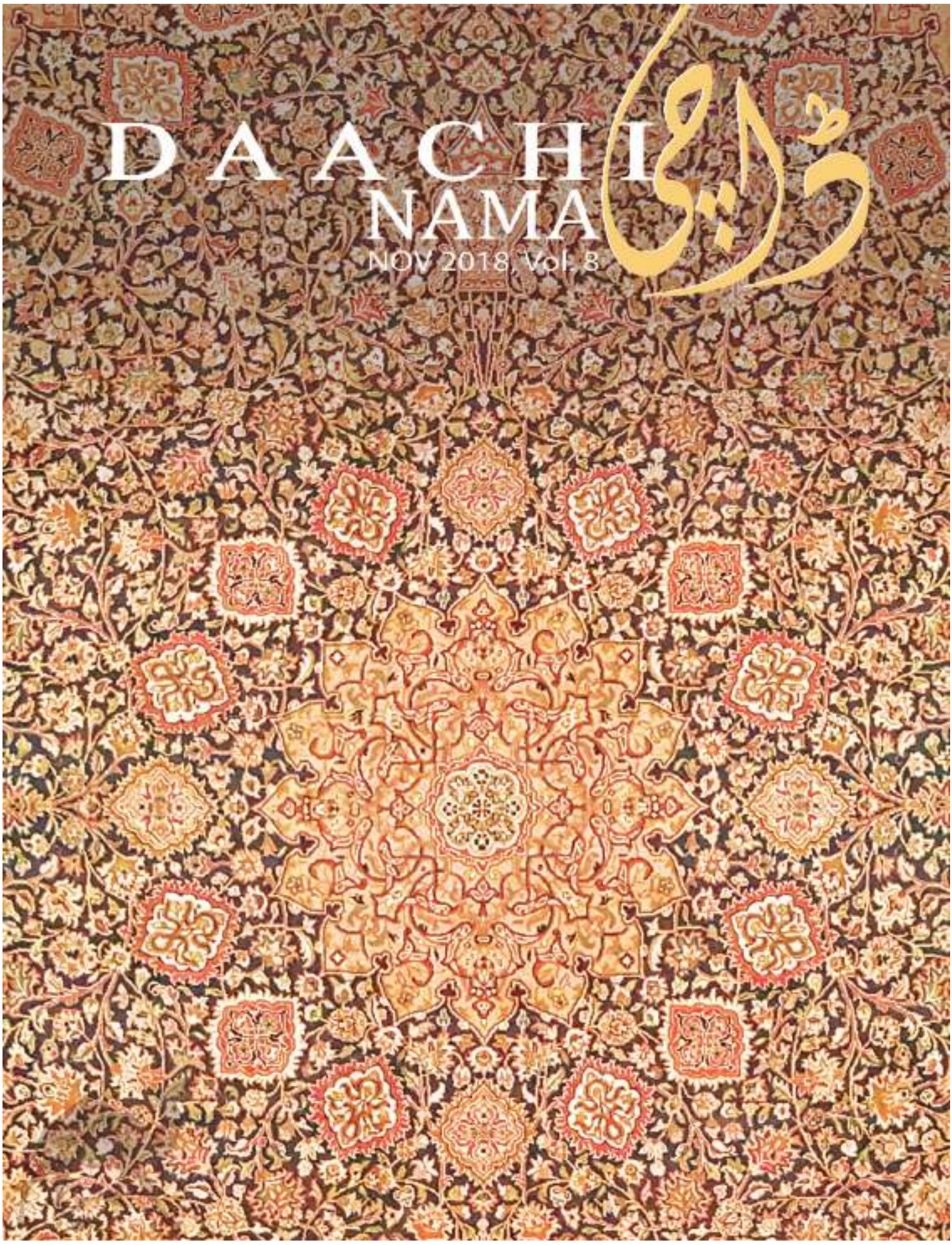
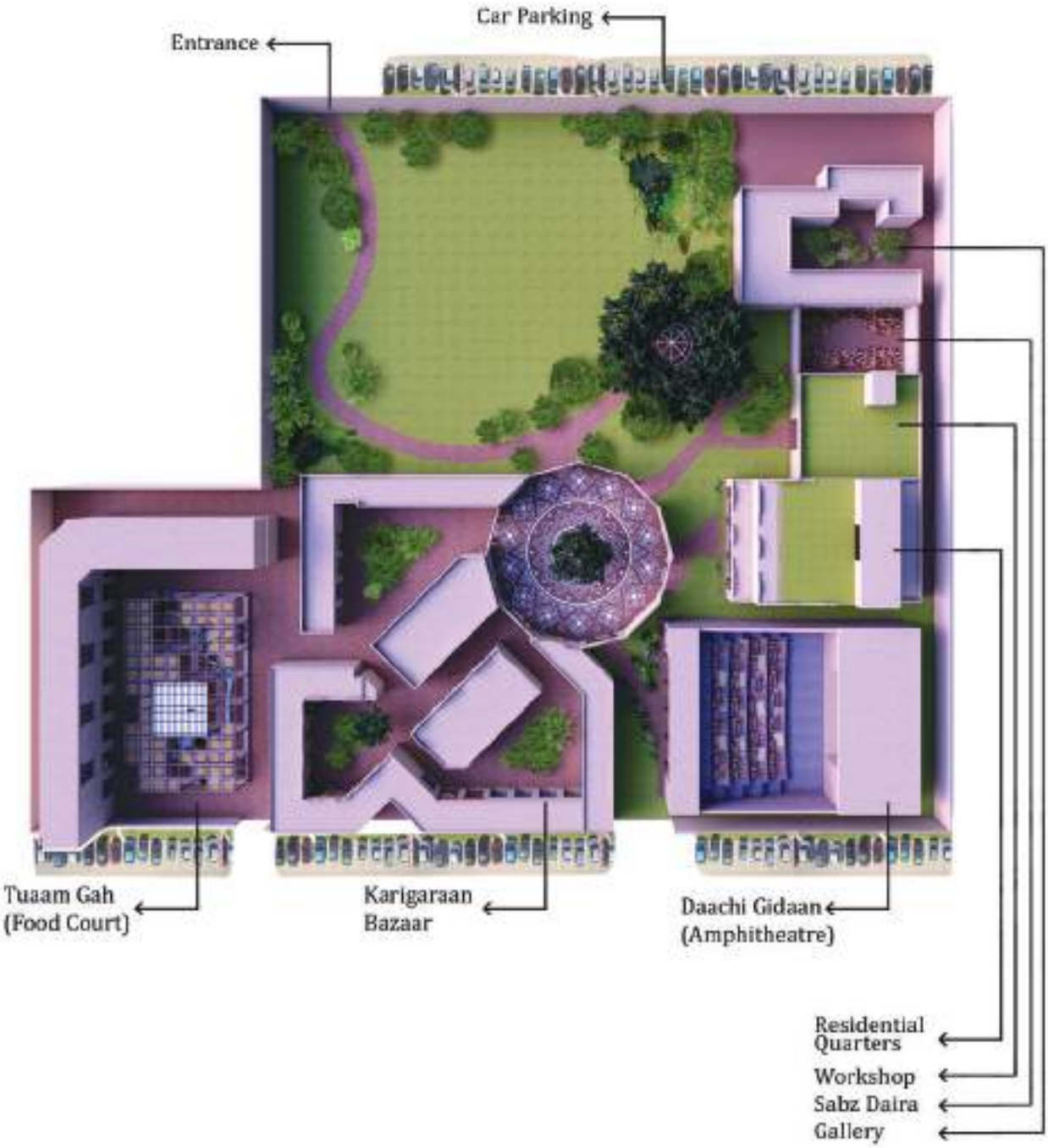
DAACHI NAMA

داچی نما

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DAACHI Nagar ڈاچی



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Chairperson's note

Alhamadulillah! With each event we are progressing towards our ultimate goal of establishing Daachi Nagar. Early this year with the performance of Qawal Farid Ayaz and Party, we inaugurated Daachi Gidaan which will be promoting our traditional music. The music played at our event, is also an attempt to revive our folk and national songs and give the event a Pakistani identity.

This time we are introducing Daachi Sabz Daira, a center to promote a holistic lifestyle: how to live on this earth in a sustainable and meaningful manner, based on the teachings of our beloved Prophet, [peace and blessings of Allah be upon him. We will commence with a series of lectures, covering all aspects of leading a holistic lifestyle.

Our Tuam Gah has been functioning for the past few years at our events. We promote freshly cooked food, representing the different cuisines of Pakistan, focusing on organically produced ingredients. All sodas, broiler chickens and eggs, MSG, microwaves, and anything detrimental to our health are banned at our eatery.

As we mentioned earlier, that we hope to launch Daachi Nagar soon. We have completed the master plan and working on the working drawings. The village will be constructed on sustainable principles i.e. natural materials available on earth, like earth and lime, make the building energy efficient, avail technology like solar electricity, reuse the black water in the sewage system by treating it by natural means, and then to be used to water the green areas. The building complex will explore all green method of construction, and hope to give internship to students from Architectural colleges, to gain hands on experience.

Students from other art background can join us in our efforts, the canvas is huge, and an opportunity for everyone to join us in our mission. May Allah accept our small offering and grant us the wisdom, and strength, and time to set up Daachi Nagar. Ameen.

Aisha Noorani
Chairperson

EDITORIAL

The Iranian fiction-writer, Anita Amirrezvani, writes in "The Blood of Flowers" — *Just as when we step into a mosque and its high open dome leads our minds up, up, to greater things, so a great carpet seeks to do the same under the feet. Such a carpet directs us to the magnificence of the infinite, veiled, yet never near, closer than the pulse of jugular, the sunburst that explodes at the center of a carpet signals this boundless radiance. Flowers and trees evoke the pleasures of paradise, and there is always a spot at the center of the carpet that brings calm to the heart. A single white lotus flower floats in a turquoise pool, and in this tiniest of details, there it is: a call to the best within, summoning us to the joy of union. In carpets, I now saw not just intricacies of nature and color, not just mastery of space, but a sign of the infinite design. In each pattern lay the work of a weaver of the world, complete and whole; and in each knot of daily existence lay mine ... ...*

There is no fiction though when Amirrezvani describes a carpet laid out on the floor of a mosque to welcome the faithful. Writing in the 5th Century BC, the historian Herodotus records that the Caucasians wove beautiful rugs with brilliant colors which would never fade. Sure enough, a number of rug fragments have been excavated in Armenia dating back to the 7th Century BC, or earlier. The oldest surviving knotted carpet in existence is the Pazyryk carpet, excavated from a frozen tomb in Siberia, dated from the 5th to the 3rd Century BC. This square tufted carpet is deemed to be Caucasian, by many experts. At the ruins of Persepolis in Iran where foreign subjects are shown bearing tribute, the horse design from the Pazyryk carpet is the same as the relief depicting part of the Armenian delegation.

It is thus no surprise that the art of weaving travelled to neighbouring regions as human migration continued in all directions of the globe in search of food, economic furtherance and security. And while carpet weaving progressed in Central Asia, it prospered exponentially in Ancient Persia, most specifically modern Iran and Afghanistan, as the continent opened up further towards ancient India and beyond. While Armenian and other Central Asian carpets used common themes and patterns depicting dragons, serpents and eagles, and other ornamental motifs, the canvas for weavers in vast swathes lands that embraced Islam, on realizing that they could not reproduce images of animals and humans due to religious restrictions, turned to other motifs such as scrolling vine networks, arabesques, palmettes, cloud bands, medallions, and overlapping geometric compartments.

Thereafter, these artists and artisans soon enough turned to the wonders described in Islamic teachings, such as the universe and its omnipresence in the wonders around us, in the after-life of *jannah*, and the presence of the Creator in all that is around us. Thus whereas the advent of Islam proscribed in a way portraiture of living things, it opened up immense vistas for the artist to explore, experiment with and to bring to perfection. The theme for this *Daachi Nama* is, therefore, the influence of Islamic traditions and religion on the development of this industry. The art of carpet weaving has made as much impact on the transference of an artisan's skills to tufts of wool sheared from a mountain goat as have the tenets of Islam on the amelioration of the art of creating an exquisite rug or a carpet or a tapestry *et al* and it would not be a misplaced belief to state that since the advent of Islam, the glory of divinity and what it has bestowed on mankind is manifest in this art.



"Those who follow the Messenger, the unlettered prophet, whom they find written in what they have of the Torah and the Gospel, who enjoins upon them what is right and forbids them what is wrong..."

Quran 7:157 part.

"All praises for the Lord of all worlds (Rab ul Alameen)." – Surah Fatiha

"I have sent you (Muhammad) as a mercy for all worlds (rehmat-ul-ilalaameen)."

(Quran 21:07)

This is a declaration that was never made for any other. Allah has established Himself as the Lord of all universes, and has declared His source of mercy for all those universes our Prophet Muhammad (pbuh), the first to be created and the last to be sent.

This story begins long before the creation of the physical world, when Allah created the spiritual world the Alam-e-Arwah. Here, he gathered all the exalted Prophets, and took a covenant from them:

"And (recall, O People of the Scripture), when Allah took the covenant from the Prophets, "Whatever I give you of the Scripture and the wisdom and then there comes to you the messenger who will testify what is bestowed upon you, you (must) believe in him and help him. (Allah) said: "Have you acknowledged and taken upon that My commitment?" They said, "We have acknowledged it." He said, "Then bear witness, and I am with you among the witnesses." And whoever turned away after this oath – they will be the defiantly disobedient.

(Quran 3:81 Al-e-Imran)

As the Prophets were sent to their respective people, they not only taught the word of God, but also gave glad tidings about the coming of the Last Messenger. Despite many changes made by their followers, the Old Scriptures (Torah, Bible,

Psalms) still contain prophecies about the coming of the Last Messenger.

Although the Old Testament (Torah) has several tidings, only the very clear and obvious ones will be mentioned here.

1. Deutronomy 33:2 (Torah):
   Hazrat Musa (A.S) announced to his people before his departure from this world: "Lord revealed Himself to his people from Mount Sinai (Mt. Toor) and then dawn upon them in Siers; then from Paran (Faran) with ten thousand holy ones."



   This refers to Moses' prophethood and revelations onto him on Sinai (Mt. Toor), Siers (Palestine – land of olives and figs which refer to the prophethood of Hazrat Eisa A.S.) and Faran, where the prophethood of Muhammad (pbuh) was manifested. Faran is the old name of Mecca, and the 10,000 holy ones refer to the companions of the Prophet (pbuh) who accompanied him in the conquest of Mecca. Faran is also mentioned in the Old Testament as a desert where Hazrat Ibrahim (A.S) left Hazrat Hajra (Hager) and his son Ismael. (Genesis 21:19-21)

   The same endorsement also came in the Quran in Surah Teen (95:1:2:3). Allah has sworn upon these three places (Mount Sinai, Mount of olives and figs and the City of Peace (Mecca).

2) Book of Deutronomy (Torah 18:17:19)
   "The Lord said to Moses: 'I will raise upon them a Prophet like you from among their brethren, and will put My words in his mouth; and he will tell them only what I will command him, If anyone does not listen to his words that the Prophet speaks in my name, I will Myself call that person to account."

   The prophecy clearly mentions that the Prophet will be from the brother of Bani Israel, meaning Bani Ishmael. Hazrat Ibrahim had two sons: Hazrat Ishaq and Hazrat Ismael. Bani Israel is the progeny of Hazrat Ishaq because Israel was the name of Hazrat Yaqoob, who was the son of Hazrat Ishaq whereas the Bani Ismael is the progeny of Hazrat Ismael A.S. The aforementioned Prophet will be appointed from the brother of Bani Israel, i.e. Bani Ismael. It is worth noticing that the only prophet that came forth from Bani Ismael was Prophet Muhammad (pbuh.) The Prophet will resemble Hazrat Musa (A.S) closely. It needs to be notified that Quran (73:15) and ahadith also testify the resemblance between Hazrat Musa and Prophet Muhammad (pbuh) in clear words. They both brought shariat, both married and had children, both undertook hijrat and their birth and demise were in natural manner, unlike Hazrat Eisa A.S. So this prophecy cannot refer to Hazrat Eisa A.S, as some Christians claim. (Genesis 49:10)

3) The prophecy in Old Testament by Jacob (Hazrat Yaqub A.S) to his sons, just before his departure: "Gather so I may tell you that the Scripture shall not depart from Juda, nor a law given until 'Shiloh' comes and all the nations shall be under him and unto him shall be the gathering of the people be." This has also been mentioned by Martin Lings in his book Muhammad. We know that the last Prophet amongst the descendants of Hazrat Yaqub A.S (Bani Israel) is Hazrat Eisa A.S. Then the law will be taken from his and Juda's lineage and given to Shiloh (the sent

one.) and he will be the master of all nations. This description does not fit any other messenger except The Prophet Muhammad (pbuh), who is not from Bani Israel (Yaqub's sons) but is the only Prophet from Bani Ismael.

4. The language of revelation of the Old Testament, The Psalms and the New Testament was Hebrew. The translators who translated the Holy Books in Latin often altered the meaning of the original Hebrew language to suit their needs or understanding. Even though Prophet Muhammad (pbuh) has been mentioned in the Old Testament by name, they tend to mistranslate it so that people stay unaware so we have included the original text.

Song of Solomon 5:16

HIKKO MAMITTAQIM KIKULLO **MUHAMMADIM** ZEB DUDI VEZEH RAH HENUTE YARUSHALAM

'His mouth is most sweet; yea, he, MUHAMMAD. This is my beloved, and this is my friend, O daughters of Jerusalem.'

Now, we will quote from the New Testament (Bible).

Various prophecies are present in New Testament about the coming of Muhammad (pbuh).

1. Hazrat Eisa A.S, before his departure from this world, gathered his companions and told them: "After this I will not talk to you as the Lord of the world will be coming." (Book of John 14:30)



2. "The world will be my enemy but when the Paraclete (the Praised One/intercessor) will be sent by God, who will be the spirit of Truth (Sadiq), he will testify about me." Who else but Prophet Muhammad (pbuh) and the Quran revealed to him testifies about Hazrat Eisa's prophethood and Hazrat Mariyam's piety?

3 Book of John (167:8:9:10:11:12:13:14:15: 16)

Hazrat Eisa told his companions: "I tell you the truth: my departure from this world is better for you because if I will not depart, the Paraclete (the Praised One/intercessor) will not come. If I will go, only then he will come. I have more to tell you, but you will not be able to take it. But when the spirit of Truth (Sadiq) comes, he will show you the righteous path because he will not say anything from himself but only what will be revealed to him by Lord."

The word Paraclete in Hebrew means the Praised One, which in Arabic means Muhammad.

Both the Old and the New Testament mention and verify the same quality of the Prophet (pbuh). Again, the Quran further reinforces this: "He does not speak anything from his own inclination but only what is revealed to him." (Surah Najm, verse 3-4) The reiteration of this single aspect of the Prophet Muhammad (pbuh) in all the three heavenly texts establishes an irrefutable link between the texts regarding the good tidings about a

single personality none other than Prophet Muhammad (pbuh).

One important thing to mention here is that the Paraclete mentioned by Hazrat Eisa A.S was supposed to come only after his departure, whereas the Holy Spirit had accompanied him since his birth according to scriptures. Hence this cannot refer to the Holy Spirit, as some Christians claim, but only Prophet Muhammad (pbuh) who came after him.

4. Then in Book of Isaiah 29:12, it says " When the book is given to the one who cannot read, saying,' Read this,' he says, 'I cannot read.'"

We all know that when Hazrat Jibrael brought the First Revelation of the Book Quran in the Cave of Hira and told Prophet Muhammad (pbuh) to 'Read', he answered, 'I cannot read.' (Quran 96:1). One of the names of the Prophet Muhammad (pbuh) is Ummi (the unlettered one).There are many more predictions in ancient books of wisdom about this Last Prophet (pbuh). Even in books of Hinduism he is mentioned as Kalki Avatar (the Last Prophet). In the most important books of the old Hindu scriptures, like Vedas including Paranas and Rigveda, the Kalki Avatar (Last Prophet) is mentioned in Sanskrit by name Praised one (Muhammad in Arabic), his mother peace and gentle (Amina in Arabic) and father servant of God (Abdullah), ref. ck.p.2:4 and 11 with his birth place a desert, in the land of peace (Mecca), in the house of a chief and his first revelation in a cave (Hira). They also mention the story of his Mira'j, when he is given a special divine white horse by angel (Buraq) and also the date of his birth will be 12th of the month. Ref: Bhagwata, Parana Khad 12, Adhayay 2, Sholka 18-20, Adhayay 3, Sholka 25, Kalki Parana Chapter 2 verses 4,5,7,11 and 15. This resembles the description of none other than Prophet Muhammad (pbuh) but it has been preferred to narrate in this article details of only those mentioned in the Books of Ahle-Kitab Torah Zaboor and Injeel.

Conclusively, the coming of the Prophet (pbuh) was awaited by all the great nations of this world. The purpose of the previous prophets was not only to guide their people but to also to give tidings of the coming of the Last Messenger of Allah, upon whom all the blessings of Allah will be completed. Allah says in the Quran: "This day I have perfected your religion



for you, completed all my favours upon you and have chosen for you Islam as your religion." (Quran 5:3)-a tiding given to none other.

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The Holy Qur'an and the Environmental Crisis

(Part II)

Now, I will just give you a few examples amongst many that can be given regarding the relationship between cosmic collapse or implosion and human resolve and individual conscience.

The first example of this is the *Surah al-Zilzāl*, 'The Earthquake', an appropriate *surah* with which to begin given that England has just had its first significant earthquake in many years, a few days ago. And it is interesting to see the reactions of people here who have not been used to this kind of thing and compare it to the people in Pakistan in the recent earthquake there, where precisely this kind of anxiety, this terror about a 5.2 shake of the earth here, the terror it induced in people who have very little sense of eternity in contrast with what happened in Pakistan where the devastation is still not known in all its entirely, how many thousands of people were killed and terribly injured and then to see the resilience and response of these people to get back into their lives, to start re-building and to say: this was the will of God. Their perception of the mercy of God always took precedence over their perception of this terrible manifestation of the will of God; and there was a sense of soul-searching: 'Is there some sense in which we could have been responsible for what happened?' However ludicrous this may seem to the western mentality, it is perfectly natural that every time a catastrophe happens in the Muslim world, the individual says: could I have somehow contributed to the psychic *malaise*, which led to sins, which may have led to this divine punishment?

It is never far from the mind of the sensitive Muslim, who is looking into his or her soul constantly to seek within him or herself, to see whether there is a relationship, even if it is not as simple as that of cause and effect. There is a relationship between what we do and what happens to the world. And as I said there are so many examples of this relationship in the Qur'an, of this intricate and subtle relationship between individual act and cosmic effect.

One, the surah al-Zilzal. '

When the earth is shaken with her final shaking
And the earth yieldeth up her burdens
And man sayeth what aileth her
That day she will relate her news, her chronicles

Because thy Lord inspired her
That day mankind will issue forth in scattered groups to be shown their deeds
And whoso doeth good, an atom's weight, will see it then
And whoso doeth ill, an atom's weight, will see it then'

So we are taken from this vision of the final earthquake that will afflict the earth, to mother earth actually speaking, the spirit of this planet, speaking and saying what had happened to her because the Lord has inspired her. Every single people, every single species on earth, is an ummah, now the earth has a vessel, absorbing all of these actions, all of these intentions, all of these aspirations good or bad that we, as the human race, have imposed upon her. So this is now what is going to be told to the whole of humanity. It is a very powerful *surah* and I will recite it in the Arabic to see the effect it will have on the Arabic speaker because the message is almost as much in the sound as it is in the meaning.

That's the first part, because the Lord inspired her. Now see how the rhythm changes. That day mankind comes forth in droves to see their actions. That's the shift in the rhythm. Everything up until that point is cosmic; earth is shaking, man is terrified, what has happened to her, how is she speaking, how has the Lord inspired her? And then the rhythm changes and mankind comes forth to see their acts (read further in Arabic). So, whoever has done an atom's weight of good will see it, and whoever has done an atom's weight of evil will see it.

So it is an atom's weight, the tiniest portion of our action that can be measured in some intangible manner. This is what the Qur'an is getting at, one goes from a vision of the entire earth shaking and being ground to dust to a vision of each particle of our own actions, each particle, being evaluated, this being the polar opposite of the vision of cosmic dissolution. So we have gone from the cosmic to the individual, from apparent dissolution to individual resolution.

Now, I will give you some more examples to bring home this point because the Qur'anic *surahs*, the chapters that deal with the Resurrection, with the Hereafter never let us fall into any kind of despair or despondency. On the contrary it is all about taking responsibility for your action and doing something about it here and now, when you can, without waiting until it is too late and you can't.

This is the *Surah al-Infitar*.
'When the Heaven is cleft asunder
When the planets are dispersed
When the seas are poured forth
And the sepulchres are overturned
The soul will know what it has brought forth, and what it has left behind'

There are several other examples I can give. I will give one more, which is remarkable, called 'the Folding up'. Each of these verses appears to be a statement, a description of the end but also a very accurate description of what we are doing right now. *Surah at-Takwīr* (read in English): *'When the sun is folded up, enfolded'*. We have an image of that in the very reality of nuclear weapons, literally, the folding up of the power of the sun into these subatomic particles. *And the stars fall;* Here the Arabic is *'inkawarat'* meaning difficult to see, dust-covered; *When the mountains are made to move;* One has only to go to Mecca and Medina to see the reality of that; places where there were hills are now

flattened. *When the camels pregnant with young are abandoned;* A ten-month pregnant camel, the most valuable object for the Arab in the desert, when this ten-month pregnant camel is abandoned, it can be taken as a symbol of the abandonment of the most valuable treasures of virgin nature; *When the wild beasts are herded together.* Almost a description of the fact that we now have zoos. Where are the wild animals? In zoos, not in the wild. *When the seas rise; Sujjirat* literally means to rise but it also means to swell because of the heat that generates the swelling. Again, even if Al Gore's 'An Inconvenient Truth' is not also an incontrovertible truth, there is apparently scientific evidence to say that carbon emissions are not responsible for rising temperatures; nevertheless the Qur'an is describing a state of swelling up of the seas through heat, a very accurate description of what is happening right now. *And when the souls are brought together;* And suddenly again we have this symbol that comes right back to the individual act, a sinful act that was committed against one particular individual is given here for rhetorical effect. After saying: look at all these things that are happening, when the end comes, when all these things fold in on each other, when the seas rise, animals are herded together, souls are re-united, then you are hit with a particular sin. *When the one who is buried alive (the female baby who is buried alive) is asked for what sin was she killed?;* And this would have pricked the conscience of the Arabs to such an extent that you can hardly imagine it. We are talking about this final end, the cosmos breaks down but then one particular individual girl who was killed because she was a girl in the pre-Islamic days, this is one of the most barbaric customs that the Arabs had, when they did not feel like having another girl or a girl as their first born, they would bury her alive. It was one of the first things that Islam prohibited with severity.

The rhythm and intensity of this is really unimaginable if you are not an Arabic speaker. That you are suddenly taken from these cosmic events to a particular stage of death where you have every single one of your acts questioned in the light of this cosmic dissolution. It is one of the most remarkable surahs of the Qur'an and it goes on (read the Arabic of verses 10 – 14).

When the pages are laid open
And the sky is torn away
And hell is ignited
And when Paradise is brought close
The soul will know what it has made present

What will be present for it at that moment, when all these things happen, the soul will know what it has made present for itself. That is the time of reckoning.

Talking of reckoning, we come to the last example, which is the *Surah al-Qiyama*, 'The chapter of the Resurrection'. Here we have the subtlety of the Islamic conception of Judgement, of Resurrection because the chapter opens by an oath. God swears. *'I swear'* He says, by the day of Resurrection, by the day of Judgement. And then immediately after that, *'I swear by the accusing soul'*. In other words, the soul whose conscience has become enlivened and therefore accuses itself of its misdeeds and has embarked upon, what is called in Islamic spirituality, the greater Holy war, the *jihad al-akbar*, the war against one's own failings.

And here we have an indication of the real

meaning of 'Judgement'. We move from the conception of God, anthropomorphically, casting judgement upon everyone of us to an ontological conception of a judgement, a judgement inherent in the nature of being. Being judges, us, through our own conscience. It goes on to say what God will do restoring his very fingers.

Verse 14 is a commentary on another verse, which tells us that on the Day of Judgement each and every one of us will be told '*Here is your book*', read your own book.

On this day your soul suffices unto thee as a judge, as a reckoner.

So you do not need some extrinsic being, some great man in the sky called God, to judge you. Here we have a conception of judgement as that immanent restoration of equilibrium; each and every soul can be aware of what is necessary, given its own state of the soul, in light of the actions he has performed and the intentions and attitudes that he has manifested; each soul knows what is necessary to restore the balance.

That is what the microcosm/macrocosm analogy is all about. When we said at the beginning, '*Corruption has appeared on land and at sea because of what man's hands have done; that He may make them taste the consequences of their actions; that they may return.*' One can understand this return to imply a return to your senses: come back and judge yourself, before you are yourselves judged, as the Prophet said.

Finally the question of what the solution is. Of course, I am not about to embark on any global solutions, not being an environmental scientist; I just wish to emphasise that the microcosmic solution cannot be separated from the macrocosmic one. There are obvious things given to us, injunctions, recommendations, by environmentalists, scientists on what we can do and it is up to each one of us to do what little we can in our own way of changing our own actions and lifestyles, and this is completely in accord with the Qur'anic emphasis on conservation, on the sanctity of nature, on the necessity of frugality, on the avoidance of extravagance, of waste. We are told in several verses of the Qur'an:

'*Eat and drink the good things that God has provided you*' '*Halalan tayyiban*' which is often forgotten in Islamic discourse when it comes to food and drink. *Halal* means it has to be licit but what does *tayyib* mean? A translation, which would fit perfectly in today's context, is 'organic'; good and wholesome. *Tayyib* simply means good and wholesome and not just legal. In today's context it means food that has not been contaminated, food that is organic. You have that in the Qur'an just as we have '*la tusrifu*': Do not be extravagant, do not waste.

You have also in the example of the Prophet and this is the place where if one wanted to conduct a programme of environmental ethics, one would have to go from the Qur'anic theory to Prophetic practice. How these things were actually put into practice. The Prophet said when you make your ablution for prayer and you are next to a river and the river is flowing with water, do not use any water more than is absolutely necessary for your ablution even if there is an abundance and the river is re-generating itself constantly. It is an

attitude of mind that you have to have as regards the water as a precious, as a divine, resource. Don't be wasteful; don't be extravagant in letting even a few drops of that water fall.

One may think that I may be exaggerating about everybody in the Islamic world having an inherent understanding of the sanctity of nature but a way of appreciating this is by telling you a story of Mulla Nasruddin, one of the figures on whom jokes are made in this tradition. He is a wise man who often disguises his wisdom through apparent acts of foolishness and in this particular story the message comes through of the sanctity of nature and this story goes back about 800 or 900 years.

The story is that the Mulla is running while it is raining and people say to him 'Mulla why are you running to get out of the rain? Don't you know that rain is a mercy from God?' Mulla says, 'I know rain is a mercy from God and I am running because I don't want to tread on the mercy from God'. Even if the aim is to be humorous here, the joke itself reveals the psychological conditions of Islamic culture, even in those times people knew that the mercy and grace of God manifested by natural phenomena like rain, was not something to take lightly. It was there in every phenomena and act of nature; water being the most potent image of this, being referred to as a *rahma* or merciful grace.

So when the Prophet said to his companions don't waste a drop of river water even if you are by a river, he was indicating a whole series of similar actions, which are eminently within our sphere of possibility. He also said to his companions *'Do not make your stomachs graveyards for the animals'*. This means don't indulge in this over-eating of animals. Eat more vegetables, cultivating them yourselves.

If we think about an example of fasting, in addition to fasting the thirty days of Ramadan as it is for the Muslims, people who follow the Prophet's example fast two days in each week, how much could be saved if Muslims followed that Sunnah alone of fasting two days a week, one is getting a sense of the kind of moderate austerity, mild asceticism that should be the framework for every Muslim and, by extension, for all those who look to the Qur'an and Prophet's examples for inspiration.

What I am getting at here is the practical side of it. The practical side of what Muslims can do to look in the Qur'an and the Prophet's conduct on how they should act, how they should conserve all the resources that are made available to them. But the basic principle here is what I refer to earlier; the microcosm has repercussions on the macrocosm. What we do within our souls affects our environment and the Qur'an gives us this verse as a substantiation of those other ones, the interpretation of:

'Truly God will not change the condition of a people until they change the condition of their own souls'.

That means that the macrocosmic solution can never be divorced from the change that is required at the individual level whether our actions at the individual level generates enough critical mass to serve as a magnet, as it were, to attract the mercy and grace of God. It is not for us to speculate. All we can do is give ourselves to these

simple outward acts, as I say, of austerity, conservation, mild asceticism in doing what we can for the environment whilst realising that our rectification of our own faults morally, our own ingratitude, our own persistence of simple acts generally cannot be divorced from our outward acts of purifying the environment or purifying our actions in relation to the environment.

There is a physical level, a moral level and a spiritual level and these are all connected. If we are not able to work directly on our souls to, as it were, get rid of the vices that give rise to the outward pollution of the environment then we will not be able to get rid of our outward actions. But to go to the spiritual root of these problem is what we are invited to do by the Qur'an and Sunnah.

These virtues can all be summed up in the word '*faqr*' which means spiritual poverty, an emptiness and a detachment with regard to the world. In this context there is a saying of the Prophet which is quite relevant. He said that 'My family are like Noah's ark. Whoever enters this ark will be saved and whoever leaves it will be perished'.

This could be interpreted in many ways. One of the ways in which I would interpret it is that one of the great virtues associated with the Prophet's family, in particular with his daughter Fatima, is '*zuhd*' (asceticism) which can be translated as being in the world whilst deeming it of little value, not to deem the contents of the world of little value but to deem the world as such to be of little value: the content of the world is sacred, ultimately divine, but the world as such is perishing, it is transient.

What this meant for the '*ahl al bayt*', the household of the Prophet, was to always put spiritual virtue, spiritual benefit, over and above material benefit. And that is one of the key inversions that is required in our current situation for us to put the situation right, to understand that the world is perishing and it is through our detachment from the world as a perishing entity we are more able to give reverence to the world as a sacred content and this leads us to note the following paradox: At the very time when western thought was moving away from God and heaven and towards man and earth, this was precisely the time when the earth was subject to its most violent assaults. At precisely the moment in history when men started to try to make heaven on earth, or make the earth a heaven, this was when earth began to become hellish. So what we need to see is an inversion of this: we need to see the world as such not as heaven but as containing heavenly archetypes which are manifested on earth; and we will see those archetypes more clearly if we are able to sense the 'metaphysical transparency' of the world. The more we are detached from the world on the level of its own manifestation, the more we attach ourselves to its content which transcends the level of manifestation.

I want to finish by talking about the spiritual side of the solution. These are all very practical measures but there is a saying of the Prophet which leads to the efficacy of spiritual action, inward action.

[An aside, after drinking from some water and saying the *basmala*: When the Prophet would drink a glass of water, he would say the *Basmallah* '*Bismillahi rahman ar rahim*'

and he would drink sipping, once, twice and then he would drink as much as he needed, again to indicate that we are not animals, that when we drink water we do not just gobble it down like thoughtless creatures. We drink it to satisfy our needs. We gratefully take it, we give thanks and we show that we are in control of our lower appetites. I was reminded of that when I took a sip of water.]

So he said a very important statement about the approaching end. And this is both action and contemplation. This is on the level of the spirit. He said two things: 'The last day, the day of Judgement, will not come for as long as there is someone on earth saying *Allah, Allah.*'
In other words the invocation of the divine Name; and this invocation is of course not restricted to simply the name '*Allah*' in Arabic, you can also talk about it as a universal principle, the essence of the prayer in all the traditions known to us on this planet is the invocation of a divine Name. In Hinduism, Japa Yoga, in Christianity, the Jesus prayer, the Japanese Buddhist Nembutso, even the perpetual orison of the Native American tradition; the quintessence of prayer is the repetition of the divine Name.

Here is an indication of the relationship between spiritual action and cosmic sustenance. The cosmos is sustained by spiritual action, by rites and rituals, by prayers and invocations that all of us perform. There is an intrinsic relationship between us performing that function for which we were created, just as the birds and animals are all singing the praises of God, so we were created for that purpose, essentially, to pray to God, to benefit from His gifts and to go back to Him, spiritually, inwardly. So the verse in the Qur'an that expresses this very clearly is:

'I did not create mankind or the jinn except that they should worship me'

So this worship and this act of invocation is a purification of oneself at the same time as being a contribution to the sustenance of the environment. He has also said that when you see the Hour approaching, when you think you see the Hour approaching, we could add, because no one knows for certain when the Hour is approaching, but when you see the Hour approaching, and you are planting a tree, continue with the planting of the tree. Don't ever think that your action is of no consequence simply because you think that the end is approaching. The planting of the tree is to be performed, completed because it can bear consequences above and beyond your imagination, so continue with that act. Now between the planting of the tree which is a material image and the utterance of the invocation, *Allah, Allah* there is a very subtle relationship because the Qur'an tells us: 'A good word is as a good tree'. And this image that the Qur'an gives us of the effect of the divine invocation, invocation of the divine Name, in relation to a tree is a very instructive one. In the *surah* called Abraham, it says: 'Do you not see how God strikes similitudes? A good word is as a good tree. Its roots are firm and its branches reach up into heaven. It gives forth its fruits in every season, perpetually, by the leave of its Lord'

So here we have a combination of a very natural image with the practice of the invocation. Because, as the Sufis have understood the impact of the invocation to be like this tree, that the roots of the divine Name are firm within the divine ground,

the ultimate Reality. The branches, the repercussions of this invocation reach up into heaven so that our act on earth of planting a tree, uttering the Name, being like a good tree has repercussions like the branches that go up into Heaven, and remember the birds also sing in those high branches. The branches going up to heaven, the repercussions cannot be quantified, cannot be measured.

And the fruits come forth in every season. Therefore, the fruits of good action and the best action being the invocation cannot, in any sense, be minimised. The fruits of this good action; prayer and of contributing in some small way to the environment can have consequences over and above our own measurements, our own power of measurement.

And so it is on that note of optimism based on realism of where we stand that I will finish and just add that this note of the invocation and its relationship to the natural world is not, by any means, confined within Islam. It is something that is found in all of the traditions and, in a sense, it is an expression of the truth that the whole of creation is the utterance of God, the word of God, the Name of God. The Name is always an expression of the Named. So when the human being within the world utters the divine Name, that human being is integrating himself within the divine Nature and thereby the whole of creation participates in that re-integration. And that's the meaning that Platonic philosophy brings home so clearly, and is found expressed also in all the major spiritual traditions of the world: the microcosm is a small world. When correctly understood, this means that when you correct yourself, this actions has repercussions that ripple throughout the whole universe.

This is expressed most beautifully by a great sage Ramana Mahārishī, when one of his disciples came to him and said 'I am trying to realise myself in accordance with your teachings, but what about the world, how can I improve the state of the world?' And the Ramana looked at his disciple and said: '**You are the world.**'

The basic thesis of that book is that in the eleventh hour, according to the parable in the Bible given by Christ, the wages of those who worked for just the one hour were the same as those who worked in the heat of the day and they were paid first. Martin Lings draws out the significance of this in cosmic terms that the availability of Divine mercy increases in proportion to the very difficulty, the darkness of the age, as the end approaches. So that's another angle of approach to this problem.

Muhammad Suheyl Umar
Professor of Social Sciences University of Central Punjab.
Ex. Director Iqbal Academy

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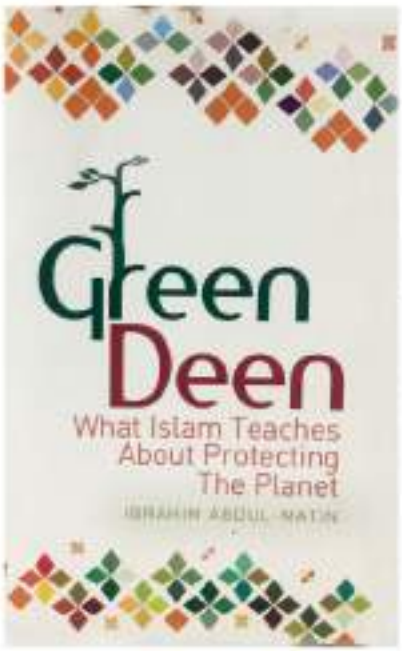
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My working with the undergraduate students on various community-based projects on environmental education and protection has developed my interest in Environmental Sciences. Recently, I found an interesting book titled GREEN DEEN: Islam Teaches About Protecting the Planet by Ibrahim Abdul Matin an American Muslim who shares his experiences by portraying an environment where he grew with people belonging to different religions, including; Muslims, Christians, Jews, Buddhists, and many others, where everyone lived together as a community to bring change by creating awareness about making planet Earth a healthy place to live now and for the generations to come. It will not be wrong to say that working together with the interfaith community helped Ibrahim Abdul Matin produce the best work in the form of Green Deen. He has to beautify symbolized "Earth as a Mosque."



Ibrahim Matin grew in an environment full of opportunities; he started his career as a director of youth programmes at Prospect Park in Brooklyn, now an Environmental Policy Consultant and Interfaith Leader for Environmental Justice.

In his book, Ibrahim Matin creates a connection between Allah the creator and the worshipers the mankind as a caretaker of Earth, he stressed on the fact that living a "Green Deen "is the understanding that we are created from Earth by Allah and in return it is obligatory for us to take care of and protect Earth by creating a healthy

sustainable environment.

The book assists both the Muslims and non- muslims equally as an educational device. The author has divided the book into five chapters, starting with Introduction and four topics; waste, watt (energy), water and food.

He, being a man of strong Muslim believes, selected six Islamic principles to apply in relation to environment; that is: belief in oneness of Allah and His creation, observing and recognizing Allah everywhere, man as Allah's representative on Earth, respecting the trust we have with Allah to be the protectors of the planet, creating justice and living in balance with nature. He believed that these are the foundation principles to build a GREEN DEEN.

The fascinating part of the book is the beautifully quoted verses from the Quran and Hadith to support the examples and the solution to the problems.

The book has explained well the network between Islamic teachings and environmentalism and offers numerous examples how Muslims are following and can follow a GREEN DEEN. The texts, research and viewpoints of many Muslim scholars and community leaders are added to trace history and the preoccupancy of mankind's active role as administrators and mangers of the Earth and focus how Muslims and Muslim communities are following a Green Deen now in the present time.

For example Saudi Arabia use recycled waste water in Makkah and Madina for performing the ablution for the Muslims who come to perform Ummarh and Hajj.
Oakland, California Light House Mosque has banned the use of all kinds of disposable plastics, like paper plates, Styrofoam and plastic bottles during the month of Ramazan, in the evening at time of Iftar.

Oakland, Californias Light House Mosque has banned the use of paper plates, Styrofoam and plastic bottles during the evening feast that breaks the daily Rmazan fast.

The Muslim community in Chiapas, Mexico lives entirely on the grid manufacturing its own solar energy and growing its own organic food.

The author believes that once we begin our journey towards Green Deen by healing our hearts through prayers, the next step is to create awareness through movement, a Green Deen movement and connect that to the green interfaith movement, and connect that to environment justice and traditional environment movement, connect that to human rights movement and connect that to human movement.

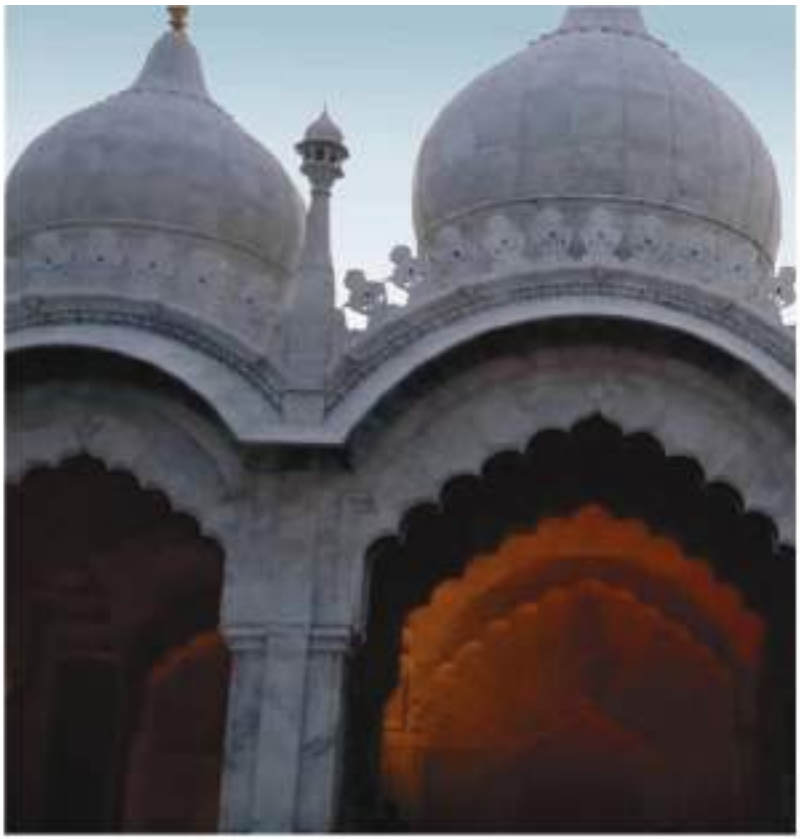
To go with GREEN DEEN movement four actions are required, to begin with; we need to have a success story to tell other, to have to get educated and educate others on the environmental issues and solutions, we need to connect to people of other faiths and we have to be smart enough to create new ideas without any fear of failure.

A collective action is required to revise our relationship with the Eartth. Building a movement is part of living a Green Deen.

Asma Fakhr
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A Search for the Time-less in Sacred Art & Architecture:

(Part II)



The system of proportional sub-division, as a method of design, had intrigued me for a long time. But such mundane obstacles as building regulations had proved to be un-surmountable in practice. In fact the really big barrier had been my own education and training as an architect. The compulsion to be innovative, to be creative, to be original, the imperative to be "expressive of our time", had always stopped me short of "imitation" and "copying". In the last analysis it was the ego that simply refused to let go, to surrender. I was only able to cross this barrier under the guidance of a spiritual master. I felt liberated, and it was only then, in the two projects discussed below, that I was able to apply the traditional design method in my own work.

The site of the mosque, located about hundred and fifty kilometers west of Lahore, is known locally as "Pak Wigah", or sacred field. It is marked in the land records as a pilgrimage site, and is mentioned in several histories and private records as the spot where a waking vision of the Prophet was witnessed by a gathering of hundreds of sufis, in 1739.

The client for the mosque is an eye surgeon who is also a shaykh of a sufi *tariqa*. He traces his spiritual and family ancestry back to the saint who presided over the gathering of sufis in 1739.

The clients the tombs of a "hidden" sufi and his master in Lahore, are two engineers who run a construction firm. They belong to the inner circle of a remarkable saintly person, Hafiz Mohammad Iqbal, who died in 2001, and was buried in the same compound as his equally remarkable master, Baba Hasan Din, who died in 1968 at the age of a hundred and six.

These clients came to us because they wanted strictly traditional buildings using traditional materials and structural

systems. In both cases there was also a clearly stated desire that the designs should be based on specific historic structures: The Moti Masjid in the Delhi fort, in the case of the mosque; and the shrine of Imam Ali, in Iraq, in the case of the tombs.

Had these gentlemen come to me a few months earlier I would have shown them the door. I would have felt outraged and insulted at being asked to copy, or even borrow from an existing building. But I had reached a point in my own understanding of traditional design theory where I could accept these demands as perfectly normal, indeed necessary to the design process. We found some published drawings and photographs, other images were downloaded from the internet. We then analyzed the available material to decode the underlying proportioning systems and geometries.



Arch of Baba Hasan Din's Tomb

Following the traditional design method, we proceeded by proportionate subdivisions, of the site to establish the basic structural and planning grids. The same procedure was used to arrive at the basic features of the elevations and sections. Specifics of the site and functional requirements are only some of the factors that called for modifications, adaptations, and design decisions in both cases.

The designs were "approved" by a curious process in each case. The doctor had often said that he was not making the project, it was making itself. Implying that there was a higher force guiding the project at each stage. Thus, he said he was led to the architect, and shown the prototype. At critical stages he would take our designs and later inform us that they had either been "approved", or not, as the case may be. At one stage, for instance, we told him that the proportions of the Delhi mosque appeared more suited for a royal chapel, but seemed too tall and imposing for our humbler rural context. He said he had wanted to tell us the same thing. So we tried out several squatter versions. But none of these were "approved" and we had to revert to the original proportions. In the case of the courtyard however, we were asked to modify the original scheme by eliminating the ablution tank and by increasing the length, to conform to the "approved" design.

In the case of the tombs, our design had been immediately approved by the circle of friends of Hafiz Iqbal, but the old caretaker and devotee of the senior Baba Hasan Deen had maintained an ominous silence. We had no inkling of this until the

day our clients, the two engineers, came into the office radiant with joy, and gave us the "good news" that the design had been "approved" by the higher authority. "Go ahead." Baba Hasan Deen's caretaker had told them. "You have been permitted. You may build a temple, a church or a mosque. I am not to stand in your way."

In both cases we were made to correct almost identical, but fundamental mistakes by strange co-incidences. The doctor had already decided on the size of the prayer chamber for the mosque and had started the excavations before he came to us. So it came as a bit of a surprise when we found that the outline of his plan exactly matched the basic rectangle of the Delhi prototype. But when the site engineer started the laying out on the ground, he found that our plan did not fit the foundation prepared by the Doctor. We checked the measurements on site, and rechecked our plans. That was when we realized we had gone horribly astray! Somewhere, while playing around with different proportions, we had locked onto the wrong proportioning system. Actually, we had thought we had found the underlying design principle and could now freely improvise. But we had been stopped in the nick of time from producing a grotesque parody of the original. Suitably humbled, we gave up further attempts at willful invention and returned to faithful copying. We had learnt a valuable lesson in keeping the ego in check. The project was indeed designing itself.

In the case of the tombs, the site had been measured by the engineers, then checked and double-checked at our insistence. But when they came to setting out our plan on the site, they discovered a huge discrepancy between the size of the plot on ground and the measurements they had provided us. Naturally, we had to go back to the drawing board. Once again, this process led us to realize that we had been using the wrong proportioning system that would have resulted in a horribly stunted version of the prototype.

Unlike the royal chapel in the Delhi fort complex, our mosque, in the open fields, had to be raised on a very high plinth. Instead of the small private entrance for the king, we needed a prominent grand entrance for the public; the somber solidity of the outer wall had to be made more permeable to light and ventilation; the Delhi sandstone had to be replaced by a lighter colored marble;

Similarly, our site in Lahore, and the functional requirements for the twin tombs, bore no resemblance to the monumental tomb in the middle of a sprawling complex of spaces and structures in Iraq. Moreover the plan had to be entirely conceived around the locations of the existing graves and a small row of trees planted by Hafiz Iqbal himself.

The structure of the tombs was completed about six years ago (2007), and work on the finishes and decorative details is currently in progress. The decorative schemes include geometric and floral forms and of course calligraphy. The clients play the major role in the selection of the texts and their locations. But the whole design process is a close collaboration between architect, client and craftsmen.

Something quite extraordinary happened at the mosque. The designs called for a lot of marble carving, and the client had



Baba Hasan Din's Tomb

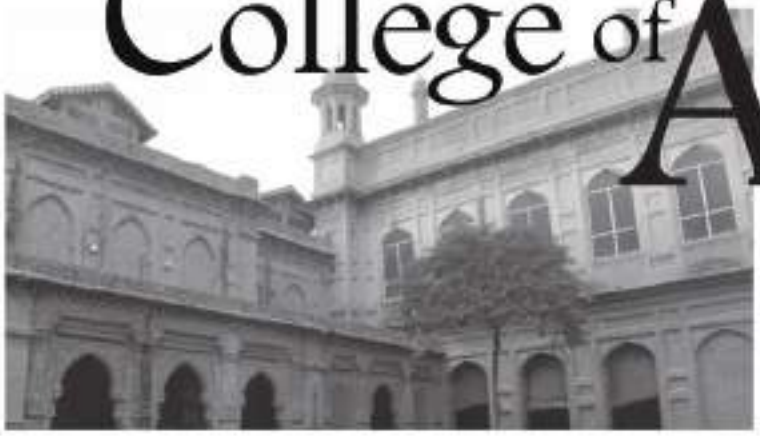
gone to a lot of effort to locate a party of skilled masons and set up their workshop. Then, as their output was very slow, he got a second party and set up another workshop for them. But while the demands of the masons for money and perks kept increasing, the combined output of the two teams was still too slow. So finally both teams were sent packing. And then a miracle happened. A hundred stone carvers materialized out of nowhere to take up the work. Twice a week, they appear after dark and work through the night. The site is ablaze with powerful lights. The music of hymns and chants playing over the loudspeakers all but drowns the din of more than forty power tools. The air is filled with marble dust that turns everything chalky white – white hair, white faces with liquid eyes and tracks of joyful tears running down the cheeks. At the break of dawn, the work stops, they say their morning prayers in congregation, and disperse. Washed and changed, they step into the day as ordinary teachers, lawyers, paramedics, shopkeepers, and go about their daily routines.

Not one of them had held a mason's tool in their hands before. The venerable doctor himself has become not only an accomplished draftsman but a remarkable calligrapher as well. With no previous training in the art of calligraphy, he started one day to compose the required texts in an entirely new script, perfectly balanced and proportionate, clearly the result of pure inspiration. He draws directly on the stone. One team cuts out the stencils, a second team does the rough shaping, a third the fine chiseling, a fourth the polishing and finishing. Each section is assembled dry and checked before being taken to be placed on site by a professional mason. Among the new workforce are several teenagers, who were sent to work on the project by their parents to keep them out of trouble. These good-for-nothing dropouts have blossomed into fine, and utterly devoted craftsmen.

The transformative nature of these projects is something we have experienced not only in our own work as designers, but equally in the lives and attitudes of clients, builders, craftsmen, and ordinary visitors. Whether this is due to the quality of the architecture or the association of these places with pious persons, or the performance of religious rites, there is no doubt that these spaces make us aware of the presence of the Divine.

Professor Kamil Khan Mumtaz
Eminent Architect, Educator, Author &
Pioneer in the revival of traditional architecture

National College of Arts Archives



REVEAL WAR CIRCULARS IN WORLD WAR II

The role of India in World War II, has often been sidelined in history when infact it served both as an important military garrison and supply post during the time. Its Imperial efforts have often been overlooked and this oversight has led to some heated debates and critique in recent times. The NCA Archives has retrieved some valuable documents that not only shed light on the financial contribution made by Indian citizens towards the war effort but also reveal some interesting recruitment requirements and awareness campaigns for World War 2 undertaken by the British Empire. The documents also contain correspondence between government representatives that demonstrates the importance and role of war fund appeals.

An important letter written by the Governor at the time in 1940 even reveals the financial contribution of Punjabis to World War I where between 1914-1918 the Aeroplane Fund, Comforts Fund and Recruitment Fund were established and Rs. 55, 00, 000 was collected.

"Ever since the outbreak of War I have been receiving from individual Punjabis of every class and community spontaneous offers of financial assistance in furtherance of India's war effort." writes, His Excellency the Governor in one document that is from 1940. It is worth mentioning that the document also highlights the contribution of the Nizam where "His exalted Highness the Nizam has donated £100,000 for the purchase of a fighter squadron and a considerable number of Punjabis are now being trained as





fighter pilots". This generous contribution in itself and its valuable use should be noted.

The British opened various accounts for the collection of war funds and the examples above demonstrate the commitment of Indians to the cause. According to the Archive documents, other funds included the "Red Cross and St. John Lahore District Appeal Fund" along with St. Dunston's. His Excellency the Viceroy's War Purposes Fund was also opened in Punjab and the ad was set to appear on Sunday January 28th 1940 in newspapers at the time. The Governor's letter also mentions that "Donations made for some specific purpose will be applied according to donor's wishes. Other donations will be made for the" relief of the wounded and disabled in war, care of the families and dependents of serving soldiers."

Other documents pertain to the distribution of material to be disseminated for propaganda purposes. Two letters from 1939 sent out by the Assistant to Director of Industries Punjab confirm that 10 copies in Urdu of the pamphlet entitled "Hitlerism Why Should it be Destroyed" were sent out "for wide publicity and distribution" and that 525 copies of "This War" Why should the Punjab take a hand in it? were distributed in both English and Urdu.

The British were also interested in using other mediums such as Radio to raise awareness about the World War and a letter issued in 1939 by F.C Bourne Officer-in- Charge, War Publicity for the Punjab actually appealed to The Mayo School of Arts to look for good speakers from the School who had specialized knowledge about Nazi rule and propaganda and would be willing to work for All India Radio.

Newspapers and advertisement



campaigns encouraged austerity and conservation, the NCA Archives contains several samples. The advertisement "This Man's Garden is a Defended Area" published by The Civil and Military Gazette conveys the role the war began to play in daily life. The campaign encouraged people to aid the war effort by planting vegetables instead of flowers in their gardens to supply their kitchen. A copy of a monthly column sponsored by The National War Front, Punjab, Lahore provides technical information about the method of sowing, planting of specific seasonal vegetables. "Gardening Notes for February" is about carrots and brinjals. An advertisement of a Vegetable Show(1944) organized by Lahore Horticultural Society and The National War Front at The University Hall Lahore also reveals how the effects of war gradually began to seep into public space in India at the time.

The nature, scope and complexity of a war is not determined solely by the number of combatants and civilians who lost their lives but also by the innumerable who had non combatant skills. The NCA Archives contains documents that state the recruitment requirements for tradesmen who could contribute to the war effort. The trades required included blacksmiths, bricklayers, masons, carpenters, electricians, fitters, engine drivers (I.C), Engine Drivers (steam), draughtsmen, surveyors, welders, painters, tinsmiths. The documents provide important clues to the understanding of Empire in relation to ethnographic study as required castes have been meticulously compiled and listed along with regions. Castes and professions that were not deemed worthy are also mentioned. Other lists reveal that specific ethnicities with a specified height, weight and age were preferred. Preferred ethnicities include Punjabi musalmans, Sikhs, pathans, purbeah hindus, pahari hindus.

There are many narratives and untold stories that have often fallen by the wayside only to be forgotten. The NCA Archives is dedicated to meticulously maintaining its records and encourages researchers and academics to visit so that these histories can be revealed.

Zohreen Murtaza
Lecturer at National College of Arts, Lahore

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THE LOST HISTORY OF LAHORE
NILA GUMABD:
Mausoleum of Sheikh Abdul Razzaq Makki

Whenever I visited Anarkarli, I always be facinated by a huge blue dome. Being an artis it's my duty to find out actual traces of history which are unknown or under shadow by any reason. So I personally go inside the mausoleum and find out and paint the Dome view from far which are covered by bycles shops around the building.



In the mausoleum was Baoo Siraj, who lives in a house adjacent to the grave, and every day twice cleans and dusts up, all for free and out of reverence for the saint.

His ancestors have been doing this for centuries, and though the Auqaf department has a fund for this purpose. He informed me that since 1947 over six major 'seers' and 'saints' have been lost to the crazy commercialisation drive that has overtaken our lives.

The mausoleum of Nila Gumbad houses the remains of the great mystic Sheikh Abdul Razzaq. He belonged to Mecca city, and came to Lahore in the reign of Mughal Emperor Humayun (1508-1556). He became a 'mureed' of the famous saint Miran Muhammad Shah Mauj Darya Bukhari, who soon realized that his pupil had powers beyond the ordinary. He called him Sheikh Abdul Razzaq Makki. His scholarship of the Holy Quran and his powers of the occult attracted a very large following.

Soon he was considered as the leading 'seer' of his time, consulted often by the Mughal court. Abdul Razzaq Makki died in 1084 A.H. and was buried at this place. The Mughal court built him a fine mausoleum, which still stands as a testimony to the man. Next to the graves they also built an elegant mosque, which today is known as the Nila Gumbad Mosque.

When the Sikhs came to power, they ransacked the elegant building of its excellent marble, which they transported to Amritsar. Maharaja Ranjit Singh ordered that an ammunition dump be made of the mausoleum, and to one side in the mosque he housed a gunmanufacturing facility. To the western side, among other graves, he built a cannon manufacturing facility. Thus a majority of the graves of some of Lahore's leading saints and seers were destroyed.

When the British came, they removed the arms manufacturing facility and converted the mausoleum into an eatery, where officers of the British East India Company used to have their meals. A bakery was set up next door, the very first in Lahore. This bakery was owned and operated by a building contractor called Munshi Najmuddin Thakedar. Once the cantonment was shifted to Mian Mir, the contractor persuaded the British authorities to restore the mausoleum and the mosque. He invested in the project and on his death he was buried to one side inside the mosque.

To the west, just along the alignment where



today exists the Anarkali Bazaar was the grave of Khawaja Saeed Lahori. Next to his grave were the grave of Haji Abadullah, and a third grave of the nephew of Khawaja Muhammad Saeed by the name of Abdur Rahman. Next to them is the grave of Hazrat Shah Sharaf. In an earlier piece I had dwelt on the grave of Shah Sharaf, who was originally buried at Bhati Gate. When Maharajah Ranjit Singh ordered that the grave be removed to make way for the expansion of the defences of the city, his grave revealed a man, buried over 100 years earlier, as fresh. The famous Fakir Nuruddin got the saint reburied near the Nila Gumbad.

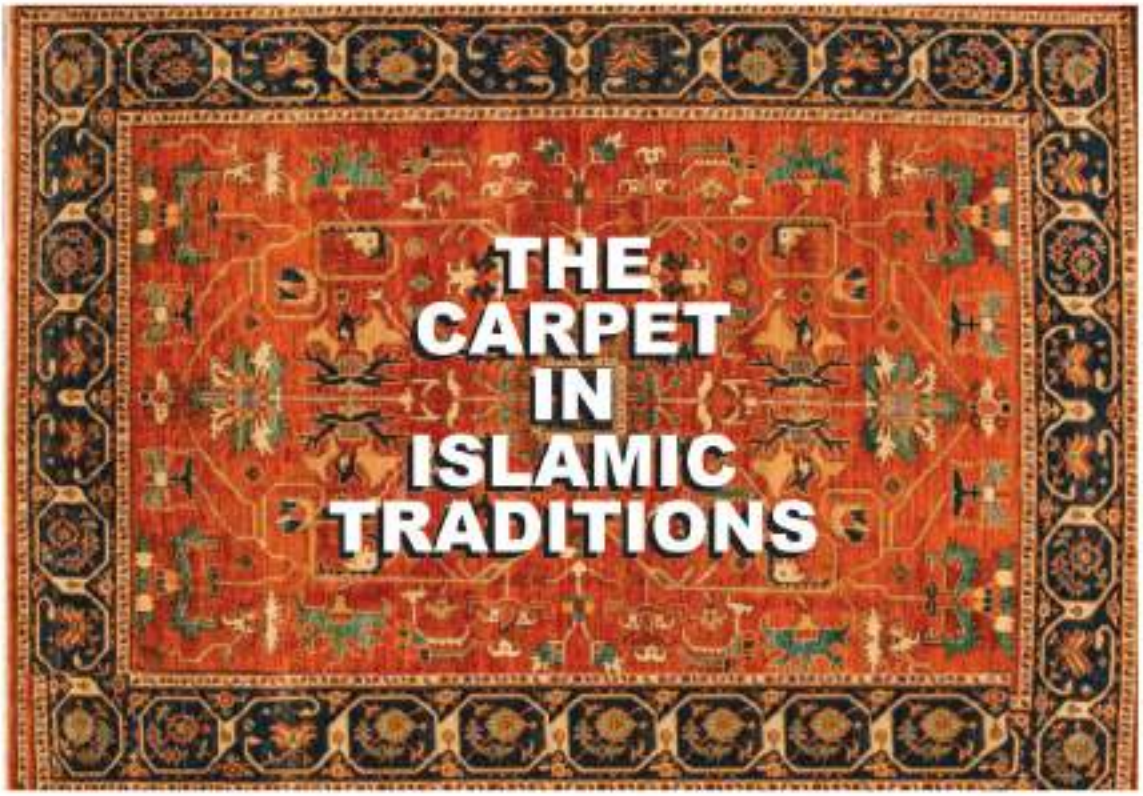
After 1947 the entire area underwent a massive change, in which new shopping plazas came up. If you happen to walk through the bazaar, the building to the south of the old Hindu temple to the east of the Punjab University, in which a number of clothes shops exists, is where a few well-known shoe shops exist. If you walk inside the narrow alley of shops, to one side, under a staircase, is the grave of this famous seer.

This is what one can call a picture of the age in which we live. All the other graves have been cleared and new shops made on them. Mind you the original grave was built by Mughal Emperor Aurangzeb, an excellent structure the Sikh razed to the ground.

Outside the traffic flows past a fast deteriorating Nila Gumbad. In the narrow lanes a few graves have been left in small rooms, mostly unmarked. There is a need to research each and every one of them. The lost ones of some great saints need to be located, and if it is possible to move commercial interest, just let them be known. Inside Baoo Siraj cleans the graves and without any regret serves the great men his forefathers served.

Article arrange by Saqib Akhtar an Artist, Studied from NCA, Lahore. Reference taken from; Lahore by S. M. Latif & Pakistan Today. www.artsaqib.wordpress.com

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My love affair with this Islamic art form is spread over decades. Perhaps the moment from which I can trace this affinity is when I stood spellbound in the dimly lit immaculate room of the Metropolitan Museum of Art in New York, mesmerized by the regal beauty and subtle jewel-like brilliance of the graceful expanse manifested in the woven design. That carpet was a fine specimen of Islamic ingenuity in creative arts. It was a testimony to the dexterity of the Muslim weaver. My imagination wandered to the arched belvederes of the Ottoman court, the original home of this magnificent piece. I dearly wish each of us has the opportunity and privilege to appreciate and celebrate this beautiful heritage, which is as much a part of our culture here in Pakistan as it is in the rest of the Islamic world.

Expensive and rare textiles have been indicative of wealth, power and authority, religious or secular, through the ages. Floor coverings in the form of rugs and carpets found their way into early civilization when mere animal hides and furs ceased to satisfy man's developing creativity and aesthetics. The use of woven materials increased with domestication of animals as the sheared hair and wool of sheep and goats could be spun, dyed and woven into rugs and floor covering in simple designs.

As floor coverings are objects of utility, their manufacturing and usage was subject to weather and environmental conditions. For the Bedouin and nomadic tribes of Arabia, Persia and Anatolia, carpets and rugs held a multidimensional significance, being used as tent sheltering, floor covering for comfort,

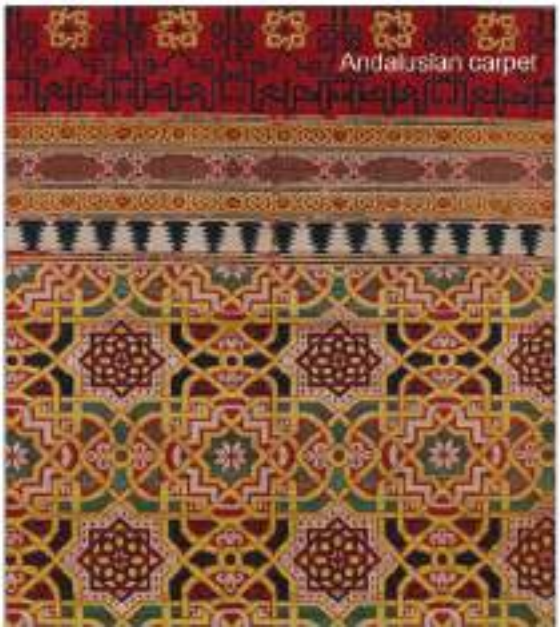
room partitions for privacy and other useful items such as saddle bags and cushions etc. Floor coverings in form of carpets and rugs were coveted possessions in these nomadic households where sitting, dining and sleeping on carpets was and remains to theses modern times a way of life.

The earliest knotted rug, the Pazyryk carpet found in an ice-filled tomb in



Pazyryk carpet

Mongolia, woven around 464 B.C., is now in the Hermitage Museum in St. Petersburg. The earliest surviving Muslim carpets were found in Al Fustat (old Cairo) while the remaining were dated to the 13th, 14th and 15th Centuries A.D. The Fustat carpets served as prototypes for the later Anatolian and Andalusian carpets. Knotted on to a single warp, the





Persian carpet

so-called "Cairene carpets" had geometric design, stylized animal and vegetal motifs. In the 11th Century A.D., the Seljuks brought the tradition of Anatolian carpet weaving techniques and designs to newly-acquired territories in Mesopotamia and Persia.

The Ottoman, Safavid and Mughal dynasties were pivotal in transforming the cottage industry into a full-blown lucrative and far-reaching industry. Tabriz, Kashan, Qum, Isfahan, Shiraz, Ardebil, Hereke, Khiva, Bukhara and Herat appeared on the horizon as product centers of this magnificent art form. From the 16th Century onwards, the designs were transformed from the traditional designs, passed on from one generation to another, to more advanced and intricate specimens of Islamic ingenuity in pattern-making. The Muslim carpet maker



Pakistani carpet



Pakistani carpet

matched the architectural magnificence of the great religion. The carpets became massive in size, the designs more complex and elaborate, knots grew thicker and the color palette became more vibrant.

Carpets from Islamic empires were traded to Europe and the Far East and were most sought-after, becoming known as oriental rugs. The patronage of Islamic carpets and rugs considered a luxury commodity varied from European courts to wealthy merchants. These oriental rugs were portrayed in numerous works of European painters of this age. However, the most interesting fact remains that the oriental rug was such a precious commodity that it was never shown to be spread on the floor in these paintings, rather it was depicted always as hung on the walls or spread on furniture.

Handmade carpets involve the most fascinating process of knotting colored wool or silk fibers onto vertical wraps on specially designed looms. As carpet weaving is a cottage industry in most Islamic countries, design of the looms has not undergone any major changes. Families of weavers have mastered this art through practical and oral training from master weavers who design and select the most appropriate color schemes for particular designs. Innumerable small villages, a wide variety of nomadic tribes and urban centers emerged in the Islamic territories.

Classification of carpets and rugs and their connection to one region depends on the form of designs, color scheme, raw material, knots, size and the thickness of the pile, quantity of weft, the number of knots and many particulars which only the connoisseurs can discern.

Cabal rugs or Kilims and Rural or Urban carpets.



Turkish carpet



Turkish carpet

Tribal carpets are small in size and woven in flat weave with little or no pile. The color palette is limited, comprising of natural colors or bright and variegated pigments. Knots used are Ghiordes or Sennett. Designs are mostly geometric but sometimes tribal emblems and animal forms are also seen. Tribal rugs are woven on horizontal looms which can be easily dismantled to carry from one place to another.

Rural or Urban carpets are woven in rural and urban centers where looms are positioned permanently. These are thick and fine carpets in all sizes with elaborate and intricate geometric and floral designs, woven by skilled artisans in a multitude of balanced color schemes. Knots vary from 3600 to 250 knots per square inch. Knots are pressed by passing the weft through the warp to thicken the pile and to firmly unite the knots. Knots are then combed downwards with a metal comb. Most of thick pile Urban carpets are double wetted whereas the Tribal rugs are single wafted.

When knotting of the carpet is complete a few inches are woven as "Gilim Baft". The carpet is then sheared to have an even pile and finally washed to lend luster and shine to colors.

Knots or " Ghereh" most commonly used all over the Islamic World in carpet weaving are " Ghiordes" or Turkish Knot and " Senneh" or Persian Knot.

Turkish Knot or Ghiordes is common to



Pakistani carpet

make elaborate geometric designs and the Senneh or Persian Knot is extensively used to create a dense floral figurative designs.

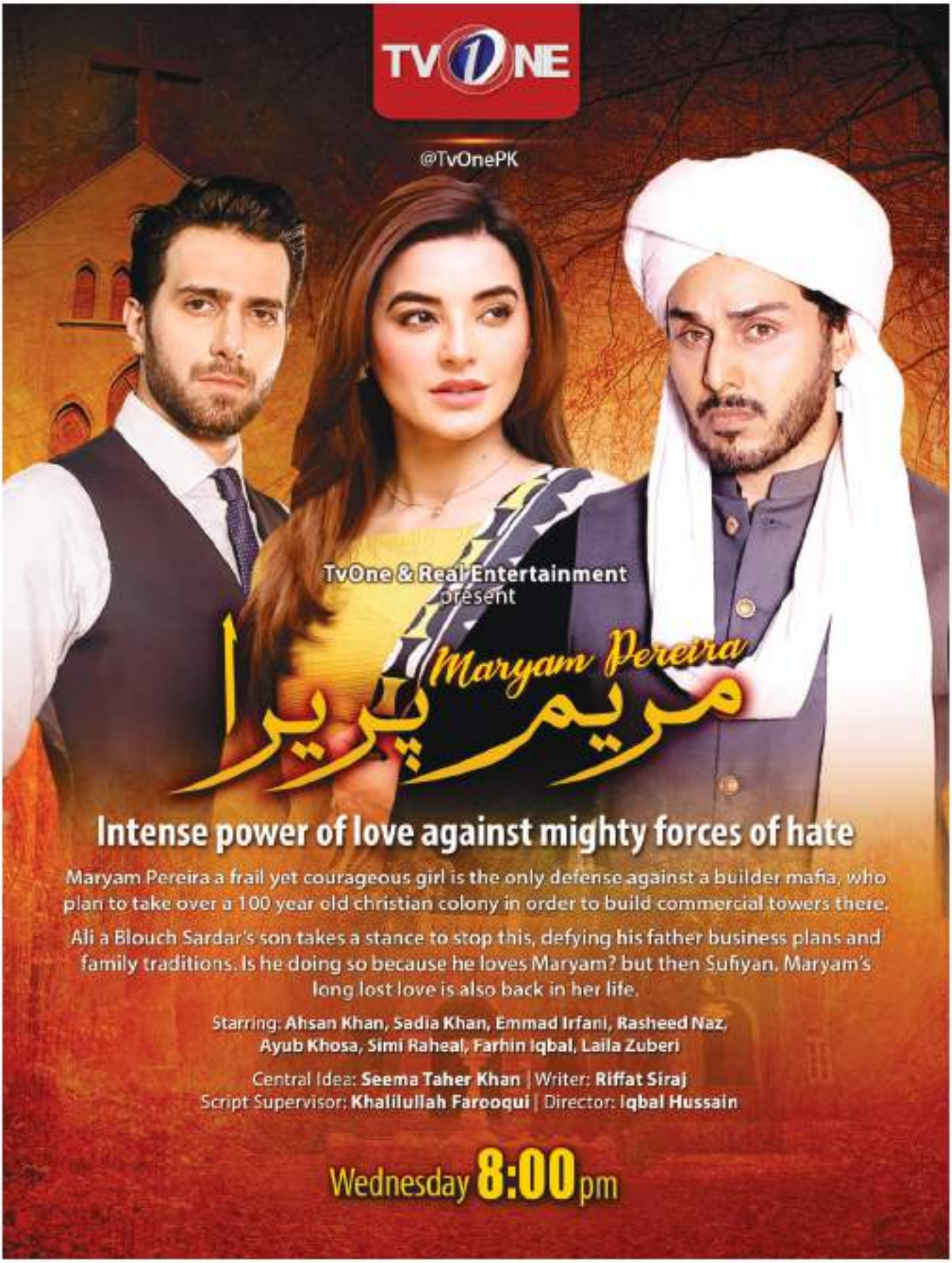
Designs are technically classified into one direction, one half repeat and one quarter repeat forms. Designs or patterns are named either after the city or village they are produced in or are known by the design theme such as the Medallion known as the Shah Abbas design, where the field is dominated by a single centerpiece of arabesque palmettes or all over design in which the entire field is filled with one repeating motif. Carpets known as "The Tabriz", are further categorized into "Tabriz Mahi" and "Tabriz Shahi". Kashan carpets, Senneh knotted are known for their fast colors. Lacquered red, dark blue, turquoise blue, off white, beige, brown and pistachio green.

Designs constitute hunting scenes, Mehtab candelabra, geometric, medallion, portrait, panoramas and josheghan.
One of the earliest and most frequently encountered carpet designs is the "Herati" pattern. It comprises of a lozenge form with floral motifs at the corners, surrounded by lancet shaped leaves, called " Mahi" or fish.

The most sought after designs in carpets are namely the Shah Abbas or medallion, Tree of life, the vegetal depiction, Josheghan which is geometric in form, Omer e Khayam, depiction of Rubbaiayat of Omer Khayam, Jaldar or Pur Mayan, a dense floral pattern and Shikargah, the hunting scene.

The enticing charm and beauty of the Islamic carpet made it the most desirable item for museum collections of the world to this day. In Islamic culture, by contrast, it has a special and esteemed place: every Muslim household for centuries has been thought to be incomplete without one or the other kind of floor covering. From labyrinths of prayer rugs in masjids, to a rolled parcel on the back of a bedouin's camel and horse, the carpet serves a Muslim in many ways. It is a prized possession which brings him closest to Allah when he lays his forehead in submission to his Creator. The carpet becomes a bed for his tired body, given him comfort and respite. He rolls it out to sit with his friends and family, to share food and anecdotes. Indeed, the carpet is mentioned in the Holy Quran as a gift of Paradise. In Surah 88, it is mentioned as one of the riches the believer will be rewarded with in the Hereafter.

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TV ONE
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present
Maryam Pereira
مریم پریرا
Intense power of love against mighty forces of hate
Maryam Pereira a frail yet courageous girl is the only defense against a builder mafia, who plan to take over a 100 year old christian colony in order to build commercial towers there.
Ali a Blouch Sardar's son takes a stance to stop this, defying his father business plans and family traditions. Is he doing so because he loves Maryam? but then Sufiyan, Maryam's long lost love is also back in her life.
Starring: Ahsan Khan, Sadia Khan, Emmad Irfani, Rasheed Naz, Ayub Khosa, Simi Raheal, Farhin Iqbal, Laila Zuberi
Central Idea: Seema Taher Khan | Writer: Riffat Siraj
Script Supervisor: Khalilullah Farooqui | Director: Iqbal Hussain
Wednesday 8:00pm



Salt is crucial for human life and we cannot live without it. The four elements needed by human beings to live are: oxygen, water ,sodium and potassium. Salt provides the sodium which is needed along ,with the other elements to carry nutrients in and out of the cells of our bodies .The body therefore needs salt but too much salt or too little salt can cause problems .Salt can be our friend only if it's taken in the right amounts and is of the right kind.

Salt is, therefore a necessary nutrient but we need salt as it is found in nature- with all its minerals. It is not sodium chloride (or the white table salt we use daily in our kitchen) which we need though both sodium and chloride are important to the body.Sodium chloride minus the other minerals is an imbalanced form of salt and as such it causes imbalance in the body. It is harsh if used by itself, and it is claimed that it can even cause death if it is directly injected into the body.

Among the "healthy" salts i.e. salts with the other minerals as well as sodium and chloride are Pink Khewra Salt, Sea Salt, Celtic Salt. Recent articles on the Pink Khewra Salt profess that it is the most beneficial salt available on the planet. It is claimed that the benefits that you can expect to have by using the Pink Himalayan Salt ,instead of table salt, are numerous .It aids in vascular health, promotes stable pH balance within the cells, reduces signs of aging, promotes healthy sleep patterns, prevents muscular cramps, increases hydration, strengthens bones, supports lung and respiratory functions, detoxifies body of heavy metals etc.

What exactly is this Pink Khewra Salt and where does it come from? High mountain ranges, the highest in the world, stretch across many countries of Asia including Pakistan.. Millions of years ago ,crystallized salt beds, deep under the high mountains ,were covered with lava. The salt remained in a pristine environment, surrounded by snow and Ice all the year around. The salt was protected from impurities by the lava and this led to the belief that this salt was the purest salt to be found on earth. The pink, red and white colors of the salt indicated the salts' varying mineral and energy -rich iron content. People from ancient times prized this mineral- rich salt for its healing and restorative power, and it is only recently that we have rediscovered its true value.

The Pink Khewra Salt is a natural and pure

mineral substance which is often pink in color and is collected from a giant mine in Pakistan's Salt Range. The mine is in mountains that are part of a salt range, a mineral rich mountain system extending



about two hundred kilometres from the Jhelum river, south of the Pothohar Plateau, where the Jhelum river joins the Indus river. The mine known as Khewra Salt Mine, is located north of Pind Dadan Khan, an administrative sub- division of Jhelum district in the Punjab province. It is Pakistan's largest and the world's second largest and the oldest salt mine in the world. The Salt Range originated about 80 million years ago when evaporation of a shallow sea followed by geological movement formed a range that stretched for hundreds of kilometers. The Mine is about 288 meters above sea level and about 730 meters into the mountains from the mine entrance. The underground mine area covers an area of 110 kms. The mine comprises 19 storeys of which eleven are below ground. The total length of tunnels is about 40 kms. The 610 mm narrow guage Khewra Salt Railway track was laid during the British era and is used to bring the salt out of the mine in rail cars.

The mine was discovered by Alexander's troops in 320 BC when their horses were found licking the stones in the area. Ailing horses of Alexander's army recovered after licking the stones .The Mughals started trading the salt during their rule and later, during the Sikh period ,the salt was both eaten and used as a source of revenue. Still later , when the British took over, they improved the mine and introduced a better mechanism for extraction of salt In the early years of British Rule, about 28000tons were extracted per annum while in 2003,the mine's output was reported to be 385,000



tons. At this rate of output, the salt is expected to last for at least 350 years.

The salt from this Mine contains small amounts of calcium, magnesium, potassium, sulphates and moisture, with iron, zinc, copper manganese, chromium and lead as trace elements. Salt from khewra is Pakistan's best known rock salt. It is used in cooking, as bath salts, as brine and as raw material for many industries including a soda ash plant set up near it. Salt from Khewra is also used to make decorative items like lamps, vases, statues, etc. which are exported to USA, Europe, India. Khewra mines are a major tourist attraction with around 250,000 visitors a year, earning it a considerable revenue .The Himalayan Salt was used by people for thousands of years as a natural medicine and therapeutic cure. Following in their footsteps, a clinical ward has been set up in the mine with 20 beds for patients of asthma and other respiratory diseases who use salt therapy for recovery .

As mentioned earlier, there are numerous benefits that our body can enjoy if we use this salt on a regular basis. It is a product of nature and is regarded as the most mineral dense salt available on the planet, with numerous much needed minerals, electrolytes and other elements. Since the Pink Himalayan Salt was formed naturally, the minerals within the salt work in synergy. Natural salts are rich in iodine so there is no need to add it artificially. Since the salt has 14.38 % of other trace minerals apart from sodium and chloride, it has been found to protect against brain and nervous system damage due to its ability to halt degeneration in these areas. It is anti- inflammatory and its regular use produces more balanced hormones, weight loss, decreased cravings, better absorption of critical nutrients and the list goes on and on.

Here are a few suggestion of how to use the Pink Himalayan Salt for health benefits;

1 Take a Pink Salt bath :

If you take a Pink salt bath, you can promote a true balance between the acid and alkaline levels in your body. A healthy acid,-to-alkaline ratio makes a great difference to your overall health. It helps foster immunity and encourages good digestion. The sodium and other electrolytes in the Himalayan Salt also have a direct effect on your blood.



To take the bath, fill your bath tub with hot water (not too hot to burn your skin). Dissolve around one small cup of Himalayan Salt into it. Submerge your body in the water and soak in it for at least 20 minutes. The salt stimulates blood circulation and soothes sore muscles.

The 80 plus nourishing and skin friendly minerals in the salt help the bath to provide a healing and therapeutic experience. The ancients used this method to detoxify themselves on regular basis .Both salt and water are important for the body but while the water detoxifies the human body, the salt is the "vehicle" that allows the body to transfer toxins from healthy cells to your body stream. From there they are pushed out much more easily.

2 **Use of "Sole"**

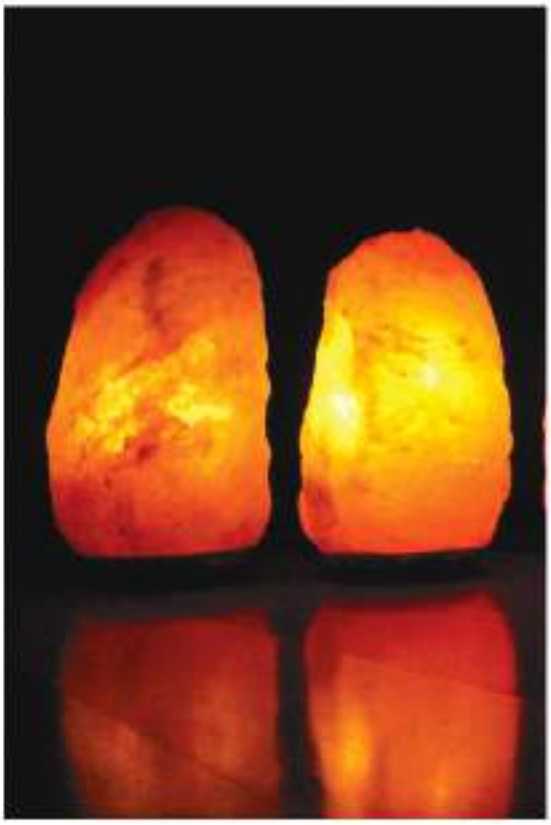
Daily use of sole (maximally saturated water with Pink Himalayan Salt) is extremely beneficial for the digestive system.It stimulates the peristalsis of the digestive organs, balances the stomach, supports the production of digestive fluids in the liver and pancreas ,regulates the metabolism and harmonizes acid-alkaline balance.

To make your own sole: place several Himalayan crystal salt stones or granules in a glass container. Cover the salt with two to three inches of pure water. Let it dissolve for 24 hours .If every piece of salt dissolves, add more crystals and let it stay another 24 hours. Repeat until the water no longer dissolves the salt. The salt crystals will then drop to the bottom of the container. Keep it covered to avoid the dust particles getting in and the water from evaporating. If you feel fatigued you may have a loss of electrolytes and salt. You can restore and replenish your body with the Pink Himalayan Salt sole. This salt has the ability to be absorbed in the blood stream more quickly than traditional table salts. All you have to do is to drink a glass of water with a teaspoon of sole prepared as above.

3 **Khewra salt for Respiratory.....**

Khewra salt can banish sinus and respiratory conditions and steam inhalation with it can boost the health of your respiratory system, including asthma . Take two and half litres of water in a pot, add one quarter small cup of Himalayan Salt crystals and boil it. Remove from stove and place on a table. Lean your face over the pot but keep a distance of about 12 inches away to avoid burning your face .Cover your head with a towel to form a tent that will trap hot steam with salt particles in it. Breathe normally for about 5 to 10 minutes and breathe slowly and deeply in and out once every minute.

4 **Use of Khewra Salt lamps.**



Crystal Khewra Salt rock lamps ,when lit ,can purify the air around them.People with asthma and breathing problems have benefitted from them

Note Facts and information courtesy the Internet.

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HEALING PLACES

My previous essay for the April 2018 issue of Daachi examined the concept of nature-based healing in terms of environmental psychology. Such healing, it was noted, takes place in healing gardens and in – what have been termed as - restorative environments, the former associated with hospitals and health care as outdoor spaces designed primarily to relieve stress, the latter occurring more freely in a variety of setting and serving to restore cognitive functions impaired by mechanised living. Social science perspectives on health and well-being have risen in importance in recent years as the failings of the biomedical model, the scientific basis of western medical systems, have begun to surface. Apart from other limitations, bio medicine appears to have failed in a geographical sense, too, in failing to provide surroundings conducive to physical and psychological well-being for patients.

The present essay is concerned with the conceptual framework of health geography, a discipline that is concerned with how interactions between people and their spatial locations

affect their physical and mental health The main argument of health geography is that "place" matters to health, that place and healing are inextricably linked, and the environment of a place that has the potential to heal must be studied if the mechanism of healing that such a place enables is to be understood. A strong sense of place is thought to result from a perception of identity and security, among other qualities. If people can attach such qualities with a place, then that place has a chance of being therapeutic. As stated before, many modern hospitals and other biomedical facilities do not engender such a sense of place. For this reason, health geographers advocate that health care should go beyond biomedical solutions.



The concept that place and location can influence health is a very old idea in medicine. Hippocrates, the Greek physician, stated in 3rd century BC that "airs, waters, places" played significant roles

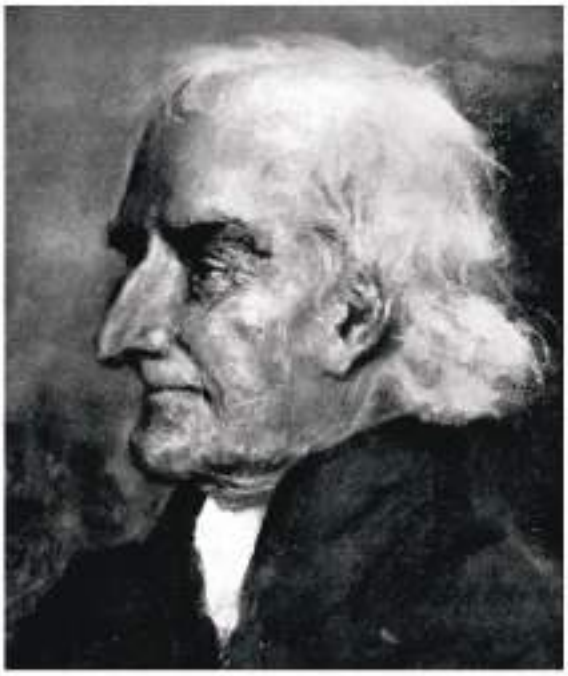


in impacting human health and history, that is, climate, water quality, and a scenic environment mattered in health. Yunani medicine, which was a Muslim development of Greek ideas and explanations, also stressed on the importance of a healthy location or environment (*ab o hava*). Muslim physicians believed that all food and drink, ailments and drugs, body organs and tissues, and *ab o hava* were describable in terms of *mizaj* or 'temperament' , that is, the dominant quality arising from the composition of the 'four elements of matter' (water, air, earth, and fire). Thus,



those whose *mizāj* was considered 'hot and dry' (or who suffered from 'hot' maladies) naturally sought the opposite, which, it was thought, was Nature's way of restoring body equilibrium. By that token, a person of temperate (*mu'tadil*) *mizāj* 'naturally' preferred food and drink of corresponding *mizāj*. In a similar way, the *ab o hava* at a location was considered healthy for a person if it corresponded with the person's *mizaj*, or worked to offset inherent qualities of excessive dryness, moisture, heat, or coldness of the person's *mizaj*. Physicians in the present day have observed that certain diseases seem to occur in some places and not in others.

In his work, *Healing Places* (2003), the health geographer, Wilfred Gesler, explains that our physical, mental, spiritual, social, and emotional well-being.is positively affected by the



interaction of four dimensions of a place - the natural, the built, the social and the symbolic. According to him, the best examples of such multidimensional environments in present times are the eighteenth and nineteenth-century mental hospitals of Europe and twentieth-century. treatment centers for juvenile delinquents, handicapped and disturbed children, and drug addicts. Such places, he writes, embody a "holistic view of patient treatments", that is, the simultaneous healing of mind, body, and spirit by fostering "a spirit of community" in the treatment areas, encouraging the "active participation of patients in their treatments", and the creation of a "democratic system that allows patients to express themselves and act out their problems".

The concept of "moral treatment" in nineteenth-century European and North American hospitals for the mentally challenged entailed 'socializing' the

patient by "creating a social and physical environment that would allow the patient's own resources for reasonable behavior to reassert themselves". The concept placed emphasis on the communal life of the hospital inmates: eating together, working together in vegetable gardens, farms, vineyards, and orchards. According to the *Guidelines for Asylums* (1851), hospitals for the mentally ill were to be located in the countryside on at least 100 acres of land of which at least 50 acres was to be given to the creation of pleasure gardens. Thus, naturalistic landscape was thought to have a direct role in the treatment of the mentally ill. Exercise and gardening were believed to restore bodily heath, views to greenery served to "soothe shattered nerves". In effect, the idea was to treat mind and body together. Among some of the (still functioning) examples are York Retreat, England founded by the Quakers and the Friends Asylum, Pennsylvania. In France, the eighteenth-century French physician, social reformer and 'Father of Modern Psychiatry, Dr Phillipe Pinel, pioneered the humane



treatment of the mentally ill, and founded Bicetre for 4500 men near Paris, and Salpetriere for 5000 women, also near Paris.

According to Gesler (above), the "four environments" ('natural', 'built', 'social', and 'symbolic') are a conceptual framework for thinking about specific design features of a healing place, and in his book he employs this conceptual framework to examine Epidaurus in Greece, Bath in England, and Lourdes in France as three places that achieved a lasting reputation for healing. To understand how Gesler applies this framework of the "four environments" to his study and analysis of the three places, it is instructive to view one of these places from this perspective.

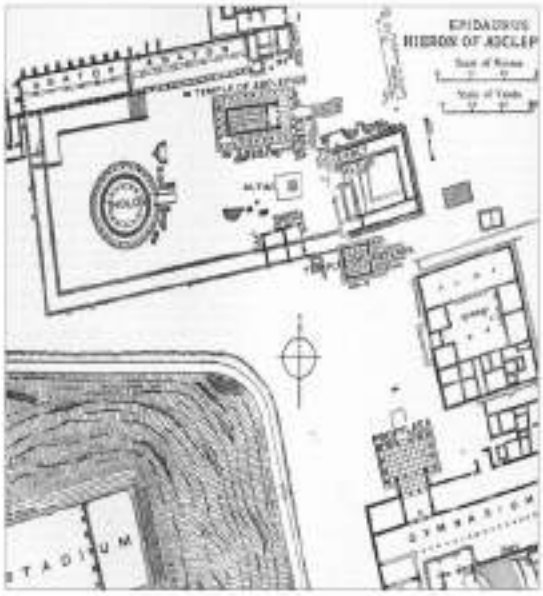
Epidaurus was a famous sanctuary where the cult of Asclepius, the healing god, was established in the 5th century BC lasting around one thousand years. Son of the god, Apollo, and a mortal mother, Asclepius was semi-divine and this made him more accessible to the common man than, say, Apollo. The sanctuary of Asclepius was necessarily accessible, therefore. Located in a hollow, surrounded by low hills, in a remote and rural area with trees and natural springs, the sanctuary described a soft, enclosed landscape that probably conformed to the criteria for European and North American health spas. Gesler speculates that the sanctuary's isolated location, away from the stresses of life, provided a sense of refuge and security, and entry into sacred ground made for a sense of protection by the gods.

The built, or man-made, setting of the sanctuary consisted of a core comprising the Temple of Asclepius, the tholos (a

round temple which was said to be the dwelling place of Asclepius himself as well as the site of some rituals), and the *abaton* (a room where patients slept and had curative dreams). The imposing grandeur of the temple complex provided a sense of awe and privilege which was important for patients, but most other buildings embodied the god and were modest in proportion in accord with the god's human scale. Additionally, there were a library, a large open-air theatre, and a gymnasium on the grounds where patients, awaiting cures, spent their time in rest and exercise enjoying the beauty of the buildings and their natural surroundings

The chief method of treatment at Epidaurus was dream healing in the *abaton*, an idea that is somewhat akin to the practice of *istikhara* in Islamic cultures. Before they entered the *abaton*, patients had to carry out simple but strictly enforced rituals, including: sacrifices of animals, presentation of gifts to the god based on their financial means; washing for purification; prayers for supplication, and various religious 'ordeals' that took place under the floor of the inner sanctum of the tholos. It was only then that the patients could enter the *abaton*, lie down, and wait for Asclepius to appear in a vision or dream. The god diagnosed their illnesses and either cured patients 'on the spot' or prescribed the appropriate treatment to be administered later. The Greeks believed in the efficacy of dream interpretation. During sleep, they thought, the soul was freed from the body and communicated with the gods. So, miracles happened in this place, and there are over 70 recorded inscriptions that have survived which detail some of them – "mute children suddenly being able to speak, sterile women conceiving







after their visit to sanctuary, a boy covered in blemishes that went away after carrying out the treatment given to him by Asclepius in a dream". Of course, as Gesler reminds us, most people who went to sleep in the *abaton* were strongly receptive to the idea of being healed: they had read the cure inscriptions, they had faith in Asclepius; and they had travelled a long way for help, performed the required rites, and paid the appropriate fees. Given the atmosphere of expectation engendered within the temple precincts, patients had to have curative dreams.

Gesler writes that the 'social' and 'symbolic' dimensions (or environments) of a place are more significant than the 'natural' and 'built' in terms of healing. Shared activities foster a strong sense of community feeling, which is a prerequisite to healing, and there were many opportunities for social interaction at Epidaurus while people awaited their cures. Exercise in the gymnasium afforded one such opportunity, watching events in the stadium was another, enjoying a drama in the open air theatre yet another, in addition to attendance at daily rituals performed by the priests. The annual festival, Gesler tells us, combined religious ceremonies and a wide variety of entertainments, and attracted thousands of patients and non-patients alike, perhaps somewhat in the manner in which the annual *urs* of a popular saint is celebrated in the subcontinent.

Water, trees, and animals are often featured in myths and symbolize powerful forces. Water is universally linked to healing. Water cleanses the body, purifies the soul and makes it ready for communion with a god. The presence of natural springs at Epidaurus made the site sacred. The rituals observed on site, for example, the sacrifice of animals as offerings to Asclepius had symbolic significance. The snake is a symbol of regeneration in many cultures in the way it sheds its skin and 'renews' itself, and the sculptures of Asclepius showing him holding a caduceus with two snakes curled around a staff accentuated people's faith in the healing power of the god. The most potent method in effecting healing, perhaps, was the 'presence' of Asclepius on the site and the belief in healing based on dreams.

Natural settings are clearly important in the creation of physical and mental well-being and Gesler concludes that treatment and recuperation should take place in contact with nature. If this is not possible, he suggests that nature should be brought to the hospital, home, or other therapeutic locale and patients should be shielded from the stresses of ordinary life. Additionally, he advises, the construction of the built environment must also be taken consciously into account and, in the Greek spirit of an 'ecology of sacred buildings', built and natural environments should fit harmoniously together. But, above all, the therapeutic locale must engender a sense of place through a 'synergistic interaction' of the four dimensions of the place, the 'natural', the built', the 'social', and the 'symbolic'.

Professor Dr. Ali Akbar Husain
Architect, Landscape Architect
Head of Architecture Department, Imperial University



Algoza

Alghoza is an instrument synonymous with the music of the middle and lower Indus valley. The instruments made from natural material and produced natural sounds are being replaced very rapidly by the computer generated sounds. Very soon, if not already, the natural sound will become history and the great musicians only to be remembered in a museum like hall of fame. Probably the entire evolution of our species has been documented by the musical expression that accompanied it in its periods of high and lows, all manifested in natural sound. It is not an oddity to say that the instrument became an extension of the body of the musician. They lived with it, ate with it and breathed with it. It is impossibility to think of Bismillah Khan without the shehnai, Vilayat Khan without the sitar or Sian Marna without the aiktara. In case of Sindhi musicians perhaps alghoza is the nearest to an extension of their self.

In the past there has always been a two way interaction between the more standardized musical expressions manifested in the classical tradition and the more localized forms which were in comparison much more varied and diverse. But the intervention of technology, both in the production of sound and in making a mockery of distances is a totally new stage in human development with no precedent to fall back upon.

All regions till the mad rush of globalization had their distinct sounds, made universal by their being moulded into a musical ang .It was discernable when a note was struck or sung by a Rajisthani, a Bengali or a Punjabi. Similarly the instruments too developed which could play so with greatest evocation. Some of the instruments are identifiable with the regions and the sound creates the ethos of the land.

Classical tradition extended over a reasonable swathe of land with a reasonable diversity of people but it was limited to an



Khamiso Khan



Akbar Khamiso Khan

area. This new form of standardization which extends possibly to cover the entire globe is both fascinating and poses a few challenges as well. The most crucial being the revision of the established canons for the evaluation of music.

Algoza is a very difficult instrument to play because the two reed pipes have to be blown into simultaneously. The one reed pipe maintains the tonic note, that it acts like a drone so to say, and the other has the facility of playing the melody on it. It requires great effort and constant riaz in blowing uninterruptedly into the two pipes. It can really strain the lungs.
Some great alghoza players have been born in Sindh Khamiso Khan and Misri Khan Jamali and they all enchanted their s audiences by playing the traditional modes of Sindh called surs. Shah Lateef had selected seventeen from Sindhi folk music Samundi, Abri, Madhoor, Kohiyaree, Rana, Khahoree, Rip, Lilan, Dahar, Kapaitee, Pirbhati, Ghatu, Seenh Kadaro, Marui, Dhol Maru, Hir and Karayal. It was the good fortune of Allah Bachayo Khoso that he benefited from the intuitive application of the note and the deep understanding of the particularities of that musical form of the above mentioned ustads.

Born in 1935 he rose to fame in 1976 after he was introduced by Radio Pakistan. His playing was recorded on numerous occasions by the Radio and though he couldn't get a Pride of Performance, he was presented with the Bhittai Award which is the highest in Sindh. His best came out when he was accompanied by Nazeer Khan on the tabla, Mohammad Arib on the dambora and Mitha Khan Zardari on the ghara. Such an event was a treat to watch and hear for alghoza lovers.

One wonders how many competent alghoza players are around. One knows of Akbar Khamiso Khan who is carrying the tradition of his family as well. The fortunate part is that one of Khoso's sons Arbab is into playing the alghoza. He learnt the art from his father and decided to stick with the instrument despite changing times. The other sons are into agriculture and not unduly interested in music. Like other progeny of musicians they either quit the profession or take up playing some other instrument or start singing popular numbers for their bread and butter.

Sarwat Ali
Professor of Musicology
National College of Arts

Behbud Crafts

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Mrs. Abida Malik, the acting President of Behbud, she's been working tirelessly and passionately for Behbud for the past 25 years, and that dedication glimmers in the way she speaks about Behbud and her team. She says it is about the success we have met as an organization, the synergy we have found within these walls... the barriers we have knocked down, and the opportunities we have built up... But more than that, this is about the success that we have witnessed in the lives of our artisans and their families, the tears of joy, their smiling faces, and the tales of how their lives have changed forever.

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Hyderabadi Cuisine



Hyderabadi cuisine ,also known as Deccani cuisine ,is the native cooking style of the Hderabadi Muslims. It began to develop during the rule of Delhi Sultanate when Mohammad bin Tughlaq shifted the capital from Delhi, in the north to Daulatabad in the Deccan. After the foundation and revolt of the Bahmani Sultanate against Delhi rule, Turkish noblemen were appointed in high positions and they introduced Turkish cuisine to this region. The cuisine became more distinct and developed further under the Qutab Shahi dynasty and the Nizams of the Hyderabad State. At this time, banquets were common among the aristocracy and multiple courses would be prepared and served in a style called Dasterkhwan (a long cloth laid on the floor on which food dishes and dinner plates were placed.)Food was mainly eaten by hand and was mostly meat oriented , being grilled and fried in tandoor .The curry was highly seasoned and flavored with a large variety of spices. Fruits were preferred , rather than dessert after the main course .After the meal ended. Kahwa was consumed to help digest food.

Hyderabadi cuisine , as we know it today evolved under the Nizams during the mid 17th century. Hyderabad was known to have a continuous influx of migrant from all over the world and all over the Indian subcontinent too. Most of the foreign food/dishes were improved to suit culinary preferences ,resulting in a unique cuisine that excelled over the original dishes.

The Hyderabadi cuisine contains city specific specialties like Hyderabad (Hyderabadi Biryani and Hyderabadi Haleem),Aurangabad (Naan Qaalia,) Parbhani (Tahari),Bidar (Kalyani Biryani) and others. The use of dry coconut tamarind and red chilies, along with other spices,are the main ingredients that make Hyderabadi cuisine different from North Indian cuisines. A Hyderabadi meal, usually consists of five courses: Aghaz (Soup Meezban appitizers, Waqfa (sorbet), Mashgool Dasterkwan (main course) and Zauq- e Shahi (dessert). After the Partition of the sub continent, people from Hyderabad who migrated to Pakistan settled mainly in Karachi, and formed their food outlets which gained considerable popularity due to its delicious cuisine.



Pasande Ke Dulme

(A curry of meat slices stuffed with chopped nuts)

Nuts are filled into bundles of flattened meat cooked in delicately spiced yoghurt in this elegant preparation.

Preparation time :	45 minutes
Cooking time :	30 minutes
Serves :	8
Boneless meat (cut into flat pieces called pasandas of 4" x 4" size and 1/2" thcikness)	1 kg
Onions medium, finely sliced	4-6
Ginger paste	1teaspoon
Garlic paste	1teaspoon
Red chilli powder	1 teaspoon
Turmeric powder	1/3 teaspoon
Peanuts, ground	1-1/2 teaspoon
Yoghurt (beaten)	2 cup
Caraway seeds	1 teaspoon
Lemons ground juice	1-2
Oil	3/4 cup
Salt	to taste

For the stuffing :

cashewnuts and the seeds of watermelon and must-melon, chopped into small pieces.

Put about one teaspoon of chopped cashewnuts and seed, musk and water-melon seeds in the middle of each pasanda. Fold the pasanda from all four sides and tie it with a thread so that it does not open while cooking. Repeat for all pasandas, set aside.

Heat oil in a pressure cooker. Fry the onions till golden brown. Add ginger and garlic pastes, fry for a minute and add salt, turmeric powder, red chilli powder and the ground peanuts. Sprinkle a little water and stir to blend the ingredients well. Add the stuffed pasandas and a little water and pressure cook till the meat is almost done. then add the yoghurt and gently stir it in. Cook over low heat till the meat is tender and the oil surfaces. The dish has medium gravy.

With a slotted spoon, gently lift the pasandas out of the cooker and arrange them in a serving dish. Using a small pair of scissors, snip the threads used to tie the pasandas and carefully remove the bundles do not open up. Alternately, unwind the thread before eating. Pour the gravy over the pasandas. Sprinkle the ground caraway seeds. Add lemon juice.

Serve hot



Khatti Dal

(Sour lentil curry)

The Khatti Dal is a typical Hyderabadi dal, soured with tamarind, and most delectable. The Khatti Dal is also soured with roselle leaves (ambada), with green mangoes, with lemon juice or other souring agents. the Hyderabadi bagbar also gives it its own perky taste.

Preparation time :	10 minutes
Cooking time :	30 minutes
Serves :	6

Red gram lentils (arbar dal)	300 gm
Tomatoes, chopped	2
Stems of curry leaves	25
Ginger (grated)	1/2 teaspoon
Garlic (crushed)	1/2 teaspoon
Red chilli powder	1/2 teaspoon
Turmeric powder	1/4 teaspoon
Coriander seeds powdered	1 teaspoon
Green chillies broken by hand into 2-3 pieces	4
Springs of green coriander, broken by hand	A few
Tamarind	80-100 gm
Salt	to taste

For bagbar:

Cumin seeds	1/2 teaspoon
Red chillies dry whole	4-5
Cloves of garlic peeled	10
Curry leaves	15-20
Ghee (clarified butter)	6 tablespoons

Soak tamarind in one cup of water for about 15 minutes. Mash, deseed and then strain to get tamarind water.

Wash the lentils well. In a heavy pan, boil/pressure cook the lentils in five glasses of water with tomatoes, sprigs of curry leaves, ginger and garlic. When boiled, sieve the lentils.

Heat the boiled lentile. Add salt, turmeric, chilli powder and coriander powder. Add the tamarind water and cook on slow fire for 5-10 minutes. Add coriander and green chillies.

For bagbar, heat ghee; add the peeled garlic, dry whole red chillies, cumin seeds and curry leaves. When the whole red chillies darken, pour the bagbar over the lentils and cover.

Serve hot. Goes well with plain rice and Bhuna Gosht (a semi-dry meat dish)



Mirchi Ka Saalan

(Whole green chillies in a masala gravy)

Mirchi ka Saalan is among the better known Hyderabadi dishes. Since it keeps well for several days, the Hyderabadi often carried it with him on long road or rail journeys.

Preparation time :	40 minutes
Cooking time :	25 minutes
Serves :	6-8

Green chillies largish slit on one side	250 gm
Onions, cut into 4-6 pieces each	4
Ginger piece small	1
Garlic pod with skin removed from each clove	1/2
Coriander seeds	1 tablespoon
Cumin seeds	1 teaspoon
Sesame seeds	3 tablespoon
Peanuts cup	1/4
Poppy seeds	1 1/2 teaspoons
Copra	20 gm
Fenugreek seeds	1/4 teaspoon
Turmeric powder	1/4 teaspoon
Red chilli powder	1 teaspoon
Jaggery or sugar	1 teaspoon
Tamarind	75 gm
Curry leaves	A few
Oil cup	1
salt	to taste

Soak tamarind in about one cup of warm water. Mash and sieve to get tamarind water. Discard seeds and other residues. Set aside.

Roast the onions on girdle till they soften and turn a pale golden brown. Then dry-roast together over medium heat the coriander seeds, sesame seeds, peanuts, cumin seeds, poppy seeds, copra and the fenugreek seeds till their shade darkens very slightly and they start emitting aroma.

Grind together the onions, roasted spices, ginger and garlic, salt, turmeric, red chilli powder and jaggery/sugar into a fine paste. Mix with tamarind water.

Heat oil. Add the green chillies. As soon as the green chillies acquire a few golden brown spots, remove from the pan and keep aside. Add curry leaves to the oil and after a few seconds, the ground spices. Cook for about 5-10 minutes. Then add the green chillies. Cook over medium heat, stirring occasionally. Add a little water while cooking, if desired. Cook for another few minutes till the oil comes to the surface.

Healing Powers of Al-Asma ul Husna

It has been discovered by Doctor Ibrahim Karim

(Biologist) that Asma ul Husna, most beautiful names of Allah (SWT) have healing power to a large number of diseases.

He used precision methods in the measurement of energy within the human body and discovered that every one of the Names of Allah (SWT) stimulates energy in the immune system of the human body to work efficiently in a certain ideal human body.

He discovered that the mere mention (reciting) of most beautiful names of Allah (SWT) leads to improvement in the tracks Bio Energy within the human body, and after 3-years of research Doctor Ibrahim Karim reached to the following:

01. Ear	As Sami (The all Hearing)
02. Bone	Al Nafi (The creator of good)
03. Backbone	Al Jabbar (The Compeller)
04. Knee	Al Rauf (The Clement)
05. Hair	Al Badi (The Originator)
06. Heart	Al Nur (The Light)
07. Muscles	Al Qawi (The All Strength)
08. Heart Waves	Al Wahab (The Giver of All)
09. Heart Muscle	Al Razaqq (The Sustainer)
10. Nerve	Al Mughni (The Enricher)
11. Artery	Al Jabbar (The Compeller)
12. Stomach	Al Razaqq (The Sustainer)
13. Cancer	Al Jalil (The Mighty)
14. Thyroid	Al Jabbar (The Compeller)
15. Thigh	Al Rafi (The Exalter)
16. Migraine	Al Ghani (The Rich One)
17. Eye Arteries	Al Mutaali (The Supreme One)
18. Kidney	Al Hayy (The Ever Living One)
19. Colon	Al Rauf (The Clement)
20. Intestine	Al Razzaq (The Sustainer)
21. Liver	Al Nafi (The Creator of good)
22. Pancreas	Al Bari (The Make of Order)
23. Fatty Sacks	Al Nafi (The creator of good)
24. Womb	Al Khaliq (The Creator)
25. Bladder	Al Hadi (The Guide)
26. Rheumatism	Al Muhaymin (The Guardian)
27. Prostate	Al Rashid (The Righteous Teacher)
28. Nerves of the Eye	Al Zahir (The Manifest One)
29. Pineal Gland	Al Hadi (The Guide)
30. Blood Pressure	Al Khafed (The Abaser)
31. Lung-Al Razzaq	Al Razzaq (The Sustainer)

Method of treatment: Lay your hands on the place of pain and praise Allah (SWT) names above according to your disease until the pain heals or cure away In Sha' Allah.

Note: Please keep in mind whatever takes place in result of reciting the names of Allah (SWT) depends on the will of Allah, the Almighty.

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ہوئے پروان چڑھتی چلی گئیں، ان دست کاریوں میں کاشی کاری، چوب کاری، کندن کاری، مینا کاری، شیشہ کاری، کھسہ سازی، اوکیر سازی، کشیدہ کاری، گوٹہ کناری، سوزن کاری، کروشیہ ورک، میٹل ورک، پٹولی ورک، اونٹ کی کھال کا کام اور خصوصی طور پر نقاشی کا خوب صورت کام شامل ہے۔ پرشورش زمانے کے بعد حربی ساز وسامان کی تیاری ختم ہوئی تو مذکورہ نقاش خاندان نے اونٹ کی کھال سے تیار شدہ اشیا پر نقش ونگاری شروع کی۔ اس طویل فنی سفر میں متعدد نشیب وفراز آئے، کٹھن اور دشوار گزار راہوں پر چلتے ہوئے نقاش خاندان نے کیمل سکن اور نقاشی کو لازم وملزوم بنا دیا۔

اونٹ کی کھال پر نقاشی کی تاریخ یوں تو صدیوں پر محیط ہے، تاہم انیسویں صدی کا آخری دور اونٹ کی کھال پر نقاشی کے حوالے سے خاص اہمیت کا حامل ہے۔ 1898ء میں جنم لینے والے مشہور ومعروف نقاش دست کار اور استاد زمانہ فن کار ولی محمد عبداللہ نقاش نے اونٹ کی کھال سے منفرد قسم فن پارے تخلیق کیے، آپ تخلیقی صلاحیتوں سے مالا مال تھے جن کی وجہ سے انہوں نے اپنے آبائی فن کو اس نہج تک پہنچا دیا جہاں سے آنے والی نسلوں کے کام میں نا صرف آسانیوں کا سامان میسر آیا بلکہ نئے راستوں اور نئی منزلوں کا تعین بھی ہوا۔ استاد ولی محمد عبداللہ نقاش کا ایک تاریخ ساز کارنامہ یہ ہے کہ انہوں نے بجلی کی آمد پر تاریخ میں پہلی بار 1910ء میں اونٹ کی کھال سے تیار شدہ منقش لیمپ میں بجلی کا بلب لگا کر اسے روشن کر دیا، ان کے اس نورانی کارنامے پر 1930ء میں نواب آف بہاول پور کی جانب سے گولڈ میڈل عطا کیا گیا اور



1936ء میں حکومت برطانیہ نے اونٹ کی کھال سے جدید اور نہایت خوب صورت فن پاروں پر بہترین نقاشی پر ایوارڈ اور گولڈ میڈل پیش کیا، کسی بھی فن کار کی زندگی میں اس کی نمایاں اور انفرادی کارکردگی پر ایوارڈز، انعامات اور حوصلہ افزائی کی اسناد اثاثہ حیات ہوا کرتی ہیں اور آئندہ نسلوں کے لئے مشعل راہ بھی۔ استاد ولی محمد عبداللہ نقاش کی اونٹ کی کھال کی دست کاری اور نقاشی کی ترویج وترقی کے لئے کی گئی کاوشیں بلاشبہ اس فن کی تاریخ میں سنگ میل کی حیثیت رکھتی ہیں اور ہمیشہ یاد رکھی جائیں گی۔ آپ نے 1952 میں رحلت فرمائی۔

ملک محمد عبدالرحمٰن نقاش
متعدد ایوارڈ اور انعام یافتہ





فرمایا کرتے، یہی وجہ ہے کہ آپ کے مبارک دور میں ملتان کی دست کاریوں نے خوب ترقی کی اور دست کار خوش حال ہوگئے۔ اونٹ کی کھال سے دستی طور پر تیار شدہ مصنوعات کپ بازار میں فروخت کی جاتی تھیں اور یہ بازار آج بھی اسی نام سے پکارا جاتا ہے۔ وقت گزرنے کے ساتھ ساتھ دھات، شیشے اور بالآخر پلاسٹک کے برتنوں نے اونٹ کی کھال سے تیار کی جانے والی ثقافتی کپیوں کی جگہ لے لی لیکن اونٹ کی کھال کی اہمیت کم نا ہوئی، باصلاحیت اور خاندانی فن کاروں نے دیگر کئی اقسام کے فن پارے تخلیق کرڈالے، ترویجی مراحل سے گزرتے ہوئے اس دست کاری میں نکھار بھی پیدا ہوا اور خوب صورتیوں نے جنم لیا، آرائش وزیبائش کے لئے نہایت د ل کش و دل نشیں پھول دان، شیڈ دار لیمپس، ہاتھی و اونٹ، جیولری بکس اور اسٹیشنری بکس کے علاوہ طلب کے مطابق بے شمار فن پارے تخلیق پاتے چلے گئے۔ ملتان کی اس ثقافتی دست کاری کا سفر بہت طویل ہے، حسین آگاہی سے ملحقہ محلہ کمنگراں میں جنگی ساز و سامان اور ہتھیار تیار کئے جاتے تھے، ان میں تلواروں، خنجروں کے خول اور ان کے چوبی دستے، ڈھالیں اور خاص طور پر تیر و کمان۔ اسی محلے کے پیچ گلیوں میں نقاش خاندانوں کا بسیرا بھی تھا، یہ لوگ فن نقاشی میں اپنی مثال آپ تھے، بر صغیر میں دور و دراز تک ان کے فن کی دھاک تھی۔ فن نقاشی نسل در نسل، سینہ بہ سینہ منتقل ہوتا رہا۔ حضرت غوث بہاؤ الدین (رحمت اللہ علیہ) کے فیوض و برکات سے شرف یاب ہونے والے ایک نقاش خاندان کے ماہر و باصلاحیت فن کاروں نے مشہور زمانہ عمارات، مساجد و مقابر کے علاوہ دھاتی و چوبی فن پاروں پر اپنے نہایت دل کش فن کے نقوش ثبت کئے اور دنیا بھر میں عزت و شہرت حاصل کرنے کے ساتھ ساتھ ملتان کی ثقافتی سرگرمیوں سے ایک عالم کو روشناس بھی کروایا۔

ملتان کا محلہ کمان گراں اس قدیم شہر کی تہذیبی و ثقافتی سرگرمیوں کی آماجگاہ رہا ہے، لاتعداد فنون و دست کاریوں نے اس علاقے میں نا صرف آنکھیں کھولیں بلکہ پوری آب و تاب کے ساتھ ترویج و ترقی کی منازل طے کرتے

ہونے کے علاوہ دنیا بھر میں اپنی شناخت کا علم بردار بھی ہے۔ ملتان کی بے شمار دیگر دست کاریوں میں اونٹ کی کھال سے تیار کی جانے والی اشیا کی دست کاری ایک قدیم ترین فن ہے اور دست کاریوں کی تاریخ میں ایک منفرد و اہم مقام رکھتی ہے، زمانے کے نشیب و فراز کے ساتھ ساتھ عصر حاضر کے جدید تقاضوں کے مطابق آج بھی تر و تازہ اور زندہ و جاوید ہے۔

صحرائی محل وقوع رکھنے کے باعث اونٹ کی کھال کا حصول ملتانی دست کاروں کے لئے کبھی بھی کوئی مشکل امر نہیں رہا۔ اس کھال کو دستی طور پر مختلف مراحل سے گذارا جاتا ہے، بال صاف کرنے کے بعد اس کو شفاف حالت تک لانے کے لئے مختلف عمل کئے جاتے ہیں، اس کے بعد کئی فن کار اپنی دست کاری کا بھرپور مظاہرہ کرتے ہوئے اپنا کردار ادا کرتے ہیں، مثال کے طور پر کمہار، داب گر اور پھر نقاش۔ درحقیقت اونٹ کی کھال کی مصنوعات نقاشی کے بغیر اس چمن کی طرح نظر آتی ہیں جس میں ابھی بہار نے قدم نا رکھا ہو۔ اونٹ کی کھال کو کمہار کے تیار کردہ مختلف ڈیزائن، سائز اور اشکال کے سانچوں پر مولڈ کیا جاتا ہے، خشک ہونے پر سانچوں کو توڑ کر فن پارہ حاصل کیا جاتا ہے۔ صدیوں سے یہی طریقہ ہائے کار مروج رہے ہیں، مگر وقت کے منہ زور تقاضوں اور ضروریات و طلب نے مصنوعات کی اشکال و ہیت میں نمایاں تبدیلیوں کو جنم دیا۔ دراصل کم و بیش نو سو سال قبل حضرت غوث بہاؤ الدین زکریا ملتانی (رحمت اللہ علیہ) نے ملتان کے دست کاروں کے سروں پر دست شفقت رکھتے ہوئے انہیں بہت سے مفید، کارآمد اور منافع بخش مشوروں سے فیض یاب فرمایا۔ اونٹ کی کھال کے دست کار اس کھال



سے جنگی ساز و سامان بنایا کرتے تھے، تلوار کے لئے بنائے گئے چوبی خولوں پر اونٹ کی کھال چڑھائی جاتی یا ڈھال بنائی جاتی تھی۔ آپ رحمت اللہ علیہ کے مشوروں پر عمل پیرا ہوتے ہوئے دست کاروں نے اونٹ کی کھال سے مختلف سائز و ڈیزائن کی کپیاں اور برتن تخلیق کئے جو کہ نہایت کارآمد اور منافع بخش ثابت ہوئے۔ سرسوں اور تلوں کے تیل کے علاوہ دیگر روغنی اشیا ان کپوں اور برتنوں میں ذخیرہ بھی کئے جاتے اور دور دراز علاقوں میں نقل و حمل کے لئے بھی استعمال ہوتے، اس سے قبل تیل وغیرہ مٹی کے برتنوں میں رکھا جاتا تھا اور بار برداری بھی کی جاتی تھی لیکن مٹی کے برتن اکثر ٹوٹ پھوٹ کا شکار ہو کر بھاری مالی نقصان کا سبب بن جاتے تھے۔ حضرت بہاؤ الدین زکریا (رحمت اللہ علیہ) دست کاروں کی مالی معاونت بھی



اونٹ کی کھال اور ملتانی دست کاری

اللہ رب العزت کی تخلیق کردہ حسین وجمیل اور وسیع وعریض کائنات اس کی پیدا کی ہوئی بے شمار جان دار مخلوقات سے آباد ہے۔ اشرف المخلوقات ہونے کے ناطے اس ذات پاک نے حضرت انسان کو دیگر تمام مخلوقات پر بالا دست وبا اختیار ہونے کا شرف عطا فرمایا اور انسان نے بھی اپنے خالق کی طرف سے ملنے والے اس حق سے خوب فائدہ اٹھایا۔ خون خوار درندوں سے لے کر بے ضرر کیڑے مکوڑوں تک کو نا صرف اپنا تابع فرمان بنا ڈالا بلکہ ان کے زندہ و مردہ جسموں کی ہر شے کو اپنے مفاد کے لئے زیر استعمال لانے کے لئے مختلف طور طریقے، اصول اور قاعدے وضع کر ڈالے۔ مسلمانوں کے لئے جہاں حلال قرار دیئے گئے جانور اور پرندوں کا گوشت بطور غذا اور دوا استعمال کرنے کی اجازت دی گئی وہاں ان کی ہڈیوں اور کھالوں کو بھی مختلف و مخصوص مراحل سے گذارنے کے بعد زیر استعمال لانے کو روا رکھا گیا۔ اللہ تبارک وتعالی کی طرف سے ملنے والی ان بیش بہا نعمتوں سے فائدے حاصل کرنے کے لئے اہل اسلام نے خوب صورت فنون و ہنر ایجاد کئے اور اپنی خدا داد صلاحیتوں کے بل بوتے پر حسین وجمیل فن پارے تخلیق کئے، اور یہ سب اس ذات پاک کا احسان عظیم ہے...!

جغرافیائی لحاظ سے جنوبی پنجاب کا بیشتر علاقہ صحرائی خطوں پر مشتمل ہے، ریگزاروں میں بار برداری اور سواری کے علاوہ خوراک وغذا کے حصول کی خاطر اونٹ ایک ایسا جانور ہے جو مذکورہ تمام ضروریات بدرجہ اتم پوری کرتا ہے۔ ریگستانی وسیب میں اونٹ کی عدم موجودگی میں زندگی کا تصور بھی محال ہے۔ جنوبی پنجاب میں واقع دنیا کا کہنہ ترین شہر ملتان تہذیبی وثقافتی حوالے سے بھی نہایت قدیم اقدار کا نا صرف حامل ہے بلکہ صدیوں سے جاری اپنی ثقافتی روایات اور تہذیبی ورثے کی نگہبانی کرتا چلا آیا ہے۔ ملتان شہر اور گردونواح کا علاقہ فنون لطیفہ اور دست کاریوں کے حوالے سے نہایت معتبر بھی رہا ہے اور زرخیز بھی، خاص طور پر دست کاریوں کے لئے ہزار ہا برسوں سے مشہور زمانہ


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جس کا نام "بائیر" تھا، مصنوعی عمل سے نیل تیار کر لیا تو قدرتی نیل کی مانگ گر گئی۔ جس وقت سے انگریزوں نے نیل کے کاروبار پر اپنا قبضہ جما لیا تو نیل کی مانگ کم ہونا شروع ہوگئی۔ خصوصاً اس وجہ سے بھی جب لوگوں نے نیل کے پودے دیگر ممالک میں بھی اُگانے شروع کر دیئے۔ دنیا بھر میں اب واحد جگہ جہاں قدرتی نیل کی پیداوار کی جاتی اور اس کا استعمال کیا جاتا ہے وہ پاکستان میں ہے، جہاں سندھ اور ملتان میں روایتی "اجرک" کو نیل میں رنگا جاتا ہے۔

لاہور میں نیل کا کاروبار ختم ہو چکا ہے۔ اندرون شہر میں گلیوں کے نام صرف بوڑھے لوگوں کو یاد ہیں اور اب تو گلیوں کے نام بھی تبدیل کیے جا رہے ہیں۔ چوک چکلہ کا نام اب چوک بخاری ہے

لیکن چونکہ پاکستان میں دنیا کی بہترین درمیانے ریشے کی رُوئی پائی جاتی ہے اور ڈینم کپڑے تیار کرنے کے کارخانے لگائے جا رہے ہیں، نیل کی رنگائی کا کام دوبارہ شروع ہو رہا ہے۔ افسوس

اس بات کا ہے کہ اب یہ رنگ دوسرے ممالک سے درآمد کیا جاتا ہے۔ ایک ایسے ملک اور شہر کے لیے یہ ایک اُداس کر دینے والے حالات کی تبدیلی کا نام ہے جو دنیا بھر کو بے تحاشہ نیل کا رنگ فراہم کرتا رہا ہے۔

مجید شیخ
کالم نویس

کہتے تھے جو تینوں میں سے گھٹیا ترین تھی۔

ہندوستان میں تجارت کے بارے میں ایک اور نیل کا تاجر لکھتا ہے۔ ''میں نے ایک سے زیادہ مرتبہ فی الواقع مشاہدہ کیا ہے کہ اگر ایک انڈہ صبح کے وقت نیل چھاننے والوں کے پاس رکھ دیا جائے تو شام ہونے تک اگر کوئی اس انڈے کو توڑے تو اندر سے سراسر نیلے رنگ کا نکلے گا، نیل کی دُھول اس قدر جاذب ہوتی ہے۔''

ولندیزیوں اور انگریزوں کے مابین نیل کی تجارت کا ایک خاص وصف اس کی اجارہ داری میں ایک دوسرے پر بازی لے جانا تھا۔ 1637ء میں ولندیزیوں نے انگریزوں کو ان کے مقصد میں ناکام بنانے کی خاطر احمد آباد میں نیل کی ادائیگی میں اضافہ کر دیا۔

ایک اور خط میں، جو کمپنی کو انگریزی گماشتوں کے بارے میں 29 رمئی 1619ء کو لکھا گیا یہ درج ہے کہ نیل کی قیمت میں اضافہ سراسر انگریزوں اور ولندیزیوں کی باہمی مسابقت اور دیسی تاجروں کو نیل کی مال برداری کے لیے اپنے جہازوں کو استعمال کرنے کی اجازت دینا تھی۔ اگرچہ بیانہ نیل کو لاہور کے زمینی راستے سے ایران برآمد کرنا زیادہ سُود مند نہ تھا اور نہ ہی ایسا سوچا جا سکتا تھا۔

یہ بھی بہت سے لوگوں کے لیے حیرت کا باعث ہوگا کہ کر سٹوفر کولمبس کے جہازوں کے بادبانوں کے کینوس نیل میں رنگے ہوتے تھے۔ چنانچہ یہ کہا جا سکتا ہے کہ لاہور اور آگرہ کا نیل نئی دنیا کی دریافت کا چشم دید گواہ تھا۔ اسکاٹ لینڈ میں نیل سے ملتا جلتا ایک پودا ''وڈ'' پایا جاتا ہے جو آج بھی اسکاٹ لینڈ کے روایتی چار خانے دار اور رنگین دھاری دار اونی کپڑے ٹویڈ میں استعمال کیا جاتا ہے۔

بُنتی والے کپڑوں میں نیل کا استعمال 600 برس قبل سے بھی زیادہ عرصے سے ہو رہا ہے۔ مثال کے طور پر ہندوستانی ملاح جو کینوس کی پتلونیں پہنتے تھے وہ نیل میں رنگی ہوتی تھیں یہ احمد آباد کے قریب ایک شہر ''ڈنگہ'' میں تیار کی جاتی تھیں اسی سے لفظ ''ڈنگری'' نکلا ہے۔ فرانسیسی میں ہمیشہ سے بہترین کپڑا بنانے والے تسلیم کیے جاتے ہیں وہ سرج کی طرح کا ایک خاص کپڑا بنایا کرتے تھے۔ نیمز کا شہر آج بھی فرانس کی ٹیکسٹائل صنعت کا مرکز گردانا جاتا ہے۔ نیمز کی سرج یا ''سرج دو نیمز'' ہی بعد ازاں (موٹا پائیدار سوتی کپڑا) ڈینم کہلایا جس سے جینز پتلونیں تیار کی جاتی ہیں۔



فرانسیسی سپاہی، جو براعظم امریکہ میں انگریزوں سے جنگیں لڑ رہے تھے، ڈینم کپڑے کی پتلونیں ہی استعمال کرتے تھے۔ ڈینم اطالوی ملاحوں اور اہلِ حرفہ کا بھی لباس تھا، خاص طور پر ان کی سب سے بڑی بندرگاہ جنیوا میں۔ ڈینم کی پتلونیں جنیوا کی نسبت سے جینز کہلانے لگیں۔ یہ حیرت کی ہی تو بات ہے کہ ایک ایسی پیداوار جو زیادہ تر مغربی ہندوستان یا لاہور، آگرہ، احمد آباد اور ملتان میں تیار کی جاتی تھی، ساری دنیا کا سفر کرتی ہوئی دنیا میں سب سے زیادہ پہنے جانے والے کپڑے میں ارتقاء پذیر ہوئی۔

جب انیسویں صدی میں جرمنی کے ایک سائنسدان نے

برطانوی تاجروں نے یہ بھی قسمیہ وعدہ کیا کہ آئندہ نیل کو بطور مال برداری قبول نہیں کیا جائے گا۔ پرتگالیوں نے بھی اس عہد کی پاسداری کی۔ نیل کی تجارت پر سخت قسم کی پابندی لگ چکی تھی۔

یورپی اقوام میں سب سے اوّلین نیل درآمد کرنے والے پرتگالی تھے، جن کے کارندے پورے برصغیر میں خصوصاً لاہور، آگرہ، احمد آباد اور ملتان میں سرگرم عمل رہتے تھے۔ جو ان شہروں سے پیداوار اکٹھی کر کے سُورت کی بندرگاہ پر لے جاتے نہاں سے پرتگالی اپنے بحری جہازوں میں اپنے دارالحکومت لزبن لے جاتے تھے، جہاں سے وہ اسے ہالینڈ کے رنگ ریزوں کو فروخت کر دیتے تھے، لیکن بعد ازاں ولندیزی اور برطانوی ایسٹ انڈیا کمپنیوں کے معرضِ وجود میں آنے کے بعد نیل کی تجارانہ اجارہ داری پر باہمی رقبت شروع ہوگئی۔

اس یورپی اتحاد نے شہنشاہ شاہ جہاں کو مجبور کر دیا کہ وہ 14/اپریل 1635ء کو منوہر داس تاجر کے ساتھ اپنی شراکت کو منسوخ کر دے۔ مغلیہ سلطنت پہلی بار کسی یورپی دباؤ کے تحت ہمت ہار بیٹھی تھی۔ اس کے بعد سے یہ دباؤ کبھی کم نہیں ہوا۔ نیل کے بعد پنجاب کی رُوئی پر قبضہ جمایا گیا۔ جنوب میں انہوں نے گرم مسالے کی تجارت ہتھیالی چنانچہ پرتگالیوں کے ساتھ ولندیزیوں، فرانسیسیوں اور بالآخر برطانوی تاجروں نے اپنے اپنے کردار ادا کیے، لیکن مغلیہ عہد میں نیل نے لاہور میں ایک خاص کردار ادا کیا تھا۔

مارکو پولو تیرہویں صدی کی ایک تحریر میں بیان کرتا ہے۔ ''۔۔۔۔۔۔۔۔۔۔میں یہ بہت مقدار میں نہایت عمدہ نیل بناتے ہیں۔ یہ ایک خاص قسم کی جڑی بوٹی سے بنتا ہے جو گردونواح سے اکٹھی کی جاتی ہے اور جڑیں





الگ کرنے کے بعد اسے بڑے بڑے برتنوں میں ڈال کر اس کے اوپر پانی انڈیلتے ہیں اور پھر اسے اسی طرح چھوڑ دیتے ہیں حتیٰ کہ پورا پودا سڑ جاتا

ہے۔'' ایک انگریز ''ولیم فنچ'' نے 30/اگست 1609ء میں اپنی ڈائری میں لکھا کہ نیل کی تین قسم کی پیداوار اس دور میں ہوتی تھی۔ اس کی سب سے بڑی اور بہترین قسم ''بیانہ'' کہلاتی تھی، جو آگرہ کے قریب ایک گاؤں کا نام بھی تھا اور اس کی قیمتِ فروخت چار سو برس قبل پچیس روپے فی من تھی۔

ولیم فنچ نے بیانہ نیل کی مزید تین اقسام بیان کی ہیں۔ پہلے سال کی فصل نوٹ (نوڈا یعنی چھوٹا پودا) کہلاتی تھی۔ دوسرے سال کی فصل کو جڑی کہتے تھے، جو جڑ سے نکلتی تھی اور بہترین تسلیم کی جاتی تھی۔ تیسرے سال کی فصل کو کھنٹی



میں نیل اور اس کا دریائے راوی کے ساتھ تعلق کا ذکر کرتا ہے۔ وہ لکھتا ہے: اس ''دریا (سندھس) یعنی انڈس / دریائے سندھ کے سات دہانے ہیں اور ماسوائے درمیانی کے باقی تمام کے تمام ناقابلِ جہاز رانی ہیں اور درمیانی حصے پر ایک ساحلی کاروباری مرکز ''باربریکون'' (لہاریا لاہور) واقع ہے جہاں سے اس منڈی میں بے شمار اشیاء درآمد کی جاتی ہیں۔ دوسری جانب یہاں سے کوسس، بدیلیئم (گوگل) اور انڈین بلیک (انڈیگو / نیل) برآمد کیا جاتا ہے۔''

طاقتور ولندیزی اور انگریز تاجروں کی برادری کی نیل کے کاروبار میں روز افزاں دلچسپی کے پیشِ نظر شہنشاہ کو اپنی آمد میں اضافے کا قدم اُٹھانا پڑا۔ چار سو برس قبل قدر و قیمت کے لحاظ سے یہ برصغیر کا سب سے بڑا برآمدی شعبہ تھا۔ اس شاہی فرمان نے نیل کی عالمی تجارت پر بہت بُرا اثر ڈالا۔ چنانچہ ولندیزی اور انگریزی تجارتی کمپنیوں نے، جو برصغیر کے ساحلوں کے ساتھ ساتھ جہاز رانی کیا کرتی تھیں، 19 نومبر 1633ء



کو اس اجارہ داری کو توڑنے کے لیے ایک حلفیہ معاہدہ کر لیا۔ انہوں نے یہ فیصلہ کیا کہ کوئی یورپی ملک ایک سال تک نیل کی خریداری نہیں کرے گا اور جو ایسا کرے گا وہ اپنے من مانے ارزاں ترین نرخوں پر کرے گا اور یہ کہ آئندہ نیل کی خریداری مشترکہ طور پر کی جایا کرے گی۔ ولندیزی اور



لاہور اور اس کے نیل کی صنعت

جب آپ لوہاری دروزے کے ذریعہ راستے اندرونِ شہر میں داخل ہوتے ہیں، جو غالباً ٹکسالی دروازے کے مسمار ہونے کے بعد اب قدیم ترین دروازہ ہے، تو یہ سڑک چار سو گز دُور جا کر ایک کھلی جگہ پہنچتی ہے جسے کبھی چوک چکلہ کہا جاتا تھا جو لاہور کا اصلی قحبہ خانوں کا علاقہ تھا۔ ٹکسالی ان دنوں ثقافتی لحاظ سے بالائی طبقے کا علاقہ تھا۔ بائیں جانب یا شمال مغرب کو یہ تحصیل بازار کے سرے سے جا ملتی ہے اور دائیں جانب شمال مشرق کے رخ یہ سُوتر منڈی، دھاگے کی پرانی منڈی، دھاگے کی پرانی منڈی، کے ساتھ بل کھاتی چلی جاتی ہے۔ جوں جوں ہم آگے بڑھتے جائیں تو ہمیں اس منڈی سے نکلتی ہوئی دو گلیاں ''نیل گلی'' اور ''رنگ والی گلی'' دکھائی پڑتی ہیں۔ یہی دو گلیاں ہماری توجہ کا مرکز ہیں۔ آیئے ہم اپنی کہانی سن 1633ء سے شروع کرتے ہیں۔ مغل بادشاہ شاہ جہاں نے ایک شاہی فرمان جاری کیا جس کی رُو سے نیل کی صنعت ریاستی اجارہ داری میں لے لی گئی۔ لاہوری دروازے کے بالکل پاس لاہور کی نیل منڈی میں ڈھنڈورچی نے بادشاہ سلامت کے فیصلے کا اعلان کیا، جسے کم ہی علم تھا کہ اس فیصلے نے برصغیر میں یورپی آبادکاری کی بنیادیں رکھ دی تھیں۔

اس شاہی فرمان کی رُو سے پوری سلطنت میں اگلے تین برسوں تک ایک ہندو تاجر منوہر داس، جس کی لوہاری دروازے میں بہت بڑی دکان تھی اور جو اپنا کاروبار آگرہ اور سُورت میں بھی چلاتا تھا، نیل کے فروخت کے حق کی توثیق کی گئی تھی۔ اُسے شاہی خزانے سے ایک قرض کے ذریعے مالی امداد فراہم کی جانی تھی اور منافع کی صورت میں تو حصہ داری کا حق بھی حاصل ہو گیا تھا۔ سرکاری تخمینے کے مطابق یہ پوری سلطنت میں سب سے زیادہ دولت کمانے کی سکیم تھی۔

اس عہد میں برصغیر میں نیل کی دو بڑی منڈیاں لاہور اور آگرہ میں تھیں۔ دیگر قابلِ ذکر منڈیاں ملتان، الہ آباد، سورت اور دلّی میں تھیں۔ لیکن لاہور کی منڈی ان میں سب سے بڑی اور آگرہ کی معیار کے لحاظ سے دیگر منڈیوں پر سبقت رکھتی تھی۔ برصغیر ہند پرانے زمانوں میں نیل کی رنگائی کا قدیم ترین مرکز تھا اور لاطینی و یونانی ادوار سے یورپ کی نیل کی اساسی ضرورت پوری کرتا چلا آ رہا تھا۔ برصغیر کا مغربی دنیا سے نیل کے تعلق کا پتہ رنگ کے نام ''انڈیگو'' سے لگایا جا سکتا ہے۔ یونانی زبان میں اسے ''اِنڈیکون'' اور لاطینی زبان میں ''اِنڈیکم'' کے لفظ سے پکارا جاتا تھا جو بعد ازاں اطالوی زبان اور بالآخر انگریزی کے لفظ ''اندیگو'' میں ڈھل گیا۔

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اس مسجد میں خط ثلث، طغرا، محقق، نستعلیق رسم الخط جس مہارت سے تحریر کیے گئے ہیں۔ اُن کو اس دور کا سب سے بہترین معیار تسلیم کیا جاتا تھا۔ پھر ماہر کاریگروں نے منبت کاری اور فریسکو میں انہیں جس خوبصورتی سے اُتارا اُس کی مثال نہیں ملتی۔ پاکستان بننے کے بعد اس مسجد میں مرمت کے نام پر ایسا میٹریل استعمال کیا گیا کہ جس نے مسجد کے کام میں تاریخی جدت و ندرت کو ختم کر دیا۔ اور پھر اسی مسجد کے اردگرد حکومتی کارندوں نے اپنی روایت کو قائم رکھتے ہوئے خالی زمین جہاں کبھی پھولوں اور درختوں سے باغ آباد تھا، گھروں کے تعمیر کیلئے اونے پونے داموں فروخت کر دیا اور پاکستانی قوم نے مسجد کی بجائے اپنے گھروں کی تعمیر پر توجہ دی اور مسجد کے مینا روں کے گھروں کو ملا دیا۔ حتیٰ کہ حمام وزیر خان بھی کاروباری کارندوں کی نذر ہو گیا۔ جسے اب کامران لاشاری صاحب نے آزاد کروا کر ایک نئی زندگی بخشی ہے۔ مسجد وزیر خان کے مینار بھی آزادی کے منتظر ہیں۔ جو جنوب کی طرف ہیں اور جہاں لوگوں نے اس کا حسن چھین لینے کی پوری کوشش کی ہوئی ہے۔ اسی طرح پنجاب پبلک لائبریری کے پاس وزیر خان باروری بھی حکومتی توجہ کی منتظر ہے۔ جو دن بہ دن خستہ ہوتی جا رہی ہے اور ساتھ ہی مقبرہ زیب النساء مسجد دائی انگہ بھی توجہ کے منتظر ہیں۔

خورشید عالم گوہر قلم
صادق الله سیکا، کراچی

میں مختصر سا کانوں تھا۔ جب ذریعہ معاش میں نکلی ہوئی تو لاہور آ گئے۔ پھر یہاں سے دہلی اور اکبر آباد گئے۔ ان کا اس قدر شہرہ ہوا کہ ملکہ نور جہاں کا علاج اُس کے سپرد ہوا۔ بی بی کے پاؤں میں خطرناک پھوڑا تھا جسے چیرا جانا لازمی تھا۔ آخر علیم الدین انصاری کو بلایا گیا۔ انہوں نے ملکہ کیلئے صحن میں ریت بچھوادی اور نقش قدم بنائے اور ایک جگہ نشتر جو بظاہر نظر نہیں آتا تھا اُسے کھڑا کر دیا اور ملکہ کو نقش قدم پر پاؤں رکھ کر گزرنے کا مشورہ دیا۔ ہو بہو ملکہ قدم پر قدم رکھے اور ذرا بھی اِدھر اُدھر نہ ہو جبکہ ملکہ گزری تو وہ نشتر پھوڑے کو چیر گیا اور اُس میں سے آلائش نکلنا شروع ہو گئی۔ یوں ملکہ کا زخم چند دن میں درست ہو گیا تو غسل صحت پر اُسے گراں قدر انعام دیا گیا۔ بعد ازاں شاہجہان کے عہد میں انہیں گورنر پنجاب بنایا گیا اور وزیر خان کا لقب دیا گیا۔

اس انعامی رقم سے مسجد بنوائی گئی۔ اس کا نقشہ حکیم علیم الدین انصاری نے لاہور کے معروف نقشہ گروں کی مدد سے خود تیار کیا۔ مسجد میں فریسکو کا کام جس مہارت سے کیا گیا ہے وہ اپنی مثال آپ ہے۔ اس میں کاری کاری کا کام دیکھنے سے تعلق رکھتا ہے۔ مغربی دیوار کی محرابوں پر قرآنی خطاطی نہایت نمایاں نظر آتی ہے۔ باہر پانچوں محرابوں پر بہت سی آیات قرآنی و احادیث بہت لکھی ہیں۔ اور ان پر کاشی کار کتبے نہایت خوشخط و رنگین بنے ہوئے ہیں۔

وسط کی محراب کے اُوپر آیت الکرسی تحریر ہے۔ درمیانی طاق یعنی بڑے مرکزی دروازے میں قرآن کریم کی مکمل سورت تحریر ہے جو اُس دور کے خط ثلث میں ہے۔ مزید صوفیاء کرام کے اقوال اور روایات تحریر ہیں۔ باہر کے بڑے دروازے کے اُوپر خط نستعلیق "محمد علی" نامی خطاط کی نہایت خوبصورت تحریر ہے۔ جبکہ ڈیوڑھی کے اندرونی حصے پر یہ شعر نہایت خوبصورت اور کاری مظہر ہے۔

"محمد عربی کابروئی ہر دو سرا است
کسی کہ خاک درش نیست خاک بر سر اوست"

باہر چار کتبے بھی لکھے ہیں۔ ایک کتبے میں لکھا ہے "در عہد ابو المظفر صاحبقران ثانی بادشاہ غازی شاہجہان بادشاہ غازی اتمام یافت"۔ تیسرے کتبے میں لکھا ہے "بانی بیت اللہ ثانی ندوی باخلاص، مرید خاص الخاص، قدیم الخدمت وزیر خان"۔ چوتھے میں درج ہے۔ "ایں خان کہ ہست چون ملک مظہر فیض"۔ ایک اور کتبے میں درج ہے "تا حشر کشادہ باد ہمچو در فیض"،



بہر حال یہ مسجد نہایت عمدہ صناعی کا شاہکار ہے۔

خطاطوں میں شریف کاشمیری، ملاں محمد حسین، محمد علی شامل تھے۔ یہ اُس دور کے تسلیم شدہ خطاط تھے۔ نواب وزیر خان نے یہاں دہلی دروازے کے اندر حمام تعمیر کرایا تھا مگر دروازے کے باہر نہایت عمدہ انداز میں دکانیں تعمیر کرائی تھیں۔ اس مسجد کے چار مینار ہشت پہلو بنے ہوئے ہیں جن پر عمدہ نقاشی کے نمونے شامل ہیں۔ سکھوں نے یہاں نشست گاہیں بنا کر یہاں بگاڑ پیدا کرنے کی کوشش کی تھی۔ انگریزوں نے دیگر بعض اچھے کاموں کی طرح ان کو گرا کر زمین کو ہموار کیا گیا۔ مسجد کی ڈیوڑھی کے اندر کمرے بنائے گئے تھے جہاں نقاش، خوشنویس اور دیگر اپنے اپنے فن کے ماہرین بیٹھتے تھے۔

مسجد وزیر خان خطاطی اور نقاشی کا لافانی مرکز



یہ عالی شان عمارت لاہور کی قدیم عمارات میں سے ہے۔ اور اس میں عمدہ ترین منقش ٹائیلیں ہیں اور یہ اتنی خوبصورت ہیں کہ کہیں دیکھی جا سکتی ہیں۔ ان خشتی ٹائیلوں کی مثال کم ہی نظر آتی ہے۔ اس مسجد کو لاہور کا فخر کہا جائے تو بے جا نہ ہوگا۔ مسجد کی عمارات پختہ چونا کاری سے بنی ہوئی ہے جو بے حد مضبوط ہے۔ اب تک اس عمارت کو کوئی نقصان نہیں پہنچا البتہ ایک شفاف نہر کو انگریزوں نے خراب کر کے لاہور کے گندے نالے میں تبدیل کر دیا جو محمود بوٹی دریائے راوی سے نکال کر اہلیان قدیم لاہور کو شفاف پانی دیا کرتی تھی اور اس گندے نالے کی وجہ سے مقبرہ زیب النساء اور چوبرجی تک درمیان میں آ گئے۔ یہ ایک گہری سازش کے ذریعے ہوا۔ ان آثار کے قاتل سکھ تھے اور ساتھ ہی انگریز بھی ہندوؤں کے زیر اثر ان کو مٹانے کے درپے تھے۔ جب تک انگریز ان کی اہمیت کو سمجھتے، کافی دیر ہو چکی تھی۔ مسجد کو جو سکھوں نے نقصان پہنچایا تھا اس کی مرمت اس دور کے متولی مسجد مرزا انور علی نے سفید چونے سے کرائی تھی۔ واضح رہے کہ اس چونہ گری کا نسخہ اب اس وطن عزیز پاکستان میں کہیں نظر نہیں آتا۔

اس مسجد کے بانی نواب وزیر خان شاہجہانی عہد میں ناظم صوبہ تھے۔ انہوں نے اس مسجد کے ساتھ ساتھ بہت سی عمارات بنوائی تھیں۔ ان کا اصل نام شیخ علم الدین انصاری تھا۔ چنیوٹ کے رہنے والے تھے۔ ابتدائی طور پر حکمت کا علم پڑھا اور چنیوٹ میں ہی دواخانہ کھولا۔ چنیوٹ اس زمانے



تلے رکھ کر اس کی عظمت کو اُجاگر کیا اور باپ کی رضا میں اللہ تعالیٰ کی رضا بیان فرمائی ہے۔

کہا گیا ہے کہ اپنے ماں باپ کے سامنے اُف تک نہ کرو۔ ان سے گستاخانہ رویہ تو دور کی بات ان کے سامنے اونچی آواز سے بولنا بھی منع ہے۔ قرآن مجید میں ارشاد ربانی ہے کہ اپنے والدین کے ساتھ حسن سلوک کے

ساتھ پیش آیا کرو۔

ہمارے تو معاشرے کا رُخ ہی تبدیل ہوگیا ہے۔ ماں باپ اور اولاد میں رشتوں کا جو تقدس تھا وہ بُری طرح پامال ہو رہا ہے۔ وہ گود جو کبھی اولاد کے لیے سکون کا باعث ہوا کرتی تھی۔ آج خود سکون کی متلاشی ہے۔ وہ وجود جو تحفظ کا احساس ہوا کرتا تھا۔ اسے اپنی ہی وہ اولاد جس کو بڑھاپے میں سہارا بننے کے لیے اپنی پوری توانائیوں کے ساتھ پروان چڑھایا وہی اسے لاوارث بنا کر فلاحی اداروں کو سونپ کر چلے جاتے ہیں۔ پھر مامتا اپنی آنکھوں میں ٹمٹماتے ستاروں کو چھپاتے ہوئے انہی کیلئے دعا گو بھی رہتی ہے اور منتظر بھی۔ باپ اپنی زندگی کے دن اس آس پر گزار رہا ہوتا ہے کہ وہ لوٹ کر آئیں گے اور انہیں اپنی غلطی کا احساس ضرور ہوگا۔

آخر ہماری روایات اور اقدار کیوں اس قدر کمزور پڑ رہی ہیں۔ والدین وہ قیمتی اثاثہ ہیں جو ایک بار بچھڑ جائے تو وہ دوبارہ بھی نہیں ملتے۔ ان سے معمولی سی باتوں پر منہ موڑ لینا اور ان کو غیروں کے رحم و کرم پر چھوڑ دینا کفرانِ نعمت نہیں تو اور کیا ہے۔ ہمارے معاشرے میں ان فلاحی اداروں خصوصاً ''اولڈ ایج ہومز'' جیسوں کی تعداد میں اضافہ ہمارے لیے لمحہ فکریہ ہونا چاہیے اور ہمیں اپنی ذمہ داریوں کو احسن طریقے سے نبھانے کی ہمہ وقت کوشش کرنی چاہیے تاکہ ہماری یہ اقدار آنے والی نسلوں تک منتقل ہوسکیں۔

فلاحی اداروں کی افادیت سے بھی انکار نہیں کیا جاسکتا۔ اس کی کاوشوں کو ضرور سراہنا چاہیے۔ یہ ان جیسوں کی خدمت کا فریضہ انجام دیتے ہیں جن کا زمانے میں کوئی سنبھالے والا نہ ہو مگر جو ہنستے بستے گھرانوں سے لاوارث بنا دیے جاتے ہیں ایسی صورت میں سوچنا چاہیے کہ ان بزرگوں کا گھر کے بچوں کے ساتھ وقت گزارنا بہتر ہے یا بزرگوں کو اجنبیوں میں چھوڑ دینا۔

جدوں دے رستے پکے ہوگئے ساڈے پنڈ گراواں دے
تد دے رشتے کچے ہوگئے ساڈے بہن بھراواں دے

چوہدری لیاقت علی
Associate Architect
Member Dachi Architect team



اللہ رب العزت نے قرآن مجید میں اولاد کو اپنے والدین کیلئے ایک خوبصورت دعا عطا فرمائی ہے:

ترجمہ "اے پالنے والے میرے" دونوں" والدین پر رحم فرما جس طرح انہوں نے بچپن میں میری پرورش کی۔"

ترجمے میں لفظ پرورش اختیار کیا گیا ہے۔ ورنہ قرآن پاک میں دونوں جگہ اس ذات کریمی نے ایک ہی لفظ رکھا ہے۔ چونکہ "رب" پالنے والی ذات فقط اللہ ہی ہے اس لیے والدین کے لیے پرورش کرنے والے لکھا گیا ہے۔

اوپر ساری تحریر میں والدین کی عزت و توقیر کا ذکر کیا گیا ہے۔ اسلام میں ہی نہیں دنیا کے ہر مذہب میں والدین کی عزت و احترام کا درس دیا جاتا ہے۔ معاشرے میں ایسے لوگوں کے واقعات کا ذکر موجود ہے جو والدین کی فرمانبرداری کی وجہ سے اعلیٰ مقام حاصل کر چکے ہیں۔ آج ہم اپنے اردگرد نظر دوڑاتے ہیں تو اک عجیب کیفیت کا سامنا ہوتا ہے۔ جا بجا فلاحی ادارے بنتے جا رہے ہیں۔

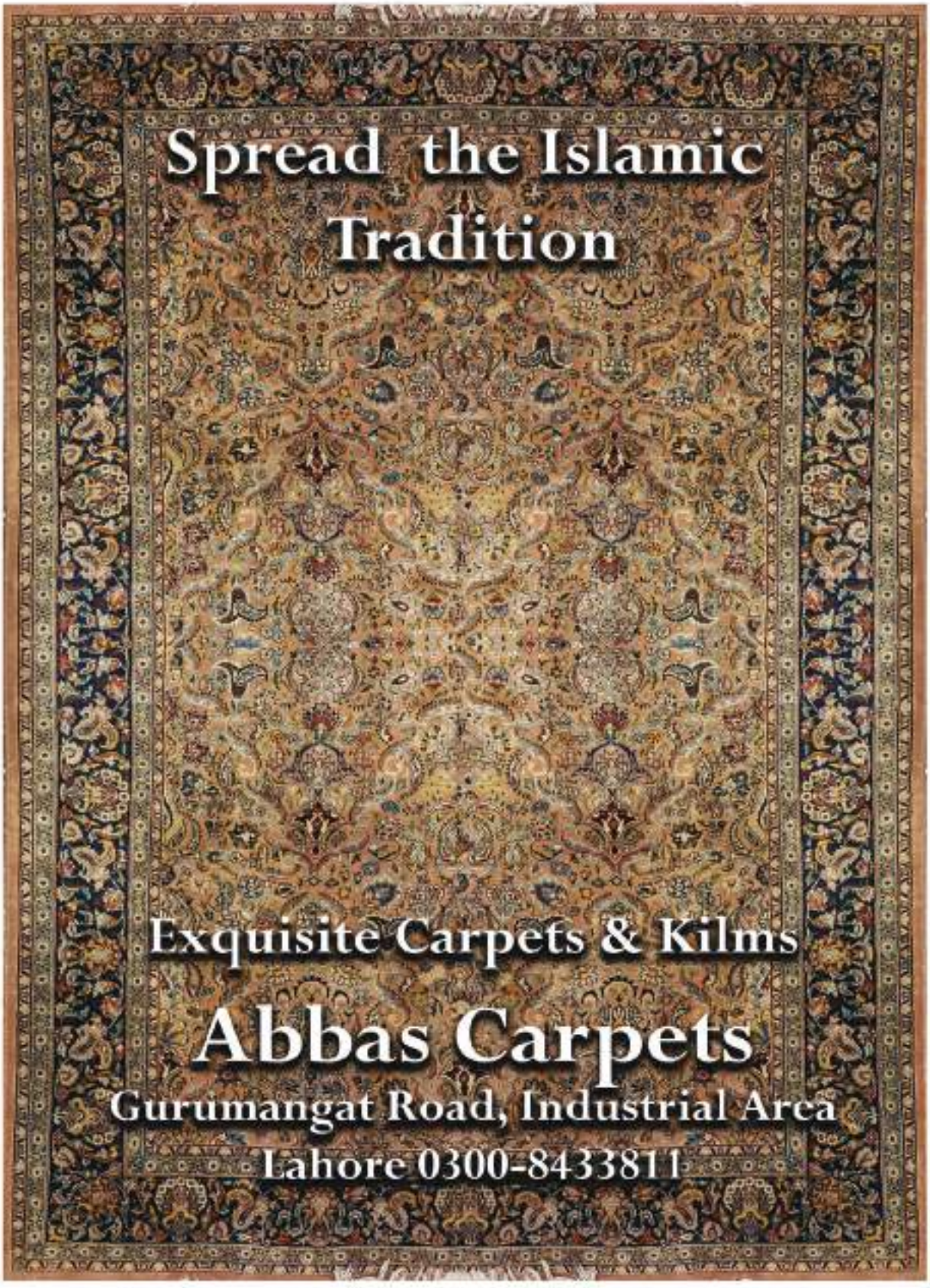
حضرت اویس قرنیؓ وہ شخصیت ہیں جو حضرت محمدؐ کی حیات مبارکہ میں ہی ایمان لائے۔ مگر ان کا شمار تابعین میں ہوتا ہے اگر وہ چاہتے تو سفر کرتے اور صحابیت کے درجے پر معمور ہو جاتے اور ان کا شمار ان میں سے ہوتا ہے جن کے لیے اللہ تعالیٰ نے خود فرمایا:

ترجمہ "وہ اللہ تعالیٰ سے راضی ہو گئے اور اللہ تعالیٰ ان سے راضی ہو گیا۔"

مگر وہ اپنی والدہ کی خدمت کے باعث حضورؐ کی خدمت میں حاضر نہ ہو سکے۔ لیکن اللہ کے نبی نے حضرت عمرؓ کو جو دعائے نبی بھی ہیں اور عشرہ مبشرہ میں بھی شامل ہیں فرمایا کہ جب اویس قرنی سے ملو تو ان سے اپنے لیے دعا ضرور کروانا۔ جب حضورؐ کا وصال ہو گیا تو حضرت عمرؓ کی ملاقات اویس قرنی سے ہوئی تو آپ نے حضورؐ کے ارشاد کے مطابق ان سے اپنے لیے دعا کروائی۔

ایک مرتبہ حضرت محمد ﷺ منبر پر تشریف فرما تھے۔ انہوں نے تھوڑی تھوڑی دیر بعد تین مرتبہ یوں آمین کہا جیسے کسی کی بات سن رہے ہوں۔ صحابہ نے عرض کیا اے اللہ کے رسول آپ نے کس بات پر آمین کہا۔ آنحضرت نے ارشاد فرمایا کہ جبرائیلؑ وحی لے کر آئے تھے۔ انہوں نے کہا، اللہ تعالیٰ نے فرمایا ہے کہ ہلاک ہو جائے وہ شخص جس نے میرا "محمدؐ" کا نام سنا اور مجھ پر درود نہ بھیجا۔ جس پر میں نے آمین کہا۔

دوسری مرتبہ جبرائیلؑ نے کہا کہ ہلاک ہو جائے وہ شخص جس نے اپنی زندگی میں رمضان کو پایا اور وہ خود کو جہنم سے آزاد نہ کروا سکا۔ تیسری مرتبہ کہا کہ ہلاک ہو جائے وہ شخص جس نے اپنے والدین کو یا دونوں میں سے کسی ایک کو بڑھاپے میں پایا اور وہ ان کی خدمت کر کے اپنی بخشش نہ کروا سکا۔ ان تینوں باتوں پر حضرت محمدؐ نے آمین فرمایا۔ اللہ تعالیٰ نے اپنی محبت کا ان تینوں باتوں پر حضرت محمدؐ نے آمین فرمایا۔ اللہ تعالیٰ نے اپنی محبت کا پیمانہ بھی ماں کے پیار کو رکھا ہے۔ اللہ تعالیٰ فرماتے ہیں کہ میں اپنے بندوں سے ستر ماؤں سے زیادہ پیار کرتا ہوں۔ جنت کو ماں کے قدموں


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TOTAL PARCO GEARS UP FOR ROAD SAFETY!

Reinforcing a shared commitment to enhancing road safety on national highways and motorways, Total PARCO Pakistan Limited (Total PARCO) and the National Highways & Motorway Police (NH&MP) inaugurated an HTV (Heavy Transport Vehicle) Simulator facility at the Motorway Police Training Center in Sheikhupura on the 25th of September-2018. The facility simulates real world scenarios such as road tire bursts, roll overs and driving challenges in heavy traffic and poor weather conditions, providing drivers with a better understanding on how to react in emergency situations. Every day, about 500 trucks travel on Pakistan's roads and highways, covering a distance of over 41 million kilometers to deliver Total PARCO's petroleum products to more than 600 retail service stations across the country. Total PARCO continues to engage and promote the importance of safety to over 1,000 drivers in Pakistan in an effort to ensure safe business operations and to be considered as a leader of safety in the Oil & Gas sector.

The investment made by Total PARCO on the HTV simulator is another initiative with an aim to "**Keep Pakistan Clean**"- now focused to clean roads and highways from rash driving & unsafe driving behaviors"

Total PARCO Pakistan Ltd (Total PARCO) is a joint venture between Total S.A and PAK ARAB REFINERY LTD (PARCO) which is a fully integrated energy company. Along with petroleum, they successfully own a complete range of automotive and industrial lubricants catering to the diversified needs of customers across various industries and social groups nationwide. Total Parco Pakistan Limited is committed to human development, quality, reliability and operational safety for its employees, contractors and business partners.



TOTAL PARCO and NH&MP partner to improve HTV driving at Drivers' Training College, Sheikhupura.

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جو مسلمان تھا اللہ کا سودائی تھا کبھی محبوب تمہارا یہی ہرجائی تھا

Once every true-born Mussalman by Allah set his store.
This fickle-hearted courtesan even you did once adore!

کسی یکجائی سے اب عہدِ غلامی کر لو
ملتِ احمدِ مرسل کو مقامی کر لو

Go, seek some constant mistress now, to her a new bond sign.
Muhammad's universal creed to narrow bounds confine!

کس قدر تم پہ گراں صبح کی بیداری ہے ہم سے کب پیار ہے ہاں نیند تمہیں پیاری ہے

To pray to me at break of day You now an ordeal deem,
Your morning slumber sweeter far— Yet you would faithful seem!

طبعِ آزاد پہ قید رمضاں بھاری ہے تمہی کہہ دو یہی آئینِ وفاداری ہے؟

The hardships of the fast oppress your natures—now grown free;
Such are your ways and you still would protest your love for me!

قوم مذہب سے ہے مذہب جو نہیں تم بھی نہیں
جذبِ باہم جو نہیں محفلِ انجم بھی نہیں

Unto a nation faith is life, You lost your faith and fell;
When gravitation fails, must cease concourse celestial

جن کو آتا نہیں دنیا میں کوئی فن تم ہو نہیں جس قوم کو پروائے نشیمن تم ہو

You love your homes the least among the nations of the earth
You are the most incompetent in knowledge and in worth;

بجلیاں جس میں ہوں آسودہ وہ خرمن تم ہو بیچ کھاتے ہیں جو اسلاف کے مدفن تم ہو

You are a barn where lightning stays, where ruin idle lies,
Ancestral coffins long entombed your only merchandise;

ہو کو نام جو قبروں کی تجارت کر کے
کیا نہ بیچو گے جو مل جائیں صنم پتھر کے

In turning graves to profit, you have proved yourselves adept;
Should idol-trading offer gain of course you would accept.

صفحۂ دہر سے باطل کو مٹایا کس نے؟ نوعِ انساں کو غلامی سے چھڑایا کس نے؟

Whose striving, from this world of mine, its falsehoods did efface?
Whose toil, from age-old ignorance set free the human race?

میرے کعبے کو جبینوں سے بسایا کس نے؟ میرے قرآن کو سینوں سے لگایا کس نے؟

And whose the brows whose worship filled My Ka'ba's hallowed shrine?
Or whose the Breasts which fondly held My 'Glorious Book Divine'?

تجھ کو پرکھا ہے تو صدیوں کا تجربہ کیا ہے
ہاتھ پر ہاتھ دھرے منتظرِ فردا ہو!

by Allama Iqbal

These were your great progenitors: You lack their brain and brawn;
you sit and wail in slothful ease for every morrow's dawn

(جواب شکوہ)