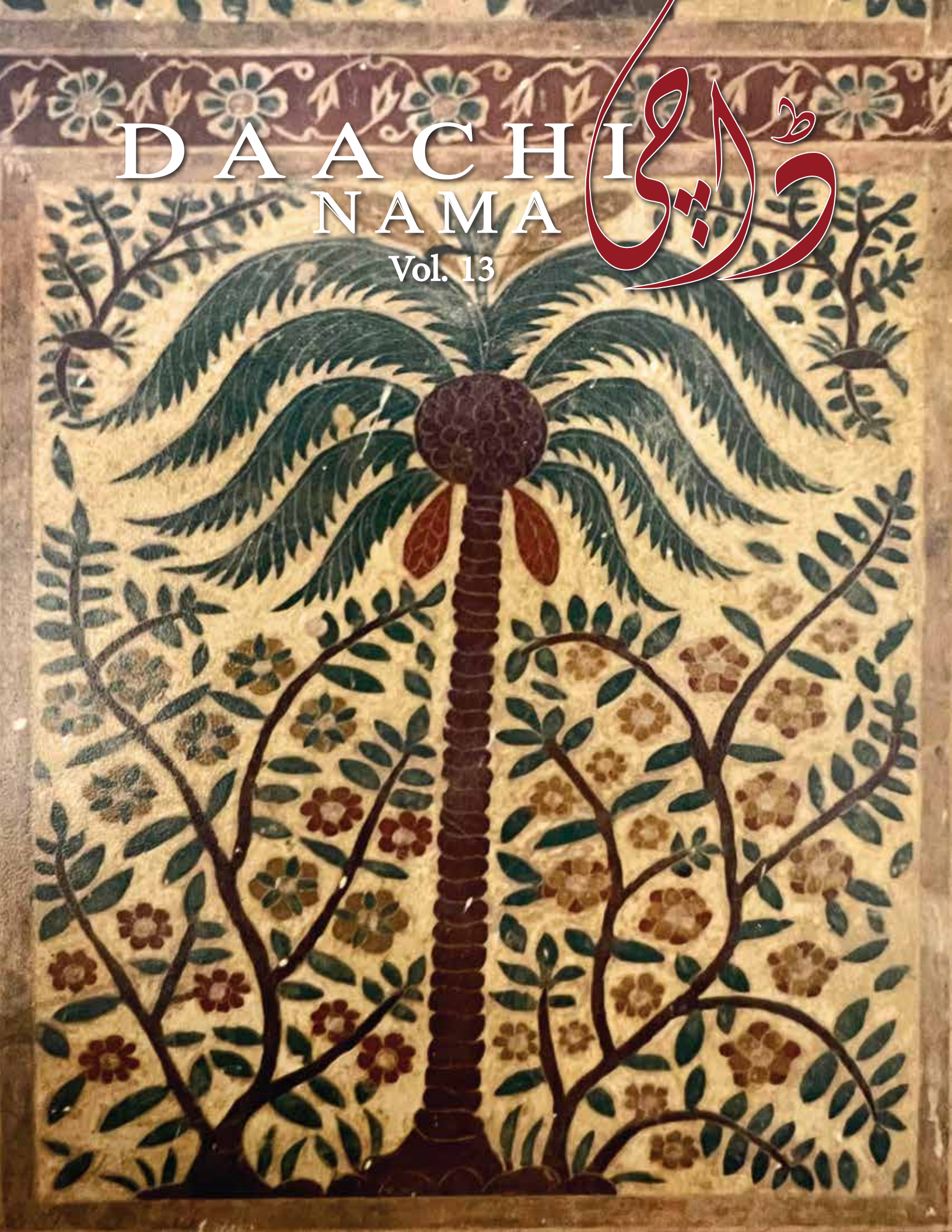
DAACHI NAMA

ڈاچی نامہ

Vol. 13



THIS PROJECT IS DEDICATED TO

OUR BELOVED

PROPHET MUHAMMAD PBUH



OUR VISION STEMS FROM HIS TEACHINGS

INCOME EARNING OPPORTUINITIES

GUIDANCE TO OUR ARTISANS



19TH EXHIBITION



- Reached out 500 craftmen, artists & entrepreneurs
- Sponsered about 40 craftsmen
- About 300 stalls
- Footfall of 15 thousand people at our last event

PROVIDING A SUSTAINABLE LIFESTYLE

INTRODUCE MUD FOR ABOLUTION



BANISHING PLASTIC BAGS

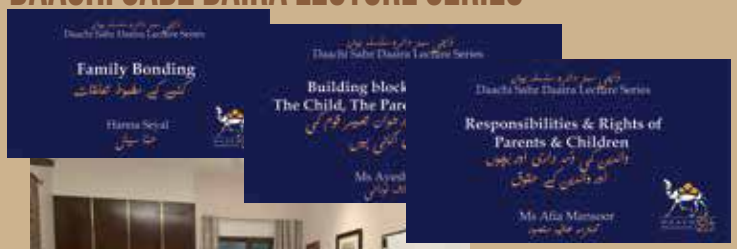


ALL HEALTHY CUSINES



INCULCATING A SENSE OF PRIDE IN OUR CULTURE AS MUSLIMS & PAKISTANI

DAACHI SABZ DAIRA LECTURE SERIES





QAWALI NIGHT AT NCA



MUGS WITH IQBAL POETRY



DAACHI NAMA



LUNAR CALENDER



CANER JOURNAL



CHAIRPERSON'S NOTE



AYESHA NOORANI
EDUCATIONIST, ARCHITECT AND
FOUNDER OF DAACHI FOUNDATION

DAACHI FOUNDATION

Assalamu Alaikum.

These are trying times not only for Pakistan but also for the world at large. But, as Allah (swt) advises Muslims: I will give you what you need at the perfect time, just be patient. We are patiently waiting to commence the groundbreaking of Daachi Nagar and are truly grateful to Him for the immense success of Daachi exhibitions which have gained popularity not only in Pakistan but also abroad.

Daachi is a forum where we express our concerns not only through Daachi Nama but also through our events. As an Ummah, our heart bleeds for what is happening in Palestine. To express our solidarity with them we shall be wearing the keffiyeh and encouraging others to do so.

The smog this winter has reached a new level of pollution. Among other crucial steps like not allowing crop stubble burning, encouraging carpooling, and making it compulsory for students to travel by bus, we wish to create awareness about the importance of planting trees. They were not only created before humans descended on the earth but Jannah will also be a garden under which rivers flow. InshaAllah when we do start construction on our site, trees will be an important part of our vision — to create awareness about their benefits, cultivate a microclimate and establish an abode for birds and bees.

May Allah help our beloved country and may we play a part in restoring the glory that it was destined for. In the words of Quaid-e-Azam, "There is no power on earth that can undo Pakistan", it is here to stay. Ameen.

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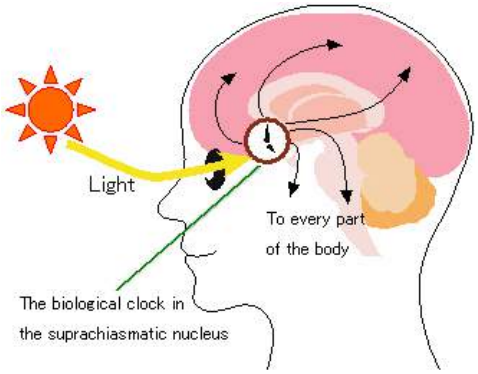
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EDITORIAL



SHAHEENA SALEEM CHEEMA
EDUCATIONIST
EX PRINCIPAL LGC
EX PRESIDENT OF OAKS
FINANCE SECRETARY
DAACHI FOUNDATION

DAACHI FOUNDATION

Daachi Nama's 13th volume is in your hands in spite of the uncertain political and economic conditions of the country. 2024 began with the hope that the scheduled elections in early February would bring stability to the country and help the people tackle their problems with renewed vigour and the desire to contribute to the progress of Pakistan. However, we have yet to see the political situation stabilize so that the common man's grievances are resolved and their living conditions are improved.

We, at Daachi, continue our efforts towards the promotion of our heritage through the biannual exhibitions of craftsmen and entrepreneurs. A new edition of Daachi Nama is an integral part of each exhibition and through its articles we cover different aspects of our history, promote our culture and advocate a sustainable lifestyle.

The current issue has two articles highlighting our history. 'The Frescoes of Lahore' details their background and importance while the article on the Faqir Khan Museum explains why this private museum has retained its popularity and is of such great attraction to both local and foreign enthusiasts of history and culture.

The sarangi, a stringed instrument originating in the subcontinent, is also highlighted for its eminent position in our musical traditions.

The keffiyeh article describes the scarf worn by Palestinians and how it symbolizes their courage against the barbaric and horrific treatment of Israel against their oppressed population.

Studying the scholars of the golden age of Islam such as Al-Biruni serves to remind us of the potential of our young nation. The latent talent of our youth can be channeled to produce tremendous luminaries if our leaders prioritize education, sciences and technology in the footsteps of our predecessors.

Our connection with nature is essential in restoring balance within ourselves. Read about the circadian rhythm to synchronize your daily routine with your body's internal clock and achieve improved physical, mental and emotional health.

The innumerable benefits of plants and our indigenous trees are also featured, along with the breathtaking beauty of Gwadar's scenery, another gem gifted to our beautiful country.

Finally, we strive to bring recognition to the notable contributions of those uplifting the downtrodden in our society. One such shining example is Rising Sun, a remarkable organization for children of special needs in Lahore. Their vision of holistic development provides not only the required physical and speech therapies but also vocational skills to nurture independent and productive members of society.

A special thank you to all writers contributing articles and to Rameez Khan for composing our magazine. We hope you find the knowledge within these pages beneficial and we request your prayers for Daachi and the betterment of Pakistan.

THE GRAND FRESCOS OF LAHORE



The tradition of Fresco painting in Lahore represents a historical chain of traditional skill and knowledge that traversed the Asian continent from ancient to modern times. From central Asia and China in the north, Bengal in the east, to South India, Sri Lanka and the Indo- Iranian plains in the south and west, the Indic and Persianate traditions are replete with wall paintings adorning palaces, residences, places of worship and commerce. Ornamentation was part and parcel of the traditional world, and it is plausible that a lime plaster base (pucca qala'i), abundantly available locally, worked on with earth pigments such as red and yellow ochres, water and gum, applied with natural hairbrushes (qalam) and burnished (with a conch), was the most expedient medium for embellishing large scale walls.

Historically speaking, the oldest evidence of wall painting in Pakistan has been unearthed from the paleolithic period, in the Thaaria caves of Balochistan. Buddhist period rock carvings are to be found along ancient routes in the northern areas, along the mountain tracks of Hunza,

Swat and Kashmir, although these are not painted but rather carved directly on the rockface. This does not mean that wall paintings did not exist at this time, but only that archaeological evidence has not been found. The Ajanta paintings of Maharashtra are evidence of a highly developed technique of painting on lime plaster BCE, which was penned down in the form of the Citrasala of the Vishnudharmottara Purana around 700 CE. It appears that the formulas and general directions of the Citrasala became widespread common practice in Buddhist Asia. Its influence on South Asian art is evident even today.

The oldest painting on lime plaster in Pakistan belongs to the Gandharan period. The shards of painted plaster from Yakatoot, Peshawer district (attributed to 300-500 AD) depict Indo- Hellenistic images of Kushan men and women (possibly Turk Shahi royalty) in colour, often in prayer positions. It is pertinent to note at this juncture, that the Yakatoot paintings form part of a technical tradition which existed at the same time in Soghd, Samarkand, however the Soghdian frescos are of secular nature, depicting the glory of empire rather than depicting practices of worship.

Defeating the Hindu Shahi kings in the 11th century, the Slave Dynasty and Delhi Sultans brought in newer Persianate artistic skills and trends to the areas they ruled in South Asia. The use of gach (plaster) is attributed to Alauddin Khilji (13th-14th century), however oral tradition harks back to the time of Mohammed Ghori (1144-1206 CE). Apart from the Yakatoot paintings, no evidence of wall painting survives until the Mughal era in Pakistan.

The Gurkani king Babar took pride in the artistic and cultural sophistication of his tribe. Amongst his entourage were two sangtaraash (architects); scribes of poetry and literature were considered signs of sharp intellect and progress. He idolized his ancestor Timur the Lame, and on his first conquest of Samarkand, was mesmerized by the gardens, palaces and ornamentation ordered by Timur and his descendants. He records in his memoir, "From Dilkusha to the Turquoise Gate, he (Timur) planted an avenue of White Poplar, and in the garden, itself erected a great kiosk, painted inside with pictures of his battles in Hindustan.' Like the Soghdian paintings from seven hundred years earlier, a visual narration of empirical conquests was a common act in the Persianate world. An example from 16th century Safavid Persia is the wall painting depicting Hamayun's arrival at the court of Shah Abbass during the turbulent early Mughal era. No such paintings are evident in Mughal edifices, but contemporary album paintings, along with literary texts, provide ample proof of the glorification of empire, especially during early 17th century in allegorical paintings from the reign of emperor Jehangir.

Of the paintings adorning walls, the earliest remains belong to the Jehangiri era, although lack of scientific testing leaves room for conjecture. Some mosques, temples and mausoleums predating the Mughal period, such as the sites in Uchh, retain original tile work and kashikaari due to the resilient nature of the material, but painting has not been able to endure the extreme and varied climatic conditions of Pakistan.

The most refined specimens of wall paintings are to be found at the royal

residency, the Lahore Fort or the Shahi Qila, where the most notable naqaash (painters) headed the painting ateliers. Under Akbar and Jehangir, who resided in the city for the longest span amongst all Mughal emperors, the ateliers were organized to maximum efficiency, producing copious amounts of paintings, both on cloth and paper, as well as on the walls of palaces, garden pavilions and mosques. The emperors were accompanied by atelier members as they travelled between Lahore, Agra and Delhi, re- decorating the environs to welcome the imperial party. As Jehangir notes in reference to a pavilion in Kashmir, in his autobiography the Tuzk- e- Jehangiri, "Repairs had been ordered on the picture gallery in the garden, and it had recently been painted by the masters of the age. On the upper level was a picture of Jannat-Ashyani [Humaayun] and His Majesty Arsh-Ashyani [Akbar]. Opposite they had drawn a picture of me and my brother Shah Abbas. Then there were pictures of Mirza Kamran, Mirza Muhammad-Hakim, Shah-Murad, and Sultan Danyal. On the second level they had made pictures of the amirs and intimate servants. All around the outside they had painted landscapes of the stations along the road to Kashmir in the order by which we had come. One of the poets produced this chronogram: "An assembly of Solo- monic kings. On Thursday the fourth of Tir [June 16] a celebration of house- warming was held." (P 341, Wheeler).

A remarkable example of Jehangiri ornamental schemes, and perhaps the only surviving one in all of Asia, is found in the Burj-e- Siyah, known in local vernacular as Kala Burj, a grand bastion that has been erected along the north

Figure 1 Western entrance, rosebush.





wall of the Qila, symmetrically balanced by the Laal Burj (also labelled in one map as the Burj-e-Safed) on the opposite side of the Khilwatkhana courtyard. The Kala Burj paintings reflect typically syncretic themes from the early Mughal era. The central chamber and a side- chamber contain art which is in relatively good state. The final layer of the chambers was white- washed with plaster allegedly during the British era. Fortunately, this last covering layer has been peeling off over the past thirty years, revealing a chamber that is nothing short of a "muraqqa" (to quote Dr. Murad Khan Mumtaz) of Mughal painting. It features a series of bands which converge into a sky at the apex of its dome, revealing for the first time, with the help of infra-red photography and through CROMLahore's untiring efforts,

Figure 2 Dome: Rennaisance and Indic cherubs take offerings to the phoenix. Note gold star with Maina in mid- flight (17th century).





Figure 3 Phoenixes encircle each other in a blue sky surrounded by patterned stars.

unimaginable imagery. It is nothing short of walking into a Mughal album painting or "installation" of artwork featuring the spiritual and earthly realms of the emperor's kingdom. Up till dado height, flowering bushes rise from the ground toward the band of animals grazing in the countryside. Above the band of animals, a frieze of nastaliq painted in blue on



Figure 4 Persian phrase "Khaak e Dardehaan Afkand" in blue on gold.

still shimmering gold shows remnants of Persian phrases, such as "khaak-e-dardayhaan-afkand" (put earth in the mine) and words such as "baadshah". The calligraphic band acts as the line of horizon, separating the earthly realm from

the celestial world above, for amongst the biomorphic vines that climb and five-pointed gold stars filled with Mainas flying upward, are high, arched niches showing signs of winged Persianate angels. Above which follow muqarnas featuring winged heads, followed by cherubic figures carrying gifts of kingship to the two phoenixes encircling each other, placed in the centre of a disc of blue in the middle of the dome. Every single form painted in the Kala Burj is extraordinary. It exemplifies the work of the finest Jehangiri artists, many of whom are listed in the Ain-e-Akbari, and exemplifies the appreciation of international art by Akbar and Jehangir.

Figure 5 Panel in Jehangir's Tomb (antechamber) (17th century).





Figure 6 Western panel, central chamber, Mashriqi Bangla. St Anthony the Abbott? Border panel with pomegranate vine and birds. The IR image shows a full figure (contested chronology).

The Christian saints painted within the Bangla in the north- eastern corner of the Qila (popularly called the Seh Dari) are unique examples of the pragmatic

Figure 7 Cloaked figure holding Papal Cross (Pope?). Pomegranate vine with birds.





Figure 8 St. John the Evangelist?



Figure 9 Eastern chamber, Mashriqi Bangla. Biomorphic.

vision of the early Mughal emperors, who evinced interest in gaining knowledge about all religions, including Christianity. Akbar not only facilitated the establishment of a Jesuit church in or near the Qila, but also gifted Christian artwork for display (which he received as gifts), while Jehangir is recorded to have requested his artists to confer with the Jesuits in reproducing the correct

Figure 10 Western chamber. Painted panel. Flaky painted layer hidden behind thick plaster. Detailed floral study.



colours for the painting of Christ being painted on the walls of a chamber at the fort at Agra. A strange, almost faded and vandalized profile of a turbaned and bearded man is sketched in between two of the six saintly panels. The panels are all bordered by a fine pomegranate- inspired haashia,dotted with delicate birds each in a unique position. The side chambers too show remnants of floral borders in fresco, along with one stunning tempera border discovered by CROMLahore.

Figure 12 A panel from the Gulabi Bagh gateway (17th century)





Figure 11 Indic cherub holding mirror, Akbari Hamam, 17th century.

The Akbari Hamam bears very interesting imagery featuring female Mughal figures holding mirrors and a central panel featuring two hybrid cherubs holding a mirror. The ceiling of the Hamam is painted in the Persianate floral style, resembling that of the 16th century Sabz Burj in Delhi.

Other sites in the Qila such as the Daulat Khana Khaas O Aam, the Sheesh Mahal, Masti Gate and Khharak Singh's Haveli, which have been used extensively by the Sikhs and British, have faced extensive interventions, as well as restoration work post 1947, although all the paintings of the Qila reveal multiple layering. The Gulabi Bagh Gateway and Tomb of Dai Anga, situated in Begumpura, and the early 17th century tomb of an unknown noblewoman



Figure 13 Painted on the ceiling of tomb in Secretariate (aka Anarkali's Tomb) 17th century.

(also known as Anarkali's Tomb), along with many monuments containing Sikh period paintings, dot the city.

Masti Gate, which features Sikh period figurative and floral frescoes, opens out onto Lahore's oldest Mughal mosque, the

Figure 14 Krishna, Sheesh Mahal. 19th to 20th century.





Figure 15 Banana Tree and flowering bushes, Haveli Kharak Singh, 19th century.

Masjid Mariam Zamani, precursor to the Wazir Khan. As devotional sites, paintings on both these edifices have gone through

Figure 16 Western verandah, Daulat Khana Khaas O Aamm (16th to 20th century)





Figure 17 Wazir Khan Mosque Ceiling

multiple restorations. Recent renovation by the Punjab Walled Cities Authority has revealed older, original layers. Where the Maryam Zamani, smaller in size, features intricate geometry and scant references to naturalistic flora, the Wazir Khan creates a grand narrative of Islamic history and glory through its references to historical incidents, the use of Quranic verses, and the painting of a multitude of flora.

The Akbari Serai complex containing the resting places of Jehangir also holds some spectacular fresco paintings, although the tomb is better known for its extraordinary semi- precious parcheenkari (stone inlay).

As for the technique and material used to paint the frescoes of Lahore, without scientific proof one is compelled to revert to historical literature and the observation of current practices. The Citrasala of the Vishnudharmottara and the Ain-e-Akbari, penned with a difference of eight hundred years, both propound the same formula for painted lime surfaces. The Citrasala goes as far as expounding the sacred philosophical base of all art making, an idea that has remained in traditional practice to this day.

The formula and method of application is thought to be at a variance to the western methods of fresco painting and has been titled as "Fresco Lustro" due to its almost impervious and lustrous top layer. The technique would explain the survival of the paintings in humid hamams, which would otherwise have suffered greater deterioration.

The continuity exhibited in the tradition of fresco painting in Lahore, points to an ancient practice that is still found, albeit not as commonly, today. A thorough scientific inquiry would go a long way in establishing assumptions and settling controversies, creating a fuller understanding of painting methods- possibly with some surprises.

The author would like to thank the Punjab Walled Cities Authority for their unwavering cooperation, and Prof. Dr. Murtaza Jafri and the National College of Arts for their generous support.

SAAMIA AHMED

Researcher, artist and educator. Associate Professor, Dept of Fine Arts, National College of Arts, Lahore.

SYMBOL OF PALESTINE
KEFFIYEH

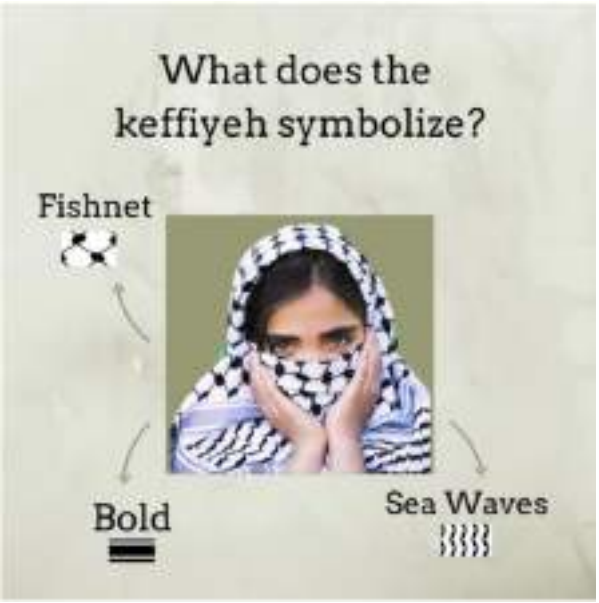


A keffiyeh, also spelled kuffiya, is a square-shaped cotton headdress with a distinctive chequered pattern worn in many parts of the Arab world.

The black-and-white variant, worn by Palestinian men and women, has come to symbolise the Palestinian struggle for self-determination, justice and freedom.

WHAT DO THE PATTERNS ON THE KEFFIYEH SCARF SYMBOLIZE?

The keffiyeh consists of three main patterns in its deisgn.



*The fishnet pattern is the larger part of the keffiyeh which represents Palestinian fishers and the people's connection to the Mediterranean Sea. It symbolizes abundance and grace.
To many Palestinians, the sea also means Freedom. Especially to Palestinians living in the West Bank who have no access to the sea due to restricted movement.

*The olive-leaves pattern represents perseverance, strength and resilience.

*The bold pattern represents trade routes going through Palestine, including the Silk Road, which played a vital role in carving the region's history and contributed to the rich and diverse cultures of the area.

The garment, originally used to protect individuals across the Middle East against the sun, gained popularity during the Arab Revolt against British colonial rule in the 1930s.

The keffiyeh was also the personal trademark of Yasser Arafat, the late Palestinian leader. He would wear it folded in a triangle shape and draped over his shoulders, covering his head.

Today, the keffiyeh has been adopted globally by individuals, activists and organizations to support the Palestinian cause.



Adapted from: Hadmade Palestine blog post and the Al-Jazeera article by Mohammed Haddad, Konstantinos Antonopoulos and Marium Ali. Published On 20 Nov 2023



ALIZEH AMER
is a student of deen and a volunteer at Daachi Foundation.

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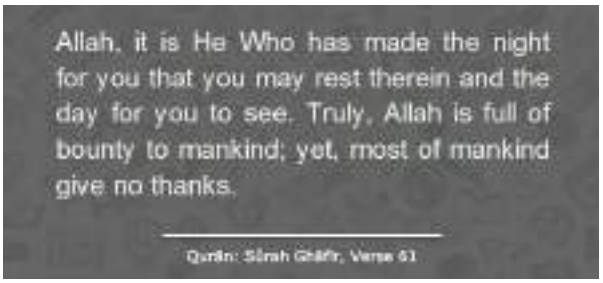
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SYNCRONIZING THE CIRCADIAN RHYTHM!

THE SECRET BEHIND PHYSICAL, MENTAL & EMOTIONAL HEALTH



Modern medicine has demonstrated that sleep has essential physiological functions, and sleep deprivation has deleterious effects on several bodily functions.
However, Islamic literature first emphasized the importance of getting enough sleep at night approximately 1400 years ago. Several Hadith by the Prophet Muhammad (pbuh) stressed this point. One Hadith in Sahih Al-Bukhari (SB) states that the Prophet (pbuh) told one of his companions who was praying the whole night to "Offer prayers and also sleep at night, as your body has a right on you" (SB 1874). Another Hadith says, "If anyone of you feels drowsy while praying, he should go to bed (sleep) until his slumber is over" (SB 210).

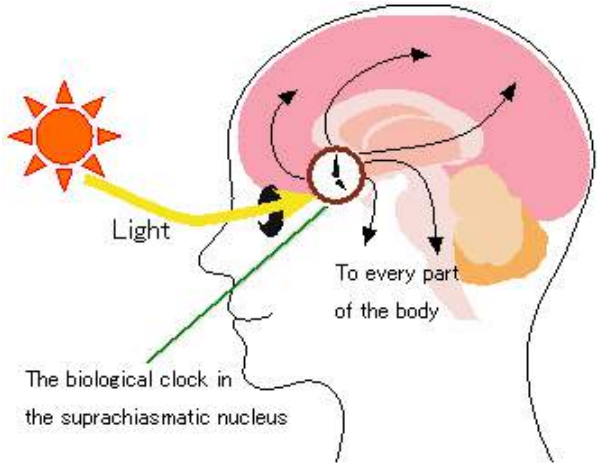
So, going to bed early and waking up early are strongly encouraged in Islamic culture. The sleep pattern of Muslims is influenced by prayer times, totally in sync with what we call the "Circadian Rhythm".

What is the Circadian Rhythm?

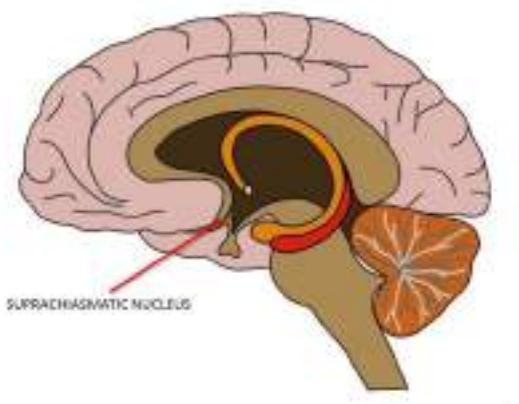
Our bodies are governed by an internal clock. This clock gives us the innate sense of time & controls the cycles of the Circadian Rhythm. Every living thing & organism is regulated by this internal clock.

Circadian rhythm is the natural cycle of physical, mental & behavioral changes we experience over a 24-hour cycle. It is synchronized by this biological clock, found in the suprachiasmatic nucleus (SCN), located in a part of the brain called the hypothalamus.

The human Master Clock is a large group of nerve cells that form a structure called the Suprachiasmatic Nucleus (SCN). It receives light cues from the environment.



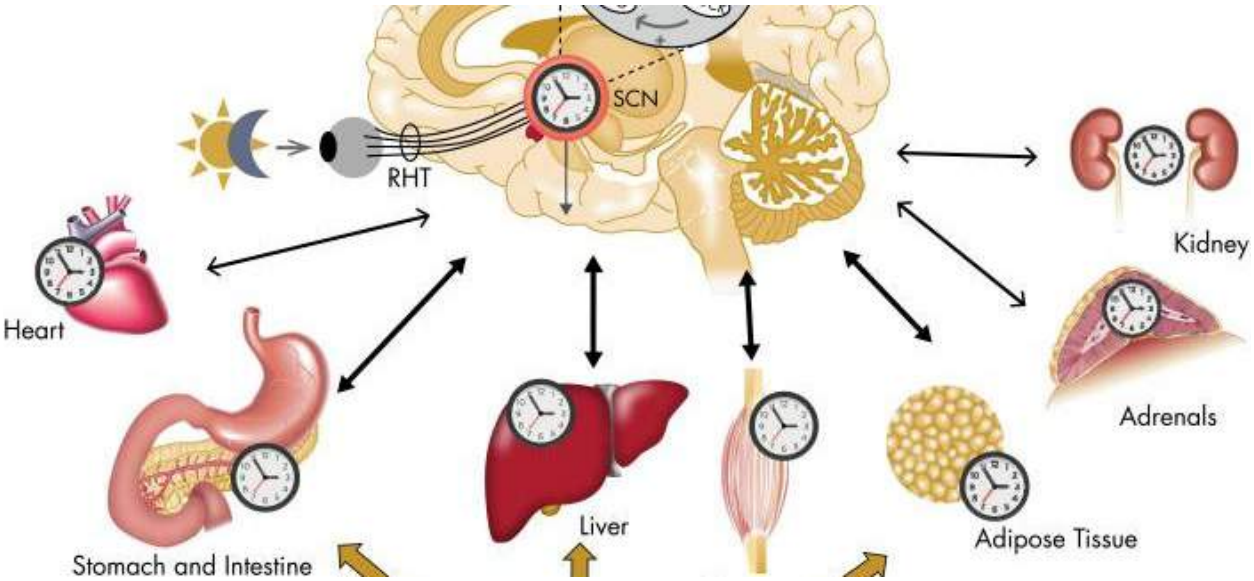
The SCN is highly sensitive to light, so when our eyes perceive light signals from the sun, it sends it to the SCN, which in turn coordinates Circadian Rhythms in the body. For this reason, circadian rhythms are closely con-



nected to, day & night. While other cues like food intake, stress, exercise, social activity & temperature can affect the internal clock, light is the most powerful influence on circadian rhythms.

Most living things have circadian rhythms, including animals, plants & microorganisms. In humans, nearly every tissue and organ has its own circadian rhythm, and collectively they are tuned to the daily cycle of day and night. When properly aligned, the circadian rhythm can promote consistent and restorative sleep. But when this circadian rhythm is thrown off, it can create significant sleep problems, including insomnia & diverse aspects of physical & mental health.

Circadian Rhythm: Natures' intelligent Clock cycle



Is Circadian Rhythm the same as a Biological Clock?

Biological clocks help regulate the timing of bodily processes, including Circadian rhythms. A circadian rhythm is an effect of a biological clock, but not all biological clocks are circadian. For instance, plants adjust to changing seasons using a biological clock with timing that is distinct from a 24-hour cycle.

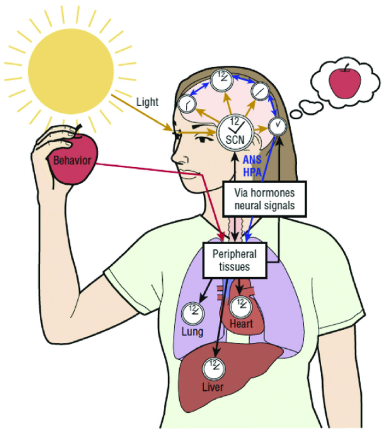
The Important roles of the Circadian Rhythm in the human body:

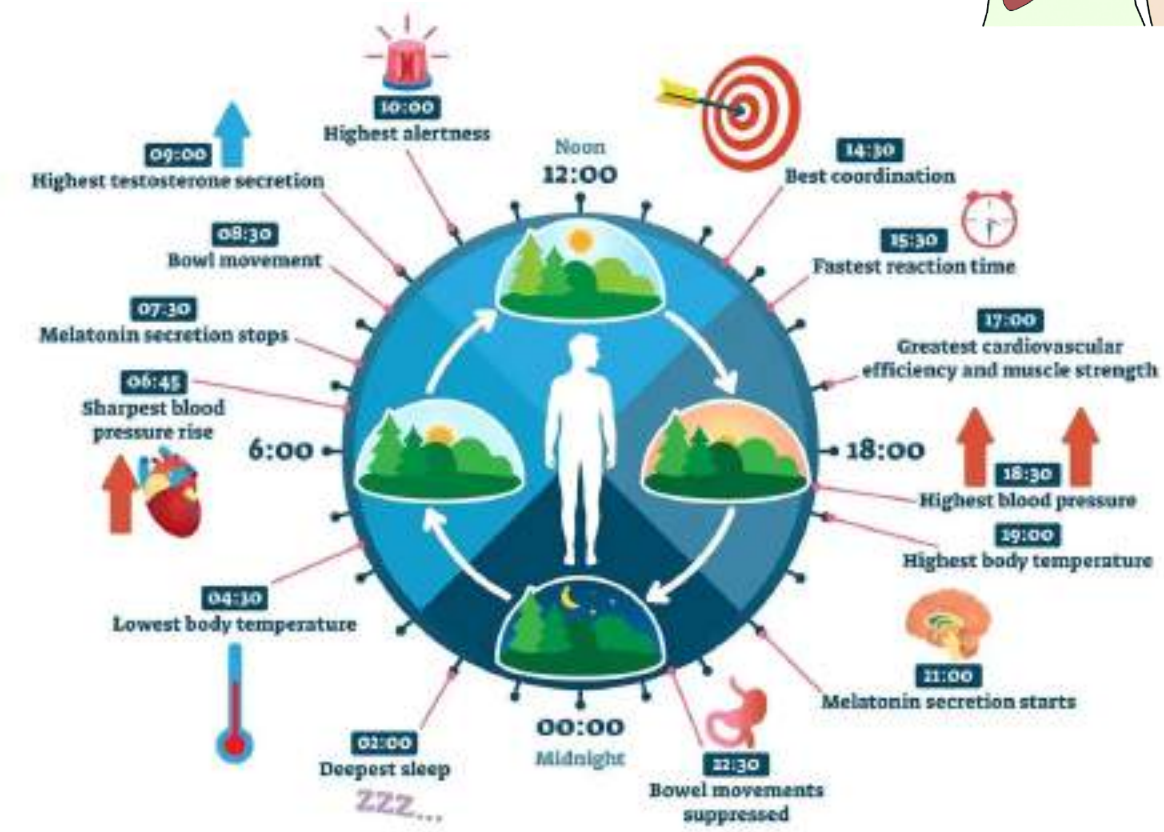
The term 'Circadian' comes from the Latin phrase "circa diem" meaning 'around the day'. Circadian rhythms work in the background by making sure that the body's functions are optimized at various points during a 24-hour cycle. One of the most important functions being the sleep-wake cycle.

Circadian rhythms influence the following important body functions:

Sleep patterns: During the day, light exposure causes the internal clock to send signals that generate alertness and keep us awake & active. As night falls, the internal clock initiates the production of melatonin, a hormone that promotes sleep, and then keeps transmitting signals that help us stay asleep through the night. Thus, aligning sleep & wakefulness with day & night to create a stable cycle of restorative rest that enables increased daytime activity.
Glucose metabolism: The circadian rhythm is connected to the Endocrine system through the regulation of hormones, blood sugar & cholesterol, so affects metabolism & weight.
Immunity: Important influence on the Immune system as well, through the processes of DNA repair that are involved in preventing cancer.
Mental health: Aligning your Circadian Rhythm reduces the risk of psychiatric illnesses like depression & bipolar disorder as well as the potential for neurodegenerative diseases like dementia.
Appetite and digestion
Hormone release
Energy homeostasis
Temperature

The Master Clock coordinates all the Circadian Rhythms in different organs & tissues in the human body





Circadian Rhythm disruptors:

Circadian rhythms can fall out of sync very quickly due to the following factors:

Poor Sleep: is a significant circadian disruptor. Chronic lack of sleep can lead to various adverse health effects like mood disorders, decreased cognitive and memory function, obesity, elevated cortisol, increased inflammatory markers, insulin resistance and disrupted glucose metabolism.
Common sleep interferences include:
Erratic lifestyle and late nights
Jet lag & Shift work
Excessive evening blue light exposure
Excessive evening noise
Seasonal change of clocks
Alcohol intake & overconsumption of caffeine
These confuse the biological clocks.
Nutrient deficient Diet: Studies show that what and when we eat impacts the circadian rhythm. There are several diet-related circadian disruptors:
High saturated fat intake & trans fats
Fast food
Simple sugars
Ultra-processed foods
Caffeinated foods & beverages
Late-night eating
*An important note on alcohol intake: there is a widely held belief that an evening nightcap helps promote restful sleep. Even though it might make a person feel sleepy, it reduces melatonin production by nearly 20%, consequently disturbing the sleep-wake cycle and circadian rhythm.
Stress: Stress & circadian rhythm have a bi-directional relationship. Circadian disruption can impact our ability to cope with stress. Conversely, both chronic and acute stress can negatively impact circadian rhythm. Furthermore, chronic stress leads to elevated blood glucose, insulin secretion, and dysregulated circadian balance.
Neuroactive drugs & medications.
Heavy metals, pesticides & PCB's
Neurological diseases: such as Alzheimer's disease or dementia, can disrupt circadian rhythms, causing poor sleep quality & changes in symptoms from day to night.
Advanced sleep phase disorder: People with this rare type of disruption find that they get tired early in the evening & wake up very early in the morning. Even if they want to be up later at night or sleep later in the morning, they usually cannot do so.
Delayed sleep-wake phase syndrome: This type of circadian rhythm disruption is associated with staying up late at night and sleeping in late in the morning. The exact cause is unknown, but delayed sleep-wake phase syndrome may be related to genetics, underlying physical conditions, and a person's behavior. These circadian disruptions are relative to an individual's behavior or other disorders which may stem from an underlying disease.

Some common Circadian Rhythm disruptors



Health Effects of Disrupted Circadian Rhythms:

When circadian rhythm is thrown off, the body's systems do not function optimally. Without the proper signaling from the body's internal clock, we can have difficulty falling asleep (insomnia) & staying asleep, thus leading to shallower, fragmented & lower-quality sleep: leading to excessive daytime sleepiness & impacting overall health.

Short term symptoms which occur when Circadian Rhythms fall out of sync:

Drowsiness
Poor coordination
Impaired Muscle function



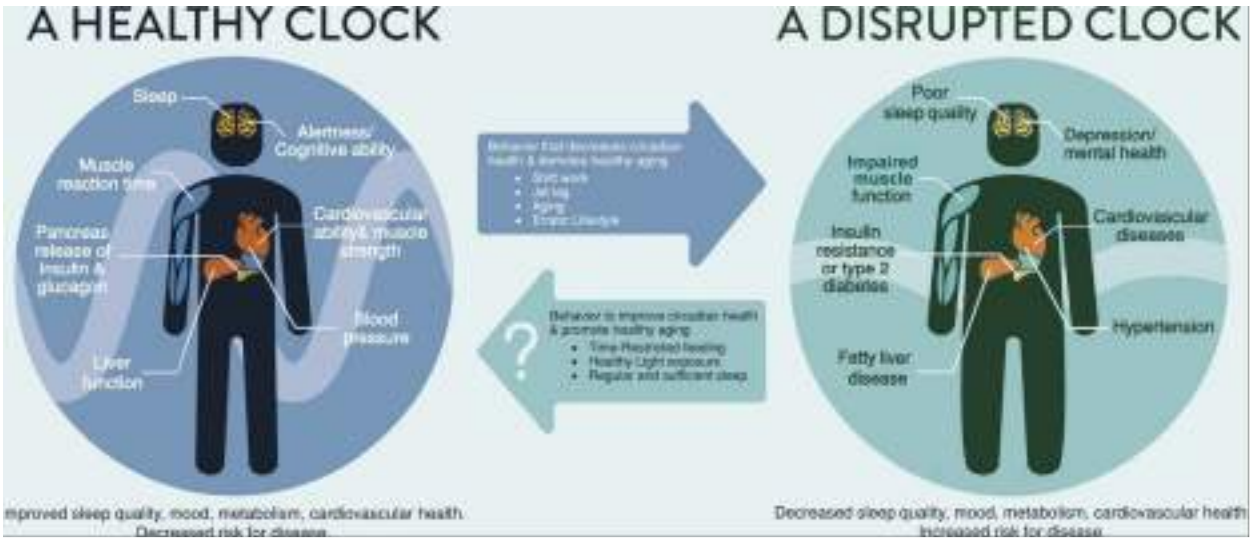
Long-term sleep loss & continually shifting

Circadian Rhythms can increase risks of:
Abdominal Obesity
Fatty liver disease
Diabetes
Heart & blood pressure problems
Depression/ Mood disorders
Lower Immunity
Cancer & worsen existing health issues.

Benefits of Aligning your Clock!

A well-supported circadian rhythm is critical for sound sleep, energizing metabolism, cognitive function, and lower risk to disease.
*Restorative Sleep
*Better Cognition & Alertness
*Better Productivity
*Better Mood & Happiness!
*Optimum Cardiovascular health
*Optimum Muscle health
*Optimum Liver function
*Optimum Immune & Skin health
*Better Spiritual connection

While it is not possible to have full control over circadian rhythms, there are healthy Lifestyle tips that can be followed to better entrain the 24-hour cycle.



Seek out Sun: Exposure to natural sunlight, especially early in the day, as the circadian rhythm is linked to light which helps reinforce the strongest circadian cue.

Eat Breakfast within 1 hour of waking up: Eating a healthy breakfast (comprising complex carbohydrate & protein) affects the body's biological clock & circadian rhythm, which helps regulate sugar balance & gets you ready for quality sleep later in the evening. That means preparation for a good night's rest starts shortly after the morning alarm with a healthy breakfast!

Focus on the Mediterranean Diet principles: A plant-forward Mediterranean diet offers many benefits including Circadian Rhythm support. A 2017 study evaluated the benefits of Extra Virgin Olive Oil (EVOO) in a Mediterranean diet. EVOO acts as an essential modulator of genes involved in circadian balance. A separate 2019 study found that in-season fruits & vegetables also offer circadian support via polyphenolic compounds.

Stick to proper Mealtimes: Circadian Rhythm not only dictates when we wake up & sleep but also when we feel hungry. Changing mealtimes can disrupt the body's schedule & so can meal choices.

Get daily Exercise: Activity during the day can support your internal clock and help make it easier to fall asleep at night.

Avoid Caffeine: Stimulants like caffeine can keep you awake and throw off the natural balance between sleep & wakefulness.

Keep Naps short and early in the afternoon: Late and long naps can push back your bedtime and throw your sleep schedule off.

Reduce Evening light exposure: Artificial light exposure at night can interfere with melatonin production. Studies show that dimming phone screens, using warm, orange-hued lights and wearing blue-light-blocking glasses 3-4 hours before bed can help support the body's natural melatonin production. The ultimate strategy, however, is putting all gadgets away in the evening.

Follow a Regular Sleep Schedule daily: Even on weekends! Changing your bedtime or morning wake-up time can hinder the body's ability to adjust to a stable circadian rhythm. Avoid getting snooze & avoid late night episodes.

Keep Bedroom conducive to sleep: Bedroom settings influence sleep habits & quality of sleep at night. Invest in a comfortable mattress & sleep accessories.

Fill in the Gaps with Supplements: Supplements, while not required, can be a helpful addition to a whole foods diet to maintain Circadian balance. Adaptogens like Ashwagandha & Ginseng can suppress stress by promoting homeostasis (steady internal balance), thus supporting circadian rhythm. Magnesium, melatonin, GABA, L-theanine, lavender & chamomile may also be recommended to support stress reduction, sleep & circadian rhythm.

Time-Restricted Feeding (TRF): The circadian clock is influenced by not only what we eat but when we eat. Frequent eating and the absence of fasting can interfere with metabolic pathways that help regulate the body's circadian rhythm.

Fasting & time-restricted feeding offer many benefits, for example: a few hours of fasting activates AMP-activated protein kinase (AMPK) which regulates autophagy & repair and positively affects specific genes that help regulate our circadian clock. A 10-hour eating window during the day and a 14-hour fasting window overnight is recommended to help support circadian rhythm.

Truly, when we are in sync with our body's circadian rhythm, we function physically, mentally, and emotionally at our best!

SAMER HASHMI
Architect
Naturopathic Nutritional Therapist.

THE HISTORY AND CULTURAL USAGE OF SARANGI IN PAKISTAN



The sarangi is a traditional bowed instrument that holds immense cultural significance in Pakistan. It has a rich history that stretches back several centuries and continues to be an integral part of the country's musical heritage. This article will explore the origins of the sarangi, its cultural usage, and how it is used in Pakistan today. Originating from the Indian subcontinent, the sarangi is believed to have been introduced to the region in the 13th century. Its name is derived from two Persian words, "sara" meaning "three" and "ang" meaning "string." The instrument is known for its unique sound and the complex techniques required to play it. Traditionally, the sarangi was associated with classical and folk music, particularly in the northern regions of Pakistan.

The sarangi's cultural usage in Pakistan is deeply rooted in its association with the country's diverse musical traditions. It has been an essential instrument in classical music genres such as Hindustani classical music and Pakistani classical music, commonly known as "ghazal." The soulful and emotive nature of the sarangi's sound makes it particularly well-suited for expressing the melodic nuances and intricate ornamentations of these musical styles.

Beyond classical music, the sarangi has also found its place in various folk music traditions across Pakistan. It is often used to accompany folk songs and dances, adding a distinct and captivating element to the performances. In regions like Punjab, Sindh, and Balochistan, the sarangi is an integral part of cultural celebrations and festivals, where it helps create a lively and vibrant atmosphere.

Over the years, the sarangi has evolved in its usage and has adapted to modern musical contexts. While it continues to be revered in traditional settings, it has also found its way into contemporary music genres. Musicians and composers in Pakistan have incorporated the sarangi into fusion music, blending it with elements of rock, jazz, and electronic music. This fusion not only showcases the versatility of the instrument but also attracts a wider audience, bridging the gap between traditional and modern musical tastes.

In recent times, efforts have been made to preserve and promote the sarangi as part of Pakistan's cultural heritage. Various music institutions and organizations have taken initiatives to provide training and support to young musicians interested in learning the instrument. These efforts aim to ensure that the art of playing the sarangi is passed down to future generations, keeping the tradition alive and thriving.

Furthermore, the sarangi has gained recognition on international platforms, with Pakistani sarangi players showcasing their talent and representing the country's musical heritage on a global stage. Their performances have not only garnered acclaim but have also helped raise awareness about the instrument and its cultural significance.



Ustad Nabi Bakhsh Khan

In conclusion, the sarangi holds a special place in the musical landscape of Pakistan. Its history, cultural usage, and contemporary adaptations all contribute to its enduring popularity. From classical music to folk traditions and even modern fusion genres, the sarangi continues to captivate listeners with its soul-stirring melodies. As efforts continue to preserve and promote this cherished instrument, the sarangi remains an integral part of Pakistan's musical heritage, connecting generations and bridging cultural divides.

MARIUM IHSAN
Final Year Student
at Lahore Grammar School

PLANTS ARE ALIVE

They keep us alive daily



Quote
"Short of Aphrodite, there is nothing lovelier than a flower, nor more essential than a plant. The true matrix of human life is the greenwood covering mother earth. Without green plants we would neither breathe nor eat."*

"From crib to the grave, we need plants" *
Reference The Secret Life of Plants by Peter Tompkins and Christopher Bird

It has taken the perseverance of several scientific minds and decades of research to bring the importance of plants into focus.

Plants, most importantly, provide us with clean air. They provide shade, moisture, food and habitats for humans and numerous species of flora and fauna. They are useful in making medicines, paper, pencils, furniture and buildings.

Various scientific researches and studies reveal that plants have remarkable intelligence and ability to communicate, respond and interact with their surroundings. They also heal themselves and protect themselves from harm. Before I delve into these aspects, I would like to bring to the readers notice the importance of planting indigenous trees, plants, crops, fruits and vegetables.

The Importance of planting Indigenous Flora

Native plants provide many benefits to people and wild life, while contributing to healthy soil and water.
* native plants don't need intense fertilizing (they get what they need from the native soil)
* they don't need pesticides (they are hardy and adapted to local pests)
* they uses less water
* they don't create air pollution
* they support pollinators and other wildlife
* they promote local biodiversity

Whereas, introduced species bring in different pests and so relevant pesticides are required. They also require specific fertilizers as they are planted in alien soil. They do not provide suitable habitats to the local fauna.

Indigenous Plants of Pakistan

Zaitoon, Kahu (Wild olive, olea cuspidata)
Location: Khyber Pukhtunkhawa, Baluchistan, Punjab, Sindh, Azad Kasmir, uses oil and leaves for fodder.

Aam (mango, mangifera Indica) uses edible fruit
Location Punjab and Sindh.

Dasi auk (milkweed, calotropis procera)
Location: Southern Punjab, uses roots and barks for medicinal purposes.

Gwaharasky, Sanatha (hopbush, dodonaea viscosa),
Location: Punjab, uses stems and leaves for medicine;

Kaner (oleander, nerium oleander,
Location: Punjab, uses ornamental and medicinal.

Amaltas (golden shower, cassia fistula)
Location: Punjab, uses roots for medicine.

Apang, puth kanda (prickly chaff flower, devil`s horsewhip, achyranthes aspera),
Location: Khyber Pakhtunkhawa uses flowers for medicine.

Khair, katha (acacia black catechu)
Location: khyber Pakhtunkhawa, uses leaves for fodder, medicinal purposes and firewood.



Mango Tree



Olive Tree

Phulai (acacia, senegalia modesta)
Location: Baluchistan uses fodder and firewood.

Devdar or deodar (Himalayan cedar, Cedrus deodara)
Location: Northern Pakistan: uses ayurvedic medicine and building materials.

Kachnar (camel`s foot, bauhinia variegata)
Location: Nortern Punjab, uses flower buds for food.

Partal, paludar (silver fir, abies pindrow) uses leaves for fodder, wood for fuel,

Reference: Environmental Science (at envpk)

I would like to highlight two trees that are essential in our environment.



Neem (nimba, margosa tree, azaddirachta Indica)

Location Sindh, arid regions and some parts of Southern Punjab though you will find them in other parts of the Punjab (Changa Manga, Lahore and surrounding areas) uses Ayurvedic and medicinal.

One neem tree cleans the air up to five metre square

Treats acne, nourishes skin, treats fungal infections, useful in detoxification, increases immunity, prevents gastrointestinal diseases, reduces dandruff, treats wounds, reduces joint pain, exfoliates skin, Insect and mosquito repellent
All parts of the neem tree - leaves, flowers, seeds, fruit, roots and bark have been traditionally used for the treatment of inflammation, infections, fever, skin diseases, and dental disorders.



Kikar, babool, (Acacia nilotica subsp indica)

Kikar trees are planted near canals and water sources as they clean water.
Location Sindh, Punjab, Baluchistan, Khyber Pukhtunkhawa
uses heals wounds, promotes dental health (twigs of the bark are used as tooth brushes),

What we can do

*Plant a tree when a child is born planted the tree and look after it)

*Plant as many trees and plants in and around your house (if there is no lawn or ground, then plant them in large or small pots, bottles, boxes)

* Use kitchen waste to make compost

What we should not do

*Do not pluck leaves and flowers (Needlessly)

*Do not burn leaves

*Do not throw away seeds fruits and vegetables. Save them and plant them along roads or in open area

Plants have remarkable intelligence

Plants communicate, respond and interact with their surroundings.

They use volatile organic compounds, electrical signaling and common mycorrhizal networks between plants and a host of other micro organisms, such as microbes, other plants, animals, insects and fungi. Mycorrhizae are fungi roots. They form a network of filaments that associate with plant roots and draw nutrients from the soil which the root system would not be able to access otherwise.
Ref: www.mykepro.com

Plants respond to stimuli from the environment (wind, rain, contact, pricking, wounding) e.g. a flower opening in the sunlight, plants moving upwards towards light, plant roots growing deeper into the soil in search of water.

Plants heal themselves

When plants are hurt or broken they heal themselves. Many plants regenerate tissues, even whole organs.

Plants protect themselves from harm

The outer layer of a plant is the first defence to keep pathogens out. Plants also produce chemicals that are toxic to pathogens and insects.

Plants emit smells to attract birds and insects for pollination.

Plants have extra sensory perception

There are various opinions about this. Scientists and researchers have tried to prove that plants have ESP. They respond to emotions. They can sense good and bad emotions from a distance. They feel happy and grow better when they are in a happy environment but they fade when they are in a sad environment.

For flora enthusiasts more reading and research is available in books and the Web. Happy reading.

SHAHEEN AJMAL
Educationist
Author of Government text books

RISING SUN – EMPOWERING DIFFERENTLY ABLED

"THE THING THAT LIES AT THE FOUNDATION OF POSITIVE CHANGE, THE WAY I SEE IT, IS SERVICE TO A FELLOW HUMAN BEING" – (LEEIACOCCA)

The population with special needs is among the most neglected and overlooked part of our society. Many of us only think in terms of charity or pity for them. Today I will share an inspiring story of an NGO, the Rising Sun Education and Welfare Society, working for uplifting and empowerment of persons with special needs. The story of the Rising Sun reflects that no effort is small if something is started with the noble intention for the greater good; the Divine Power decides and facilitates its passage.

On a serene afternoon, towards the end of the summer, a mother was crying outside a doctor's clinic. She had brought her daughter with Down syndrome to a well-known pediatrician for a check-up. As the clinic was inside the doctor's house, his wife saw a woman breaking into tears on their veranda. She promptly tried to console her. On inquiry, the mother of the girl with Down syndrome shared her story that they had moved to Pakistan from abroad and were not able to find a suitable school for their daughter. Those tears of a mother started



a journey of a lifetime for the doctor and his wife.

Initially, they thought of facilitating a distressed mother on a purely volunteer basis through a daycare centre. But they had no idea that their one step would take them on a lifetime voyage of selfless service.
That noble couple was Dr Abdul Tawwab Khan and Mrs Perveen Tawwab, who tried to bring rays of hope in the lives of special children and their families back in 1984. They named their daycare centre 'Rising Sun' with an intention to lessen darkness by raising the sun of hope, optimism and empowerment. Little did they know that it would take them to row deep into the sea of possibilities for angels with special needs. Over the years, their volunteerism, selflessness and dedication to the cause has become a lighthouse, inspiring many others voyaging through this sea of different abilities.



The Rising Sun, which started as a daycare Centre four decades ago, has grown into an NGO with an inspirational model of services for children and adults with special needs. Through early intervention services, a team of experts starts working with infants and toddlers identified as or at risk of developing a special need.



Early support helps in minimizing developmental delays, and facilitates learning of the child, decreasing severity of special need in the long run.

Through the institutes for special children, the Rising Sun is providing academic, therapeutic and training services to thousands of children and adults with various special needs, for example, intellectual impairment, autism spectrum disorder, cerebral palsy, visual impairment, multiple disabilities. It is inspiring to see international level therapeutic services, under one roof, provided to children with special needs despite their socioeconomic and religious background. The state-of-the-art campuses are a living example of the magnanimous support and unmatched philanthropy of Pakistanis.

There is a famous quote: "Give a man a fish, and you feed him for a day. Teach a man to fish, and you feed him for a lifetime." But if we try to get a close shot of prevailing perspectives regarding persons with special needs, we usually come across a charity paradigm, trying to help considering them helpless. Interestingly, the Rising Sun was initiated with the thought of "making special persons self-reliant members of society". And therefore, this organization tries to inculcate a sense of self-respect and self-worth in persons with special needs by providing them vocational training and supporting them in becoming economically productive through mainstream or sheltered employment.

In order to ensure that their very dear children



with special needs are not left alone once their parents leave this world, Dr and Mrs Abdul Tawwab Khan decided to build a home-Gosha-e-Afiyat-for them. This dream is close to completion, and will be providing safe living and sheltered employment facilities to adults with special needs in the near future.

With the intention of reaching out to children with special needs and their families, the Rising Sun started its community-based programme few years ago. Under this project, children living in Kasur, Shahdrah, Lahore and Kahna are provided therapeutic, academic and training services near their homes. Another beauty of this programme is that it is





gradually developing local support groups for awareness and advocacy of rights of persons with special needs.

The Rising Sun holds a reputable place in promotion of inclusive education in Pakistan. Their niche in inclusive education is teacher training. For almost one decade, thousands of regular schoolteachers from public and private schools have been trained and provided with post-training monitoring and guidance services.



The famous Sufi singer Abida Perveen once said that the approval and acceptance of your actions by Allah the Almighty reflects in love and appreciation of the creation of Allah. The same is apparent in the life of the founders of the Rising Sun Education and Welfare Society. The lifelong dedication of this noble couple received recognition from the general public, dignitaries and government of Pakistan. It is a unique honor that Mrs Perveen Tawwab was awarded with the Sitara-e-Imtiaz and Dr Abdul Tawwab Khan was privileged with the Tamgha-e-Imtiaz by the government of Pakistan

NABILA CHAUHDRY

Psychologist and special needs educationist
Currently pursuing her PhD in Special needs education.

AD

PAST EVENT GLIMPSES

LAHORE - MARCH 2023




























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UNVEILING THE RICH TAPESTRY OF HISTORY: EXPLORING THE FAKIR KHANA MUSEUM



Fakir Khana Museum Building



Location

Fakir Khana, sometimes referred to as "The House of the Humble Ones", is one of Pakistan's leading private museums and has been open to the public since 1901. During the Mughal Empire, Raja Todar Mal, the Finance Minister of Akbar's Darbar (court), was the original owner of the property, which saw extensive 20th-century restorations. It was converted into a house that captures almost 200 years of history, detailing the extraordinary lives of notable figures from the area and time. Fakir Khana Museum is a private museum that traces its organizational roots back six generations within the impoverished family of Lahore. This wonder house safeguards around 30,000 artifacts and treasures, conveniently located just a five-minute walk from Bhatti Gate, one of the renowned 13 gates within the walled city of Lahore. It is recognized as the second-largest museum in Lahore.

It is the only privately owned museum officially recognized by the Government of Pakistan, its origins are intertwined with the history of the Fakir family, which settled in Lahore in 1730 and initially operated a publishing house. The family's historical journey led them to amass a collection of ten thousand manuscripts. At present, the Fakir Khana Museum boasts an impressive assembly of over twenty thousand art and artifact specimens, spanning three centuries from the 18th to the 20th.

The Fakir family traces its origins to Choongas in the 18th century and later settled in Qasoor Tehsil. They eventually moved to Lahore, where Fakir Syed Nooruddin, the founder of Fakir Khana, established a madrasa outside Bhatti Gate. The family engaged in religious and worldly education. The Nawadirat's inheritance was passed down through generations, and despite some losses, Fakir Khana has preserved most of the treasures for over seven generations.



Entrance Gate to Fakir Khana Museum


Nawadirat Displayed in Fakir Khana Museum

A part of Fakir Khana is known as "Darbar-e-Aali," housing 27 tabarakat. These tabarakat include relics such as the blessed hair of Prophet Muhammad (PBUH), a chador, tasbeeh, miswak, shoes, and a prayer mat. Some tabarakat are associated with Hazrat Ali, Syeda Fatima, Imam Hussain, Imam Hasan, Imam Zain ul-Abidin, and Hazrat Sheikh Abdul Qadir Jilani. Additionally, there are four tabarakat inherited from the lineage of Hazrat Makhdoom Jahania Jahan Gasht Bokhari (RA), and the remaining tabarakat were obtained by Fakir Syed Nooruddin from Shah Muhammad Bakhsh in exchange for three hundred rupees. In addition, Fakir Khana Museum houses around 7,000 nawadirat along with 6,000 coins. Combining the coins, their count reaches around 13,000. Fakir Syed Nooruddin from Shah Muhammad Bakhsh in exchange for three hundred



rupees. In addition, Fakir Khana Museum houses around 7,000 nawadirat along with 6,000 coins. Combining the coins, their count reaches around 13,000. Fakir Syed Nooruddin also collected approximately 7,000 books, historical coins, wooden artifacts, elephant tusks, metal crafts made of brass and copper, furniture, Islamic art, and calligraphy pieces. These artifacts were collected from various regions, including Lahore, Kangra, and Jammu & Kashmir.

In 1974, Fakir Syed Mughis-ud-din contributed over 500 nawadirat to Lahore Wonder House as a trust for safekeeping and public benefit. After his demise, his wife, Kishwar Jahan, took on the responsibility of safeguarding the nawadirat. She meticulously preserved each item in its original condition, protected it from seasonal effects and insects, and brought awareness to their significance.

The Miniature Hall stands out as the most remarkable section within the Fakir Khana Museum, maintaining its exhibit arrangement for a noteworthy three-quarters of a century. This hall serves as a representation of a spacious room in an affluent family, capturing a period when Western influences were making inroads into the established lifestyle of Lahore. The primary allure of



Hall of Miniatures

the Miniature Hall lies in an extensive collection of framed and glazed miniature paintings adorning the walls. These paintings, numbering 160 in total, are crafted on either paper or ivory and belong to diverse schools such as Irani, Mughal, Kangra, Rajput, and Pahari.

The museum's most notable masterpiece is a 19th-century miniature portraying Nawab Mumtaz Ali. Measuring approximately 12 inches in height and 6 inches in width, this remarkable artwork



took the artist 15 years to complete, showcasing exceptional precision achieved with a single-hair brush.



Part of Ghandhara collection

A segment of the museum is devoted to the Buddhist Art of the Gandhara civilization. Flourishing between the 1st and 5th centuries, this ancient civilization extended across what is now Northwest Pakistan and a portion of Afghanistan. The sculptures from Gandhara prominently feature the influence of Greek art. Notably, Gandhara gained renown for creating the earliest known





sculptural representation of Buddha and disseminating the Mahayana school of Buddhism throughout South Asia. Furthermore, The Hall of Carpets, originally the sitting room (Gol Kamra) of the Fakir Khana Museum, houses a total of 18 carpets, falasies, shawls, and various embroideries. While some of these textiles are on display in this hall, others can be found in the Hall of Miniature Paintings and the Calligraphy Room. Within the collection, there are 16 carpets, comprising 6 Irani, 8 Shirazi, one Iranian 'gilm' featuring flowered patterns, and one presently exhibited in the showcase.



The Hall of Carpets

Fakir Khana Wonder House is open to both local and international visitors, including scholars, researchers, tourists, students, and historians. It stands as a unique wonder house in Pakistan, where not only treasures but also details of legal proceedings during Maharaja Ranjit Singh's rule are available. The records of court actions and orders are kept alongside the treasures, making it a distinctive repository of cultural and historical significance. Over four hundred years ago, Fakir Syed Nooruddin started collecting treasures and artifacts, and today his descendants continue to maintain and display this rich collection in Fakir Khana Wonder House. In 1901, Fakir Khana was opened for the public, attracting visitors from around the world. To this day, people come to witness this wonder house from different parts of the globe. It serves as a testimony to the family's commitment to preserving historical and cultural heritage for the benefit of present and future generations. Essentially, what the Fakir Khana Museum depicts is a reversal of the normal household dynamic things that are typically seen as "private" have become "public."

MANAHIL MOHI-UD-DIN
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AD

LIFE & LEGACY OF AL-BIRUNI

Science and religion have long been painted as contradictory oppositional forces, incompatible with one another. This myth is debunked when one takes a peek into the illustrious history of the advancement of all fields of science during the Golden Age of Islam. The pursuit of knowledge is a fundamental tenet of Islamic theology and scholar Ziauddin Sardar argues that Muslims developed the foundations of modern science, by "highlighting the repeated calls of the Quran to observe and reflect upon natural phenomenon".

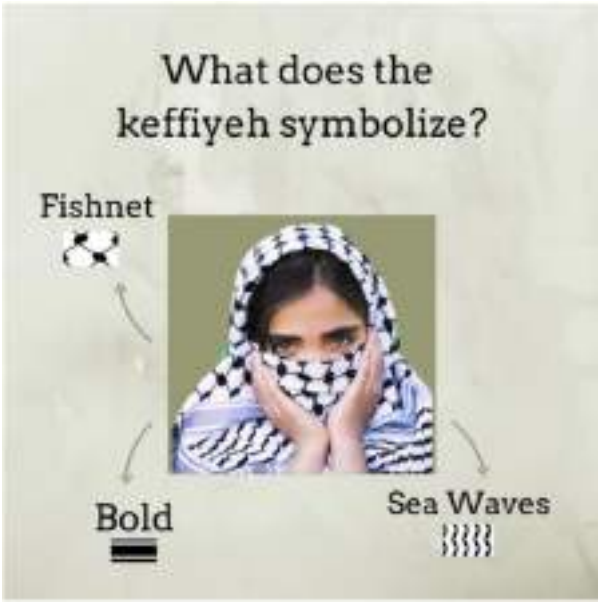


Figure 1- The statue of Al-Biruni in United Nations Office in Vienna

For instance, **"Travel throughout the earth and see how He brings life into being"** (Q29:20), and **"Behold in the creation of the heavens and the earth, and the alternation of night and day, there are indeed signs for men of understanding ..."** (Q3:190)

One such notable scientist inspired by these verses is Persian polymath Abū al-Rayḥān Muḥammad ibn Aḥmad al-Bīrūnī. The founder of the History of Science discipline, George Sarton, defined al-Biruni as "one of the very greatest scientists of Islam, and, all considered, one of the greatest of all times". He also named the 11th century as the Al-Biruni age. A universal genius that lived in Central Asia a thousand years ago, al-Biruni "was so far ahead of his time that his most brilliant discoveries seemed incomprehensible to most of the scholars of his days", so wrote Bobojan Gafurov, the famous Tajik academic in 1975 in his article on the Unesco Courier. Among his many areas of study, al-Biruni stands out mainly in mathematics, physics, astronomy, science and also history, chronology and linguistics. Furthermore, al-Biruni is usually called the father of comparative religion studies, as well as the father of indology, modern geodesy and the first anthropologist.

Al-Biruni was born in Kath in 973, the capital of the Afrighid Dynasty of Khwarezm. The word "Biruni" means "from an outer

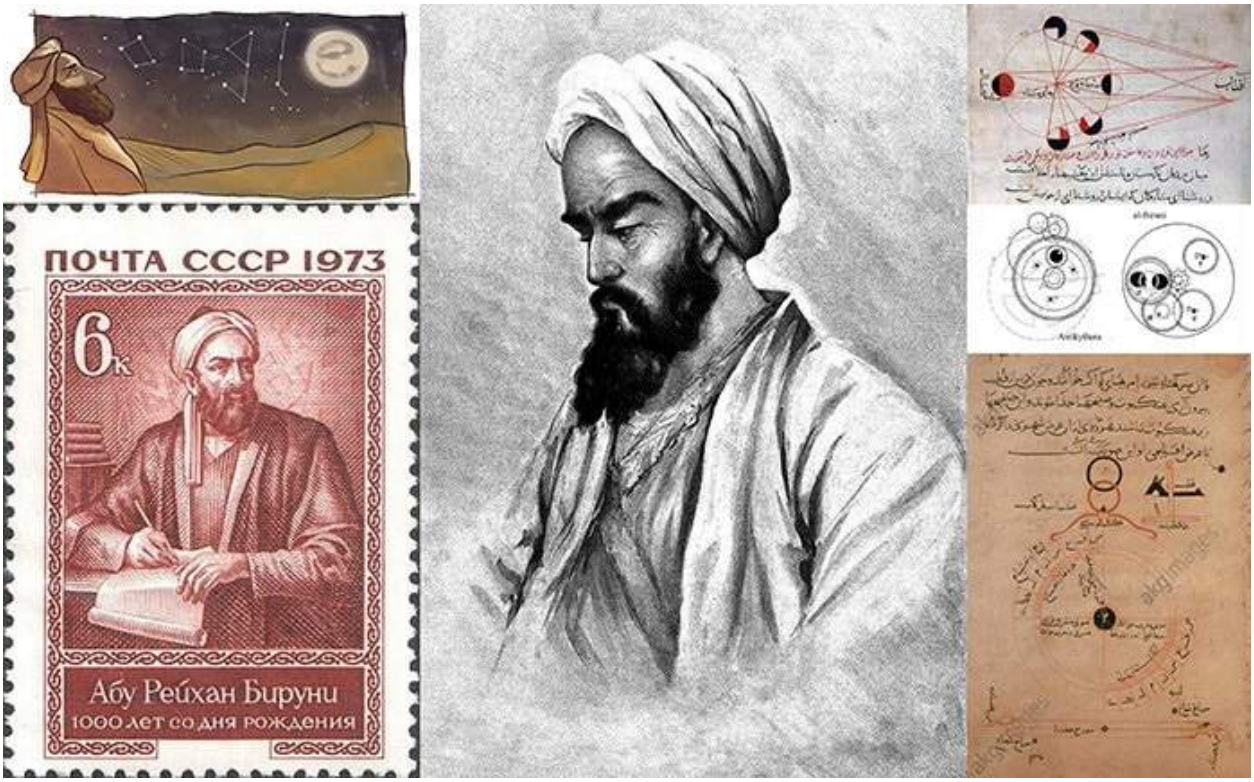


Figure 2 - An imaginary rendition of Al Biruni on a 1973 Soviet postage stamp

district" in Persian, and so he was known as "the Birunian" with the Latinized name "Alberonius". He lived during a period of heyday in the sciences within the Islamic world, also known as the Golden Age, a time when scientific research and scholarship were largely financed by the caliphs of the Abbasid caliphate. Therefore, much of the world's scientific and mathematical knowledge was translated into Arabic. In his early youth, fortune brought al-Biruni in contact with an educated Greek who was his first teacher. His foster father, Mansur, was a member of the royal family and a distinguished mathematician and astronomer. He introduced al-Biruni to Euclidean Geometry and Ptolemaic astronomy. By the time he came of age, he was also introduced to concepts developed by scholars from different civilisations and centuries. From the scientific literature of the Babylonians to those of the Romans, to ancient Indian texts on astrology, Biruni learnt from it all. He was also well versed in grammar, theology, Islamic jurisprudence (fiqh) and medicine. Like other Muslim scholars from the Golden Age of Islam, he had an insatiable thirst for knowledge.

One of Al-Biruni's most remarkable achievement was measuring the earth's radius. He first measured the height of a hill near the Fort of Nandana in today's Punjab province of Pakistan. He then climbed the hill to measure the horizon. Using trigonometric and algebraic equations, he got the value equivalent to 3928.77 English miles, which is about 99 percent close to today's radius of the earth.

Although philosophy and theology were not the main areas of study of al-Biruni, he still had some writings on these topics, refuting the legendary Ibn Sina (Avicen-

na) during some letter correspondences between the two sages. In the writings, al-Biruni would refute Ibn Sina's position regarding the Eternal Universe, thus defending Islamic orthodoxy, something that the great Imam al-Ghazali would take forward later.

Al-Biruni would defend the position that the universe had a beginning, being created ex nihilo (out of nothing), claiming that Aristotle's position on which Ibn Sina was based was largely contradictory, because according to Biruni, the Greek sage stated that the universe and matter has a start whilst holding on to the idea that matter is pre-eternal. The nuances of al-Biruni's argument against Ibn Sina go much further. Such a debate resulted in al-Biruni being proud of himself, as he did not abandon the precepts of his religion in favor of the thoughts of the classical Greeks, as of Aristotle's himself.

According to Biruni, the pleasure of knowledge, that is, the pleasure of searching for truth and reality, is among the highest pleasures. In this regard, he states: "What is necessary and unavoidable for the man of knowledge, that is, the servant of knowledge, is not to make a distinction between the sciences, even if he is not at a sufficient level in all fields of knowledge, but to give each of them its due. Because knowledge is beautiful and its flavor is permanent. This flavor lasts throughout the research. When the research ends, the flavor ends. The scholar should not look down on the scholars who came before him; he should approach their works with modesty and benefit from them. In this way, he will reach the most accurate and solid information and will stay away from flawed and erroneous information.

In his view the following are necessary for the progress and development of knowledge:

***Freedom of scientific thought should be allowed, that is, those who have a say in science should have freedom of opinion.**
***Scientific studies should be based on clear and sound methods.**
***Science must be free from superstition and magic**
***Incentive measures should be taken to increase the enthusiasm and zeal of true scholars.**
***All kinds of material, social, technical conditions and opportunities necessary for the advancement of science should be prepared.**
***Science, scientific works and scholars should be respected and honored.**
***Efforts should be made to attract people's attention and interest to scientific issues.**
***The leading men of the state should identify the measures necessary for the development of science and implement them immediately.**

Biruni based his studies in the field of human spiritual sciences on a number of principles. He states these points as follows: "Those who will be engaged in these sciences must first clean their hearts from corrupt beliefs, bad habits and obsessions. Most people are afflicted with spiritual diseases. These diseases make the owner unable to see the truth and reality, making the heart blind and the ear deaf. Such bad habits as fanaticism, superiority over others, following the ego, evil desires and enthusiasms, pursuing the love of authority and position, and similar bad habits are unworthy of a man of knowledge. For this reason, not everyone can be a man of knowledge. The path of knowledge is a difficult path. But it is not impossible to attain it. While searching for the truth and reality, one should hold on to the closest, most authentic, most solid information possible. While doing this, the authorities of their

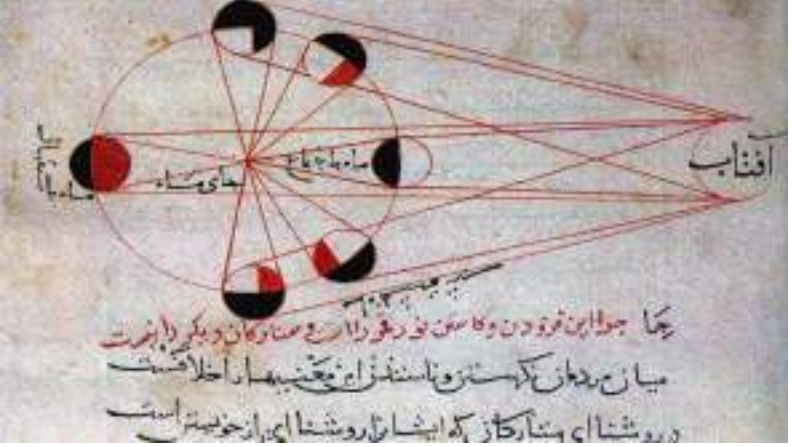


Figure 3 -An illustration from al-Biruni's astronomical works, explains the different phases of the Moon, with respect to the position of the Sun.

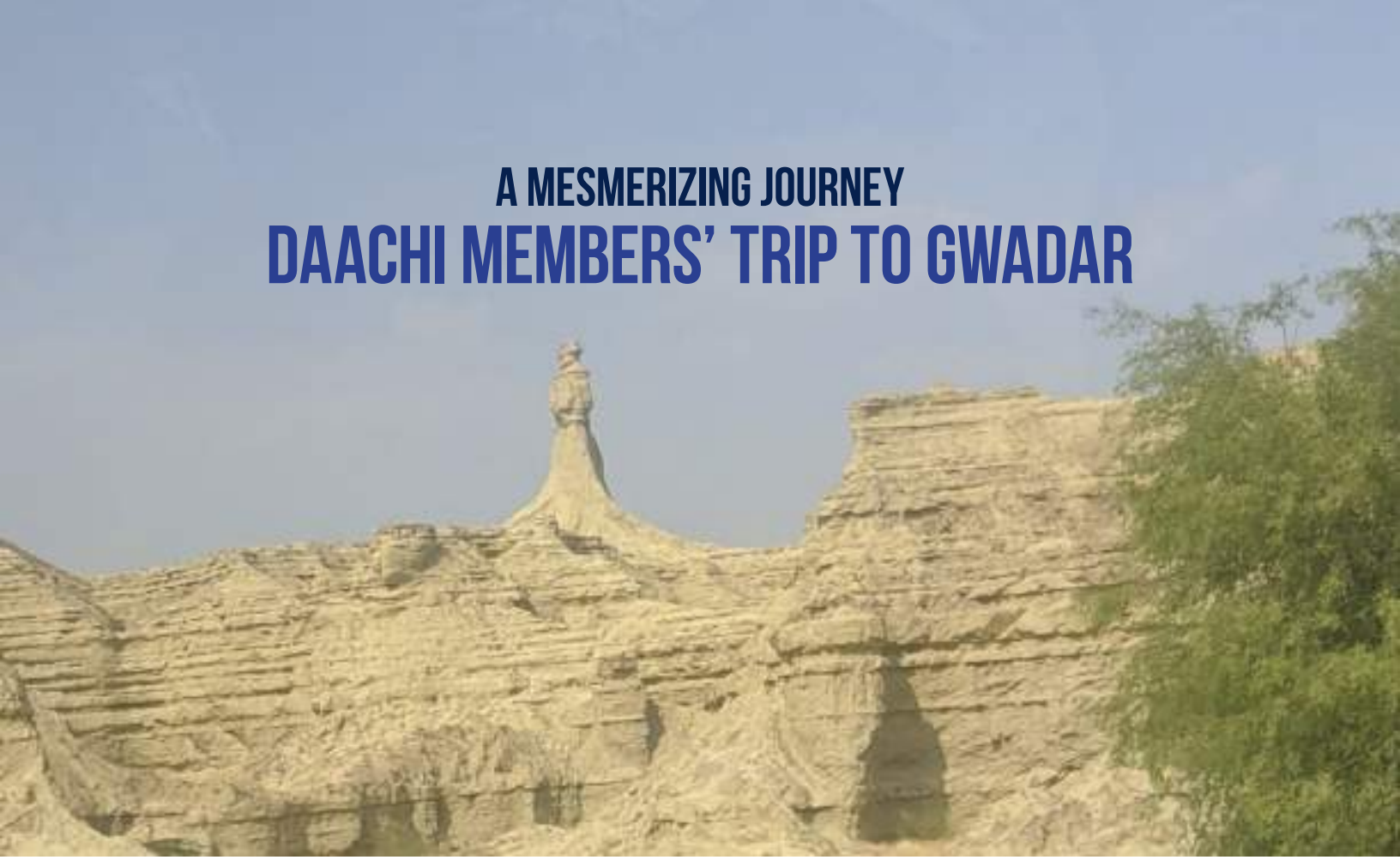
fields and their works are consulted. In other words, not everyone's words and works, but the words and works of scholars who are authorities. The truths that can be determined are revealed."

Dr. Humaira Shahbaz, Professor of Persian Language and Literature at NUML, recommends that the works of Biruni should be widely translated in Urdu and incorporated into our educational curriculum to promote further research in various fields of study. There is much to inspire the next generation from his work ethic and ceaseless pursuit of knowledge.
"He was so keen of learning that it has been said that he had never dropped pen from his hand and his sight never missed reading a book but only for two occasions in a year i.e. Nourouzi and Mehreganiv (Persian festivals) to arrange food for himself."

Considering Islamic teaching as a cornerstone of his scientific catalogue, Biruni summarised his quest for knowledge in the following way: "My experience in the study of astronomy and geometry and experiments in physics revealed to me that there must be a Planning Mind of Unlimited Power. My discoveries in Astronomy showed that there are fantastic intricacies in the universe which prove that there is a creative system and a meticulous control that cannot be explained through sheer physical and material causes".

He never exploited his work as a means to achieve fame, authority or material gains. When Sultan Masood sent him three camel-loads of silver coins in appreciation of his encyclopedic work "Al-Qanoon al-Masoodi," (The Mas'udi Canon), Al-Biruni politely returned the royal gift saying, "I serve knowledge for the sake of knowledge and not for money."
Biruni wrote 113 works on various sciences until 1037. Then, in the 12 years until his death, he wrote 83 works. When we examine Biruni's works, it is seen that he had received a fundamental religious culture and fully absorbed this culture of religious sciences and spread it to his whole life and work. The secret of Biruni's genius and scientific achievements should be sought in this aspect.
It is related that Adbul Hassan Ali, a jurist and friend of Al-Biruni visited him when he was terminally ill. Al-Biruni requested him to repeat the mathematical problem he was once discussing with him. Thinking that it was not an appropriate occasionxi to talk about it, the jurist remained silent. Al-Biruni insisted upon having a reply and said: "Is it not better to die with knowledge than to die in ignorance?" Abul Hassan repeated that problem to which Biruni listened intently and grasped it. A few moments later he passed away at the age of 75 in 1048 A.D. and was laid to rest in Ghazna. Thus he acted upon the saying of the Holy Prophet (peace be upon him): "Acquire knowledge from the cradle to the grave.

ALIZEH AMER
is a student of deen and a volunteer at Daachi Foundation.



A MESMERIZING JOURNEY

DAACHI MEMBERS' TRIP TO GWADAR

The rugged landscapes of Pakistan have always held a special allure for adventure seekers, and one such expedition recently took place as Daachi members embarked on a thrilling road trip from Karachi to Gwadar. This journey not only offered breathtaking views of rock mountains but also provided a luxurious retreat at the Gwadar Club with its exclusive private beach.

Gwadar, a coastal town in southwestern Pakistan, is home to a vibrant local population, mainly Baloch, with a rich cultural heritage deeply connected to the Arabian Sea. Fishing is a traditional livelihood, evident in the bustling fish market along the waterfront, where local fishermen skillfully navigate blue wooden boats, bringing in the day's catch. Beyond fishing, residents are engaged in small-scale trade, hospitality, and crafts. Gwadar's strategic port location has opened new economic opportunities, reflecting the warmth and resilience of the locals in this culturally rich community. Furthermore, the untapped potential of Gwadar as a key port city holds promise for future growth and development, offering a gateway for trade, investment, and economic prosperity in the region.



The road trip began in the bustling city of Karachi, with Daachi members eagerly anticipating the scenic drive ahead. The journey to Gwadar takes approximately 10 to 12 hours, covering a distance of around 600 kilometers. As the convoy left the city behind, the landscape transformed into a picturesque tableau



of arid plains and rocky formations.

The highlight of the journey was the drive through the magnificent rock mountains, a geological marvel that captivated the travelers. Towering cliffs and rugged terrain unfolded as the road snaked through the mountains, providing with a visual feast of nature's grandeur. The play of sunlight on the rock surfaces created a mesmerizing display of colors, making the journey more than just a means of reaching the destination – it became an experience in itself.

The Sphinx Mountain, a natural marvel, stood as a sentinel in the rugged landscape, resembling the iconic Sphinx of Egypt. The mountain, intricately carved by centuries of wind and erosion, displayed a remarkable likeness to the mythical creature. Daachi members marveled at this unexpected sight, taking a moment to appreciate the sheer artistry that



nature had sculpted over time.

Another enchanting spectacle awaited us in the form of the Princess of Hope, a rock formation that strikingly resembled a regal lady standing proudly against the horizon. This natural masterpiece seemed to defy the forces of nature, standing tall and elegant amidst the barren surroundings. The Princess of Hope became a symbol of resilience and beauty in the midst of the arid wilderness.

Stops along the way allowed the travelers to stretch their legs, capture the breathtaking scenery, and appreciate the unique flora and fauna that thrive in this harsh yet beautiful





environment. Local vendors offered refreshments, allowing the group to savor the local cuisine and engage with the warm hospitality of the people along the route.

After the awe-inspiring drive, we arrived at the Gwadar Club, a hidden gem nestled amidst the coastal beauty of Gwadar. This exclusive retreat offers not only luxurious accommodations but also boasts its own private beach, making it a haven for those seeking both comfort and natural splendor.

The Gwadar Club's architecture seamlessly blends with the coastal surroundings, providing guests with panoramic views of the Arabian Sea. The spacious rooms, adorned with modern amenities, offered a welcome respite after the long journey.

The highlight of the stay was undoubtedly the Gwadar Club's private beach. We had exclusive access to pristine shores, where they could unwind against the backdrop of azure waters and golden sands. The serenity of the beach allowed for moments of reflection and relaxation, making it a perfect retreat for those seeking a break from the hustle and bustle of daily life.

Each dawn began with a spectacular sunrise, where the first rays of sunlight painted the sky in hues of gold and pink. We were, greeted by the gentle lapping of waves, gathered on the beach to witness the sun's ascent, casting a warm glow upon the Arabian Sea. The tranquility of the early morning was punctuated by the soothing sound of the waves, creating a serene atmosphere that set the tone for the day.

As evening descended, the private beach transformed into a front-row seat for nature's grand finale – the breathtaking sunset over the horizon. The sun dipped below the waters,



casting a kaleidoscope of colors across the sky, from fiery oranges to soft purples. We sat on the club's rooftop and shared stories and laughter against the mesmerizing backdrop, as the waves whispered secrets of the day to the retreating sun. These moments of natural beauty, the symphony of colors at sunrise and sunset, added a poetic touch to the Daachi members' retreat, leaving them with memories etched in the canvas of Gwadar's coastal charm.

RAFFEY QAYUM
B.Arch and Connoisseur of classical music.

AD










Soaps
600
Kids
Soaps
400




































DAACHI
Arts and Crafts Exhibition
خوش آمدید













ماضی کی جھلکیاں KARACHI ایکسپو سینٹر





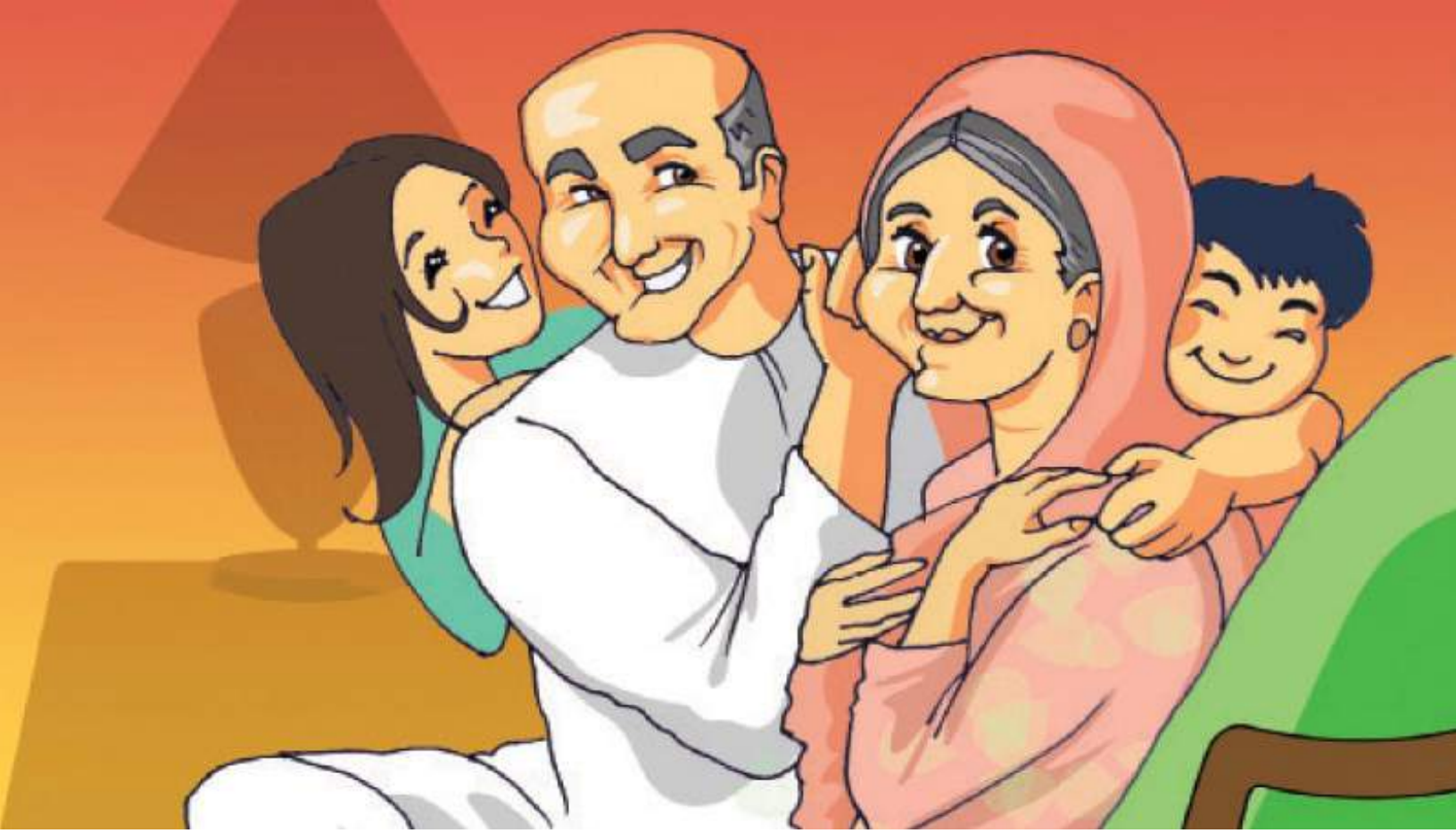






AD

AD



بچوں کو اپنے ماضی سے روشناس کروانے ان کو معاشرتی اقدار کے بارے آگاہی دے سکتے ہیں دوسروں کا ادب آداب رشتوں کی کس طرح پاسداری کرنی ہے۔

جب یہ بچوں کو اپنے پاس بیٹھا کر قرآن مجید میں سے وہ واقعات سنائیں گے جو پہلی اقوام کے متعلق ہیں انبیاء اکرام کی زندگی کے بارے میں ہیں تو بچوں کو اس کی زیادہ سمجھ آئے گی۔

سب سے بڑھ کر وہ نبی آخر از ماں حضرت محمدؐ کی سیرت سے آگاہی دیں تو ان کو عملی زندگی میں باکردار اور فعال زندگی گزارنے میں مدد ملے گی۔

مگر افسوس صد افسوس آج کل کے ڈیجیٹل دور میں ہم اس سے دور ہوتے چلے جا رہے ہیں۔ سب مل بیٹھنے کی بجائے اپنے اپنے کمروں میں محدود ہو گئے ہیں آپس میں بات چیت کی بجائے موبائل کی سکرین میں کھوئے رہتے ہیں سمجھا جانے لگا ہے کہ ہر چیز نیٹ سے مل جاتی ہے۔

کبھی کبھی بیٹھا کرو اپنے بزرگوں کے پاس
کہ ہر چیز گوگل سے نہیں ملا کرتی

دادا، دادی کے تھر میں رہنے والے بچے نانی کے ہاں جانے کے لیے بھی بیقرار رہتے ہیں۔

ایک پنجابی شاعر نے بچے کی اپنی ماں سے اس فرمائش کو کچھ یوں بیان کیا ہے۔

ماں جی چل چلیئے نانکے سارے کم کراں گے آنکے
نانا جی نے آکھیاں اے میرے گھر چکر لا جا
نانی جی نے آکھیاں اے ویڑے رونق لا جا

تحریر: لیاقت علی
آرکیٹکٹ

بچوں کو اپنے ماضی سے روشناس کروانے ان کو معاشرتی اقدار
کے بارے آگاہی دے سکتے ہیں دوسروں کا ادب آداب

نا، نانی یہ وہ رشتے ہیں۔جن کا بچوں

Grand parents



یعنی دادا، دادی، نانا، نانی یہ وہ رشتے ہیں۔جن کا بچوں کے ساتھ دل کا رشتہ ہوتا ہے۔ یہ ایک خاص اور بے لوث رشتہ ہے۔جو ایک اثاثے کی حیثیت رکھتا ہے۔

دادا، دادی لاڈ اور پیار کرتے ہیں تو نانا نانی بچوں کے ناز نخرے اُٹھاتے ہیں۔

ایک پیار کی مثال تو یہ ہے کہ حضور اکرم ﷺ اپنے نواسوں کو کندھوں پر سوار کرایا کرتے تھے۔اگر وہ دوران نماز سجدہ میں ان کی کمر پر بیٹھ جاتے تو آپ سجدہ طویل فرما لیتے۔

یہ وہ ہستیاں ہیں جو خاندان کی اکائی ہوتی ہیں۔سب کو آپس میں جوڑے رکھتی ہیں۔ چونکہ یہ ان کے پاس اللہ تعالیٰ کی طرف سے دوسرا موقع ہوتا ہے کہ بچوں کی تربیت کر سکیں تو پہلے کی نسبت اس کو بہتر انداز میں نبھاتے ہیں۔

بچوں کا ان کے ساتھ گذرا ہوا وقت سکون ہنسی اور یادوں کا ذخیرہ بنتا چلا جاتا ہے اور وہ ساری عمر ان کے ساتھ رہتا ہے۔

بچوں کو تعلیم کیساتھ ساتھ اچھی تربیت کی بھی ضرورت ہوتی ہے والدین زیادہ تر ان کی تعلیم پر توجہ مرکوز کئے ہوتے ہیں۔ اسی دوران یہ بزرگ ان کی تربیت میں اہم کردار ادا کر سکتے ہیں۔



پسا ہوا زیرا	ایک چمچ

ترکیب:

ڈبل روٹی کے گول گول ٹکڑے کاٹ لیں اور بقایا بچے ہوئے ڈبل روٹی کے ٹکڑے پیس کر رکھ لیں اب چنے اور آلو کو پیس لیں اور آخر میں لیموں کا رس ملائیں۔ اب دو گول ٹکڑوں کے درمیان یہ مصالحہ لگائیں اور ہلکا سا پانی لگا کر جوڑ دیں پھر درمیانی آنچ پر یہ ٹکڑے تل لیں اور چٹنی کے ساتھ پیش کریں۔

☆☆☆☆☆☆



کچوری

میدہ	آدھا کلو
آٹا	دو چھٹانک
میٹھا سوڈا	ایک چھوٹا چمچ
دال مونگ	ایک پاؤ
نمک	حسب ذائقہ
گھی	تین پاؤ

ترکیب:

دال مونگ رات کو بھگو دیں۔ صبح پانی نکال کر دال خشک کر کے پیس لیں اس میں آدھا چمچ سوڈا اور نمک ملا دیں۔ اب باریک ٹکیاں بنا لیں۔ میدہ، آٹا اور سوڈا اور نمک ملا کر پانی اور گھی ملا کر سخت گوندھ لیں۔ پندرہ منٹ کے بعد چھوٹے پیڑے بنا لیں اور بیل لیں۔ سائز مونگ کی دال کی ٹکیہ کا رکھیں۔ دوسرے پیڑے کی بھی ٹکیاں بیل لیں اب دونوں ٹکیوں کے درمیان مونگ کی دال کی ٹکیاں رکھ کر ہلکا پانی لگا کر بیلن سے جوڑ لیں۔ کڑاہی میں گھی گرم کر کے چھننے سے تل لیں اور چنوں کے ساتھ کھائیں۔

طاہرہ قادری
ایجوکیشنسٹ، ایڈمن ڈاچی فاؤنڈیشن



میٹھی ٹکیاں

میدہ	300 گرام
سوجی	100 گرام
چینی	150 گرام پسی ہوئی
سبز الائچی	2 عدد
تیل	ایک بڑا چمچ
بیکنگ پاؤڈر	چٹکی بھر

ترکیب:

دودھ پانچ سے چھ چمچ لے کر تمام چیزوں کو گوندھ لو۔ آدھا انچ روٹی بیل کر اُس پر تل لگاؤ اور چھوٹی چھوٹی ٹکیاں کاٹ کر درمیانی آنچ پر تل لو۔ یہ آپ پندرہ دن تک رکھ سکتی ہیں۔

☆☆☆☆☆☆

ہریالی سینڈوچ:



کابلی چنے	ایک کپ اُبلے ہوئے
آلو	تین عدد اُبلے ہوئے
ہرا دھنیا	ایک کپ
ہری مرچ	پانچ عدد
آنار دانہ	دو چمچ
کالا نمک	حسب ذائقہ
لیموں	ایک عدد
کُٹی لال مرچ	دو چمچ
ڈبل روٹی	ایک عدد



کیلے کی پوریاں

کیلے	2عدد
آٹا	2 کپ
خشخاش	آدھا کپ
تیل	تلنے کے لئے

ترکیب: کیلے کانٹے سے پیس کر آٹا ڈال کر گوندھ لیں اور دو چمچ ڈال کر گوندھ لیں اور ایک گھنٹے کے لئے ڈھک کر رکھ دیں۔ پھر پیڑے بنا کر خشخاش لگا لو اور بیل لو اور درمیانی آنچ پر تل تو۔ ذرا دباؤ تو پوری پھول جائے گی۔ آلو کی ترکاری کے ساتھ کھائیں۔

☆☆☆☆☆☆☆



چیز ٹوسٹ

انڈے	2عدد
میدہ	ایک بڑا چمچ
کالی مرچ	آدھا چمچ
میٹھا سوڈا	ایک چٹکی
نمک	حسب ذائقہ

ترکیب:

پنیر کو حسب ذائقہ کدوکش کر لو اور باقی چیزوں کو پھینٹ لو۔ پیسٹ ذرا گاڑھا ہو۔ ان کو ٹوسٹ پر لگا کر فرائی کو لو۔

☆☆☆☆☆☆☆

شام کی چائے اور اس کے ساتھ چٹخارے



نمکین ٹکیاں:

میدہ	ایک پاؤ
گھی	ایک پاؤ
نمک	حسب ذائقہ
زیرہ سفید	ایک چھوٹا چمچ
سیاہ مرچ	ایک چھوٹا چمچ
چاکلیٹ	دو درمیانے چمچ
بیکنگ پاؤڈر	ایک چھوٹا چمچ
چینی	ایک درمیانہ چمچ

ترکیب: چاکلیٹ پاؤڈر میں چینی ملا کر آدھی پیالی پانی ملا کر چند منٹ پکائیں گاڑھا ہونے پر اتار لیں۔ میدہ چھان کر اس میں نمک، زیرہ اور بیکنگ پاؤڈر اور سیاہ مرچ ملا دیں۔ دو درمیانے چمچ گھی ڈالیں اور سب کو ہاتھوں سے گوندھ لیں۔ اب ایک پیڑا بنا کر بیل لیں اور چھلنی سے درمیانی آنچ پر تل لیں اور بادامی ہونے پر نکال لیں۔ ہر ٹکیہ کے درمیان میں چاکلیٹ ڈالتے جائیں اور پنکھے کے نیچے رکھ دیں ایک گھنٹے بعد چائے کے ساتھ پیش کریں۔

☆☆☆☆☆☆☆





جس وقت سر زمین حجاز میں اسلام کا نور چمکا ۔ اس وقت حجاز اور دیگر عرب ممالک میں مسند حمیری ، عبرانی، سریانی ، نبطی اور خط کوفی رائج تھا۔ جب قرآن مجید کا نزول ہوا تو کاتبان وحی نے اس کو خط کوفی میں تحریر کیا۔ قرآن مجید کو ابتدا میں اونٹ کے شانے کی ہڈی ، ریشمی کپڑے، اونٹ اور بکرے کی دباخت کی ہوئی کھال پتھر کے تراشیدہ ٹکڑوں اور کھجور کی شاخوں کی جڑ اور اونٹ کے کجاوے بوڑ کے ٹکڑوں پر تحریر کیا گیا۔ جب بھی وحی کا نزول ہوتا تو کاتبان وحی حضور صلی اللہ علیہ وآلہ وسلم کے ارشادات کے مطابق قرآن حکیم خط کوفی میں تحریر کرتے تھے۔ کاتبان وحی میں حضرت ابوبکر صدیق رضی اللہ عن ، حضرت عثمان رضی اللہ عنہ، حضرت علی کرم اللہ وجہہ، حضرت زید بن ثابت رضی اللہ عنہ، ابی بن کعب ، عبداللہ بن مسعود، عبداللہ بن عباس، ابو موسی اشعری ابو عبید بن الجراح، طلحہ بن عبداللہ کاتبان وحی تھے۔ آنحضرت رسول اکرم صلی اللہ علیہ وآلہ وسلم نے فن خطاطی سیکھنے کے لیے مسلمانوں کو خاص طور پر حکم فرمایا جنگ بدر میں جو قیدی لائے گئے آنحضرت صلی اللہ علیہ وآلہ وسلم نے ان ارشاد فرمایا کہ وہ اہل اسلام کو خطاطی کی تعلیم دیں ۔ آنحضرت صلی اللہ علیہ وآلہ وسلم نے غیر ملکی سربراہوں کو اسلام کی تبلیغ کے لیے جو خطوط بھیجے وہ بھی اس دور مبارک کے خط کوفی کا ایک نہایت واضح نمونہ ہیں۔مقوفنسی عظیم اور نندر بن ساری امیر محرین کے نام لکھے گئے خطوط میں سریانی اسلوب واضح دکھائی دیتا ہے۔ جس سے یہ سمجھنے میں قطعا مشکل نہیں ہوتی کہ اس دور میں خط کوفی میں خط سریانی کا رنگ موجود تھا ۔

خطاطی ایک خوبصورت آرٹ

از :خورشید عالم گوہر قلم(پرائڈ آف پرفارمنس

حسن کے ساتھ انسان کا تعلق ایک فطری امر ہے ۔ خواہ وہ رنگوں اور برش کے ساتھ تصویر کی صورت میں ہو یا موسیقی کے ساتھ مدھ بھری تانوں سے عیاں ہوتا ہو یا قلم کے ساتھ تحریر کیے گئے لفظوں میں پوشیدہ ہو ۔ انسان خوبصورتی کی طرف بے خود ہو کر لپکتا ہے کیونکہ خوبصورتی کے ساتھ انسان کا تعلق لازم و ملزوم کی حیثیت رکھتا ہے۔

انسان کو جہاں ایک طرف زبان اور قلم سے ادائیگی اظہار خیالات کے لیے عطا کیے گئے تو قدرت کے اس عطیے سے دوسری طرف انسان نے فنون کے معجزے دکھا کر اس کائنات میں ہر طرف حسن پھیلا دیا اور ان فنون کی ایسی تاریخی راہیں کھلیں جو آگے چل کر وقت کے ساتھ ساتھ انسانی تہذیب و تمدن کا قیمتی ورثہ بن گئیں۔ ہمارا موضوع بھی خطاطی ہے جو قلم کی خوبصورتی کو اپنے پہلو میں چھپائے ہوئے ہے

خطاطی کا فن ایک عظیم و مقدس فن ہے اور اللہ تعالٰی نے قلم کی قسم کھا کر اسے ایک بلند مرتبہ عطا فرما دیا ۔ جب خطہ حجاز پر مذہب اسلام طلوع ہوا تو اس وقت تک رسم الخط سنیائی خطوط سے سفر کرتے ہوئے چوتھی صدی عیسوی میں نبطی اور سطرنجیل کی جولانیوں تک پہنچا اور پھر خط کوفی کی ایجاد انبار میں ان خطوط کی مدد سے کی گئی۔ انبار حجاز اور حیرہ)کوفہ (میں یہ خط لکھا جاتا تھا۔ حیرہ کا نام چونکہ بعد میں کوفہ قرار پایا۔ حرب بن امیہ کوفہ سے یہ خط سیکھ کر آئے اس لیے عرب میں اس کا نام خط کوفی پڑا اور پھر یہ خط ہر طرف خط کوفی کے نام سے جانا پہچانا جانے لگا ۔







علاقوں کی واضح حدود بندی کو لازماً متعین کرنا ہوگا اور جب یہ منصوبے وسیع پیمانے پر نافذ العمل ہو رہے ہوں تو مقامی منتخب حکام کو چاہیے کہ گھیراؤ میں آئے ہوئے شہر کے بقیہ رہائشی علاقوں میں بھی رہائشی اور تجارتی علاقوں جیسے گلبرگ، ماڈل ٹاؤن، سمن آباد اور لاہور کے دیگر ہر ایک علاقے کی حد بندی پر سختی سے عمل درآمد کرائیں۔

بلاشبہ قانون کی بالادستی ہر سو ہونی چاہیے اور ایسا تب ہی ممکن ہے جب ہم ایسے ذمہ دار منصوبہ ساز بن جائیں جن کی نہ صرف تاریخ پر نظر ہو بلکہ جو اس متوازن نقطہ نظر کو بھی پیش نظر رکھیں کہ آخر لاہور کا قدیم شہر کس مقصد کی ترجمانی کرتا ہے تب ہم اپنی غلطیوں کا ازالہ کر سکتے ہیں۔

☆☆☆☆☆☆☆☆☆☆☆

MAJEED SHEIKH
eminent columnist.

ازلی امید پرست ہونے کے ناطے میں محسوس کرتا ہوں کہ ایک شہر کی حیثیت سے ہم اس درجہ گہرائیوں میں گر چکے ہیں کہ اب دوبارہ ابھرنے کے علاوہ اور کوئی چارہ بھی نہیں اور یہی ہمارے شہر کی تاریخی روایت رہی ہے۔ سوال یہ ہے کہ یہ کیسے وقوع پذیر ہوگا؟ کون ایسا کرے گا؟ کون راہنمائی دکھائے گا؟ ان تمام خدشات کا ہمیں کھلے ذہن سے جائزہ لینا ہوگا۔

یہاں یہ بتایا چلوں، جو موضوع سے ہٹ کر نہیں کہ ایک قدیم روایت چلی آتی ہے کہ "ہر بار جب دریائے راوی کو شہر کا مرکز بنایا جاتا ہے تو لاہور سربلند ہوتا ہے" یہ عجیب وغریب منقولہ ہے لیکن اگر ہم اس کا تجزیہ کریں تو آخر سکھوں نے گرتے ہوئے شہر کو کیسے سنبھالا دیا تھا اور انگریزوں تک نے اس کا بندوبست کس طور کیا؟ تو ہم پر آشکار ہوگا کہ دریائے راوی کا اس کھیل میں نہایت اہم کردار رہا تھا کہ شہر کی منصوبہ بندی کس طرح کی گئی۔

لاہور کے ترقیاتی ایل ڈی اے کی کسی پرانی الماری میں ایک منصوبہ دھرا ہوگا جو انہیں لاہور امپرومنٹ ٹرسٹ سے حاصل ہوا تھا اور جو انہیں عہد برطانیہ سے تفویض ہوا تھا۔ یہ لاہور کے مستقبل کے بارے میں تھا کہ لاہور کو ترقی پذیر ہو کر کس صورت میں اکیسویں صدی میں داخل ہونا تھا۔ اب تو اکیسویں صدی چڑھ چکی ہے تو عقلی تقاضا ہے کہ اس منصوبے کے اساسی نکات کو عوامی بحث کے لئے زیرغور لایا جائے۔ ہم لاہوریوں کو ان مباحث میں ضرور حصہ لینا چاہیے کہ آئندہ زمانے میں ہمارے شہر کا کیا بننے والا ہے کیونکہ اگر ہم لاہوریوں کو اپنے بچوں اور اُن کے بچوں کو اس شہر میں رہنے کے لئے کوئی معقول جگہ وراثتاً دینی ہے تو ہمیں ان مباحث میں ضرور شرکت کرنا چاہیے جن میں یہ فیصلے ہو رہے ہوں کہ آئندہ برسوں میں لاہور کیسی شکل دھارے گا لیکن ایسی صورت حال میں ہم کیا کریں جب مقامی حکومت اس شہر کی ایک چھوٹی سی آبادی "ماڈل ٹاؤن سوسائٹی" کو کام ہی نہ کرنے دے۔ جہاں سکون برباد کرنے والی، ماحول میں خلل ڈالنے والی بدنما اور یقیناً غیر قانونی دفتری اور کاروباری عمارتیں جا بہ جا نمودار ہو رہی ہیں وہ بھی اس آبادی میں جسے شہروں کو توسیع اور منصوبہ بندی کی دنیا میں کبھی "ماڈل ٹاؤن" کہا جاتا تھا۔ اس طریق کار کو لازماً مخالف سمت میں لے جانا ہوگا اور یہ جس قدر جلد ہو اسی قدر بہتر ہوگا۔

لاہور کی ترقی کے اس منصوبے میں خیالی طور پر دریائے راوی کے دونوں اطراف بہت بڑے بڑے بند بننا تھے جو دریا کے نشیبی بہاؤ کے ساتھ ساتھ بیس میل کے بعد ایک بیراج پر ختم ہونا تھے۔ جہاں موسم برسات میں دریائی پانی کا ذخیرہ کرنے کے لئے ایک وسیع وعریض جھیل بننا تھی۔ یہ بیس میل لمبی اور ایک میل چوڑی جھیل لاہور شہر کا مرکز ہونا تھی۔ اس سے مشرقی جانب شہر کا پھیلاؤ رک جانا اور اندرون شہر کو مرکزی مقام مل جانا تھا اور شہری منصوبہ بندی کے ماہرین کو تجارتی اور رہائشی علاقوں کی واضح اور صحیح منصوبہ بندی کھلے ذہن سے کر سکنے کا ایک مثالی موقع مل جاتا۔ کشادہ شاہراہوں کے ساتھ ساتھ تجارتی اور رہائشی





شہر کی فی الواقع اینٹ سے اینٹ بجادی۔ بھاٹی گیٹ کے بہادر بھٹ راجپوتوں سے گھمسان کی جنگ کے بعد بابر نے شہر کو آگ لگا دی تھی۔ جب انگریزوں نے سکھوں سے قبضہ واگزار کرایا تو ایک آفیسر نے اپنے تاثرات میں لکھا" میں نے لاہور شہر کے کھنڈرات کا معائنہ کیا جو شکست خوردہ عظمت کا نہایت اندوہناک منظر پیش کر رہے تھے۔ چاروں جانب سناٹے، سکوت اور تاریکیوں کا راج تھا"۔

آج راوی کے کنارے کھڑے ہوئے بعینہ ویسے ہی محسوس ہوا اور میں نے دریا کی گزرگاہ کے بیچوں بیچ پیدل چلنے کا فیصلہ کیا جو اب ٹھوس ریتلا میدان تھا جہاں سوائے چند بھینسوں کے جو ایک اتھلی ندی میں لوٹیاں لگا رہی تھیں، جیسے کبھی دریائے راوی کہتے تھے کچھ بھی دیکھنے کو نہ تھا البتہ ریت کھودنے والوں کے جو ویدوں کے مطابق "مقدس دریا" کی بدنصیبی سے بھی اپنا رزق کما رہے تھے۔ ہر لاہوری کے لئے یقیناً یہ مقدس ہونے سے بھی بڑھ کر ہے۔ ہر لاہوری کے لئے یقیناً یہ مقدس ہونے سے بھی بڑھ کر ہے۔ یہ لاہور کو زندگی مہیا کرنے والا ہے۔ قدرتی طور پر ذہن میں سوال اٹھتا ہے " کیا کبھی لاہور اپنے قدموں پر دوبارہ کھڑا ہوگا؟ یہ تحریر اسی سوال کے بارے میں ہے جس پر ہمیں آج فکرمند ہونا چاہیے اور جس کے بارے میں آپ سب کو بھی کہتا ہوں کہ آپ بھی، اپنے آپ سے پوچھیں۔

کے سیاحوں کے لیے پرکشش بنانے کی ضرورت ہے۔اس امر سے یقیناً اساطیری قصے میں بھی اضافہ ہوگا اور لاہور میں رہنے کے مزے میں بھی۔

پھر ایک روز جب میں دریائے راوی کے پار گیا تو یہ دیکھ کر بے حد رنجیدہ ہو گیا کہ ایک زمانے میں ٹھاٹھیں مارتا ہوا لافانی دریا اب تقریباً ناپید ہو چکا تھا اور اس کی جگہ ایک کیچڑ اور کثافتوں سے بھری اتھلی ندی بہہ رہی تھی جو خود اس لفظ کی معذرت نظر آتی تھی اور جس میں چند بھینسیں بدقت نہانے کی کوشش کر رہی تھیں۔

انگریزی شاعر ملٹن (74-1608) نے لاہور کا ذکر اُن معدودے چند شہروں میں کیا ہے جو جنت کی ایک پہاڑی سے حضرت آدمؑ کو نظر آئے تھے۔آج ہم نے اس عظیم شہر کی تحقیر کر کے اسے جنت کا متضاد مقام بنا رکھا ہے۔ ہمارے لئے جن کے آباؤ اجداد تاریخ کے آغاز سے قبل اندرون شہر میں رہتے آتے ہیں اس سے بڑھ کر کوئی تکلیف دہ بات نہیں ہو سکتی اور جب میں طیش کے عالم میں کھڑا تھا تو مجھے دریائے راوی کے کنارے واقع نور جہاں کے مزار کی لوح پر مرقوم شعر یاد آیا جو موجودہ لاہور کی صورتحال کا عکاس ہے۔

بَر مزار ما غریباں نے چراغے نے گُلے
نے پَر پروانہ سوزد، نے صدائے بُلبلے

وہاں وہ اپنی گرد آلود بوسیدہ قبر میں آسودہ خاک ہے۔ برصغیر کی یہ عظیم ملکہ آج بھی بے توجہی کا شکار ہے اس کے نزدیک ہی جہانگیر اپنے شاندار مقبرے میں محو آرام ہے۔اس لب مرگ دریا کے کنارے جو ہمارے قدیم شہر لاہور کی علامت زیست ہے، مغلیہ سلطنت کا دوسرا سب سے بڑا شہر جس کے بارے میں 1641 میں فرائیر سیزلک سچین نے لکھا تھا:

"ایک خوبصورت اور منظّم شہر، کشادہ آبی گزرگاہیں، اس کی گلیوں کی صفائی دیکھ کر تو میں دنگ رہ گیا۔اور اس کے بازاروں میں بے پناہ دولت، قیمتی اثاثے اور وافر وسائل کا تقابل یورپ کے کسی بھی امیر ترین تجارتی مرکز سے کیا جا سکتا ہے"

لیکن آج ہمیں پانی کی انتہائی قلت کا سامنا ہے اور یہ بنیادی طور پر ہماری منصوبہ بندی اور روز افزوں شہری کثافتوں کے ساتھ آپس میں امن سے رہنے کی نااہلیت کی مرہون منت ہے۔آج اس امر کی اشد ضرورت ہے کہ ہم لاہور کے تحفظ کی منصوبہ بندی کریں تا کہ ہماری تاک میں منتظر انہونی سے کما حقہ نبرد آزما ہو سکیں۔ہمیں شہری انحطاط کی رفتار کو روکنا ہوگا اور ماضی میں جو کچھ وقوع پذیر ہو چکا ہے اس سے سبق حاصل کرنا ہوگا۔

یہ تو ہمیں اچھی طرح معلوم ہے کہ یہ قدیم شہر کئی بار تباہ و برباد ہو چکا ہے۔تقریباً زمین زمین بوس ہوتا رہا، لیکن ہر مرتبہ بازیاب ہوا اور عوام کی مہربانوں سے پہلے سے کہیں بڑھ کر بڑا شہر بنتا رہا۔محمود غزنوی نے اس کو لوٹا۔منگولوں کے سنہری لشکروں نے

رہتے تھے۔

لیکن دو دیگر وجوہات کی بنا پر دفینوں کی تلاش میں دریاے راوی کی خشک گذرگاہ میں از سرنو دلچسپی میں اضافہ ہوا ہے جو واللہ اعلم ہوسکتا ہے دفینے وہاں مل بھی سکتے ہیں۔ کہا جاتا ہے کہ سن پچاس کی دہائی میں ایک برطانوی کمپنی نے دریائے راوی کے کناروں کو، ہندوستانی سرحد سے لیکر پاکستانی حدود کے اندر دس میل تک، استرکاری کی پیشکش کی تھی۔ یہ نتیجہ فکر مرحولم ظفر الاحسن صاحب کا تھا۔ ان کو خواب آیا تھا کہ دریائے راوی کو لاہور شہر کے بیچوں بیچ بہنے دینا چاہیے اور دریا کے دونوں اطراف بہت بڑے بڑے پشتے تعمیر کر کے لاہور شہر کو منظّم طریقے سے آباد کرنا چاہیے۔ کمپنی کی ایک شرط کے مطابق اور دستاویز اس امر کی تصدیق کرتے ہیں دریا میں سے کچھ بازیافت ہوتا وہ کمپنی کی ملکیت ہونا تھا۔ اس شرط کو دیکھ کر نوکر شاہی کی تخیلی اُپج کو یہ باور ہوا کہ ہو نہ ہو دریائے راوی میں ضرور دفینے موجود ہیں۔ چنانچہ معاہدہ دھرے کا دھرا رہ گیا اور مرحوم احسن صاحب کے جانے کے ساتھ ہی لاہور کا قدیم شہر اپنی مرضی سے پھلتا پھولتا گیا، حتی کہ موجودہ بے ہنگم صورت اختیار کر گیا۔

حال ہی میں بہت سے لوگ دریا کو کھنگالتے دیکھے گئے ہیں۔ ان میں زیادہ تر وہ لوگ ہیں جنہوں نے دریا سے ریت نکال کر بیچنے کا ٹھیکہ لے رکھا ہے۔ لیکن اک اخباری اطلاع کے مطابق خزانے کے متلاشی لوگوں نے بھی دریا کی تہ کی کھدائی کا کام شروع کر رکھا ہے۔ لاہور شہر کے ایک علاقے مزنگ کے ایک رہائشی، جو پراسرار علوم کا ماہر کہلاتا ہے کا دعویٰ ہے کہ وہ لوگوں کی ایسے نہفتہ دفینے تلاش کرنے میں مدد کر سکتا ہے۔ یہ کہنا ہی کافی ہے کہ بہت سے احمق لوگ جھانسے میں آ جاتے ہیں اور پھر ایسی باتوں سے روایتی قصوں کو مزید تقویت مل جاتی ہے۔

لیکن ان اساطیری قصوں میں سب سے عمدہ یہ ہے کہ ایک سرنگ دہلی تک چلی جاتی ہے۔ ہم نے محکمہ آثار قدیمہ سے اس سلسلے میں پوچھ گچھ کی تو انہوں نے بتایا کہ بلاشبہ ایک سرنگ کا وجود ملتا ہے لیکن یہ قلعہ لاہور کے ایک کونے میں ختم ہو جاتی ہے۔ بہرحال قلعہ لاہور سے دریائے راوی تک یا دہلی تک جانے والی سرنگ ایک بت سروپا قصہ ہے۔ تاریخ میں بھی اس کا کہیں ذکر نہیں ملتا۔ چنانچہ ایک خوبصورت قصے پر خطِ تنسیخ پھر گیا۔ میں نے نوجوانی میں اپنے والد سے جب سرنگ کے بارے میں پوچھا تو جواب میں انہوں نے جو کچھ کہا وہ اس لائق نہیں کہ یہاں دہرانے کی جسارت کر سکوں۔ لیکن سائنسی حقیقت ایسے معاملات میں کوئی اہمیت نہیں رکھتی۔ وقت گزرنے کے ساتھ ساتھ اساطیری قصے ایک حقیقت کا روپ دھار لیتے ہیں، جن پر معترض ہونے کو جی نہیں مانتا اور یہی اساطیروں کا مزہ ہے۔ یہ زندگی کی رعنائی میں اضافہ کرتے ہیں لیکن اُن لوگوں کے لیے جو دہلی تک سرنگ کے وجود میں یقین رکھتے ہیں۔ اب بھی امید ہے۔ اس زمین دوز قید خانے کو ٹھیک ٹھاک کر

راوی اور اس کے دفینوں کی داستان ہندومت کی متبرک کتابوں، ویدوں میں تقریباً پانچ ہزار سال پہلے سے شروع ہو جاتی ہے جب رام اور سیتا نے لاہور میں دریائے راوی کے کنارے بیٹھے ہوئے اسے اس وقت تک انسانی علوم کے مطابق عظیم ترین دفینوں کا رکھوالا قرار دیا تھا۔ چنانچہ اس اعتقاد کا بیج بو دیا گیا جو آج تک قائم چلا آتا ہے۔ تب سے ہمارے آباؤ اجداد پکا یقین رکھتے ہیں کہ دریائے راوی کی تہ میں سونے اور چاندی کے ذخائر بھرے پڑے ہیں، جو صدیوں پر محیط مختلف ادوار میں حملہ آوروں اور فاتحین سے بھاگتے وقت کئی حکمرانوں اور اُمراء نے دریا میں پھینک دیئے تھے۔ جب بھی کبھی افراتفری کا دور دورہ ہوتا تو خزانوں کو ''راوی بُرد'' کرنے کی افواہیں گردش کرنے لگتیں۔ اس سے دیگر کہانیوں نے جنم لیا جن پر آج بھی پکا یقین کیا جاتا ہے کیونکہ یہ نسل در نسل منتقل ہوتی رہی ہیں۔

اسی طرح کی ایک کہانی اور بھی ہے کہ قلعہ لاہور کے اندر سے شروع ہونے والی ایک سرنگ مقبرہ جہانگیر تک جاتی ہے۔ کچھ لوگوں کا تو یہ بھی یقین ہے کہ یہ سرنگ دہلی تک جاتی تھی، چنانچہ شاہی خاندان کے افراد پر جب کبھی حملہ ہوا یا حملے کی دھمکی ملی تو وہ بھاگتے وقت جملہ افراد اور تمام خزانوں سمیت اسی خیالی راستے سے دہلی منتقل ہوتے رہے تھے۔ اکبر اعظم کے دور میں اس عہدے کے وقائع کے مطابق دریا میں سے حقیقتاً سونے کے سکے برآمد ہوئے تھے جنہیں اکبر اعظم کے والد ہمایوں نے، شیر شاہ سوری سے شکست کھانے کے بعد فرار ہوتے ہوئے وہاں دبا دیئے تھے۔ اس واقعہ سے لوگوں کی قوت متخیلہ کو اس حد تک تحریک ہوئی کہ اکبری دور میں موسم برسات کے سیلاب آنے سے قبل لوگ واقعی دریا کی خشک تہ کو کھنگالتے



راوی کے دفینے

دریائے راوی پاکستان اور ہندوستان دوملکوں میں واقع ہے۔ یہ اُن پانچ دریاؤں میں سے ایک ہے جس نے پنجاب کو اس کا نام دیا ہے۔ راوی ویدی زمانے میں پروشانی یا ایراوتی کے نام سے ہندوستانیوں میں اور قدیم یونانیوں میں ہائیڈراوٹس کے نام سے جانا جاتا تھا۔ اس کا منبع کوہ ہمالیہ میں ہندوستان کے صوبے ہماچل پردیش کا ضلع چنبہ ہے۔ اس کی گذرگاہ شمال مغربی جانب ہے۔ یہ ڈلہوزی کے نزدیک مغربی جانب مڑتا ہوا دھاؤلا دھر سلسلہ کوہ میں گھاٹی بناتا ہوا مادھوپور کے نزدیک پنجاب کے میدان میں داخل ہوتا ہے اور پاکستانی ہندوستانی سرحد کے ساتھ ساتھ کچھ دور تک بہنے کے بعد پاکستانی حدود میں داخل ہو جاتا ہے اور پھر دریائے چناب میں شامل ہو جاتا ہے۔ دریائے راوی کی لمبائی تقریباً سات سو بیس کلومیٹر ہے۔ پاکستان اور ہندوستان کے مابین سندھ طاس معاہدے کی رو سے راوی کا پانی اب ہندوستان کی ملکیت بن چکا ہے۔ یہ دریائے لاہور بھی کہلاتا ہے کیونکہ لاہور کا عظیم شہر اس کے کنارے آباد ہے۔

لاہور کی عظیم پراسرار کہانیوں میں سے ایک دریائے راوی کے بارے میں ہے۔ جو ایک روایت کے مطابق، بے نظیر حجم کے بیش بہا نہفتہ دفینوں سے مالا مال ہے۔ اور دوسری روایت کے مطابق قلعہ لاہور سے دریائے راوی تک زیرزمین ایک خفیہ سرنگ کا وجود ہے۔ ہر بار جب کسی لاہوری کو شہر سے باہر جانا پڑ جاتا ہے تو اسے اس وقت تک چین نہیں آتا جب تک وہ دوبارہ دریائے راوی کو نہ دیکھ لے۔ آج بھی عملی طور پر یہ بے ساختہ پن قائم ودائم ہے۔

آپ حیران ہونگے کہ آخر دریائے راوی ہی کیوں؟ ''بے نظیر حجم کے بیش بہا دفینوں'' سے بھرا پڑا ہے۔ کہیں موجودہ کثافت بھری ایک چھوٹی سی ندی، جس میں کیچڑ آلود بھینسیں لوٹتی پوٹتی رہتی ہیں، کے بارے میں ذرا زیادہ ہی مبالغے سے تو کام نہیں لیا جا رہا۔ جہاں ایک ٹھاٹھیں مارتے دریا کی بجائے خالی خولی دھول سے اٹا ایک ریتلا میدان دکھائی دیتا ہے جس پر نظر پڑتے ہی کلیجہ منہ کو آتا ہے۔ اور ہمارا کام محض یہ رہ گیا ہے کہ ہم قدرت کے انتقام کے بجائے بشری گناہوں کو موردِ الزام ٹھہراتے ہیں۔ حقیقت تو یہ ہے کہ ہم نے خود پانی کے معاملے بہت برے طریقے سے طے کئے۔ دریائے راوی میں پانی کی دھار کم تر ہو کر انتہائی پتلی ہو چکی ہے، کیونکہ ہندوستان نے ہمارا پانی چھین لیا ہے۔ اور اگر سچ کہیں تو یہ کہ وہ ہماری رضامندی سے ہمارا پانی ہتھیا گئے۔ وہ تو جب موسم برسات میں دریاؤں میں پانی چڑھ جاتا ہے تو پھر وہ بپھرے ہوئے راوی کے ریلے کو ہم پر چھوڑ کر ہماری تباہی کا سامان بنا دیتے ہیں اور ہم اپنے ذریعہ مواصلات راوی کو پیار کی صورت کے بجائے غصے میں ہی دیکھ پاتے ہیں۔

مدیر کے قلم سے



طاہرہ قادری
ایجوکیشنسٹ، ایڈمن ڈاچی فاؤنڈیشن

ڈاچی نامہ پڑھنے والوں کو نئے سال کی مبارکباد اللہ تعالیٰ پاکستان اور پاکستانیوں کو اپنی حفظ و امان میں رکھے۔ اور ہم سب پر اپنی رحمتوں کی بارش فرمائے (آمین)

ہمارا نیا شمارہ حاضر ہے۔ لکھنے والوں کی کاوش ہے کہ پڑھنے والے ان مضامین سے استفادہ حاصل کریں۔ خورشید عالم گوہر جو کہ ہمارے استاد محترم بھی تھے اور ڈاچی فاؤنڈیشن کے عزیز دوستوں میں سے تھے خورشید عالم کے صاحبزادے نے انکا لکھا ہوا مضمون ہمیں دیا ہے جو کہ خطاطی کے بارے میں ہے اسمیں خطاطی کی ابتداء اور ارتقا کو خوش اسلوبی سے بیان کیا گیا ہے اور معلومات میں اضافہ کیا گیا ہے۔ لیاقت علی کا مضمون ''اباؤ اجداد'' ہماری نئی نسل کے لیے ایک ایسی مشعل ہے جو کہ بھٹکے ہوئے ذہنوں کی راہ نمائی بھی کرتی ہے اور ساتھ ساتھ سبق آموز بھی ہے جس میں ہمارے دادا، دادی، نانا، نانی کے احترام کے بارے مین بتایا ہے۔

اباؤ اجداد کی قدر کرنا ہمارا فرض اولین ہے۔ اسکے علاوہ کچھ چٹخاروں کے بارے میں بھی بتایا گیا ہے۔ مجھے امید ہے کہ ہمارے پڑھنے والے لطف اندوز بھی ہونگے اور انہیں بنا کر ذائقہ کا صحیح لطف اُٹھائیں گے۔

بہت سی دعاؤں اور خیر خواہی کے جذبات کے ساتھ


سایہِ خزراں




طعام گاہ


طعام گاہ


بازارِ کاریگراں



اِبلیس کا فرمان اپنے سیاسی فرزندوں کے نام*

لا کر برہمنوں کو سیاست کے پیچ میں
زُنّاریوں کو دَیرِ کُہن سے نکال دو

ENMESH IN POLITICS THE BRAHMIN
FROM THEIR ANCIENT ALTARS THE TWICE-BORN EXPEL!

وہ فاقہ کش کہ موت سے ڈرتا نہیں ذرا
رُوحِ محمدؐ اس کے بدن سے نکال دو

THE MAN WHO FAMINE-RACKED STILL FEARS NO DEATH
MUHAMMAD (PBUH)'S SPIRIT FROM HIS BODY EXPEL!

فکرِ عرب کو دے کے فرنگی تخیلات
اسلام کو حجاز و یمن سے نکال دو

WITH FRANKISH DAYDREAMS FILL ARABIA'S BRAIN
ISLAM FROM YEMEN AND HIJAZ EXPEL!

افغانیوں کی غیرتِ دیں کا ہے یہ علاج
مُلّا کو اُن کے کوہ و دمن سے نکال دو

THE AFGHAN REVERES IN RELIGION: TAKE THIS CURE
HIS TEACHERS FROM THEIR MOUNTAIN-GLENS EXPEL!

اہلِ حرم سے اُن کی روایات چھین لو
آہُو کو مرغزارِ خُتن سے نکال دو

CHOOSE THEIR APPEARANCE FROM THE AHL AL-HARAM
GET HIM OUT OF MARGH-ZAR-E-KHATTAN

اقبالؔ کے نفَس سے ہے لالے کی آگ تیز
ایسے غزل سرا کو چمن سے نکال دو!

IQBAL'S BREATH FANS THE POPPY INTO FLAME
SUCH MINSTRELS FROM THE FLOWER-GARDEN EXPEL!

پیام اقبال (ضربِ کلیم)