئے اور کہا کہ پہلے گورنمنٹ کو Tax دو پھر بات کرنا۔اب میرے جیسے لوگ کیا Tax دینگے۔مجھے تو خود مدد کی ضرورت تھی اس کام میں دھکے کھاتے ہوئے مجھے ۸ سال ہو گئے تھے اب میں تقریباً ہار ہی گئی تھی کہ اچانک ایک Army خاتون جو لاہور سے آئی تھیں ان سے پتا چلا انہوں نے میرا کام دیکھا اور میری بات سنی تو انہوں نے کہا تمہیں تو بہت آگے ہونا چاہیے تھا انہوں نے ڈاچی کا بتایا تو شروع میں تو میں نے منع کر دیا پھر انہوں نے مجھے سمجھایا کہ یہ لوگ Private ہیں اور بہت ہی اچھے اور پڑھے لکھے لوگ ہیں انکا تو نام چلتا ہے سب انکے اچھے کاموں کو جانتے ہیں یہ لوگ لالچی نہیں ہیں بلکہ تمہارے جیسے ہنر مند لوگوں کی مدد کرنا ہی انکا کام ہے یہ لوگ اپنی خوشی سے یہ کام کرتے ہیں مجھے یہ جان کر بہت حیرت ہوئی میں نے آزمانے کا سوچا۔ڈاچی کال کی تو ایک نہایت اچھے سر نے فون اُٹھایا بہت اچھی طرح اور آسان الفاظ میں مجھے ڈاچی کے بارے میں بتایا اور اس طرح میں نے اپنی باقاعدہ درخواست بھیجی سلیکشن کے لیے اور اللہ نے مجھے مایوس نہ کیا بالآخر آٹھ سال بعد میری محنت رنگ لے آئی۔میں بہت پریشان تھی کہ اتنی دور کیسے جاؤنگی۔خرچہ کیسے کرونگی مگر اللہ بھلا کرے ڈاچی والوں کا انہوں نے مجھ سے ایک روپیہ بھی نہ لیا بلکہ مجھے بلانے، ٹھہرانے کا خرچہ دیا۔کپڑے بنانے کے لیے میری ایک دوست کام آئی اس نے مجھے ادھار پیسے دیئے جن سے میں تھوڑا سا سامان بنا کر لے گئی اور تقریباً سارا سامان ہی بک گیا واپس جا کر اسکے پیسے اسکو ادا کر دیئے اب ایسا ہی چلتا رہا تو ایک دن اللہ نے چاہا تو میں اپنا خواب ضرور پورا کر پاؤنگی۔اور اب میرے ساتھ ماشاءاللہ ۷ عورتیں کام کرتی ہیں اور ہم پوری شادی کے کپڑے لوگوں کو بنا کر دیتے ہیں۔میرے بنائے ہوئے مایوں مہندی اور دلہن کے شرارے کے سامنے کراچی سے لوگوں کے لائے ہوئے شرارے پھیکے پڑ جاتے ہیں۔اب میرا خواب ایک دوکان کا نہیں رہا اب میں سب سے پہلے لاہور میں دکان کھولوں گی۔کیوں کہ لاہور سے مجھے بہت پیار اور حوصلہ ملا ہے۔پھر اسلام آباد

پہنتا۔ لیکن مجھے اپنے آپ پر پورا بھروسہ تھا میں جانتی تھی کہ میرا کام لوگ ضرور پسند کریں گے۔ پھر میں نے اچھے اچھے نمونے بنائے اور خود بھی پہنے تا کہ زیادہ سے زیادہ لوگ پسند کریں ہمارا چھوٹا سا شہر ہے ذہنی طور پر پڑھے لکھے لوگ ذرا کم ہی ہیں لہذا کام تو میرا سب کو پسند آیا مگر پیسے لوگ دینے کو تیار نہ ہوئے ہر کسی کی کوشش تھی کہ وہ دوستی یا رشتے داری میں مفت میں ہی بنوائے مجھے بھی اندازہ تھا کہ یہ کام میں اکیلے نہیں کر سکتی لہذا میں نے مختلف گاؤں میں جا کر یہ کام ڈھونڈنا شروع کیا۔ اس سارے کام کے دوران مجھ پر میرے گھر والوں کی طرف سے جو دباؤ پڑا وہ الگ داستان ہے۔ لیکن میں اپنی دھن کی پکی تھی جب میں مختلف گاؤں گھومی تو مجھے یہ معلوم ہوا کہ اب یہ کام بنانے والے ہاتھ تقریباً نہ ہونے کے برابر رہ گئے ہیں اور جو عورتیں کام جانتی ہیں وہ بھی زیادہ دلچسپی نہیں رکھتیں یہ سب جان کر مجھے بے حد افسوس ہوا ظاہر ہے کہ جب غریب کو اسکا جائز حق نہ ملے تو وہ کیوں اتنی محنت کریگا۔ میں نے اس ساری تلاش میں اپنا اچھا خاصا پیسہ خرچ کر دیا اور آخر میں مجھے اپنے جیسی ایک محنتی عورت مل ہی گئی جو میری طرح ہی سندھ کی ثقافت سے محبت کرنے والی تھی۔ اس ساری محنت میں کئی مرتبہ کیچڑ اور گارے میں بھی چلنا پڑا کئی مرتبہ میرے پیروں میں چھالے بھی پڑے لیکن میں نے ہمت نہ ہاری۔ جب بھی ہمت ٹوٹتی تھی تو آنکھیں بند کر کے اپنا بچپن کا خواب دیکھ لیتی تھی کہ میری اچھی سی سندھی کپڑوں کی ایک دوکان ہوگی۔ اب میرے پاس ساتھی عورت بھی تھی۔ لیکن مسئلہ وہی تھا کہ ہر عورت ہر ٹانکہ نہیں جانتی تھی جیسے کہ میں کچھ ٹانکے جانتی ہوں وہ کچھ اور جانتی ہیں سندھ کے ٹانکے بہت سی اقسام کے ہیں مجھے دوکان کھولنے کے لیے مزید ساتھی عورتوں کی ضرورت تھی لیکن اب یہ سب ممکن نہ تھا کیونکہ میرے پاس پیسے ختم ہو گئے تھے۔ گھر میں بھی سب ناراض تھے لیکن میں نے پھر بھی ہمت نہ ہاری ہم دونوں نے ملکر کام کیا۔ لوگوں نے پسند بھی کیا لیکن بہت کم پیسے ملا کرتے تھے جس میں خرچہ نکالنے کے بعد کوئی خاص رقم نہ بچتی تھی میں ہر کام خود کرتی تھی کپڑا بھی میں ہی لیتی تھی اور ڈیزائن بھی کرتی تھی پورا سوٹ تیار لوگوں کو دیا کرتی تھی لیکن مجھے جلد ہی اندازہ ہو گیا کہ یہ کام آسان نہیں اس کے لیے باقاعدہ ایک رقم چاہیے پھر آہستہ آہستہ وقت کے ساتھ مجھے سمجھ آ گئی کہ میرا کام بڑے شہروں میں پڑھے لکھے طبقے ہی سمجھ سکتے

Daachi Foundation By SABA

میرا نام صبا ہے۔ میں ۱۴ فروری ۱۹۸۵ء میں حیدر آباد میں پیدا ہوئی۔ میرا تعلق ایک متوسط گھرانے سے ہے۔ میرے ابو ایک نامور ڈاکٹر تھے۔ جب میں ایک سال کی تھی تو انکا انتقال ہو گیا۔ ہم سات بہن بھائی ہیں۔ چھ بہنیں اور ایک بھائی اور میں سب سے چھوٹی ہوں۔ میرے ابو کے انتقال کے بعد میری امی نے بڑی مشکلوں سے ہمیں پالا۔ میں بچپن سے ہی کپڑے بنانے کی شوقین تھی۔ جب میں صرف آٹھ سال کی تھی تب سے میں اپنی گڑیا کے کپڑے بناتی تھی۔ مشین نہ ہونے کی وجہ سے میں ہاتھ سے ٹانکے لگا کر کپڑے سیتی تھی اور ان پر کڑھائی کے طور پر موتی اور ستارے لگایا کرتی تھی۔ ایک پورا سوٹ کیس میرے بنائے ہوئے کپڑوں سے بھرا ہے۔ وہ سوٹ کیس میرے مرحوم ابو کی نشانی تھی۔ اس کے علاوہ سندھ کی ثقافتی کڑھائیوں کے بنے ہوئے پنکھے اور ٹکوزیاں جو ابو کو تحفے میں ملا کرتے تھے۔ وہ بھی میرے پاس ہوتے تھے میں انہیں بہت پسند کرتی تھی۔ میں بچپن ہی سے سوچا کرتی تھی کہ بڑی ہو کر جب میں کپڑوں کی دوکان کھولوں گی تو اس میں ان کڑھائیوں کو اچھے کپڑوں پر بنا کر بیچا کروں گی۔ میرے گھر میں میری بہنیں بہت ہی اچھی سلائی اور کڑھائی کیا کرتی تھیں۔ میں ان کو بھی دیکھتی رہتی تھی۔ جب میں اٹھارہ سال کی تھی تو میری شادی ہو گئی۔ میں اپنے گھر کی ذمے داریوں میں مصروف ہو گئی۔ شوہر ایک نوکری پیشہ آدمی ہیں۔ ان کی تنخواہ کے علاوہ دوسرا کوئی ہمارا ذریعہ معاش نہ تھا۔

میں زیادہ تعلیم یافتہ تو نہ تھی لیکن یہ جانتی تھی کہ میرا کام بہت اچھا ہے اور اس کو کیسے شروع کیا جائے سب سے پہلی چیز تھی پیسہ جو میرے پاس نہیں تھا اور کسی سے مانگنا مناسب نہ لگا۔ لہذا میں نے اپنا سونا بیچ کر کام شروع کیا۔ میرے گھر میں سب نے اس کی مخالفت کی اور میری بہن جو ٹیوشن پڑھاتی ہیں انہوں نے مجھے سمجھایا کہ یہ ہمارے جیسے لوگوں کے کرنے کا کام نہیں ہے جن کے پاس فالتو پیسہ ہو یہ ان کا کام ہے اور یہ سندھی کڑھائیاں اب کوئی نہیں

ہی بھگتنا پڑتا ہے۔

حضور کا ارشاد ہے کہ بھوک چھوڑ کر کھانا کھایا جائے۔

ایک حصہ کھانا، ایک حصہ پانی اور تیسرا حصہ سانس کے لیے چھوڑ دیا جائے۔ اس کو آج کل کی طب بھی ثابت کرتی ہے۔ کہ بہت زیادہ کھانا بہت سی بیماریوں کا باعث بنتا ہے۔ حدیث نبوی ہے کہ

کھانا مل کر کھانا چاہئے اس سے رزق میں برکت ہو جاتی ہے۔ اگر دستر خوان پر بہت سے لوگ ہوں تو کھانا ختم کرنے کے بعد اس بات کا خیال رکھنا چاہیے کہ دوسرے لوگ بھی مکمل کر لیں یہ نہ ہو کہ کسی کے پہلے اُٹھنے سے دوسرا تکلفاً بھوکا اُٹھ جائے۔ الجامع میں حضور کی حدیث مبارکہ نقل ہے کہ

روٹی کی عزت کرو کیونکہ اللہ تعالیٰ نے اس کو عزت دی ہے۔ (الجامع /۴۵)

کھانے میں عیب نہیں نکالنا چاہیے۔

اللہ کے نبی نے کبھی کھانے میں عیب نہیں نکالا۔ اگر کھانے میں کچھ پسند نہ ہوتا تو تھوڑا تناول فرما لیتے۔ کھانے کے اختتام پر بھی ہاتھ دھونے چاہئیں تاکہ صفائی کا بھی اہتمام ہو سکے۔

رسول اللہ نے فرمایا

جو شخص اس حالت میں رات گزارے کہ اس کے ہاتھوں میں چکنائی کی بو ہو اور اسے کوئی چیز تکلیف پہنچائے تو خود کو بھی ملامت کرے جس طرح کھانے کے آغاز میں بسم اللہ پڑھنی چاہیے اسی طرح اختتام پر اللہ کا شکر ادا کرنا چاہیے۔

اللہ کے نبی نے کھانے کے بعد اس ذات کریمی کا شکر ادا کرنے کے لئے خوبصورت دُعا سکھائی ہے جس کا مفہوم کچھ یوں ہے۔

اللہ عزوجل کا شکر ہے جس نے ہمیں کھلایا پلایا اور مسلمانوں میں سے بنایا۔ ہم اب اس بات پر غور کریں کہ کیا ہم ان تمام آداب کو ملحوظ خاطر بھی رکھتے ہیں اور ان پر عمل پیرا بھی ہوتے ہیں یا پھر ان کو صرف علم کی حد تک ہی محدود رکھتے ہیں۔

اللہ تعالیٰ کی ذات نے ہمیں رزق عطا فرمایا اور نبی حضرت محمد نے ہمیں اس فضل کو بہتر طریقے سے استعمال کرنے اور اپنے رب کا شکر ادا کرنے کا سلیقہ سکھایا اگر ان طریقوں کے مطابق کھایا اور پیا جائے تو یہ عمل عبادت بن جائیگا جس پر اللہ تعالیٰ ہمیں ثواب عطا فرمائے گا۔

حضرت حذیفہ نے بیان کیا کہ جب ہم حضور کے ساتھ کھانا کھاتے تھے تو اس وقت تک ہم میں سے کوئی کھانا شروع نہیں کرتا تھا۔ جب تک نبی کریم شروع نہ فرماتے۔ ایک مرتبہ ہم حضور کے ساتھ کھانا کھانے کے لیے حاضر تھے۔ کھانا آچکا تھا ہم سب اس انتظار میں تھے کہ آپ شروع کریں تو ہم بھی شروع کریں۔ اتنے میں ایک لڑکی کھانے کی طرف ہاتھ بڑھاتی ہوئی آئی اور یکدم کھانا شروع کرنا چاہتی تھی آپ نے اس کا ہاتھ پکڑ لیا۔



اسی طرح ایک اور دیہاتی بھی آیا تو آپ نے اسے بھی روک دیا۔ اور ارشاد فرمایا:

"شیطان اپنے لیے اس کھانے کو حلال سمجھتا ہے جس میں پہلے بسم اللہ نہ پڑھی جائے"۔

پھر حضور نے بسم اللہ پڑھ کر کھانا شروع فرمایا۔

قرآن مجید میں ارشاد ربانی ہے۔ "کلوواشربوولا تسرفوا"

کھاؤ اور پیو اور حس سے تجاوز نہ کرو (سورۃ الاعراف ۳۱)

اس آیت کریمہ میں غور کرنے کے لیے بہت کچھ موجود ہے۔ جب اللہ تعالیٰ اپنے بندوں کو کھانے پینے کی اجازت دے رہے ہیں مگر ساتھ ہی تجاوز نہ کرنے کا بھی حکم دے رہے ہیں۔ کھانا بھی نعمت ہے۔ اور نعمت کو ضائع کرنا بھی کفران نعمت ہے۔

اگر دیکھا جائے تو ہم مختلف طریقوں سے اس نعمت کو ایسے ضائع کرتے ہیں شادی بیاہ کی تقریبات ہوں یا پھر ہوٹلوں میں کھانے کی ٹیبل پر دیئے گئے آرڈر ہوں۔ ضرورت سے زیادہ منگوایا جاتا ہے اور پھر بہت سا کھانا ایسے ہی چھوڑ دیا جاتا ہے جس سے کسی اور کی بھوک ختم ہو سکتی ہے مگر اسے کچرہ دان میں ڈال دیا جاتا ہے۔

اسراف یہی نہیں بلکہ اپنے پیٹ کو ضرورت سے زیادہ بھرنا بھی اسی زمرے میں آتا ہے۔ اور اس کا نقصان بھی خود

عمر بن ابو سلمہ کہتے ہیں کہ رسولؐ کی پرورش میں تھا، میرا ہاتھ کھانے کے برتن میں ادھر اُدھر پھرتا تھا آپ نے مجھ سے فرمایا: "اے بچے بسم اللہ پڑھو، اور اپنے داہنے ہاتھ سے کھاؤ اور جو تمہارے قریب ہے اس میں سے کھاؤ"

اس حدیث میں کھانے کے تین آداب کی تعلیم دی گئی ہے۔

کھانے سے پہلے بسم اللہ پڑھنا۔

اپنے داہنے ہاتھ سے کھانا کھانا۔

اپنے سامنے اور اپنے قریب سے کھانا۔

جابر سے مروی ہے کہ میں نے اللہ کے رسولؐ سے فرماتے سنا کہ آدمی جب اپنے گھر میں داخل ہوتا ہے اور داخلے ہوتا ہے اور داخلے کے وقت اور کھانے کے وقت اللہ کا ذکر کرتا ہے تو شیطان اپنے ساتھیوں سے کہتا ہے: تمہارے لیے آج رات نہ ہی کھانا ہے اور نہ ہی رات گزارنے کا موقع، لیکن جب آدمی گھر میں داخل ہوتے ہوئے اور کھاتے ہوئے اللہ کا ذکر نہیں کرتا تو شیطان کہتا ہے۔ آج رات کھانے اور آرام کرنے کے دونوں مواقع پا گئے۔

حدیث سے معلوم ہوتا ہے کہ بسم اللہ نہ پڑھنے سے کھانے کی برکت اُٹھ جاتی ہے بلکہ شروع سے برکت نازل ہی نہیں ہوتی۔

اپنے داہنے ہاتھ سے کھانا کھانا واجب اور بائیں ہاتھ سے کھانا کھانا حرام ہے، البتہ اگر کوئی شرعی عذر جیسے کوئی بیماری یا زخم وغیرہ ہے تو رخصت ہے۔

اس بارے میں صحیح مسلم میں عبداللہ بن عمر سے مروی ہے :

رسول اللہ نے فرمایا!

"تم میں سے کوئی اپنے بائیں ہاتھ سے ہرگز نہ کھائے اور بائیں ہاتھ سے ہرگز نہ لیے۔ کیونکہ شیطان بائیں ہاتھ سے کھاتا اور پیتا ہے"۔

اللہ تعالیٰ نے جو رب العالمین ہے۔ یعنی تمام جہانوں کا پالنے والا اس ذات کریمی نے اپنی مخلوق کے لیے بے شمار نعمتیں بطور رزق عطا کیں۔ اور اسے استعمال کرنے کی اجازت بھی دی۔

کھانے، پینے کے آداب

کھانا پینا اللہ تعالیٰ کی ایک عظیم نعمت ہے۔ اس نعمت کے شکریے کا ایک طریقہ یہ بھی ہے کہ کھانے پینے کے وقت اس کے شرعی آداب کو ملحوظ رکھا جائے۔

سب سے پہلے ہمیں یہ حکم یاد رکھنے کی ضرورت ہے کہ ہم کھانے پینے کے لیے ہمیشہ حلال اور پاک چیزوں کا انتخاب کریں۔

اللہ تعالیٰ کا ارشاد ہے کہ !

" اے لوگوں زمین میں جتنی بھی حلال اور پاکیزہ چیزیں ہیں انہیں کھاؤ"(البقرہ/۱۶۸)

ابوہریرہ کہتے ہیں کہ رسول اللہ نے ارشاد فرمایا:

"اے لوگوں! بے شک اللہ تعالیٰ پاکیزہ ہے اور پاکیزہ کو ہی قبول فرماتا ہے اور یقیناً اللہ عزوجل نے مومنوں کو بھی اسی بات کا حکم دیا ہے"

نیز ارشاد ہے۔

" اے ایمان والوں! ہم نے تمہیں جو روزی دی ہے اُس میں سے پاکیزہ رزق کھاؤ"

حدیث نبوی سے معلوم ہوتا ہے کہ حلال کھانے والوں کی دعائیں قبول کی جاتی ہیں اور حرام کھانے والوں کی دعائیں رد کر دی جاتی ہیں۔

واضح رہے کہ حلال میں ان تمام حرام چیزوں کا پاکیزہ بدل موجود ہے جن کی طرف انسان کی طبیعت مائل ہوتی ہے۔

اگر کوئی چاہے تو حلال کو اپنا کر حرام سے بے نیاز ہو سکتا ہے کیا ہی عمدہ دعا ہے:

" اے اللہ! اپنے حرام سے بچا کر اپنا حلال میرے لیے کافی کر دے اور اپنے فضل کے ذریعے اپنے سوا دوسروں سے مجھے بے نیاز کر دے"

کھانے سے پہلے بسم اللہ پڑھنا سنت ہے اگر بھول جائیں تو یاد آنے پر "بسم اللہ اول وآخر" پڑھیں۔

انکے زمانے میں ہوئی ابوالفضل فیضی اور عبدالرحیم خان خاناں مغل دربار کے مشہور اُردو شاعر تھے اسی طرح مرزا غالب، علامہ اقبال، حکیم مومن، ابراہیم ذوق پر میر تقی میر، سودا، ابن انشاء اور فیض احمد فیض کی تصانیف کے ذریعے اُردو زبان کے ارتقا میں اہم کردار ادا کیا۔

یہ بات حقیقت پر مبنی ہے کہ اُردو اور ہندی ایک ہی زبان کی اولاد ہیں ایک طرف اگر ہندی پر سنسکرت اثر انداز ہوئی۔ جیسے دیوناگری رسم الخط میں لکھا جبکہ اُردو نے فارسی، ترکی، عربی زبانوں کو اپنایا اور عربی رسم الخط اور نستعلیق تحریر کی خطاطی کا انداز اپنایا یوں اُردو ایک الگ زبان کے طور پر ابھر کر سامنے آئی۔ لیکن اس سے کسی کو انکار نہیں کہ دونوں زبانیں ایک دوسرے سے قطعی مختلف ہیں ان میں نمایاں فرق گرامر، علم الاصوات اور لغوی لحاظ سے الگ نظر آتا ہے۔

اُردو زبان کو آلہ کار بنا کر مسلمانوں نے آزادی کی جدوجہد کی اور جنوبی ایشیاء میں برطانوی راج سے آزادی حاصل کرنے کے لیے مسلمانوں میں بیداری کا جذبہ جگانے کے لیے مولانا حالی سرسید احمد خاں اور علامہ اقبال کی خدمات قابل ذکر ہیں جنہوں نے اپنی شاعری اور نثر کے ذریعے مسلمانوں میں وہ جنگاری جلائی جو کہ انہیں آزادی دلانے میں معاون ثابت ہوئی اور آخر کار انگریزوں سے آزادی حاصل کرنے کے بعد اُردو کو ہماری قومی زبان کے طور پر منتخب کیا گیا جو کہ اب پاکستان میں بولی اور سمجھی جاتی ہے۔ جیسے آبادی کی اکثریت اچھی طرح سمجھتی ہے۔

Tahira Qadri
The writer is a directive staff at essena foundation, treasures of OAK society of Kinnaird college , principal of lahore girls college and SOS school, Administrator at Lahore grammer college.

(ہماری اُردو زبان اور اسکا ارتقاء)

اُردو زبان ۱۱۹۳ A.D میں وجود میں آئی۔ یہ مسلمانوں کی فتوحات کا زمانہ تھا جب مسلمانوں نے ہندوستان کے خطہ زمین پر قدم رکھا۔ تو انہوں نے فارسی کو دفتری اور ثقافت کا ذریعہ بنایا۔ جس کے نتیجے میں آپس کے میل ملاپ اور حملہ اوروں کی زبان جو کہ فارسی، عربی اور ترکی تھی اس نے نئی زبان کو وجود دیا۔ جو کہ اُردو کے وجود کی وجہ بنی۔

مغلیہ سلطنت کے دور میں اُردو محلات اور درباروں کی زبان رہی۔ اور بہت سی ریاستوں کی دفتری زبان بنی یہ وہ زمانہ تھا جب اُردو میں زیادہ فارسی کا استعمال تھا اور فارسی کے الفاظ اور محاورات کی بھی امیزش ہوئی۔ بہت سے انگریزی الفاظ کو انکے حقیقی شکل میں قبول کر لیا گیا۔ جبکہ دیگر الفاظ کو ترمیم کے ساتھ قبول کیا گیا۔

موجودہ دور میں اُردو کا ذخیرہ الفاظ ستر فی صد پر مشتمل ہے۔ اور باقی ترکی اور عربی الفاظ کے مرکب ہیں اسکے علاوہ فرانسیسی، پرتگالی اور ڈچ زبان کے نشان بھی موجود ہیں۔ لیکن انکے اثرات کم ہیں اُردو دوسرے علاقوں میں سنتوں، سپاہیوں اور صوفیوں اور عام لوگوں کے ذریعے پہنچی جس کے نتیجے میں زبان کا ریختہ کہلائی جو کہ دراصل اُردو اور فارسی کی آمیزش ہے لوگوں نے اس زبان کا استعمال اپنی تقریروں اور ادب میں کیا۔

اُردو زبان کی ابتداء:۔

اُردو ادب کی ابتداء تیرھویں صدی سے ہوئی جو کہ مغلیہ دور تھا۔ اُردو زبان جیسے ابتداء میں ہندوی کہا گیا ٹھوس تاریخی شہادتوں کے مطابق اس زبان نے محبوب الہیٰ حضرت نظام الدین اولیا کی گود میں آنکھ کھولی اور انکے جانشیوں حضرت نصر الدین محمود چراغ دہلویؒ، حضرت امیر خسروؒ، حضرت خواجہ حسن سنجریؒ احمد ایاز (ارجکمار ہر دیو) اور محبوب الہیٰ کے دیگر مسلم و غیر مسلم عقیدت مندوں نے اس زبان کو پروان چڑھایا گویا اس زبان نے خانقاہ کے صحن میں چلنا سیکھا اور آج مجموعی طور پر ہزاروں زبانیں بولی جاتی ہیں لیکن ان ہزار زبانوں کے بولنے والے لگ بھگ ڈیڑھ ارب انسانوں کے مابین رابطے کا کام آج بھی وہی بولی کر رہی ہے جس کا آغاز حضرت نظام الدین اولیاؒ نے فرمایا تھا۔

مغلوں نے فنون لطیفہ کو خوب بڑھاوا دیا انکے زمانے میں اُردو زبان اپنے عروج پر پہنچی شاعرانہ اجتماع کی روایت

"مستی میں گویا تھا رب سے"

وہ غافل جاہل دیوانہ
تھا تو نے جس کو گردانا

وہ حال احوال سے بیگانہ
وہ یادِ ذکر میں مستانہ

بھلا کیونکر تو نے گردانا
اسے عقل و شعور اور فہم سے پاک

اس پل جب تو نے گردانا
کیئے بیٹھا تھا وہ دل کو چاک

اور گویا تھا اپنے رب سے
نہ آہ و بکا کرتا لب سے

تھا اسکی نگاہوں سے جاری
قلزم جسکی ایسی تھی بیش

کہ بھسم تھا جس میں دیوانہ
رب اس میں اور وہ رب میں تھا

اور عین اس پل تو نے عاقل
گردانا اسے غافل جاہل

جانے کیوں اسکی یہی ادا
اللہ کو ایسی پیاری تھی

اللہ نے جس پر کیا کرم
اس پر وہ کرم اس پر وہ رحم

اللہ کو صدا وہ دیتا تھا
یا ارحم ارحم یا ارحم

یا ہادی وہ باطن میں
ظاہر سے الجھا تو کب اسے

نہ مجھ جیسا غافل ہے وہ
نہ مجھ جیسا زائل ہے وہ

نہ دین و نماز کی اسکو خبر
ہو جنکی ہر پل مجھے فکر

تو عاقل تھا تو عاقل ہے
وہ جاہل تھا وہ جاہل ہے

پھر پل میں بدلی سب دنیا
آواز پڑی اس نے دی صدا

اک صدا جو ہر سو ہے آئی
غافل کی گواہی سن آئی

لو رب کے آئے ہیں قاصد
رب کو پیاری تھی اسکی ادا

اسکی وہ صدا اسکی وہ ادا
اسکی وہ ادا اسکی وہ صدا

رب نے بھیجا اسکو تحفہ
اک چاند آیا اک چاند آیا

اک چاند کہ اترا جو دل میں
رفعت دنیا رفعت دل میں

غافل کی صدا کو سب نے سنا
جب اس نے کہا تھا الا اللہ

(رفعت سعدیہ)

Riffat Sadia.



G & M Mosaics

Rizwan Ghani
Marketing Manager
0321-8408811, 0300-4414846

Daachi Team of Volunteers



Ayesha Noorani

Concept and Architecture



Fazal Rehmaan



Shahina Cheema

Administration



Shaheen Amin Khan

Crafts Coordinator



Saber Ali Awan

Crafts Connection



Alima Khan Wali



Fauzia Azim

Art Gallery



Tahera Qadri



Wahida Rahmaan

Daachi Tuaam Gah



Nabeela Nazeer



Mishel Aleem



Rameez Khan



Liaquat Ali

Architecture Team



Sahar Atif

Fundraising



Sameera Noorani



Sonja Bajwa

Daachi Sabz Daaira



Marria Khan

Graphic Designer



Ismat Riaz

Editor Daachi-Nama



Dr Gul e Rana

Landscaping



Ali Akbar Husain

Landscaping



Amna Nasim

Publicity



Iram Ansari



Riffat Sadia

Craft development



Awais Noorani

Project Manager



Momina Khayal



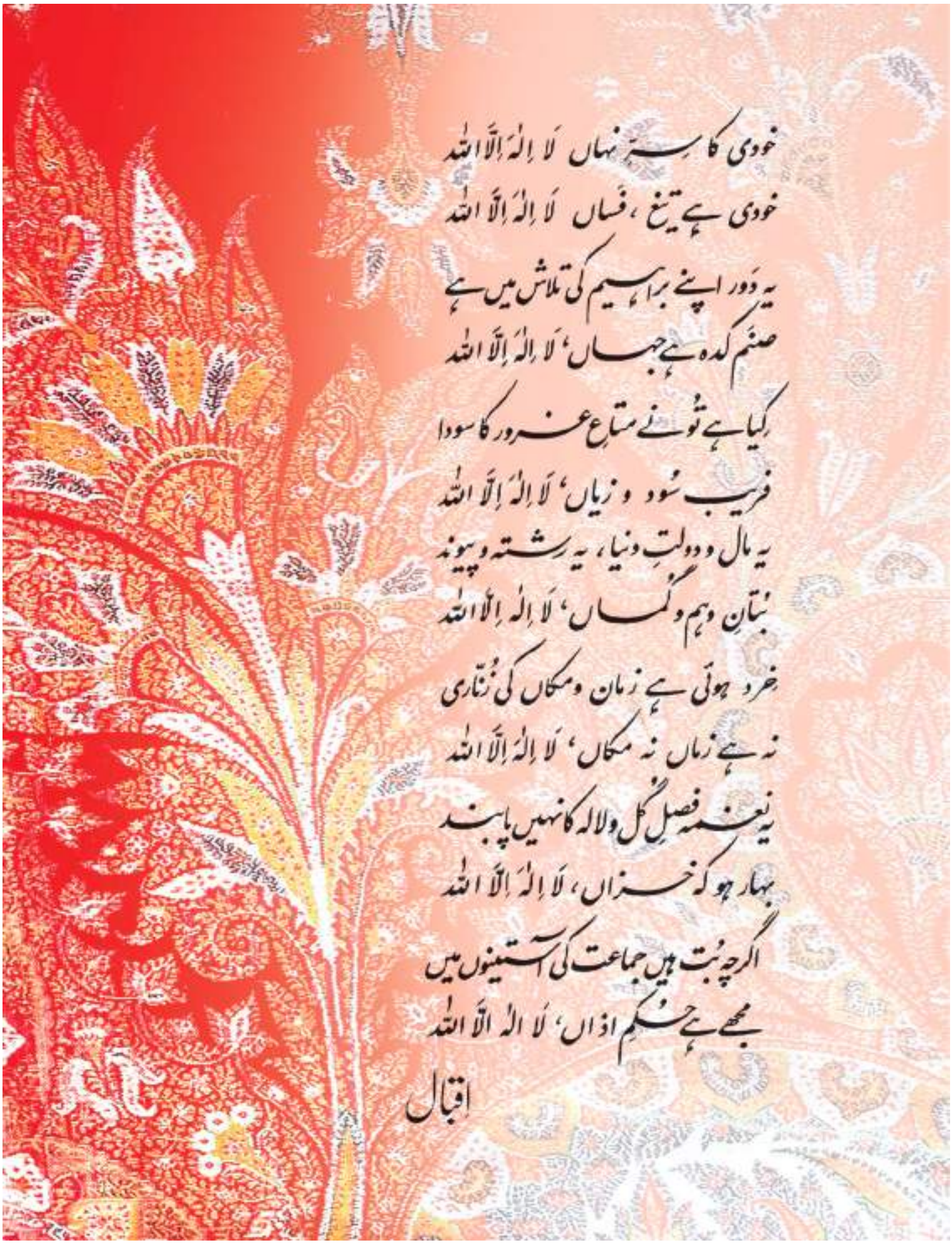
Rana Saeed Ahmed

Legal Advisors



Umair Noorani

Accounts



خودی کا سرِّ نہاں لَا اِلٰہَ اِلَّا اللہ
خودی ہے تیغ، فساں لَا اِلٰہَ اِلَّا اللہ

یہ دَور اپنے براہیم کی تلاش میں ہے
صنم کدہ ہے جہاں، لَا اِلٰہَ اِلَّا اللہ

کیا ہے تُو نے متاعِ غرور کا سودا
فریبِ سُود و زیاں، لَا اِلٰہَ اِلَّا اللہ

یہ مال و دولتِ دنیا، یہ رشتہ و پیوند
بُتانِ وہم و گماں، لَا اِلٰہ اِلَّا اللہ

خرد ہوئی ہے زمان و مکاں کی زُنّاری
نہ ہے زماں نہ مکاں، لَا اِلٰہَ اِلَّا اللہ

یہ نغمہ فصلِ گُل و لالہ کا نہیں پابند
بہار ہو کہ خزاں، لَا اِلٰہَ اِلَّا اللہ

اگرچہ بُت ہیں جماعت کی آستینوں میں
مجھے ہے حُکمِ اذاں، لَا الٰہ اِلَّا اللہ

اقبال