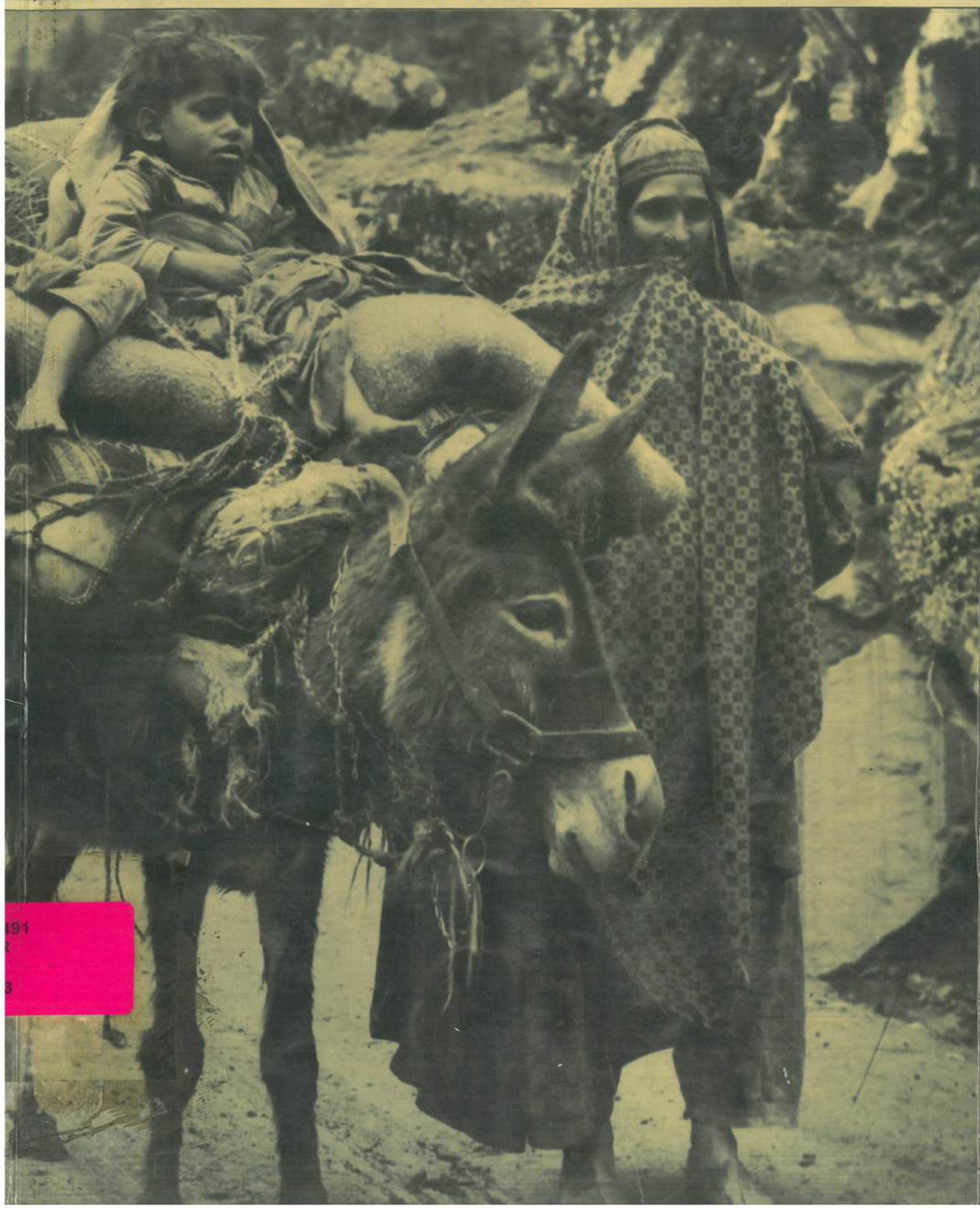


ANNUAL PUBLICATION OF LOK VIRSA, ISLAMABAD - PAKISTAN

HERITAGE 85



191

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University of The Punjab



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(1) Women of the Boria tribe in their traditional dresses.

(2) Women of Tharparkar in their traditional attire.

(3) A Gujar child of the Kaghan Valley in the traditional embroidered cap and silver jewellery.

(4) A decorated camel, Cholistan.

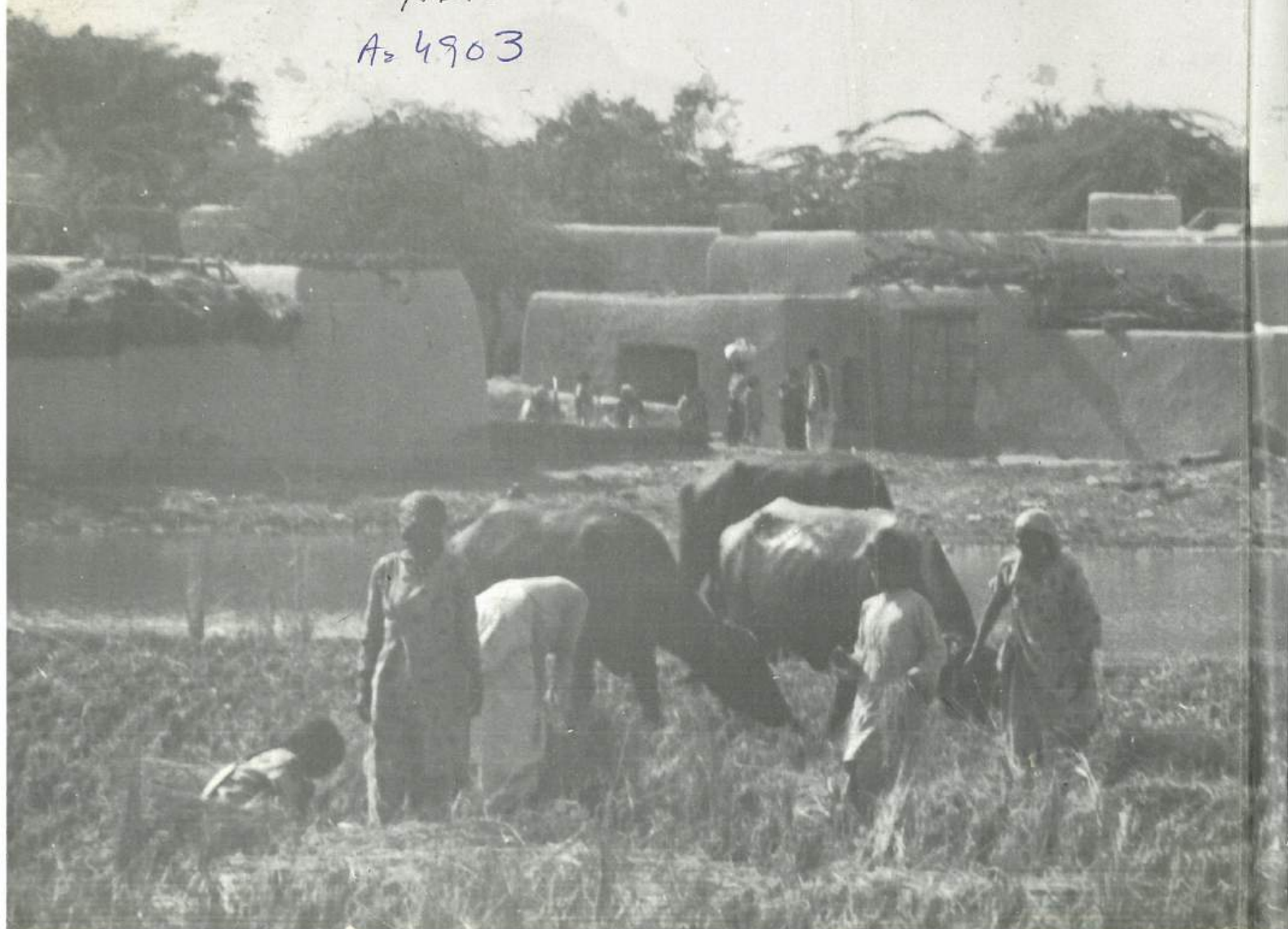
(5) A child of the Odd tribe. This tribe has specialised in canal-digging and house-building.

A typical Punjabi village showing the low profile of flat mud architecture. The women of the village regularly give these houses a coating of mud, which bakes hard under the heat of the sun. Women cut fodder in the foreground.

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Karnai is an ancient blow instrument forming a part of a Lamaistic ritual in Tibet and Ladakh. This tradition still survives in the remote valley of Khaplu in North Eastern Pakistan, where this instrument is played as an expression of joy whenever a goal in a polo match is scored.

Lok Virsa researchers Abdul Ghafoor and Mumtaz Nasir among the Buzdar tribesman.



HERITAGE 85

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A woman of the Gujar tribe wearing her traditional cap, her ear weighed down by 'zanjeer wali' ear-rings made of silver or gilt.

Folk singer Sain Mushtaq and Mansha Dholi.

A Baluchi child pores over her embroidery.





Gathering brushwood for the evening fire, a nomad woman turns away from the camera. Her child looks on in frank curiosity.

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'VIRSA' IS AN ANNUAL PUBLICATION OF LOK VIRSA (THE NATIONAL INSTITUTE OF FOLK AND TRADITIONAL HERITAGE).

Price. Rs. 100.00—US \$ 7.00



A Kohistani counting beads on his rosary. Living in one of the numerous villages along the Silk Route in the Karakorum range. He is symbolic of people of his age.

Az 4903



Lok Virsa, The National Institute of Folk and Traditional Heritage, Islamabad works towards the awareness of our cultural legacy by collecting, documenting and projecting it. A survey and documentation of the culture of Pakistan is central to the objectives of the Institute. The surveys are conducted by mobile recordings and filming units, as well as dedicated individuals who undergo the rigours of fieldwork to bring back valuable results to the central archives housed in the Cultural Complex in Islamabad. Educational institutions of Pakistan at all levels have access to the material collected, as do indigenous and foreign social scientists, art historians, archaeologists, folklorists and other scholars.

The fact that the cultural heritage of Pakistan is mainly unwritten and alive emphasizes the need for both audio and visual documentation and presentation. The *Lok Virsa* cassette library selects representative samples from the sound archives for public distribution and sales.

The film library offers documentary, entertainment and instructional material on all facets of our heritage, and strives to capture the dynamics of life in the country as well. The library offers a range of formats from Super 8mm to 16mm professional colour film as well as U-matic and VHS Video-cassettes for professional and other use. Books and publications in Urdu, English and the regional languages on various aspects of Pakistani culture and history are produced from the vast amount of written reports and sound recordings of fieldworkers, scholars, artists and freelancers in the Institute's library. The Museum of the Cultural Complex classifies folk art and artifacts of material culture from all parts of Pakistan and according to region, motif and use.

The *Lok Virsa* membership of UNESCO and its affiliated bodies enables other nations to learn about Pakistan's cultural heritage through the international dissemination of material produced by the *Lok Virsa*.

This publication also aims to give you a flavour of the work we do and introduces you to the different aspects of Pakistani life and culture.

UXI MUFTI



lok virsa presents in 16mm colour

HUNZA

THE LEGENDARY LAND

The film captures ancient relics, rock carvings, living traditions and rites along the SILK ROUTE. It portrays the customs, traditions, art, architecture and life styles of the 'Burusho' and the 'Wakhi.'

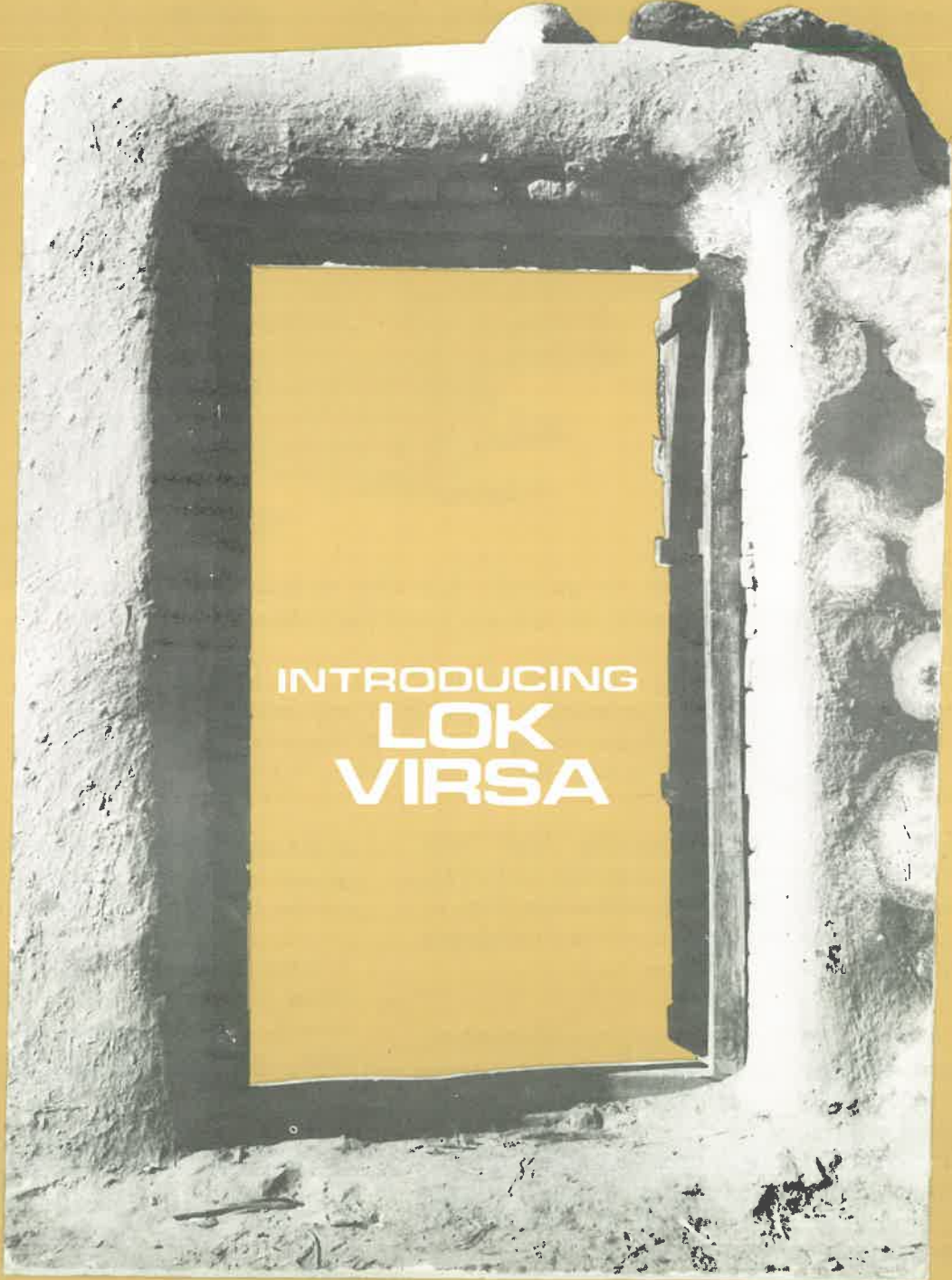
The film is a product of an extensive research of the region by the LOK VIRSA mobile unit in 1981-82.

Camera and direction: Uxi Mufti; Language: English.. Duration & footage: 47 mts—1416 ft.,
Accession No. NIFTH 001

Our video productions on folklore are also available. For details, please contact:

Islamabad Centre, C/o Lok Virsa, Audio-Visual Section, P.O. Box 1184, Telex: NADC 5789

Telegram: PAKHERITAGE, Islamabad - Pakistan.



INTRODUCING
**LOK
VIRSA**

A camel caravan fording a stream between the cities of Jalalpur Pirwalah and Uchh.



To know what we are, we must know what we have been. Much of our past is manifest in our folk and traditional heritage.

To sort out from within the wide spectrum of our cultural heritage, place in proper perspective, highlight it and preserve it for our posterity, the National Institute of Folk & Traditional Heritage was set up in 1974. The name was later changed to its Urdu equivalent:

Lok Virsa primarily concerns itself with research documentation, systematic collection, scientific preservation, projection and dissemination of various aspects of the indigenous cultural heritage.

Our aim is to create an awareness of Pakistan's cultural legacy and its living culture. Surveys and documentaional studies of cultural traditions, central to the objective of *Lok Virsa* are conducted through mobile research units manned by teams of dedicated individuals who use all the media available to them: scrip, print, sound, slides, film and videotape.

Our teams undergo the rigours of field work and bring back valuable collections of artefacts

to the central archives of the Folk Art Museum housed in the main buildings of *Lok Virsa* at Garden Avenue, Shakarparian Hills, Islamabad.

All educational institutions of the country have access to the collected material. National and foreing scholars and social scientists, art histo-rians, archaeologists, folklorists and other scholars have free access to our research materials.

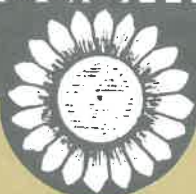
The film library offers documentary and instructional material on all facets of Pakistan's cultural heritage and strives to capture the dynamics of life. The library offers a range of formats from Super-8 to 16 mm professional colour films as well as U-Matic and VHS Video cassettes.



The Publication Section of *Lok Virsa* has so far published more than eighty books in Urdu, English and the regional languages. These portray Pakistani culture and history, drawing from the vast reserves of our research reports and audio-visual material collected over the years and now preserved in our archives. The Museum classifies folk arts and crafts of Pakistan according to region, motif and use.

The new modular museum building was commissioned and the existing Folk Art Gallery was expanded, permitting a more representative presentation of Pakistani material culture. The new museum building consists of four large modular units. The design of the new Museum building is futuristic and displays traditional crafts in a modern setting, placing our traditions in sharp focus.

folk wisdom



Wisdom not deduced from books but imbibed from centuries of experience.

Wisdom which wells up from the heart moulded by the hand of the ages.

Common, everyday experiences made perceptive people wiser. And, the creative among them put these lessons in words easily understood by all.

It is easy to eat,
but difficult to digest.

The master looks at the work done.
The worker counts the bread won.

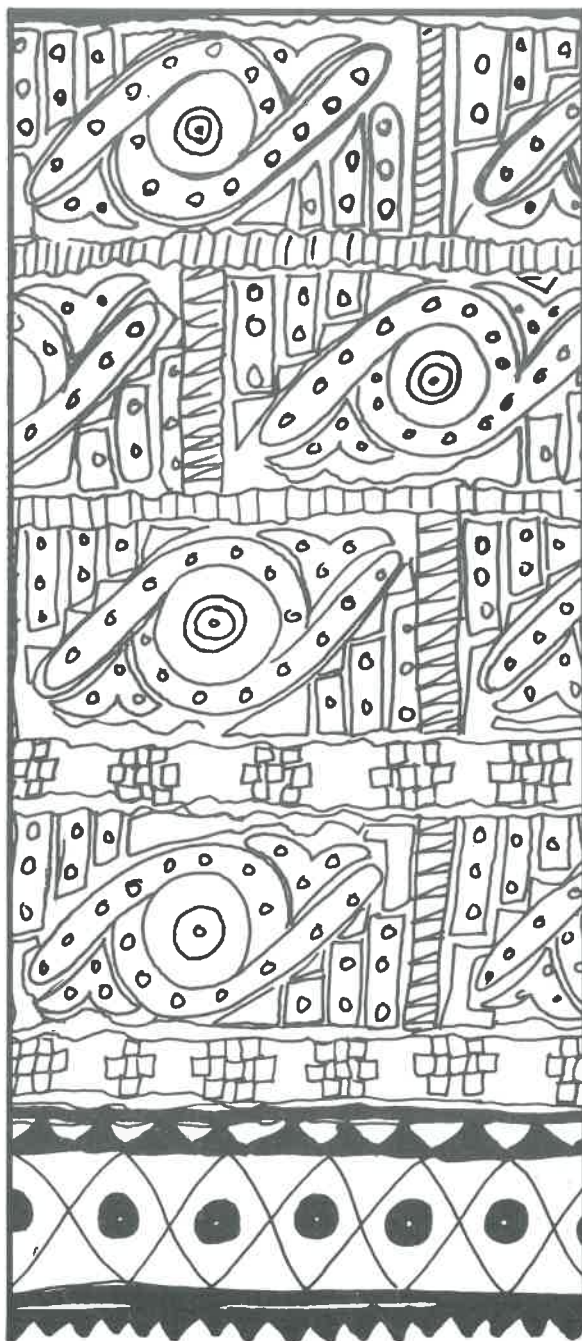
If you recognise it, it's your father's turban, your pride,
If you do not, it's just a piece of cloth.

Beware, do not pass in front of a Raja
nor behind a horse.

Do not fear God;
Fear man, the evil one.

The scales weigh everything,
except themselves.

Relations make you cry,
strangers make you laugh.



VIRSA UPDATE

Lok Virsa's affiliation with UNESCO and its subsidiary organizations encourages the development of an international perspective and enables Lok Virsa to disseminate and project knowledge and understanding of Pakistan's rich and varied cultural heritage throughout the world under the auspices of UNESCO.

Expansion and consolidation of the activities of the Institute is in progress. The new Video Section has become fully operational, the National Festival of Artisans-at-work has been institutionalised, the results of Research have begun to be consolidated and focused on specific areas and the number of Urdu publications have increased. The network of national and international scholars, affiliated with the Institute has increased and the freshly recruited staff has become integrated in the Institute's structure.

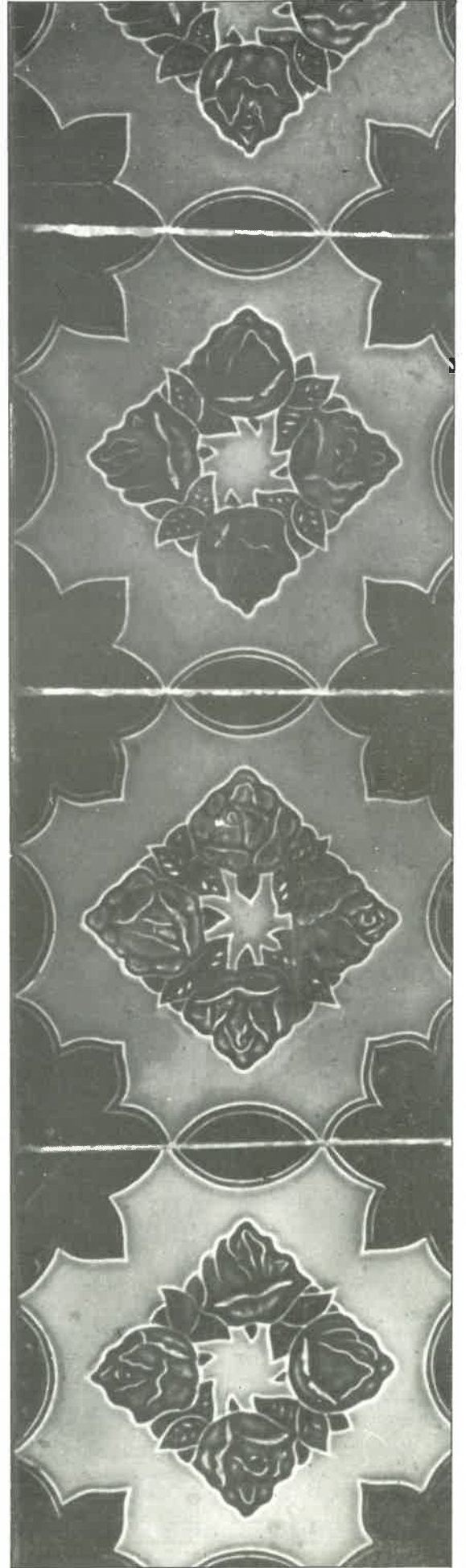
میوزیم

لوک ورثے کا شعبہ میوزیم پاکستان میں پہلے اور باقاعدہ لوک فنون کے میوزیم کے قیام کے لئے کوشاں ہے اور ایک طویل عرصہ سے نہ صرف کرافٹ جمع کر رہا ہے بلکہ ان کے باضابطہ اندراج اور ان کے فروغ کے لئے مختلف منصوبوں پر عمل کر رہا ہے۔ لوک ورثہ کی لوک فنون کی گیلری بھی اسی شعبے کے تحت قائم ہے اور کئی غیر ملکی اور ملکی اہم شخصیات یہ گیلری دیکھ کر اس کی حریف کر چکی ہیں۔ شعبہ میوزیم کے تحت ہر سال دستکاروں کا میلہ بھی منعقد ہوتا ہے جس میں ملک بھر سے آئے ہوئے دستکار کرافٹ گیلریوں کے نمائندے، کرافٹ ڈیلر اور دستکاریوں سے تعلق رکھنے والی شخصیات شرکت کرتی ہیں۔ اس میلے کا بنیادی مقصد ملک میں دستکاری کے فن کا تحفظ اور اسے فروغ دینا ہے۔ اس شعبہ نے دستکاروں کی ایک ڈائریکٹری بھی مرتب کی ہے۔ میوزیم کمیشن ملک میں اور ملک سے باہر پاکستانی لوک فنون کی کئی نمائشیں منعقد کر چکا ہے۔

museum

Apart from expanding its activities in the field of craft-research and propagation of which the institutionalised Festival of Artisans-at-work was a milestone) the Museum Division re-organized and laid out a catalogued craft gallery in the modular unit of the newly constructed Museum of Arts and Crafts. A directory of crafts-people, craft dealers and craft-personalities was compiled for publication by the Museum Division. The external environment of the Institute was improved by a programme of landscaping and levelling, carried out by the Museum Division. The result has been the creation of an aesthetically pleasing natural setting in the Shakarparian hills of which the Institute forms the nucleus. The vast collection of artefacts in the Museum store was re-inventoried in order to integrate new acquisition of crafts and textiles in the Museum store.

The propagation of Pakistani arts and crafts, internationally, was undertaken by making recommendations for travelling crafts exhibitions from Pakistan in other countries within the framework of international cultural agreements.



Lok Virsa Researcher Mohammad Islam among the nomadic tribes women of Cholistan.



research

Continuing the programmes of folklore research and documentation, the Research Section re-organized its programmes of concentrating on a single avenue of research each year. This major focus was named "Research Project of the Year". The first of these projects was a general cultural survey of the Dera Ghazi Khan District. A team of researchers consisting of folklorists and ethnologists toured the entire area, bringing back fascinating data on several ethnic groups. The musical legacy of the Buzdar tribe was investigated and recorded; centres of devotional interest in the district were visited. It was discovered that the shrine of Taunsa Sharif to the North and the tomb of Sakhi Sarwar to the South formed two religious and cultural poles of this area. Exciting linguistic work on the *Jafarki* and *Khetarki* languages of the *Jafar* and *Khetran* tribes was undertaken. This linguistic investigation revealed that both these linguistic groups have a very close affinity with the languages spoken east of the Indus, thus form-

ing Indo-Aryan Islands in an otherwise Indo-Iranian environment of Pashto and Baluchi. The material collected from this tour is still being compiled for subsequent publication

Apart from this major project, research was conducted on diverse aspects of Pakistan folklore: *Pashto Epics*: Recording, transcription and analysis of Pashto epics in Pakistan was undertaken. These epics of bravery, heroism and the supernatural now form a valuable part of the Institute's archives. *Folk and classical music*: The archives were further enriched by a research tour to Karachi during which more than 20 classical, semi-classical and folk artistes were interviewed and their performances recorded. These have been documented and stored in the archives. *Jogilore*: The research programme on *Jogis* was continued and a second report on *Jogi* folklore of Sind was commissioned and received by the Reference Library. *Baluchi folklore*: Remote areas of Baluchistan were toured by a single researcher who brought back rich material on folklore and allied fields from Kachi and Dhadar in

SOUNDS AND OMENS

The wilderness speaks in strange whispers. Sounds in the wilderness have a meaning for the ear attuned to its message.



You may think nothing of a cat crossing your path, still you wish it hadn't. People of Gholistan too have their share of superstitions. Here are some:

If the call of a *chakor* (partridge) is heard from the right side, it is an omen of bad luck. People going on an urgent errand should stop and postpone the job.

If you hear the braying of a donkey on your right side, it means the journey will bear no fruit.

If a marriage procession encounters wind, rain or lightning, it should take it as a bad omen and not proceed further.

Baluchistan for the Institute's archives. *Research papers:* An authoritative research paper on indigenous flutes was acquired for the reference library by a noted ethnomusicologist, Mr. Arif Jaffery. *Rare archival material:* Rare publications were collected and copied from the Department of Archives and District Record Offices. To the archive of rare material were thus added over 10,000 papers on culture, history, travelogues, folklore and classical literature. *Library:* The Reference Library of the Institute was expanded by the addition of about 500 books. Projection of the Institute's work was undertaken by the Research Section at festivals in Sibi (Baluchistan) and Islamabad.

شعبہ مطبوعات

لوک ورثے کا شعبہ مطبوعات تقریباً اسی برس سے زیادہ کتابیں شائع کر چکا ہے جن میں سے بعض کتابیں یونیورسٹی کے نصاب میں بھی شامل ہیں۔ صوفی شعراء کا کلام اور اس کا منظوم اردو ترجمہ لوک ورثے کے اشاعتی پروگرام کی ایک اہم سیریز ہے جس کے تحت زیادہ تر صوفی شعراء کے کلام اور اردو ترجمہ پر مبنی کتابیں شائع کی جا چکی ہیں۔ اس کے علاوہ یہ شعبہ ان سیریز کے تحت کتابیں شائع کرتا ہے۔ ثقافتی جائزے، لوک گیت اور کہانیاں، لوک دانش، زبانی روایات، لوک کھیل، لوک فنون، رسم و رواج۔ شعبہ مطبوعات انگریزی میں بھی بہت سی کتابیں شائع کر چکا ہے۔ دنیا بھر کے سکالر، ریسرچر اور علم بشریات کے طالب علم لوک ورثے کی کتابوں سے استفادہ کرتے ہیں۔ ابھی حال ہی میں ایک نیا کتابی سلسلہ ”لوک کلاسیک“ بھی شروع کیا گیا ہے اور اس سلسلہ کی پہلی کتاب ”مرزا صاحبان“ شائع ہو چکی ہے۔

تحقیق کا شعبہ

اس شعبہ کے ریسرچر گاؤں گاؤں گھوم کر زبانی روایات ریکارڈ کرتے ہیں اور لوک ورثے کے مادی اور غیر مادی پہلوؤں پر تحقیق کرتے ہیں۔ اس کے علاوہ خاص منصوبوں پر بھی تحقیق کی جاتی ہے۔ سکالروں اور ریسرچروں سے تعاون کیا جاتا ہے اور یونیورسٹی کے طالب علموں کی تربیت کے لئے انہیں لوک ورثے پر تحقیق کے منصوبے تجویز کر کے ان کی تکمیل کے لئے ہر طرح کی سہولت فراہم کی جاتی ہے۔ لوک ورثے کی سائنڈ لائبریری معلومات کا ایک ایسا سنٹر ہاؤس ہے جہاں کئی سو گھنٹوں کی ریکارڈنگ محفوظ ہے جس سے ملکی اور غیر ملکی محقق اور طالب علم استفادہ کرتے ہیں۔ حال ہی میں جن منصوبوں پر کام شروع کیا گیا ہے وہ یہ ہیں۔ شاہراہ ریشم، سکرو۔ شمالی علاقوں میں لکڑی کی مسجدیں، سخی سرور، ڈیرہ غازی خان، اس کے علاوہ کئی اور منصوبوں پر بھی تحقیق جاری ہے اور کتاب، فلم اور کیسٹ کے ذریعے لوک ورثے کو محفوظ کرنے اور آگے بڑھانے کے لئے مسلسل کام ہو رہا ہے۔ تحقیق کے شعبے میں تقریباً دس ہزار تحقیقی مقالے موجود ہیں جو فیڈرل ریسرچ کے بعد لکھے گئے ہیں۔

publications

Continuing the tradition of publishing books of interest to scholars and general public, the Publication Section produced more than eighty books on various topics, focusing mainly on the religious and poetic traditions of Islamic mysticism. The Publication Section also commissioned and received manuscripts written by the local people on the ethnography and folklore of different areas. English language publications of great popularity were reprinted to keep the academic community abreast of folklore and cultural research.

AUDIO VISUAL SECTION

The visual record of passing phenomena, preserved for re-study and re-use are vital to the understanding of a changing society. Audio-visual material is a resource often receiving little attention in the Third World.

The discipline of visual anthropology is new, but *Lok Virsa* has, from its very inception, endeavoured to create a storehouse of visual records of our heritage. Starting with black-and-white and colour photographs and transparencies to co-relate with field sound recordings, the Institute expanded its programme to make documentary and research films on super-8 and 16 mm colour sound format, with excellent results. However, the prohibitive cost of film did not permit rapid expansion in the 16 mm field.

Using the breakthrough in the study and use of visual data provided by electronic video technology, the Institute launched an ambitious video-documentation programme. After setting up a video studio and a mobile video unit, our ability to manage visual information, both for research and presentation, is now much greater than ever before.



AND VISUAL ANTHROPOLOGY

بصری علم بشریات۔

پاکستان کے لوک ورثہ کا بصری ریکارڈ اس لئے بھی ضروری ہے تاکہ اس پر تحقیق کی جائے اسے محفوظ کیا جائے اور بدلتے ہوئے حالات میں اس کا از سر نو مطالعہ کیا جائے تیسری دنیا میں سمعی و بصری مواد کی طرف ثقافت کے حوالے سے بہت کم توجہ دی گئی ہے۔

بصری علم بشریات کا نظام اگرچہ نیا ہے لیکن لوک ورثہ کے قومی ادارہ نے انتہائی سوجھ بوجھ سے اس طرف قدم اٹھایا ہے اور بصری ریکارڈ کا اسٹور ہاؤس بنالیا ہے۔

لوک ورثہ کے قومی ادارے نے سیاہ و سفید تصویریں رنگین سلائیڈیں اور ٹیپ پر پاکستان کی زبانی روایات کو جمع کرنے کو محفوظ کرنے اور پھیلانے کا پروگرام شروع کیا تھا۔ اور مسلسل محنت سے بہت سا گرانقدر مواد جمع کیا لیکن اب اس ادارے نے ایک نیا قدم اٹھایا ہے اور سپرائٹ، اور سولہ ایم ایم کی فلمیں بنائی ہیں جبکہ سولہ ایم ایم کی فلم پر اخراجات برداشت کرنے کچھ مشکل ہیں الیکٹرانک وڈیو ٹیکنالوجی سے حاصل کی ہوئی بصری معلومات کے مطالعے اور استعمال کے بعد لوک ورثہ کے قومی ادارے نے بصری اندراج کا ایک تفصیلی پروگرام شروع کیا ہے اور اب ادارے میں وڈیو سٹوڈیو اور گشتی بصری یونٹ کے قیام کے بعد بصری معلومات کو تحقیق کے نقطہ نظر سے استعمال کرنے اور اپنے روایتی ورثہ کو سمجھنے اور عام کرنے کی صلاحیت بہت بڑھ گئی ہے۔

پاکستان کی روایتی زندگی پر ایک وڈیو آکائیو بھی تکمیل کے مراحل میں ہے۔ جس میں جمع شدہ بصری مواد اس ترتیب سے موجود ہو گا کہ سائنسی بنیادوں پر اس کا مطالعہ کیا جا سکے گا اور فوری طور پر اس کی کاپیاں بھی حاصل کی جاسکیں گی۔

پاکستان کی تاریخ میں لوک ورثہ کے قومی ادارے نے بصری علم بشریات کی طرف پہلا قدم اٹھایا ہے اور اس طرح اکٹھا ہونے والا بصری مواد ایک گراں قدر اثاثہ ثابت ہو گا۔



THE NOMAD MAIDS

A picture of the desert belles painted by the renowned poet of the desert Khwaja Farid.

By night they hunt for lovers' hearts.

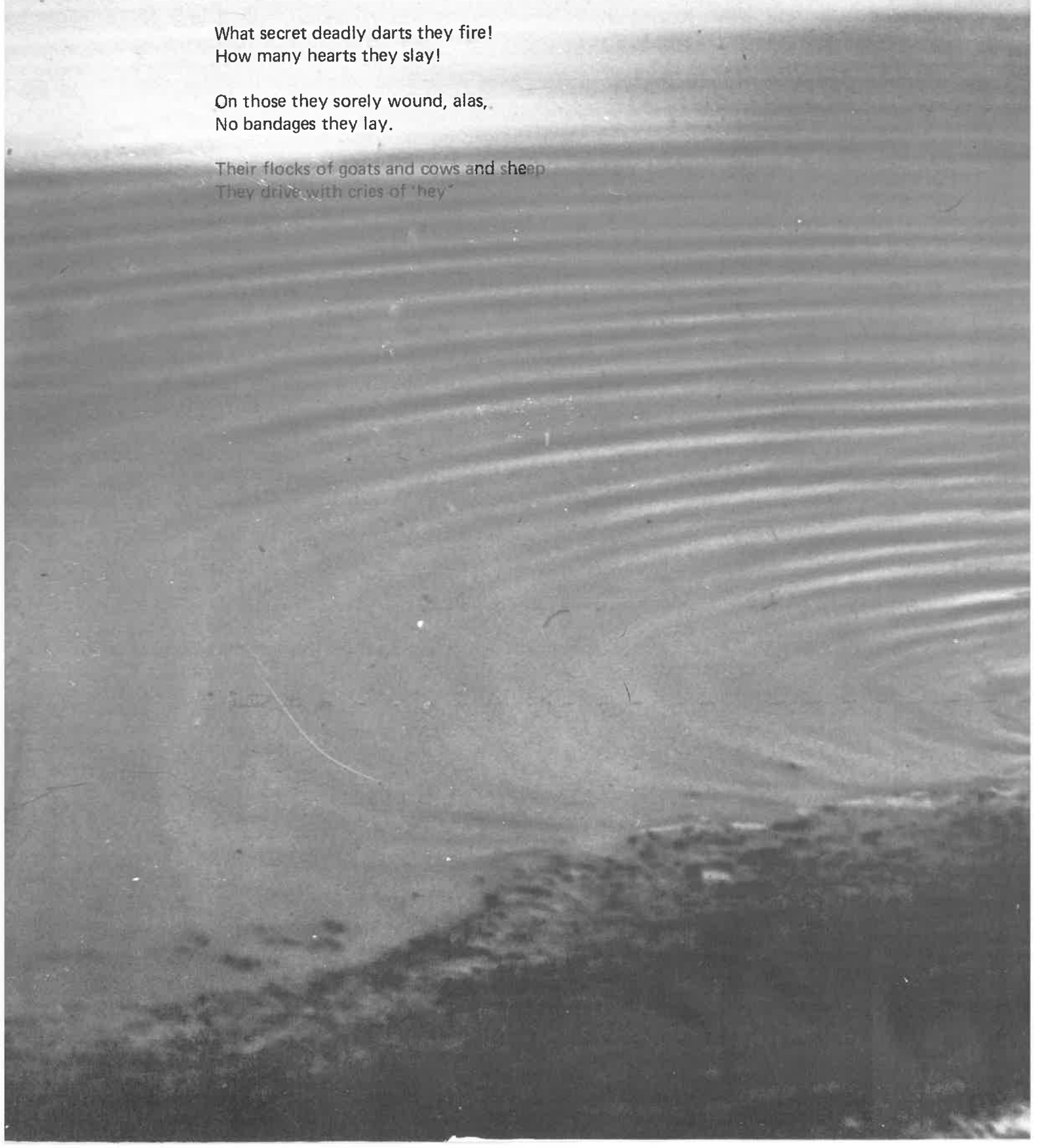
The sweet and slender nomad-maids out in
the desert stay.

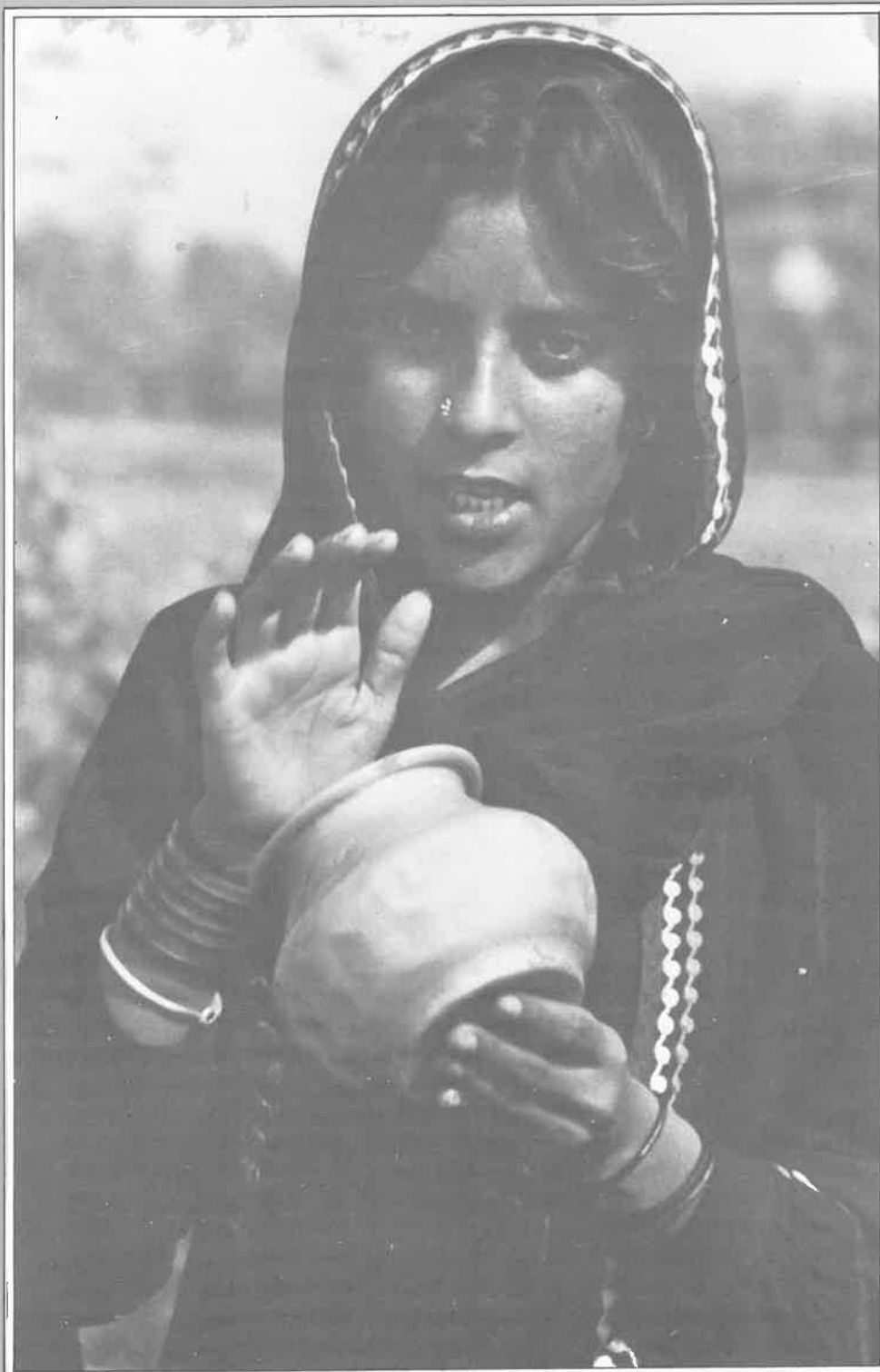
By night they hunt for lovers' hearts:
They churn their pots by day.

What secret deadly darts they fire!
How many hearts they slay!

On those they sorely wound, alas,
No bandages they lay.

Their flocks of goats and cows and sheep
They drive with cries of 'hey'





Garvi Walian, the desert gypsies, move from town to town and camp in low tents outside the city. While the menfolk remain in their tents, the women set forth in groups into the heart of the town, singing sweet desert songs to the accompaniment of the garvi (a small metal vessel), charming the customers of tea houses into giving them vel. Vel is an ancient tradition of the Indus valley, whereby presents of money are given to singers in appreciation of their creativity. The full throated voice and ready wit of these gypsies makes their presence at marriages a common sight.





Exhibition of Folkarts & Crafts

The newly constructed Museum building housed a representative exhibition of Pakistani Folk Arts and Crafts to provide a perspective to the Festival.

Craft Bazar

An exotic Craft Bazar was organised spread over three acres of land wherein craft-galleries, craft-dealers and craftsmen set up their stalls. The Craft Bazar made it possible for the festival to provide interaction between craft-commerce and production. Craftsmen from Tharparkar, Thal, Northern Areas, Dera Ghazi Khan and from many more remote centres participated.

Entertainment

Authenticity of locale was given to the Festival in the entertainment area featuring folk singers and dancers, dancing horses, puppet theatre and folk cinema. A show featuring Pakistani textiles was organised to add educational value to the entertainment. The show organized by NCC consisted of dress presentation/demonstration on how to put on the *Lungi*.

Incentives for the Artisans

The central position of craftsmen in the Festival was emphasised by inviting a senior master craftsman to inaugurate the occasion. Further encouragement and incentive was given to craftsmen and craftswomen by distributing trophies, cash prizes and certificates.



Crafts Convention

Lok Virsa, in association with the National Crafts Council of Pakistan, convened a crafts convention. At the convention problems and progress of crafts were discussed and papers read to make the event a truly educational experience for all. The press was invited to highlight the problems.

A-4903



ہمارا طرز زندگی ثقافتی روایات کے منسلک ہونا چاہیے۔ نیاز از محمد ارباب

مختلف ادارے دستکاروں کی بھی حوصلہ افزائی کریں۔ عکسی مفتی
لوگ ورثے کے زیرِ اہتمام منعقدہ میلے کے بعد ایوارڈ تقسیم کرنے کی تقریب

لاہور ۱۵ اپریل (پینڈی رپورٹر) وفاقی وزیر ثقافت وراثت و تہذیب نے ہفت روزہ 'جنگ' کے ایڈیٹر نیاز از محمد ارباب سے ملاقات کی۔ ملاقات کے بعد ہفت روزہ 'جنگ' کے ایڈیٹر نیاز از محمد ارباب نے وزیر ثقافت وراثت و تہذیب سے ملاقات کی۔ ملاقات کے بعد ہفت روزہ 'جنگ' کے ایڈیٹر نیاز از محمد ارباب نے وزیر ثقافت وراثت و تہذیب سے ملاقات کی۔

قن دستکاری سے گرا نقد زرمب ادلم کھایا جا سکتا ہے
 یحیٰی اویکے ساتھ ساتھ ثقافتی ورثے کی ترقی بھی ضروری ہے نیاز از ارباب اور عکسی مفتی کا خطاب

جنگ
 روزنامہ
 لاہور
 ملت ریسٹورنٹ

جنگ
 روزنامہ
 لاہور
 ملت ریسٹورنٹ

THE MUSLIM

The 'Lungi Show'

A smashing success

On Friday afternoon, this reviewer was contemplating dragging herself to review "The Lungi Show," staged at Lok Virsa (Institute of Folk Heritage), wondering what the designers could do with the lungi to justify a Rs. 35 admission fee. By the end of the evening, however, this initially reluctant critic found herself pushing through the thronging women trying to order one of Nagen Hayat's tastefully gorgeous designs. (Alas, out to competitors she



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The Institute with the National organised the

DAWN

Thursday, April 26, 1984.

THE STAR



ing logs into carved pillars and beams for the mosques of Kohistan
e of Lok Virsa in collaboration
ional Crafts Council recently
e second Festival of Artisans-
-Work, at Islamabad.

AWARDS

"The reward lies in doing it well. But, a little cash won't hurt a hungry artist" ----- an unknown sage.

Cash awards ranging from Rs. 5,000/- upwards were contributed by reputable organisations.

Idara-e-Saqafat-e-Pakistan, Pakistan Tourism Development Corporation (PTDC), Capital Development Authority (CDA), British Council and All Pakistan Women Association (APWA).

Among the lucky craftsmen, who were given the awards, was Saifur Rehman, Master Craftsman of fresco work from Lahore who received the first award of Rs.7,000/- for being the best craftsman of the Festival.

Mai Jiwani from Jhang, master-crafts-woman of embroidery, Mohammad Ibrahim from Sind, master-craftsman of *ajrak*-Mohammad Ashraf from D.I. Khan, Master craftsman of lacquer art, Mohammad Furqan master craftsman of tile mosaic from Multan who received Rs. 5,000/- each. Rabia Bibi Ashiq Hussain and Mohammad Siddique received awards of Rs.2500/- each.

The jury consisted of persons of repute related to the field of crafts like Mr. Waliullah Khan, Dr. Ahmad Nabi Khan, attached to the Auqaf Department, Government of Punjab, Dr. N.A. Baluch, Begum Jameela Masood and Begum Syeda Abida Hussain. The jury unanimously recommended that the number of awards should be increased. It specially appealed to the Government to allocate a suitable amount for the awards.

Mr. Niaz Mohammad Arbab, Federal Minister for Culture and Tourism, announced that next year the Ministry of Culture will allocate Rs.20,000/- for the awards. The announcement was enthusiastically greeted by all those present.

Uchh, also called "Uchh Sharif" (Uchh the Sacred), is a small town located northwest of Ahmadpur East in Bahawalpur district. The place marks a site of considerable antiquity dating originally to the pre-Islamic times at least but has figured prominently as a renowned centre especially of religious and spiritual learning during the Islamic period of our history. A number of highly ornamented monuments bear testimony to the ancient glory-as well as the significance of Uchh. These artistic creations are now rich sources of information for the history and development of early Islamic architecture in Pakistan because of their peculiar style, use of building materials and surface decorations. Inspired by the Central Asian traditions of tomb architecture of 10th and 11th centuries, this style emerged during the Tughlaq period in Central Punjab already adapted to the local environment and tradition and became so popular that it persist until the Mughal period.



A tomb near the tomb of Bahawal Haleem showing brick-work and surface decoration.

The present town of Uchh is built on a mound of cultural accumulations of centuries to the height of thirty to forty feet above the surrounding plain. At present, it is virtually a vast graveyard occupying empty spaces between modern houses aligning winding streets amidst tombs with sparkling surface ornamentations of their glazed tiles.

The present name, Uchh, was given to the town most probably sometime during the second half of the thirteenth century A.D. when Syed Jalaluddin Shah 'Surkh Bokhari' arrived at this place between A.D. 1265 and 1270. Prior to that event, the place was reportedly known as Deogarh after the name of its non-Muslim ruler, Deo Singh. This town is also identified variously with places called Usa, Sikandra

(Alexandria), Talwara and Chachhpura. At present, it is difficult to identify various places if their locations were different from that of the present town. The town consists of two parts: Uchh Bokhari and Uchh Gilani, while a third site, called "Uchh Mughlan" is located half a mile due south of the town.

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During the Mughal period, the fortifications of Uchh were repaired and enlarged and three Madrassas were established: Darul Quzza, Darul Uftad and Darul Ehtasab under the orders of Mirza Kamran. A succession of governors held Uchh and adjoining areas under Akbar, Shah Jehan and Aurangzeb. Dara Shakoh came to Uchh in 1068 A.H./A.D. 1657.

The religious, socio-cultural, political and even commercial significance of Uchh rapidly declined due to changes in the course of rivers

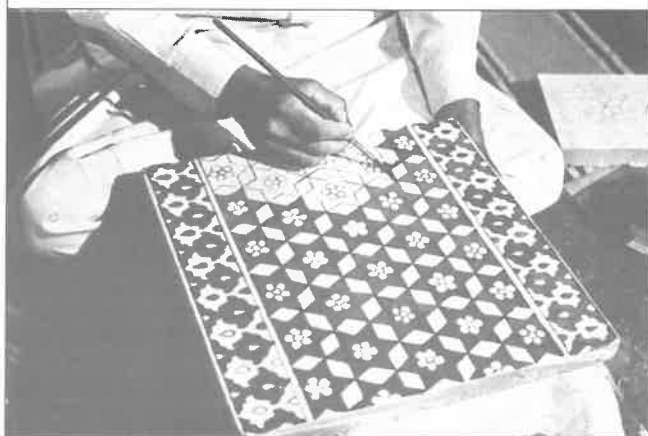
**FILIGREE WORK.
(MINA KARI OR BINNAT KARI)**

This is basically a play of chess-board design work with its origin in wood and terracotta work of the same nature. In this design one K h a n a or some K h a n a s i.e. squares are left open or incised and the other in block according to a predesigned scheme. The open K h a n a or K h a n a s are then filled up or inserted with pieces of coloured tiles cut and reduced to the size. It then becomes the filigree (M i n a K a r i or B i n n a t K a r i) and calligraphical decorative design.

Chess-board is a popular design used in Gandhara (1st to 5th century A.D) decorative work in stone and stucco, as well as in the H i n d u and Jain temple architecture, but inserting coloured tiles in the chessboard work was mostly introduced by the Mughals borrowing the idea from Central Asian Muslim works.

The earliest filigree work in Pakistan is seen in Hazrat Rukn-e-Alam's tomb (1320 A.D) at Multan and in a very elaborate form and designs on the north and west wall (early 17th century A.D) of Lahore Fort, as well as on the minarets of Masjid Wazir Khan, Lahore (1634-35 A.D.).

CRAFTSMAN. ALI MUHAMMAD, MULTAN.



**CUT AND DRESSED BRICK WORK.
(MUSAFFAH KHISHT KARI).**

Cut and dressed brick work has a very ancient history in the land of Pakistan. It has been used in the Great Bath of Mohenjodaro (2750-1500 BC) with joints as fine as 1/32 of an inch laid in gypsum mortar. In the H i n d u temple named S a s s i - d a - K a l l a - r a dating back to 8th - 9th century A.D. at Shah Muhammad Wali in southern Attock, elaborate cut, dressed and carved brick work has been used. Further this type of work has been extensively used at Hazrat Rukn-e-Alam's shrine (1320 A.D) at Multan with rather greater skill, and perfection. However in the Mughal period it became popular and common with fine joints or with j i b b i pointing (pointing in relief) in white lime cream as seen in various monuments at Lahore, specially Lahore Fort. In this work bricks are cut to exact one size. They are then dressed by rubbing them on a hard but level stone and finally their size is carefully checked and corrected with a gauge named (b a d h a - l i). Now carborundum blocks are used to help in this process. Thereafter they are laid in the wall having precise horizontal and vertical lines which are repeatedly checked during the progress of the work with s a l (plumb ball) and straight edge (m i s t e r).

CRAFTSMAN. GHULAM AHMAD, LAHORE.



LOK TAMASHA

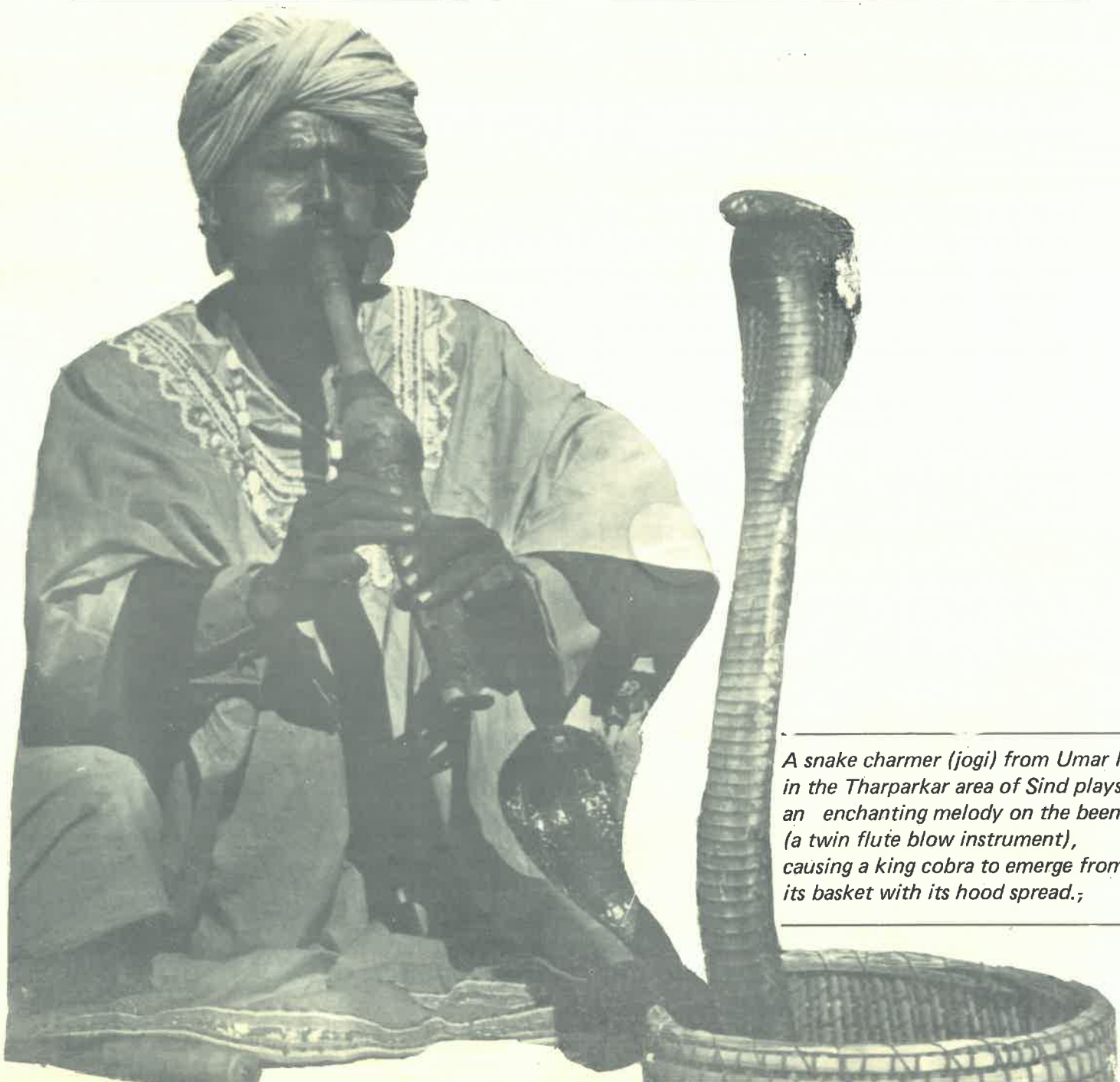
the snake charmer

In front of the darbar of Baba Nur Shah Wali, in open ground, stands the snake-man performing before the people. He holds a snake in his hand, another dangles round his neck, yet another swings its head near his feet. There are several baskets lying in front of him, full of snakes.

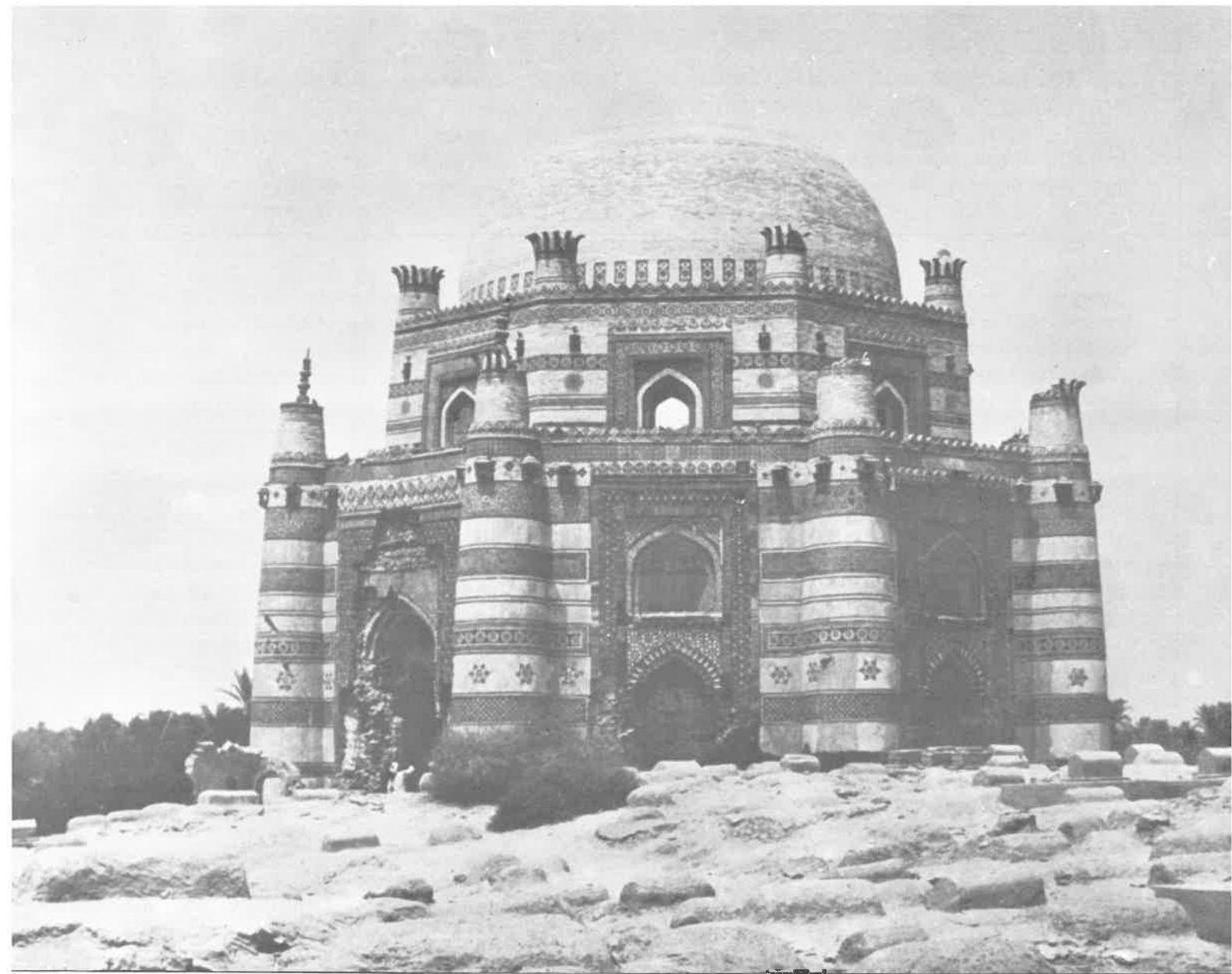
He demonstrates his snakes one by one to the crowd standing around him.

"Now look at this snake, folks. It is a two-headed snake. 'Do Munhi'. This snake is found in Mirpur Khas, Tharparkar, Hyderabad & Karachi.

"Do not fear. It is a harmless snake. A child may play with it. Youngmen, you may put it in your pocket and go about. You may use it as a pillow — but, mind you folks, you can't do it all the year round. For ten months it is as harmless as a plastic toy but during the rains in Sawan & Bhadon beware of it. Do not go near it. During these months nature fills it with deadly venom. During these months both the male and female 'Do Munhi' are mad in search of each other. They are in a nasty mood, aggressive and violent. They will attack anything that blocks their passage. Have a look, folks, have a look, for now I close it in a basket and bring out another one."



A snake charmer (jogi) from Umar Kot in the Tharparkar area of Sind plays an enchanting melody on the been (a twin flute blow instrument), causing a king cobra to emerge from its basket with its hood spread.;



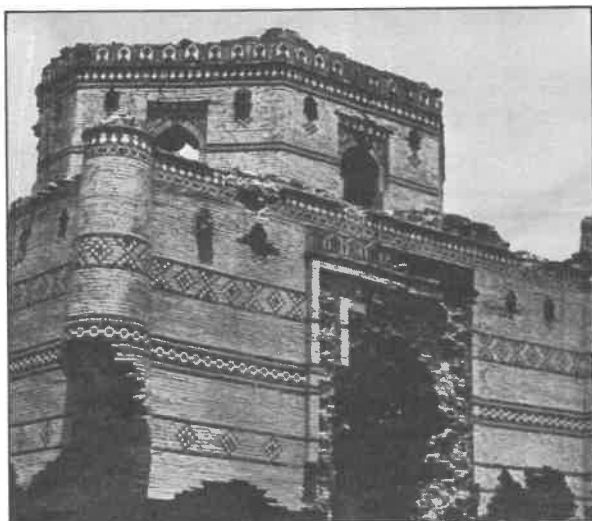
The mausoleum of Bibi Jiwindi at Uchh.

TOMBS OF UCHH

Dr. Rafique Mughal

The history of Uchh Sharif is replete with devastation caused by Mongol hordes. To students of Islamic architecture it provides rich and varied material for study in the tombs of so many Muslim saints. But more important it was from Uchh Sharif that these saints and scholars spread the word of God and converted a whole people of this land of infidels to Islam. Before the arrival of Muslims the place was known as Deogarh.

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on its north and west, in the eighteenth century A.D. Though the political fortune of Uchh was essentially linked with Multan throughout Islamic history and its governorship changed frequently, its religious or spiritual significance never declined. A number of saintly personalities of Uchh and their teachings profoundly affected the socio-cultural pattern of Medieval Pakistan. Their burial places continue to attract people even today. A brief description of few such tombs is given below:

Tomb of Syed Saifuddin Haqqani Gazroni

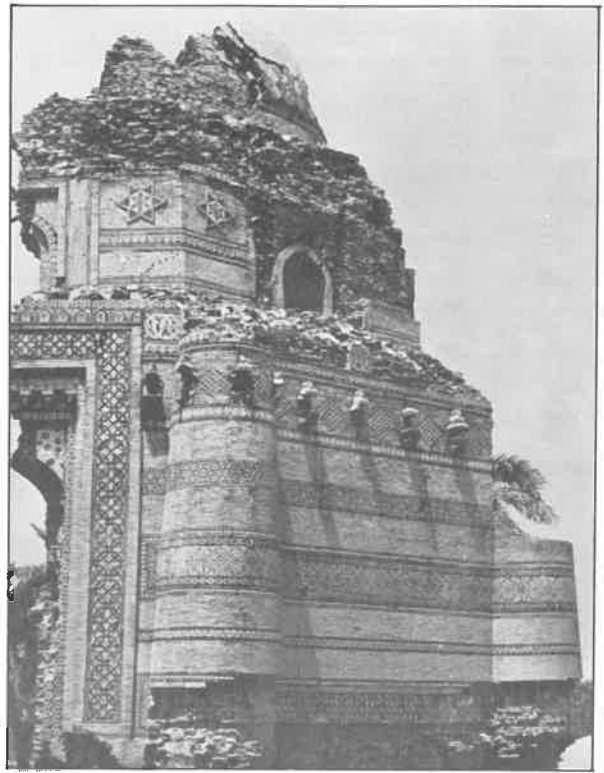
Shaikh Safiuddin Haqqani was among the earliest saints who arrived in Punjab and Sind. Born at Gazron in 353 A.H./A.D. 964, he arrived in Uchh at the age of 17 in 370 A.H. where he died in 398 A.H./A.D. 1007.

His tomb stands on the ruins of an ancient part of the town which is now completely covered over with graves and modern structures. His brick tomb is almost a square structure measuring 30 feet and 9 inches from north to south and 29 feet internally. An opening on the southern side is provided through a wooden door in front of which a porch is added. An inscription on the door records the recent date of existing tomb construction by one Munshi Muhammad Zaman Mukhtiarkar. The roof above, now fallen, was flat supported on wooden beams, remnants of which are hanging from the wall. In the northwestern corner of the square enclosure is a grave on a high platform and numerous graves on the floor. The whole structure is devoid of decoration although it is a recent construction.

Tomb of Syed Jalaluddin Bokhari alias 'Jalal Surkh'

Syed Jalaluddin Bokhari was a disciple of Bahauddin Zakriya of Multan. He lived for 95 years between 595 and 690 A.H./A.D. 1197 and 1291. His influence brought a number of Rajput tribes of Punjab into the folds of Islam.

His present tomb was built by Nawab Muhammad Bahawal Khan II in 1261 A.H./A.D. 1845. It measures 60 feet from north to south and nearly 82 feet from east to west internally with a flat roof supported on 27 wooden posts arranged in three rows of nine each, besides engaged columns in the northern and southern walls. His grave is built on a platform placed towards northwestern side and is enclosed by wooden railing. Numerous graves fill the remaining part of the enclosure. The ceiling



Tomb of Bahawal Haleem at Uchh showing details of surface ornamentation,

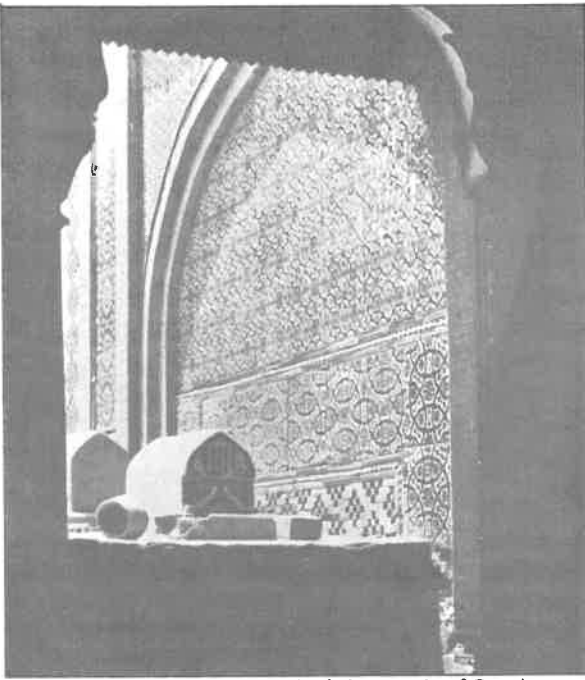
is ornamented with various designs in bright colours. Wooden screens of cutwork survive in a few ventilators.

A porch is added to the main entrance on the south in front of which is a pool of water. The southern walls are decorated with glazed tiles.

Close-by, on the west stands a mosque, 66 by 36 feet internally with profusely ornamented facade of glazed tiles. Its main entrance, flanked by two doors on each side, contains an inscription above according to which the mosque was built by Nawab Muhammad Bahawal Khan III in 1261 A.H./A.D. 1845 and repaired in 1300 A.H./A.D. 1882 by Nawab Sadiq Muhammad Khan IV. The mehrab of the mosque contains two inscriptions on either side fixed almost at floor level. The one on left the (south) side records that the mosque was originally built in 1027 A.H./A.D. 1617 by Shaikh Hamid bin Shaikh Muhammad Nasiruddin.

Tomb of Syed Jalaluddin Bokhari alias Jehanian Jehanghasht

He was grandson of Syed Jalaluddin Bokhari alias 'Jalal Surkh' and son of Syed Ahmad Kabir. He was born at Uchh in 707 A.H./A.D. 1307 and died at the age of 77 in 785 A.H. He received early education from Shaikh Jamal Darwesh, now buried in "Uchh Mughlan" and Allama Qazi Bahauddin Uchhi, otherwise known as Bahawal Haleem.



A part of outer wall of the tomb of Syed Jalauddin Bokhari alias Jehanian Jehanghasht.

The present tomb structure is almost square, 40½ x 40 feet internally supporting a flat roof on eight wooden columns (except one) which are painted and carved. The brickwork, painted ceiling and glazed tiles, are all of recent date as inscribed near the entrance wall. The principal grave is located in the northwestern part of the enclosure. A mosque is located north of the shrine built of plain bricks in which some green, blue and white glazed tiles are also used. A hand-written copy of the Holy Quran was seen lying in one of the recessed niches of the mosque.

Tomb of Syed Sadaruddin Rajan (or Raju) Qattal Bokhari

Syed Sadaruddin (730-827) A.H./A.D. 1329-1423), a brother of Makhdom Jehanian Jehanghasht, lies buried in a rectangular structure, 65 x 39 feet, supported on 14 wooden posts and ornamented external walls. The ceiling is painted in the same style as those of the tombs of his brother and grandfather. The grave proper is placed in the northwestern corner and is enclosed by wooden railing.

Besides the abovementioned tombs, Uchh contains many other shrines which have lost their original look because of extensive repairs or reconstructions. Some other places of importance are the tombs of Fazaluddin alias 'Ladla' and that of his sister Bibi 'Pak Daman', Muhammad Ghaus Bandagi, an ancient well and a mosque called 'Masjid-i-Hajat'. However, a few ancient tombs still survive with original surface decoration to show character-

سید جلال الدین بخاری عرف سرخ بخاری کے پوتے اچ کے قاضی بہاؤ الدین اچ کے المعروف بہاول حلیم اور شیخ جمال درویش (مذہب اچ مغلان) کے شاگرد تھے۔ ان کا موجودہ مقبرہ ۳۰ x ۴۰ فٹ مربع کی صورت میں ہے۔ ہموار چھت کے نیچے لکڑی کے آٹھ ستون ہیں جن پر چوب کار اور پچی کاری ہے۔ اس میں لگی اینٹ، منقش چھت اور روغنی ٹائل کوئی زیادہ قدیم نہیں۔ مقبرے کے شمال میں مسجد ہے جس میں سبز سفید اور نیلی روغنی ٹائلیں لگی ہیں

مقبرہ سید صدر الدین راجن (راجو) قتال بخاری

سید صدر الدین (۷۳۰-۸۲۷ھ/۱۳۲۹-۱۴۲۳ء) مخدوم جہانیاں جہان گشت کے بھائی تھے۔ مستطیل نما (۳۹ x ۶۵) فٹ درجے میں دفن ہیں۔ مقبرے کی تعمیر کا انداز وہی ہے جو ان کے بھائی اور دادا کا ہے۔ چھت اسی طرح منقش ہے نیچے لکڑی کے چودہ ستون ہیں۔ بیرونی دیواریں منقش ہیں۔ متذکرہ بالا مزاروں کے علاوہ اچ میں کئی اور مزار ہیں۔ مگر بار بار کی مرمت اور تعمیر کے باعث ان کا روپ اور طرز ختم ہو چکا ہے۔ ان میں فضل الدین عرف لاڈلا، ان کی ہمیشہ بی بی پاک دامن، محمد غوث بنگی کے مزار ایک پرانا کنواں اور مسجد شامل ہیں۔ تاہم چند ایک پرانے مزار بھی باقی ہیں۔ جن سے اندازہ ہوتا ہے کہ مغلوں سے پہلے کے مرکزی پنجاب میں فن تعمیر کی کیا طرز تھی۔

قاضی بہاؤ الدین اچ، بی بی جیوندی اور ابو حنیفہ کے مزار

یہ مقبرے پاکستان میں چودھویں اور پندرھویں صدی کے طرز تعمیر کی نمائندگی کرتے ہیں، یہ طرز تعمیر اس علاقے میں اس وقت عام ہوا جب مغلوں کے حملے سے وسطی ایشیا میں آبادی کی وسیع پیمانے پر نقل و حرکت ہوئی اسی زمانے میں پاکستان میں ملتان اور اچ میں مقبروں کی طرز تعمیر میں بہت بڑی تبدیلی ہوئی۔ اس طرز تعمیر کے نمونے ڈیرہ اسماعیل خان اور خاران میں بھی پائے جاتے ہیں مگر ملتان میں شاہ رکن عالم کے مقبرہ کی طرز تعمیر میں نمایاں تبدیلی نظر آتی ہے جو مربع کی بجائے ہشت پہلو ہے۔ جس کے کونوں پر برج ہیں اور دیواروں پر چینی موزیک نقوش ہیں۔

جہانیاں جہان گشت کے استاد قاضی بہاؤ الدین اچ کے مزار کی دیوار تیرہ فٹ چوڑی ہے۔ مقبرہ ہشت پہلو ہے۔ ہر پہلو پر برج ہے۔ اور ایک گنبد ہے۔ جو ہشت پہلو سے ہی اوپر اٹھایا گیا ہے۔ گنبد کے ساتھ محراب والے درجے ہیں۔ بیرونی اینٹوں پر چینی ٹائلوں کے موزیک ہیں۔ جو مقبرہ کے حسن کو دو بالا کرتے ہیں۔

مقبرہ بی بی جیوندی

یہ اچ کا سب سے اہم اور منفرد مقبرہ ہے جو پندرھویں صدی کے آخر میں خراسان کے محمد دشا نے بنوایا۔ یہ مقبرہ اس عہد میں پاکستانی علاقے میں بنائے گئے تمام مقبروں اور مزاروں سے دیواری آرائشوں، طرز تعمیر، چینی کے موزیک، نیلی اور سفید ٹائلوں کے استعمال کے اعتبار سے منفرد اور یکتا ہے۔ مقبرہ ہشت پہلو ہے۔ اوپر ایک گنبد ہے، گنبد باہر سے ہشت پہلو بنایا ہے۔ چار کھڑکیاں بھی ہیں۔ اندر سے گنبد کی ہشت پہلو سے مدور نشٹ نمک لکڑی کے استعمال کا اندازہ ہوتا ہے۔ افسوس شدید سیلاب کے باعث اس مقبرے کا نصف فرش تباہ ہو چکا ہے۔ مگر یہ نصف بھی اس طرز تعمیر کی مقبولیت کی گواہی دیتا ہے۔

آج کے مقبرے

آج شریف کی تاریخ میں سنگ دل حملہ آوروں کی بار بار کی تباہ کاریوں کے منظر بھرے پڑے ہیں تاہم اتنے بہت سے مسلمان درویشوں، عالموں اور صوفیوں کے مقبرے اسلامی طرز تعمیر کے طالب علم کو مطالعے کے لئے نوع بنوع اور بھرپور سامان فراہم کرتے ہیں۔ اہم بات یہ ہے کہ ان عالموں اور صوفیوں نے اس علاقے کے بہت پرستوں اور کافروں کو خدا کا پیغام سنا کر مشرف بہ اسلام کیا۔ مسلمانوں کی آمد سے پہلے اس علاقے کا نام دیو گڑھ تھا۔

آج شریف ضلع بہاول پور میں ایک چھوٹا سا قصبہ ہے۔ یہ اسلامی عہد سے پہلے بھی اپنی تاریخی اہمیت کے ساتھ موجود تھا اسلامی عہد میں یہ بہت بڑی درس گاہ رہا۔ کسی زمانے میں دریاسے سے گزرتا تھا، یہ ان دنوں بہت آباد تھا، دریا دور ہٹ گیا اور زمانے کے ساتھ ساتھ اس کی اہمیت کم ہوتی گئی۔

آج کا آج تیس سے بائیس فٹ بلند ٹیلے کے اوپر قائم ہے یہ ٹیلہ کئی صدیوں کی تہذیب کا مخزن ہے۔ آج شریف تین حصوں میں تقسیم ہے۔ آج بخاری، آج گیلانی اور آج مغلاں۔ ماضی میں اس کا نام دیو گڑھ، 'اسا'، 'سکندرہ' (اسکندریہ) 'تلاوڑ' اور 'چچ پورہ' رہا ہے۔ اس کا موجودہ نام تیرہویں صدی کے دوسرے نصف میں جلال الدین شاہ سرخ بخاری کے عہد میں رکھا گیا۔

عملاً آج اس وقت ایک بہت بڑا قبرستان ہے۔ جس میں بڑے مریض اور صبیح مقبرے اس کی عظمت رفتہ کی گواہی دیتے ہیں۔ یہ اعلیٰ فنی تخلیقات برصغیر پاک و ہند میں ابتدائی اسلامی طرز تعمیر کی خبر دیتی ہیں۔ عمارتی سامان طرز تعمیر اور دیواری آرائشیں تاریخی اعتبار سے مطالعہ اور تحقیق کے لئے بھرپور مواد فراہم کرتی ہیں۔

مقبرہ سید سیف الدین حقانی گاڈرانی

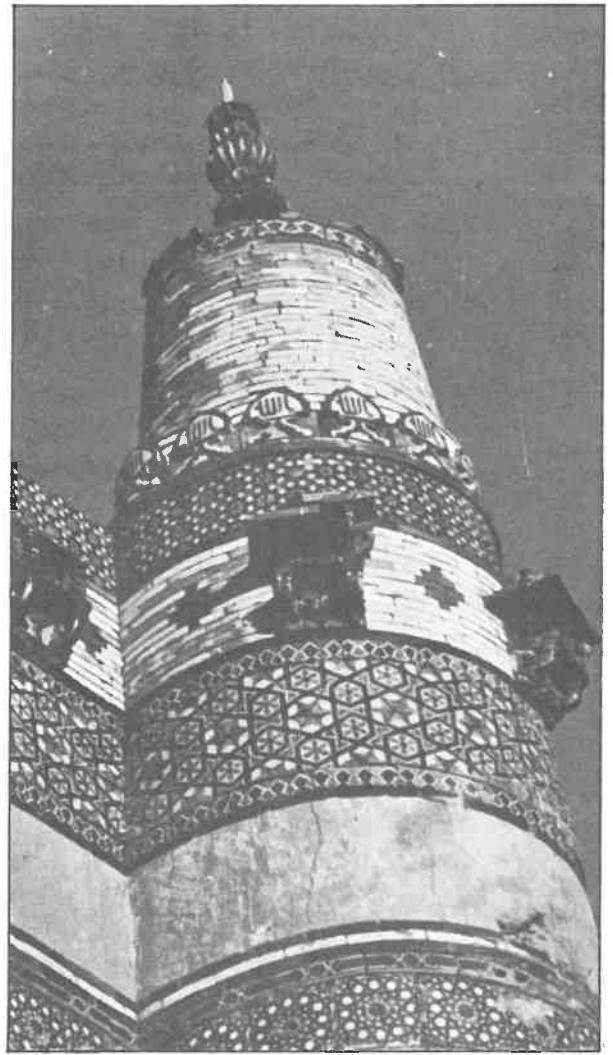
گاڈرانی (ایران) میں ۹۶۳ھ / ۳۵۳ھ میں پیدا ہوئے ۷۱۷ برس کی عمر میں آج میں آئے۔ ۱۰۰۷ھ / ۳۹۸ھ میں انتقال کیا۔ یہ مزار شہر کے قدیم حصے کے کھنڈروں میں ہے۔ اینٹ سے بنا ہے تقریباً مربع صورت ہے۔ چھت لکڑی کے شہتیروں پر کھڑی تھی جواب گرتی جا رہی ہے۔ دیواروں پر کوئی آرائش نہیں

مقبرہ سید جلال الدین بخاری عرف جلال سرخ

ملتان کے بہاول الدین ذکر یہ کے مریدوں میں تھے۔ ۵۹۵ھ اور ۶۹۰ھ کے دوران پچانوے برس عمر پائی علاقے کے متعدد راجپوت قبائل کو مشرف باسلام کیا۔ ان کا موجودہ مقبرہ ۱۲۶۱ھ / ۱۸۴۵ء میں نواب محمد بہاول خان دوئم نے تعمیر کرایا۔ شمالاً جنوباً ۶۰ فٹ اور شرقاً غرباً ۸۲ فٹ ہے۔ ہموار چھت لکڑی کے ۲۷ ستونوں پر جو تین برابر حصوں میں تقسیم ہیں پر کھڑی ہے۔ قبر اوپر چھتوں پر ہے ارد گرد چوٹی جنگلا ہے۔ چھت اندر سے پھلتے رنگوں کے ساتھ مختلف ڈیزائنوں سے مزین ہے۔ جنوبی دیواروں پر روغنی ٹائلیں ہیں۔

مزار کے قریب ہی ۲۶ x ۳۶ فٹ کی مسجد ہے۔ جس کا مینار و غنی ٹائلوں سے ڈھکا ہوا ہے یہ بھی نواب بہاول خان دوئم کی بنائی ہوئی ہے۔ تاہم اصل میں یہ مسجد ۱۰۳۷ھ / ۱۶۲۱ء میں شیخ حامد بن شیخ محمد نصیر الدین نے بنائی تھی۔

مزار سید جلال الدین بخاری عرف جہانیاں جہان گشت



The tomb of Bibi Jiwindi showing details of surface decoration of the corner turret.

istic tomb style of the central Punjab during the pre-Mughal period.

Ancient tombs of Qazi Bahauddin Uchhi, Bibi Jiwindi and Abu Hanifa.

A reference has already been made to a significant group of architectural remains at Uchh which are amongst the few surviving examples of mausolea built in a style that seems to be characteristic of the fourteenth and fifteenth centuries A.D. in Pakistan. That period witnessed devastations caused by repeated Mongol invasions and consequently, displacement of populations from Central Asia, almost coinciding in time with radical change in tomb architecture in Pakistan especially at Multan and Uchh, though comparable (but so far undated). Specimens are also found in Dera Ismail Khan and Khara. The mausoleum of Rukn al-Alam at Multan, completed after 1335 A.D. for example, marked a significant change in plan from square to octagon with engaged turrets at the corners and faience mosaic ornamentation from that of his grandfather, Bahauddin Zakriya.

The tomb of Qazi Bahauddin 'Uchhi' commonly known as Bahawal Haleem who was teacher of Syed Jalaluddin Bokhari Jehanian Jehanghasht (A.D. 1307-1384), is built of massive walls 13 feet thick, on octagonal base with turrets at each corner of octagon. The single dome above is raised on a smaller but octagonal drum with arched windows. Wide bands of tile faience mosaic on the exterior brick surface enhance the beauty of the tomb structure.

Close-by stands the remains of another tomb on square base surmounted by octagonal drum which originally supported a single dome. The date of its construction is not known but its ornamentation and style would place it between fourteenth and fifteenth century A.D.

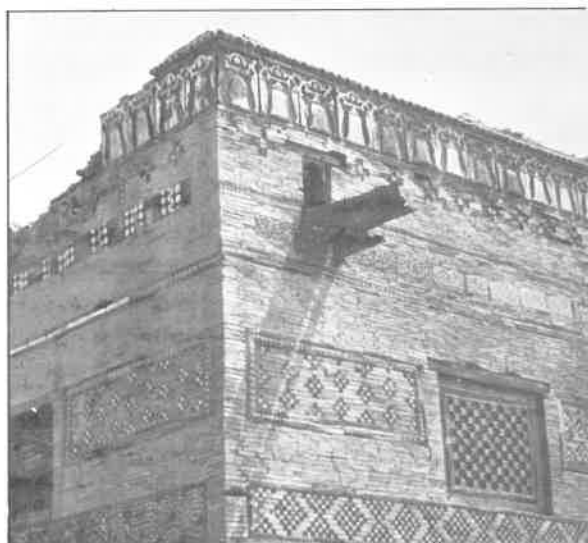


General view of the tomb of Abu Hanifa.

The mausoleum commonly known as that of Bibi Jiwindi (d.805 A.H./A.D.1402), reportedly built towards the close of fifteenth century A.D. (1494 A.H./1497 A.D) by Muhammad Dilshad of Khorasan is the most conspicuous monument at Uchh. In profusion and brilliancy of its surface ornamentation achieved with the tile mosaic in white, blue and green colours, the tomb excels other stylistically or chronologically contemporary tombs in Pakistan. Built on octagonal base measuring 34 feet 9 inches across internally, its walls slightly taper upwards but not as prominently as are the turrets built at each corner of octagon. The mausoleum is crowned with a single dome raised on externally octagonal drum and pierced with four arched windows. Internally, the zone of transition between octagon to circular base of dome shows use of wood. The tomb structure was unfortunately severely damaged by floods in the past but the surviving half portion of it attests to its solidity and popularity of style one and half centuries even after the tomb of Rukn al-Alam.

The sources of tomb style as exemplified by the mausoleums of Rukn al-Alam at Multan and Bibi Jiwindi can be traced to Central Asia and Iran. Among the early examples of brick tombs on octagonal base with turrets at corners are the pair of tomb towers in Kharaqan dated to 1067 and 1093 A.D. and the mausoleum of Sultan Muhammad Objeitu Khudabanda (1307-1313 A.D.) at Sultaniya. It is, however, not yet certain at what precise time and how this particular style was introduced in Pakistan. On present evidence, this style does not seem to have originated at Multan, nor it is appropriate to call it a "Multan Style".

Another ancient tomb at Uchh is that of Abu Hanifa who was near contemporary with Qazi Bahauddin Uchhi during fourteenth century A.D. The tomb is built on square base and profusely ornamented externally. Its dome or roof has fallen down.



Tomb of Abu Hanifa at Uchh showing details of brick ornamentation.

NATIONAL CRAFTS COUNCIL 2nd general assembly 1984

To give the movement a broad base and motivate intellectuals, artists, traders and specialists who are keen to do social work, *Lok Virsa* set up a National Crafts Council to plan and conduct activities for the propagation of the cause of Pakistani crafts and the uplift of artisans.

The second General Assembly of Crafts-people was organised by the National Crafts Council of Pakistan on April 13th and 14th, 1984. The sessions were attended by over one hundred and fifty delegates including master craftsmen and women, craft dealers, craft promoters and other craft personalities. Papers were read on the following aspects:

- Crafts as a reflection of the regional culture of Pakistan.
- Marketing of quality crafts.

The General Assembly of Master Craftspeople of Pakistan made a number of recommendations, the most significant being:

Craft Boards be set up with wide-ranging activities and responsibilities in its orbit with emphasis on promoting traditional handicrafts and maintaining their quality. These boards should work in co-ordination with the Government agencies concerned with the promotion of handicrafts.

A complete directory of artisans be compiled.

Crafts museums be established. These would serve to depict various stages in the development of different traditional crafts so that they become a reference point for researchers and students.

دستکاروں اور دستکاریوں سے تعلق رکھنے والی شخصیات کا دوسرا اجلاس

نیشنل کرائفٹس کونسل آف پاکستان کے زیر اہتمام ۱۳ اور ۱۴ اپریل ۱۹۸۴ء کو ہنروروں اور کاری گروں کا دوسرا اجلاس ہوا۔ ڈیڑھ سو استاد فن کار مردوں، عورتوں، کرافٹ ڈیلروں، کرافٹ گیلریوں کے نمائندوں اور دوسرے متعلقہ افراد نے اس میں شرکت کی۔ دستکاری کے مندرجہ ذیل پہلوؤں پر مضامین پڑھے گئے۔ دستکاری // پاکستان کی علاقائی ثقافت کا عکس

اعلیٰ دستکاریوں کی فروخت۔

استاد کاری گروں کے اجلاس عام نے متعدد سفارشات کیں جن میں چند اہم سفارشات یہ ہیں۔

دستکاریوں کے بورڈ قائم کئے جائیں۔ جن کو وسیع ذمہ داریاں دی جائیں۔ خصوصاً روایتی اعلیٰ معیار کی دستکاریوں کو فروغ دیا جائے۔ یہ بورڈ دستکاریوں کے فروغ کے لئے حکومت کے متعلقہ شعبوں کے ساتھ مل کر کام کریں۔

مکمل دستکار نامہ (ڈائرکٹری) تیار کیا جائے۔

دستکاریوں کے عجائب گھر قائم کئے جائیں۔ ان میں مختلف دستکاریوں کے ارتقاء کی مرحلہ وار تفصیل دکھائی جائے جو محققوں اور طالب علموں کے حوالے کے طور پر کام آسکے۔

تمام سکولوں میں دستکاریوں کے فن پر توجہ دی جائے اور دستکاریوں کے استادوں کی تربیت کے لئے ادارے قائم کئے جائیں۔

نیشنل کرائفٹس کونسل کے ۵ سالہ پروگرام میں دستکاریوں کے فن کی تحقیق، جائزے اور قابل برآمد دستکاریوں پر کونسل کی مہر ثبت کرنے کے امور شامل ہیں۔

دوسرے اجلاس کے تمام شرکاء نے مندرجہ بالا سفارشات منظور کیں اور یہ بھی کہا کہ تمام سرکاری محکموں کے دفاتر، سرکاری مہمان خانوں، اور رہائش گاہوں کو روایتی دستکاریوں سے سجایا جائے اور مغربی طرز کے فرنیچر کی بجائے اپنے ملک کی بنی

Schools at all levels should focus on crafts and teachers training institutions for arts and crafts be established.

The National Craft Council's five-year programme includes training and apprenticeship in handicrafts, research and surveys of crafts and an NCC seal of quality for exportable craft items.

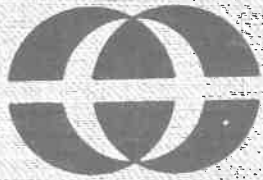
Members attending the Second General Assembly approved the above recommendations and added that all Government departments, official guest houses and homes be furnished with indigenous crafts. Traditional handloom and folk designs should be registered and protected from usurpation by textile mills. Research and publications on the craft heritage of Pakistan be duly propagated in newspapers and on radio and T V.

ہوئی دستکاریاں استعمال کی جائیں۔ قدیم کھدی کے لوک ڈیزائنوں کو نیکسٹل ملوں کی دست برد سے بچانے کے لئے رجسٹر کیا جائے۔ ریڈیو، ٹیلی ویژن اور اخبارات کے ذریعے پاکستان کی دستکاری کی میراث پر تحقیق و اشاعت کا کام کیا جائے۔ اجلاس کے بعد ماہر دستکاروں کو ایوارڈ بھی دیئے گئے۔

تعاون۔ ادارہ ثقافت پاکستان۔ سیاحتی ترقیاتی کارپوریشن۔ کیپٹل ڈیولپمنٹ اتھارٹی۔ برٹش کونسل اور آل پاکستان ویمن ایسوسی ایشن (ایووا) مالی جیونی جھنگ (کشیدہ کاری)۔ محمد ابراہیم سندھ (اجرک)۔ محمد اشرف ڈیرہ اسماعیل خان (لاکھ)۔ محمد فرقان ملتان (ٹائل مصور)..... پانچ پانچ ہزار روپیہ۔

رابعہ بی بی۔ عاشق حسین۔ اور محمد صدیق کو اڑھائی اڑھائی ہزار روپیہ دیا گیا۔ منصفین میں ولی اللہ خان۔ ڈاکٹر احمد نبی خان۔ ڈاکٹر امین اے بلوچ۔ بیگم جمیلہ مسعود اور بیگم سیدہ عابدہ حسین ایسے معروف لوگ شامل تھے۔ انہوں نے سفارش کی کہ انعامات کی تعداد بڑھادی جائے اور حکومت سے اپیل کی کہ انعامات کے لئے معقول رقم مختص کی جائے۔

وفاقی وزیر برائے ثقافت و سیاحت مسٹر نیاز محمد ارباب نے اعلان کیا کہ آئندہ برس انعامات کے لئے وزارت بیس ہزار روپیہ مختص کرے گی۔ اس اعلان کا حاضرین نے گرم جوشی سے استقبال کیا۔



THE WORLD CRAFTS COUNCIL and the role of lok virsa

The World Craft Council was established in 1964 to maintain, strengthen and ensure the status of crafts as a vital part of cultural life among other matters, but it is primarily concerned with increasing knowledge and understanding of the crafts practice between countries and individuals. The WCC has a direct relationship with UNESCO. Lok Virsa has been the National Representative of the WCC since 1976. Aware of the urgent need to increase crafts awareness among the people of Pakistan and to effect co-operation with International craft organizations linked to the WCC, Lok Virsa assisted some culturally alive and discerning individuals to form a National Committee for Crafts in February 1982. Starting with a fairly modest membership, the National Committee for Crafts assumed wider responsibilities on the national craft scene and became

the National Crafts Council of Pakistan on 7th of May, 1983. Lok Virsa came forward with all its resources to assist the committee to organise the first General Assembly of the National Crafts Council (NCC). The Crafts Council today has almost 200 members, which include individuals and institutions connected with crafts in diverse ways. Lok Virsa still remains the most important member of the Executive Committee of the Crafts Council.

دستکاریوں کی عالمی کونسل اور لوک ورثہ کے قومی ادارے کی کارکردگی

دستکاریوں کی عالمی کونسل ثقافتی زندگی میں دستکاریوں کی حیثیت کو برقرار رکھنے اور مضبوط بنانے کے لئے ۱۹۶۴ء میں قائم کی گئی تھی۔ اس کونسل کلیدی مقصد دستکاریوں کے فن، کافروں اور افراد اور ملکوں کو ایک دوسرے کی دستکاریوں کی روایت سے روشناس کرنا ہے۔ دستکاریوں کی اس عالمی کونسل کا تعلق براہ راست یونیسکو سے ہے اور لوک ورثہ کا قومی ادارہ ۱۹۷۶ء سے اس کونسل میں پاکستان کی نمائندگی کر رہا ہے۔

لوک ورثہ نے لوک فنون کی ترویج و ترقی اور دستکاروں کی حوصلہ افزائی کے لئے بہت اہم کام کیا ہے اور پاکستان کی دستکاریوں اور دستکاروں کا عالمی سطح پر قائم کئے جانے والے دستکاریوں کے اداروں سے تعلق قائم کرنے کے لئے لوک فنون سے محبت کو نئے ذوالوں، فنون کی گیلریوں کے نمائندوں اور ماہر دستکاروں کو دعوت دی کہ وہ پیشہ کو محنت سے پیشگی تشکیل دیں اس کمیٹی نے اپنی ذمہ داریوں کو محسنی کیا لہذا دستکاریوں کی ترویج و ترقی اور بھانے کے لئے بنائے پر کام کرنے کے لئے ابھی کوششوں سے ستمبر ۱۹۸۳ء میں پینل کرافٹس کونسل قائم کی گئی۔ لوک ورثہ نے پینل کرافٹس کمیٹی سے پھر پور تعاون کیا اور اپنے تمام وسائل بروئے کار لاتے ہوئے کرافٹس کونسل کی پہلی جنرل اسمبلی کا اہتمام کیا۔ سب پینل کرافٹس کونسل کے ممبروں کی تعداد ۲۰۰۰ سے جس میں ماہر دستکار فنون پر تحقیق کرنے والے آرٹ گیلریوں کے نمائندے اور کرافٹس ڈیزائنر شامل ہیں۔ لوک ورثہ کرافٹس کونسل کی ایگزیکٹو کمیٹی کا ایک اہم ممبر ہے۔



a folk romance from the mountains

The meaning of love is different in the East. The emphasis is not on meeting but on waiting and longing for the loved one. Woman is the lover. She loves with her whole being. Seeing the beloved or just sensing his presence fills her with joy. It ultimately becomes sexual. The chords of the soul are touched and the song of love attains ethereal effect.

ADAM KHAN & DARKHANI





لوک کہانی - آدم خان و رسانی

کہتے ہیں وادی سوات کے ایک گاؤں بالا میں ایک خوبصورت اور بہادر نوجوان آدم خان رہا کرتا تھا جس کی خوبصورتی اور بہادری کی شہرت دور دور تک پھیلی ہوئی تھی اور گاؤں کی لڑکیاں آدم خان کی ایک جھلک دیکھنے کے لئے بے تاب رہتی تھیں۔ آدم خان صرف خوبصورت اور بہادر ہی نہیں تھا بلکہ سرحد کی موسیقی کا اہم ساز رباب بجانے میں بھی اپنی مثال آپ تھا۔ و رسانی بھی ایک قریبی گاؤں میں رہتی تھی اور وہ بھی بہت خوبصورت تھی۔ ایک اور شخص پیانے و رسانی کی خوبصورتی کے چرچے سنے تو اس سے شادی کے لئے پیغام بھیجا۔ و رسانی کے والدین نے رشتہ منظور کر لیا اور جب منگنی کی رسم رواجی شان و شوکت سے ادا کی جا رہی تھی تو آدم خان کو اس کے دوستوں نے رباب پر نغمہ سنانے کو کہا۔ جب آدم خان نے رباب کی تاروں کو پھیرا تو ساری محفل مسحور ہو گئی۔ و رسانی جو پردے میں سے دیکھ رہی تھی دم بخود رہ گئی یوں لگا جیسے آدم خان کے رباب نے اس پر جادو کر دیا ہو۔ وہ بیک دم پردہ اٹھا کر آدم خان کے سامنے آ گئی تاکہ اسے اچھی طرح دیکھ سکے۔ وہ آدم خان کی خوبصورتی سے بھی بے حد متاثر ہوئی۔ پردے سے نکل کر سامنے آ جانا بھی روایت کے خلاف تھا مگر و رسانی کو معلوم ہی نہ ہوا کہ وہ کیا کر رہی ہے۔ وہ مسلسل آدم خان کو دیکھتی رہی۔ دونوں کی نظریں ملیں اور وہ ایک دوسرے کی محبت میں گرفتار ہو گئے۔

پٹھانوں میں منگنی تو زمانہست معیوب اور قابل اعتراض سمجھا جاتا ہے اور اگر کبھی کوئی ایسا واقعہ ہو جائے تو خاندانوں میں دشمنی پیدا ہو جاتی ہے جو پھر نسلوں تک چلتی ہے۔ مگر آدم خان کو و رسانی کی محبت نے بے چین کر دیا اس کے رباب سے اداس نغمے پھونٹنے لگے۔ جب یہ خبر عام ہوئی اور آدم خان کے باپ کو معلوم ہوا تو اس نے آدم

خان کو سمجھایا کہ و رسانی کی منگنی ہو چکی ہے اور اب آدم خان کے دل میں اس کی محبت قبائلی رسم و رواج کے خلاف ہے اس لئے بہتر ہو گا کہ وہ و رسانی کا خیال دل سے نکال دے۔ مگر آدم خان پر اس بات کا بالکل اثر نہ ہوا اور ایک دن وہ رات کے اندھیرے میں چھپ کر و رسانی سے ملنے چلا گیا۔ ان دونوں کی محبت اور زیادہ گہری ہو گئی۔ پورے علاقے میں ان کی محبت کے چرچے عام ہو گئے۔ آدم خان نے اپنے والد کو پیغام بھیجا کہ وہ و رسانی کی محبت میں گھلتا جا رہا ہے اور اگر اس کے لئے کچھ نہ کیا گیا تو وہ اپنی جان دے دے گا۔ اسنے میں و رسانی کے والدین نے اس کی شادی کر دی اور وہ اپنے شوہر کے گھر چلی گئی۔ جب آدم خان کو اس بات کا پتہ چلا تو وہ اپنے ایک دوست میرماہی کی مدد سے و رسانی کے شوہر کے گھر میں زبردستی گھس کر و رسانی کو ساتھ لے آیا اور اسے میرماہی کے گھر رکھا مگر میرماہی نے و رسانی کے شوہر سے بہت سی رقم وصول کر کے و رسانی کو اس کے حوالے کر دیا۔ اس بات کا آدم خان پر بہت گہرا اثر ہوا اس نے و رسانی سے ملنے کی کوشش کی اور جو یوں میں شامل ہو کر اس کے گاؤں جا پہنچا۔ مگر و رسانی کی جدائی نے اسے نڈھال کر رکھا تھا۔ وہ بہت زیادہ اداس اور تنہا تھا اس کے باپ نے کوشش کی کہ آدم خان کی شادی ایک اور خوبصورت لڑکی سے کر دے مگر آدم خان نے انکار کر دیا۔ کہتے ہیں کہ آدم خان نے و رسانی کی جدائی پس گھل گھل کر موت کو گلے لگالیا اور جب و رسانی کو آدم خان کی موت کی خبر ملی تو وہ بھی یہ صدمہ برداشت نہ کر سکی اس نے زندگی سے بھی منہ موڑ لیا۔ ایک روایت ہے کہ تین بار ان دونوں کی قبریں کھودی گئیں تو ہر بار وہ دونوں ایک قبر میں تھے۔ ان کی قبر کے سرہانے جو درخت اگا ہوا ہے موسیقار اور رباب کے ماہر فنکار اب بھی اسی درخت کی لکڑی سے مضرب بناتے ہیں۔



MUSIC OF ASIA
9th
experts meeting of ACCU



UNESCO's assistance and collaboration in the international rescue of declining folk cultures is of immense value. Cultures rich in antiquity are in the process of being overlaid with the monotonously familiar symbols of industrialisation and urbanisation. Modernisation of modes of production may increase the general index of economic prosperity but it makes for a sourness that leads to boredom. UNESCO has reached out to the soul of the peoples and lands engaged in the struggle for economic survival.

Being a member of UNESCO, Pakistan belongs to the cultural area of "ASIA AND THE PACIFIC", which is co-ordinated by the Asian Cultural Centre for UNESCO (ACCU) in Tokyo. The 9th experts' meeting for co-production of cultural/educational material and pacific music was jointly organized by Lok Virsa and ACCU in October 1982 in co-operation with UNESCO, The Ministry of Culture & Tourism, the Government of Pakistan and the Japanese National Commission for UNESCO. In highly stimulating sessions, delegates from over a score of Asian Pacific nations came together to select traditional, instrumental music of their areas for compilation on cassette tape in order to make the people of their cultural area aware of the diversity of musical expression among peoples of the region. They formulated joint and uniform criteria and procedures for the selection of musical pieces, while also deciding modes of future co-operation. While in Islamabad, the delegates were able to appreciate the richness of the Pakistani cultural heritage during their visit to the Institute's Folk Art Museum and the ruins at Taxila. The meeting was a landmark in international cultural collaboration which forms a central point of endeavour in our Institute.

روہ زوال لوک ثقافتوں کو بچانے کے لئے بین الاقوامی سطح پر یونیسکو نے جو امداد اور تعاون کیا ہے۔ اس کی بیش بہا اہمیت ہے۔ قدیم کلچر صنعتی اور شہری عہد کے یک رو مصروف عمل کے باعث زوال پذیر ہیں۔ جدید پیداواری طریقے معاشی خوشحالی کے اشاری خط کو بلند کر سکتے ہیں مگر یہ بیزاری کا ہی راستہ ہے۔ یونیسکو ان ملکوں اور لوگوں کی روح تک پہنچتی ہے۔ جو معاشی بقاء کی جدوجہد میں مصروف ہیں۔

پاکستان یونیسکو کے رکن کی حیثیت سے "ایشیاء اور بحرالکاہل" کے ثقافتی خطے میں آتا ہے۔ جس میں یونیسکو کا ایشیائی کلچرل سنٹر (ای سی سی یو) ٹوکیو رابطے کا کام کرتا ہے۔ اس علاقے کی ثقافتی تعلیمی اور موسیقی کی مشترکہ پیش کش کے لئے ماہرین کا ساتواں اجلاس لوک ورثہ اور ای سی سی یو نے اکتوبر ۱۹۸۲ء میں کرایا تھا۔ جس میں یونیسکو حکومت پاکستان کی وزارت ثقافت، سیاحت اور یونیسکو کے لئے جاپان کے نیشنل کمیشن کا تعاون حاصل تھا۔ ایشیائی بحرالکاہلی علاقے کے ملکوں کے نمائندے اجلاس میں شریک ہوئے اور اپنے علاقے کی سازو آواز کی موسیقی کے انتخاب میں حصہ لیا تاکہ موسیقی کے کیٹ اور کتابچے پر مشتمل کٹ تیار کی جائے۔ اور انہی علاقوں کے لوگوں کو بتایا جائے کہ ان کی موسیقی میں کس قدر تنوع ہے۔ اجلاس میں موسیقی کے انتخاب کے لئے معیار اور طریق کار طے ہو گیا اور مستقبل میں تعاون کی صورت بھی طے کی گئی۔

مندوبین اسلام آباد میں اپنے قیام کے دوران لوک ورثہ کا عجائب گھر اور ٹیکسلا کے کھنڈرات دیکھنے بھی گئے۔ اور پاکستان کے ثقافتی ورثہ کی عظمت کا اندازہ کیا۔

ای سی سی یو کے سربراہ نے اپنے تاثرات بیان کرتے ہوئے کہا کہ لوک ورثے کے قومی ادارے نے جس پیشہ وارانہ مہارت اور سلیقے سے اس عالمی سطح کی میٹنگ کا اہتمام کیا وہ قابلِ داد ہے۔ انہوں نے امید ظاہر کی کہ لوک ورثہ اپنے ہاں ایشیاء اور بحرالکاہل کے ممالک کے ثقافتی اداروں کے شاف ممبروں کی تربیت کے لئے بھی اقدامات کرے گا۔

Pakistan's participation in the ACCU meeting consisted of indigenous compositions played on traditional instruments.

ALGHOZA

The tunes presented on this instrument were composed in the *Raaga Bheem Pilasi*, which is a classical *raaga* sung soon after sunset. It emanates a romantic mood and is an intense expression of longing and waiting for the beloved.

The performer, Misri Khan Jamali, was one of our great Algoza players who died some years ago at the age of seventy. He played folk tunes as well as classical *raagas* on this instrument with equal skill and mastery.

This blow instrument (also called 'Pava' or 'Beenoon') is a pair of flutes played together. One is called 'Nar' (male) and the other 'Mali' (female). The male flute has eight equidistant holes and is used for maintaining a drone of basic notes or 'sur', while the female flute weaves the melody on this base. Only 6 upper holes of the 'mali' are used while 6 lower holes are left free. The Algoza originated in Sind, but its popularity has spread all over the country.

The Algoza is accompanied by

Ghara or *Dilo*, a baked clay water pitcher used for rhythm;

Khanjri, two small round wooden pieces of equal size with jingles used for rhythm;

Tabla, a pair of drums used for rhythm;

Dholak, a folk rhythm drum

SARNAGI

The *Sarangi* was chosen to present a famous classical *raaga*, 'Mian ki Malhar'. This *raaga* was created by the chief court musician of the Moghal Emperor Akbar in the 16th century AD. The *raaga* is traditionally meant for the rainy season, but can be sung or played at any time.

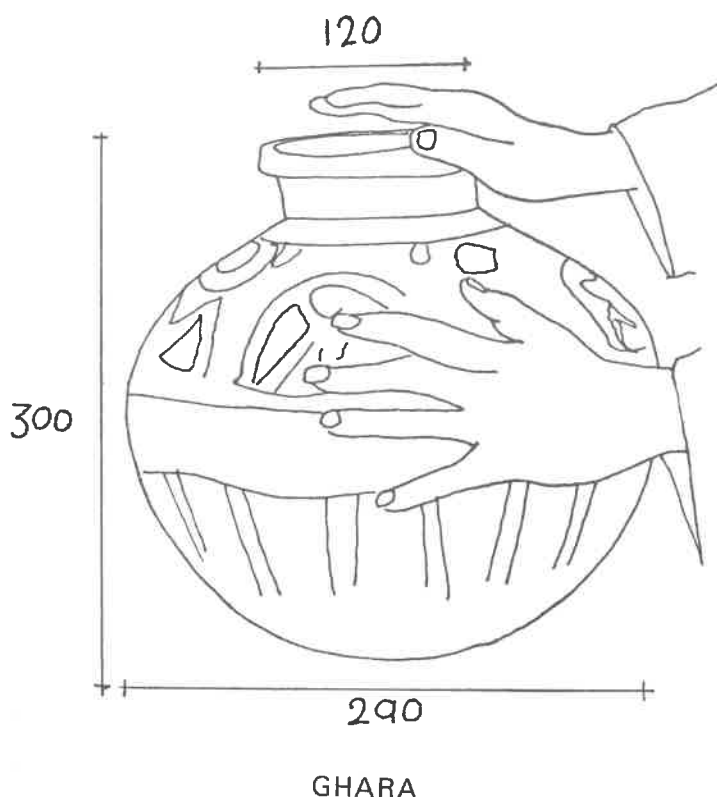
The performance was by a duo of brothers, Ustad Hamid Hussain and Ustad Zahid Hussain. The brothers come from a family of illustrious *sarangi* players, having learnt the art from their father Ustad Abid Hussain and their maternal grandfather Ustad Haider Bukhsh.

Their style of playing the *Sarangi* is famous for its purity of notes and rendering of melody;

The *Sarangi* is a classical bow instrument made of wood, 65 to 70 centimetres in height with about three dozen strings of gut, steel and brass. It is played with a horse-hair bow held in the right hand. The richness and variety of this instrument has also given it the name '*saurangi*', meaning 'one with a hundred colours'. Accompaniment to our vocal classical and semiclassical music is its basic use, as the *sarangi* can imitate the vocal chords very closely. However, the instrument has an independent identity as well and can be played solo. The *Sarangi* is accompanied by *tabla*.

TABLA

Tabla, a twin set of drums. The drum played by the right hand is the main 'tabla' and is called the 'dayan' while the one played by the left hand is known as the 'bayan' (also known as 'dugga' or 'duggi'). The dugga is narrow at the top and wider at the bottom, the main tabla is the reverse in shape. The tops of the drums are covered with goat-skin with a black circle in the middle ('siyahi'). This circle, which is about 5 cm. in diameter is made

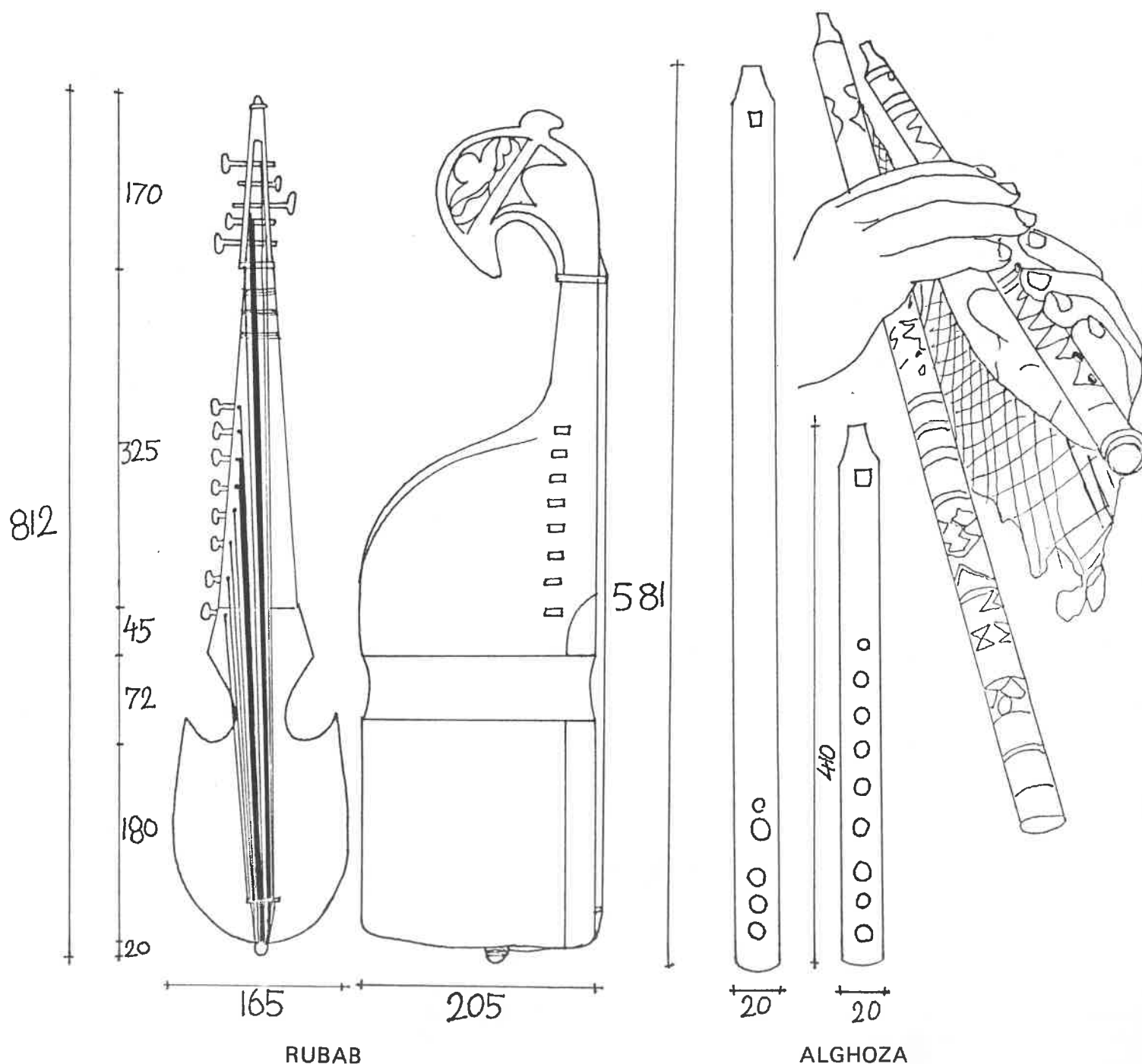


by pasting iron slag powder on the skin surface to tune the drum to the correct pitch.

DHOL

A tune to which a folk dance called the 'jhoomar' was presented on the *Dhol*. The word literally means 'spinning' or 'going round'. A simple dance of rejoicing, it is danced by peasant men and women moving in a circle clapping their hands in time and accompanied by musicians. The dance is performed at marriages, at the harvest or any other occasion expressing a sense of achievement. This community dance is popular in Southern Pakistan. The beat of the 'Jhoomar' is called 'Kehrewa' or 'Kalwaro' and is performed on the *dhol*.

Dhol, or drum, literally meaning 'lover' in some of our regional languages. A rhythm instrument enjoying wide popularity both in the towns and in the countryside, the *dhol* was originally used for communication over long distances, community announcements and congregations. The instrument is played now on a variety of occasions such as folk festivals, dances, horse and camel dances, rural sports, cattle shows, wrestling matches and the like. Some farmers in remote villages still use the *dhol* to send messages to their homes in special code beats. The *dhol* is a two-headed hollowed piece of wood with the ends covered with goat skin. The *dhol* is beaten with wooden sticks and is certainly an instrument of great antiquity. The *dhol* is accompanied by *Chaptian*, or



Chaptian, or wooden castanets also called 'Chapriun' and 'Chaprian'. Consisting of two wooden pieces with bells attached to them, these castanets are used for rhythm accompaniment in our folk music;

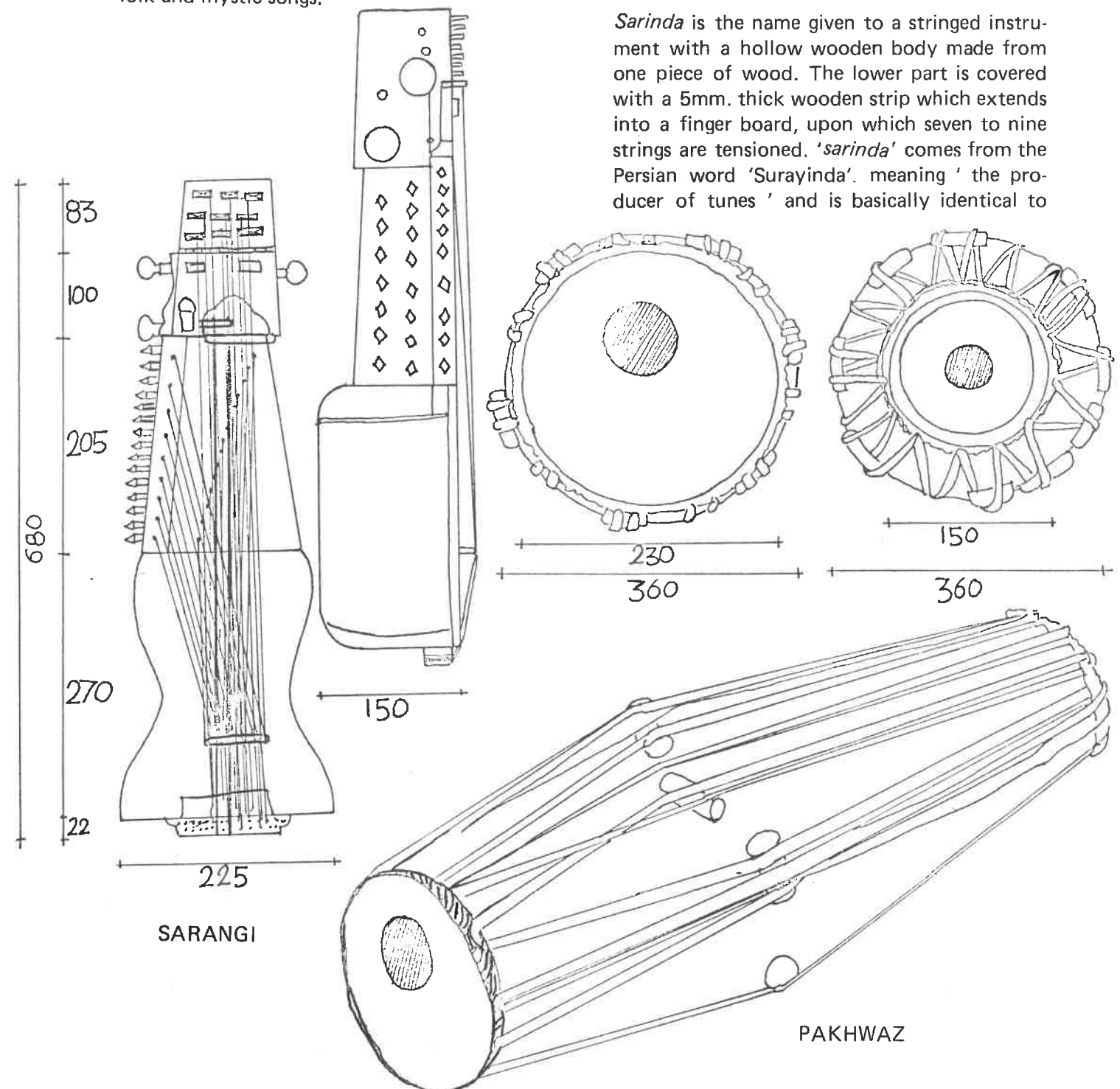
'Chimta' is literally the word for a pair of fire-tongs still used in Pakistani homes. Larger *chimta* were fashioned for big fires around which mystics and faqirs congregate at the shrines of saints, and were first used by these devotees as musical instruments. The 'chimta' used by performers is approximately one metre long and is played by hitting the tongs against each other and slapping a large iron ring at the bottom against the tongs. Popular in the provinces of Punjab and Sind, it is used mostly for folk and mystic songs.

SARINDA

A tune from the North Western Frontier Province was presented on the '*sarinda*'. The lilting tune is called 'Khyberi', thus named because of its origin in the Khyber Pass, about fifteen kilometres west of the provincial capital of Peshawar.

The recorded performance was by the great master on this instrument, the late Munir Sarhadi. There is none left who can play the *sarinda* with as much skill and creativity as this master. He travelled widely through the country and attracted a great following of audiences. He learnt to play the *sarinda* from his father, the late Ustad Pazir.

Sarinda is the name given to a stringed instrument with a hollow wooden body made from one piece of wood. The lower part is covered with a 5mm. thick wooden strip which extends into a finger board, upon which seven to nine strings are tensioned. '*sarinda*' comes from the Persian word 'Surayinda', meaning 'the producer of tunes' and is basically identical to



the *Suroz* and *Khamach* — folk instruments of Baluchistan and Sind in Pakistan. Munir Sarhadi's *sarinda*, however, is an innovation of his late father, Ustad Pazir Khan the best known *sarinda* player of South Asia: this master replaced the gut with steel strings, of which he added some more than the number of gut strings, he deepened the cavity of the resonating end to produce and enhanced sound quality, to more sophisticated and classical forms of music. The *sarinda* is accompanied by the *rubab* and the *tabla*.

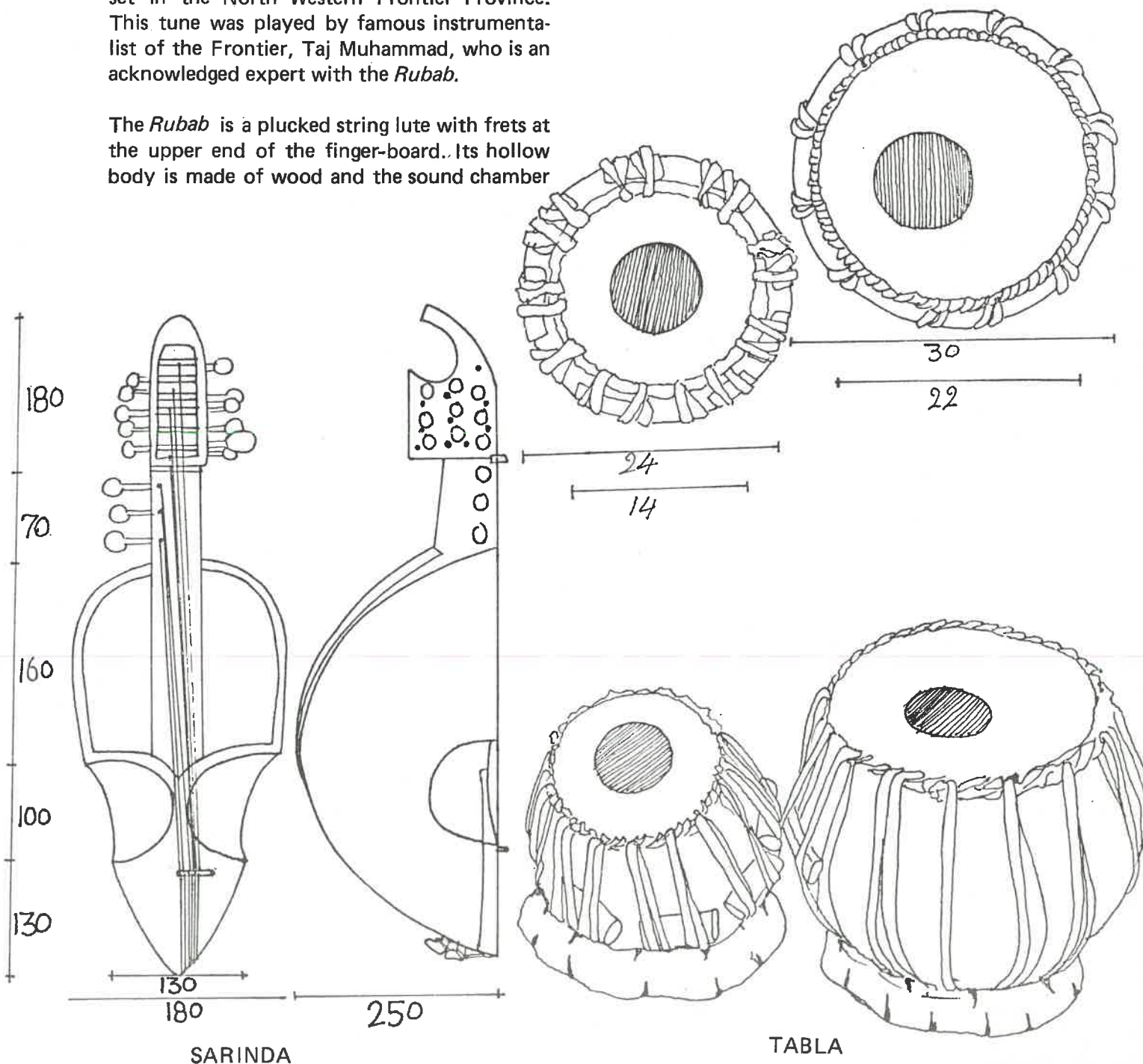
RUBAB

The music presented on this instrument is a Pashto folk tune called 'Lobha'. This is a popular tune to which many Pashto folk songs are set in the North Western Frontier Province. This tune was played by famous instrumentalist of the Frontier, Taj Muhammad, who is an acknowledged expert with the *Rubab*.

The *Rubab* is a plucked string lute with frets at the upper end of the finger-board. Its hollow body is made of wood and the sound chamber

is covered with goatskin. The melody is played upon strings made of gut, under which are a number of resonating metallic strings called 'Tarab'. The instrument is very popular throughout North and West Pakistan. Folk ballads, romantic songs and popular mystic poetry is sung to the accompaniment of the *Rubab*.

A more evolved form of this instrument is in use in Azad Kashmir, Pakistan. The Kashmiri *rubab* is more complex, having a larger number of strings and resonating 'Tarab'. It is also beautifully decorated by artisans with ivory or mother-of-pearl motifs. The history of the *Rubab* goes back as far as the 12th century A.D and it is said to have originated in Central Asia. The *Rubab* is accompanied by the *Duff* (also



called '*Daira*', meaning a circle) an ancient circular rhythm instrument made in three different sizes. It consists of a wooden frame covered on one side with goat, sheep, or buffalo hide.

SHAHNAI

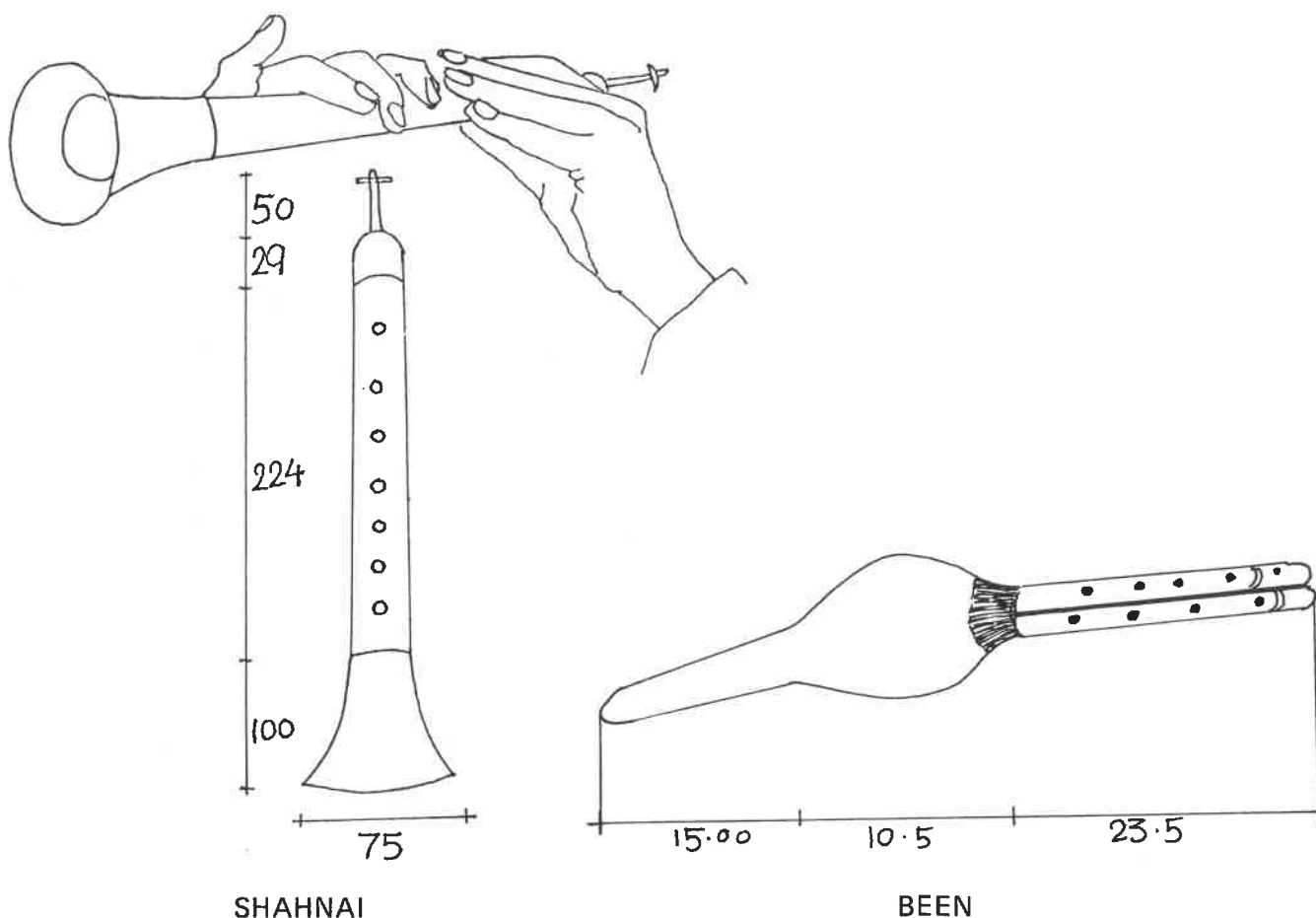
A folk tune in the '*sindhra*' *raaga* was presented on the Shahnai. This *raaga* is said to have originated from Sind in Pakistan. The folk tune was played in the '*Kafi*' style, which is a lyrical form of a *Shahnai*. A player belonging to a professional group of musicians and performers traditionally called '*Meerasi*'.

The *Shahnai* is a double reed wind instrument consisting of a hollow tube between 35 to 47 cm in length widened towards the lower end, to which a plate of bell metal is fitted. The reed is fixed in the upper end or mouthpiece. The tube has 6 to 8 holes pierced in a straight line for the fingers. An essential folk instrument, *Shahnai* is also considered to be an

instrument par excellence for classical music. Known in this region since the early 8th century, it is also called "*Shurna*", "*Shurnai*", "*Surna*", "*Surnai*". "*Karnai*", "*Tota*", and "*Nafeeri*" in various dialects and languages in its diverse evolutionary forms. The *Shahnai* is an instrument for occasions of joy and festivity. It is accompanied by:

Been (also called *Baghal Been*), which is used as a drone. The *Been* is a version of the "*Nai Mashk*", (literally meaning "wind bag") of the Central Asian Regions. It was introduced originally from Persia and was later supplanted during British colonial rule by the Scottish bagpipe.

Pakhwaz, a popular rhythm accompaniment for vocal, folk and some classical music, particularly of the Southern Provinces of Pakistan. It is an evolved form of the '*Mirad*' and its style of playing is slightly different from that of the *Tabla*. The left side is meant for producing resonant pitch while the right side produces mellowness. Traditionally used to accompany dances and devotional songs, it is played more with the palm than with the fingers.





KUCHI

nomads of hindukush passes

Camels, ponies, mules and donkeys carrying ultra modern goods on the dizzy tracks of the mighty Hindukush is a strange sight.

It is the Kuchi traders' caravan on the move.

Kuchi, derived from Persian "*kuch*" ("to travel") means "one who moves". This epithet is given to the nomadic Pukhtun tribes on northwestern Pakistan.

Moving from the rugged mountains of the southern Central Asian girdle to the fertile plains of Pakistan, these nomads spend the winter with their flocks and families there. The onset of the hot summer makes them retrace their path to the mountains.

In the past, the *Kuchi* were engaged in trade between these two regions while maintaining a subsistence economy based on pastoral nomadism. The development of a transport infrastructure was a blow to this trade, but the resilient *Kuchi* re-entered the market as a carrier of smuggled consumer goods. Today, it is not uncommon to see camel caravans of *Kuchi* laden with refrigerators, air-conditioners and electronic goods — an anachronism that has adapted to the late twentieth century.

The settled Pathan population classifies the *Kuchi* into two major groups, the *tor* ("black") and the *spin* ("white"). The "black" nomads carry their loads on ponies and mules, while the "white" groups rely on camels.

TEST OF PROWESS

Among these hardy nomads, the bridegroom has to prove his strength and prowess before the consummation of a marriage. This trial is in the form of a ritual.

A tent is pitched in front of the bride's house and the prospective groom is made to squat in it. A camel's load is then placed upon his shoulders. The load contains household goods, rugs and carpets, pots and pans, wood and beds. At this moment people congregate and pray for his success. After the prayer is over, the groom must get up and walk a hundred yards with the load and return to the tent. If he succeeds, he can marry the bride.

a folk song

Panghat is a watering place where people go to slake their thirst, to wash and to fill pitchers. It is a meeting-place, a symbol of romance.

COME MY LOVE

Songs sung here invite the beloved to the Panghat. 'Come to the watering-place, O my love, on some pretext and let me feel the joy of your proximity. Your very presence fills me with such happiness that my whole being resonates with blissful joy.'

کوچی - درہ ہند کش کے خانہ بدوش

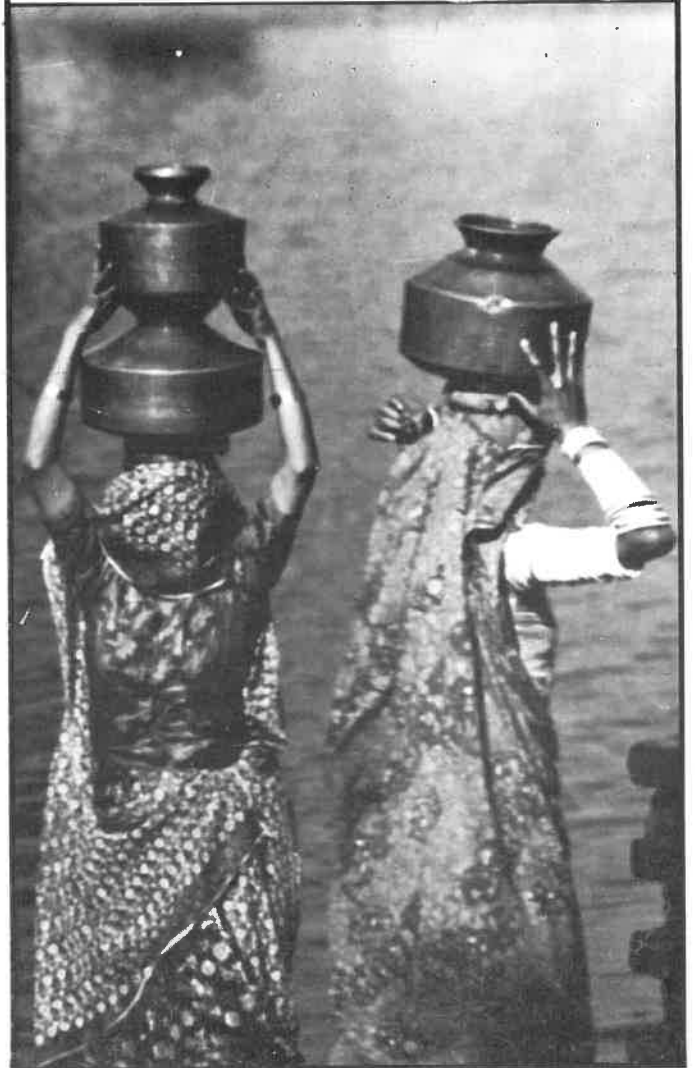
فارسی لفظ کوچ (سفر) سے لفظ کوچی (مسافر) نکلا ہے یہ شمال مغربی پاکستان کے پختون قبیلوں کی عرفیت ہے۔

یہ خانہ بدوش سردیوں میں جنوب وسطی ایشیا کے دشوار گزار پہاڑوں سے پاکستان کے سرسبز میدانوں میں اتر آتے ہیں۔ مگر گرمیوں میں پھر اپنے خاندانوں اور گلوں کے ساتھ واپس پہاڑوں میں چلے جاتے۔ ماضی میں کوچی ان دو علاقوں میں باہمی تجارت کا ذریعہ تھے۔ سڑکوں کے بننے سے ان کی تجارت کو ضعف پہنچا مگر جفا کش کوچی پھر اس میدان میں در آئے۔ آج کل یہ منظر عام ہو گیا ہے کہ کوچیوں کے اونٹوں کا کارواں رواں ہے اور ان پر ریفریجریٹر، ایزکینڈیشنز اور الیکٹرانکس کا سامان لدا ہوا ہے۔

مستقل آباد پٹھان لوگ کوچیوں کو دو حصوں میں تقسیم کرتے ہیں۔ طور (سیاہ فام) اور پٹن (سفید فام) سیاہ فام خانہ بدوش اپنا سامان ٹھوڈوں اور ٹھروں پر لاتے لے جاتے اور سفید فام کوچی اونٹوں پر انحصار کرتے ہیں۔

شادی کی ایک رسم

ان جفا کش کوچیوں میں شادی سے پہلے دولہا کو اپنی جواں ہمتی اور طاقت کا امتحان دینا ہوتا ہے یہ امتحان ایک طرح سے شادی کی ضروری رسم ہے۔ شادی سے پہلے دلہن کے گھر کے باہر ایک خیمہ گاڑا جاتا ہے۔ دولہا کو یہاں بٹھایا جاتا ہے پھر دولہا کے کندھوں پر اتنا سامان رکھا جاتا ہے جتنا ایک اونٹ کی کمر پر۔ سامان میں گھریلو سامان کبلی، قالین، برتن، لکڑیاں اور بسترو وغیرہ شامل ہوتے ہیں اس موقع پر موجود لوگ دولہا کی کامیابی کی دعا کرتے ہیں۔ دعا کے بعد دولہے کو اس سامان کے ساتھ اٹھ کر سو گز جانا اور پھر واپس خیمے میں آنا ہوتا ہے اگر وہ اس امتحان میں کامیاب ہو جائے تب اس کی شادی ہوتی ہے۔





In the Hubbub of the central city square, Faisalabad, a traditional barber (nai) shaves a customer oblivious of the rush.



PAINTED CAMEL SKIN

Short, deft strokes of a brush in the hands of a master craftsman put the finishing touches to a love scene, a floral motif or a symmetrical geometric design, painted on the glowing golden surface of a lampshade made from camel skin.

In the ancient city of Multan, scores of craftsmen excel in embroidery, silk weaving, textiles, blue pottery, tile work, jewellery and camel skin work.

Originating as a utilitarian craft devoted to the making of containers for oil and other liquids, camel skin work has developed into an art. Craftsmen working with camel skin today owe a debt to the innovative genius of the master craftsman, Fazal Din *dabkar* (skin and hide specialist), who came to Multan from Kasur in the early twentieth century. Realizing that the craft was dying he applied his artistic skill to the moulding of vases, which were then painted



over by a *naqqash* (traditional painter) for further embellishment.

This unique craft goes through several processes. Before leather can be moulded, clay moulds must be prepared by a potter, though lately many *dabkars* make the moulds themselves. Apart from the usual shapes of vases, jar-shaped lamps and globes, moulds are also made to represent elephants, camels, peacocks, fish and ducks.

Once the mould has been made, camel hides are washed and bleached, mainly with caustic soda, rock salt and the bleaching concoction known locally as *rang ghat*. The inner side of the skin is scraped with a sharp knife and resultant scraping pounded into a white paste called *maghzi*. This *maghzi* is set aside for future use as a binding material.

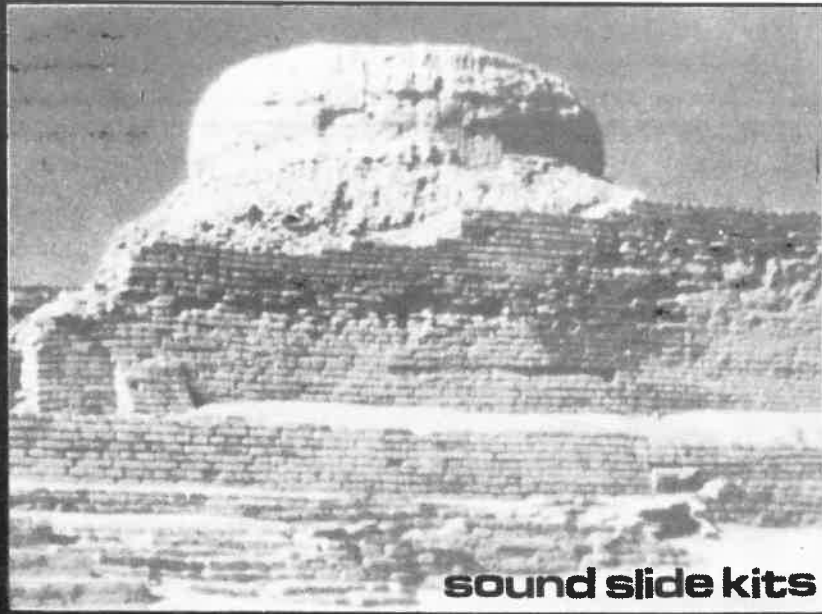
The outer layer of the hide is scraped clean of hair by a scraping instrument called *rambi*, a sharp, long blade with a wooden handle. The hide is then stretched on a wooden board which slopes upwards from the ground to the craftsman's waist rather like a small ramp. The *dabkar* always moves the blade towards himself while scraping. What remains after the hide has been scraped from both sides is the dermis or corium, which is then split to the desired thickness. For lamps, a fine translucent layer is required to obtain a glowing effect. Somewhat thicker layers suffice for vases and similar products.

The treated skin is now cut into different sizes. It is then stretched on the prepared clay moulds and the joints are cemented together by the *maghzi* paste prepared earlier. The craftsman smooths the skin with a piece of cloth and the lamp or vase is put in the sun to dry. In a couple of days, the skin dries completely, having acquired the shape of the mould. Two or three gentle taps with a hammer or stick cause the clay mould to crumble without causing any damage to the skin. The skin is then dried further to toughen it, causing it to develop a beige colour. The surface is then finished by carefully rubbing the inner and outer surfaces with fine emery paper.

The smooth and even surface of the object is then sent to the next craftsman, the *naqqash* or traditional painter. Skill and imagination of the highest order determine this step which often entails lacquer painting. The *naqqash* creates on the camel skin surface designs in different colours ranging from floral and arabesque to Mughal minitature reproductions, hunting scenes and places of historical importance. When the paint is dry, a coat of varnish is applied to protect the painting and to give it a sheen.

The finished product is usually a lamp which, when lit makes the painting glow and come alive.

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BUZDAR

the land of ubbha and lamma

The country between the Suleman Mountains and the Indus river now constitutes the Dera Ghazi Khan and Rajanpur Districts of the Punjab. The mountainous areas belong to the tribal Baluch; downhill towards the river, live their settled cousins. Where the mighty Indus flows, the ethnic composition shifts and becomes closer akin to the people of the plains.

Traditionally, the area of Dera Ghazi Khan was divided by the local people into two cultural units: the north and the south, namely, *ubbha* and *lamma*. A poetical reference to the latter comes from Khwaja Ghulam Farid, the famous mystic poet of the desert, who wrote, "lok lamme de thang" ("the people of *lamma* are cheats"). This reference, though unflattering, includes the poet as well, for he lived in Kot Mithan, which is well inside the *Lamma* area. Since cultural life in Dera Ghazi Khan and Rajanpur revolves around shrines, as in most of Pakistan, one could postulate that the shrines of Khwaja Taunsvi and Sakhi Sarwar are two poles of the magnet that is Dera Ghazi Khan.

Pakhtuns, the Baluch and Punjabis pay allegiance to the former while the latter traditionally attracts the Sindhis.



While *Lamma* does not have a natural centre and is generally scattered between the city of Dera Ghazi Khan and Uchh Sharif, the undisputed centre of *Ubbha* is the city of Taunsa. Taunsa is also the cultural capital of the whole area. Proud of its peaceful and moderate traditions, people of Taunsa boast with rightful pride that their city has seen no crime for decades. They point out that during the sanguinary partition that led to the birth of Pakistan, not a single Hindu or Sikh living in Taunsa was molested or hurt in any way;

instead, the people of Taunsa, under the guidance of their spiritual leader, Khwaja Taunsvi, led the non-Muslims gently out of Taunsa and escorted them to the Indian border.

Taunsa is also a hub of growing commercial activity and attracts the Buzdar Baluch tribes from their centre in the mountains, Barthi.

Saraiki is the lingua franca of this area and is spoken by all people who have settled in Dera Ghazi Khan, regardless of their ethnic origin. However, as one moves westwards into the mountains, *Saraiki* begins to fade and the Baluchi influence becomes stronger, though people on the fringes tend to be bilingual. The construction of roads has tended to hasten the spread of *Saraiki*. The Baluch who speak *Saraiki* today, however, continue to take fierce pride in their ethnic origin.

In areas where neither Baluchi nor *Saraiki* is spoken (for example, parts of Sind), Baluch tribes tend to speak *Saraiki* at home but use idioms of the area freely in the street.

BUZDAR

Among the Baluch tribes of Dera Ghazi Khan, the tribe that has retained its traditions to the largest extent is the Buzdar tribe. The origin of this name is apparently traceable in the fact that this tribe consists mainly of goat-herders (Persian *buz* = goat, *dar* being a suffix denoting ownership or association).

The Buzdar are located within the cultural zone of *ubbha* and *burz* in a compasslike formation.

	<i>ubbha</i>	
<i>burz</i>		<i>jahal</i>
(Pers. <i>burj</i> = tower)		(Skr. <i>jal</i> = water)
	<i>lamma</i>	

Rich in folklore and traditions, the Buzdar's geographical centre is in Barthi, which is also the home of their titular leader, Sardar Fateh Mohammad Khan Buzdar, an educated and sensitive individual.

Crafts

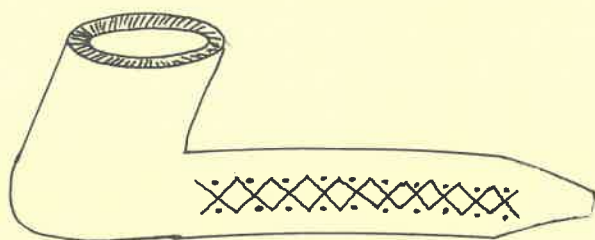
Buzdar crafts and motifs are characteristic and recognizable. Their basic decorative motifs are found on almost every artefact they produce.

Pipes

Like other Baluch, Buzdars smoke tobacco traditionally in a pipe made of olive wood. These small pipes (about 5" long) are painstakingly drilled with a sharpened hot wire, while the bowl is carved with a knife. The side of the pipe is decorated with a zig-zag motif. Small holes are gouged into the motif and the pipe is then rubbed with coal ash and oil to season it. Round fragments of camel-bone are embedded in the holes. After polishing, the pipe is ready for smoking.



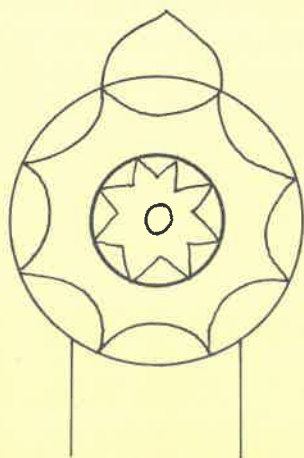
BUZDAR MOTIF FOR A PIPE



BUZDAR PIPE

Gravestones

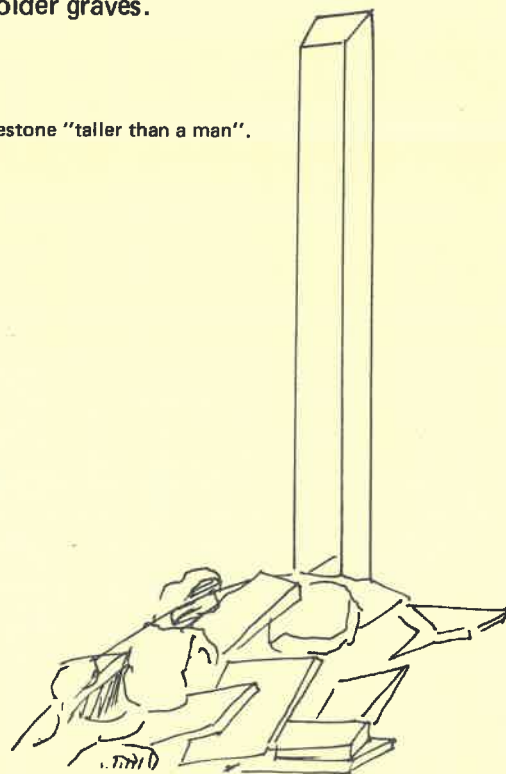
Traditional gravestones consisted simply of long stones of square cross-section placed at



BUZDAR GRAVESTONE (SUNBURST TYPE)

the head of the grave. These stones were found in the mountains in this form, carved naturally from a flat cliff-face coming apart due to weathering. Looking rather like stelae, these long square gravestones still decorate some of the older graves.

gravestone "taller than a man".



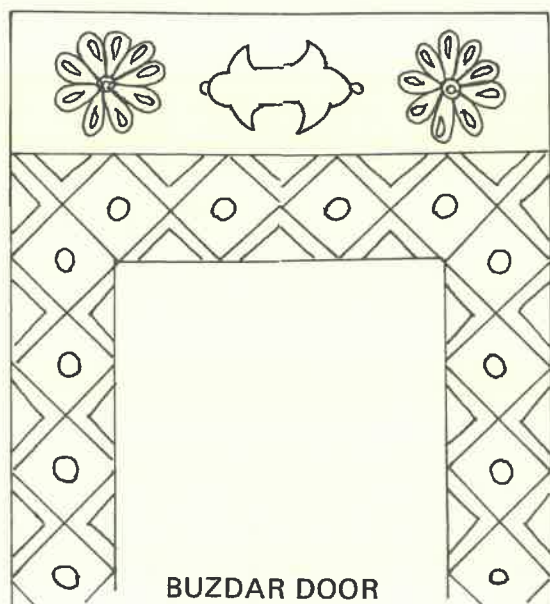
TRADITIONAL BUZDAR GRAVE

Another type of gravestone has a sunburst pattern and may or may not be topped with a gumbad or dome. These are made of soft stone:

Graves of females can be recognized by the fact that they have stones at both ends of the grave, while men have a gravestone only at the head. The stone at the foot of a grave of a female is usually unornamented and square in shape.

Woodcarving

The pride of the Buzdar house is the intricately-carved door-frame. The door itself is left undecorated, but the frame around it has a typical zig-zag pattern. The door-frame is topped with an extra piece of wood. This wood serves no structural purpose, but is used to decorate the entrance still further. The wood used for both the door-frame and the top piece is wood from a local thorn tree also common in the rest of Pakistan, the *ber* (*zizyphus jujuba*).



Placed in a house made of a mixture of mud and stone (or stone alone where no mud is available), this frame is the pride of a family. The more beautiful the door-frame, the higher the value of the house. No ash is used to finish the frame; instead, liberal use of camel-bone inlay is made.

Huts

The making of huts during their wanderings in search of pastures is a necessity for Buzdar herdsmen. Their huts consist of reeds bent into arches for the frame. The frame is then thatched with thorn bush, resulting in a circular hut known as the *samakh*. Apart from these huts built by herdsmen, huge huts (*jub*) upto fifty feet across and eighteen feet high are built for larger families wandering jointly in the



BUZDAR MOUNTAIN HUT (SAMAKH)

mountains. The central pillar of such a large hut is a forked branch to which curved branches of the 'ber' tree are lashed. The frame is covered with thorn bush in the usual way. If the builders are sufficiently skilled, they may dispensed with the central pillar, creating a perfect dome. The building of such huts is undertaken by men only.



Musical instruments and skills

Even as children, the Buzdar develop a fine ear for music. Taking one of the antiquated guns that the elders no longer use, children stalk the vulture feeding on carrion. As the overfed birds are slow, the children shoot them down with ease. They then remove the large wing bone of the vulture, scrape-off excess flesh and throw the bone in boiling water to remove the marrow. The bone, which has been cut to size before boiling, four holes are made in the narrower part by touching it with a hot wire. The result is a flute called the *zumbuli*. The large end is placed near the lips at an angle and the air is allowed to flow past it. The last hole is at one finger-breadth from the narrow end, the remaining holes all being at one-and-a-half to two finger-breadths from each other, depending on the size of the vulture.

Only male children are permitted to play the *zumbuli* and those children who can achieve a high skill with it can become excellent *naris* (i.e., players of the *nar*, a blow instrument much loved by the Baluch) when they grow up. However, all *naris* cannot play the *zumbuli*.



The *nar* is a larger instrument for adults. It is made by cutting off a reed so that the finished piece contains seven joints. A red hot iron rod is forced through the reed to clear any blockages. The *nar* too has four holes, each in one of the last four joints.

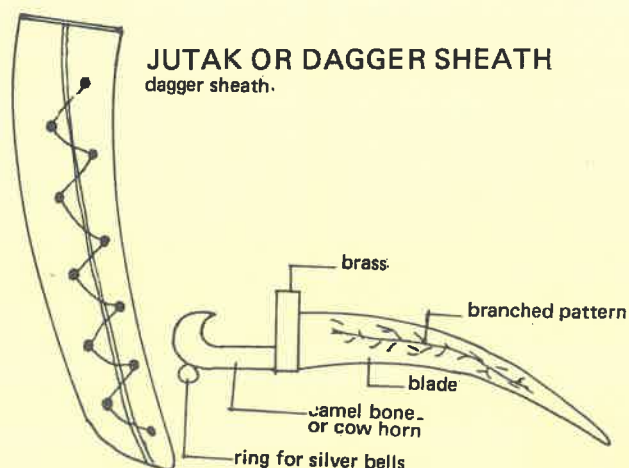
Weapons

No Baluch is complete without his dagger, and the Buzdar are no exception. The source of steel for the dagger is now a relatively easy matter: the leaf-springs of trucks or buses form the basic raw material for the blade. The blade is heated till it is red hot; then quenched in water, for tempering. The knife is then filed and sharpened. A brass hilt is attached to it, which is inlaid either with cattle horn or camel bone. The end of the curved hilt has a small hole for attaching tiny silver bells as a decoration. The completed dagger is known as the *kharch*.

The sheath (*jutak*) is made from the soft trunk of the milkweed bush (khareg). A piece of the trunk equal to the length of the blade is cut



and then split with a saw. The soft pith is scraped away to fit the dagger blade exactly. The wood is then put together and covered with goat or sheep leather. Holes are punched on the edges of the leather, which is then drawn tight with a leather strip laced through the edges.



KHARCH OR BUZDAR DAGGER

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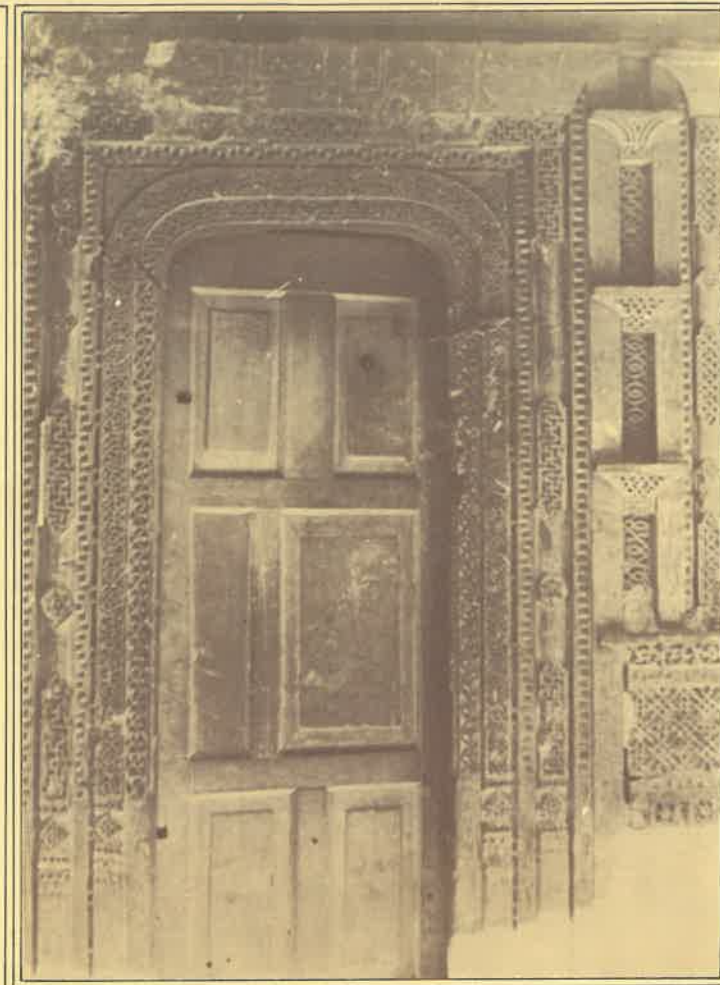


HYMNS OF REVERENCE IN WOOD

carved wooden mosques of northern pakistan



*View of Wooden Khanaqah (Mosque)
in Shigar, Baltistan*



A wooden Mosque door in the dazzling sunshine (Shigar, Baltistan).

Mosque is the house of God where muslims bow before Allah.

To express their deep reverence they adorn the house of God with designs and patterns on brick, stone or wood.

The carved mosques of the Frontier are hymns offered in wood.

The advent of Islam in Northern Pakistan generally coincided with the shift of local art forms from rock-carving to wood-carving. Traditional indigenous motifs and skills were thus not lost, but imbued with new dynamism and beauty.

Concentrated joint effort of entire villages was required for building these mosques. Huge tree-trunks from mountain-tops were moved down to the river bank, where most of these mosques are to be found. Sagas and heroic legends about these feats of the past form an integral part of the living folklore in these areas, where the strong men of the past who carried

these tremendous weights downhill are still sung as heroes.

The opening of the Karakorum Highway, by affording easy logistics for the transport of modern construction material has put an end to this splendid art. Ugly reinforced concrete structures have sprung up everywhere. The older wooden mosques have either been allowed to deteriorate or have been razed to the ground. In some cases, carved pillars and doors have been sold to art-seekers.

The rush for "modernization", the greed emanating from increased commercial activity, and the inflow of resources from migrant labour, have contributed to the decline of the wooden mosque.

Every culturally sensitive and responsible citizen should help resist this cultural decay and work for the transformation of these structures into monuments for posterity. The carved wooden mosques of Northern Pakistan form an integral part of our heritage. Their preservation has become a task of pressing urgency. We in *Lok Virsa* are doing our best to identify, locate and solve this pressing problem.

WHERE ARE THESE MOSQUES?

Broadly speaking, these mosques are spread over Baltistan, Gilgit, Kohistan, Swat and Chitral. *Lok Virsa* teams have been to Shigar, Kiris and Khapalu in Baltistan, to Seo, Kolai, Jalkot and Pattan in Indus Kohistan and to Bahrein, Kalam and Utrot in Swat. Sometimes, we arrived too late to save the mosques and only a few massive capitals and doors could be salvaged.

WHAT CAN WE DO ABOUT IT?

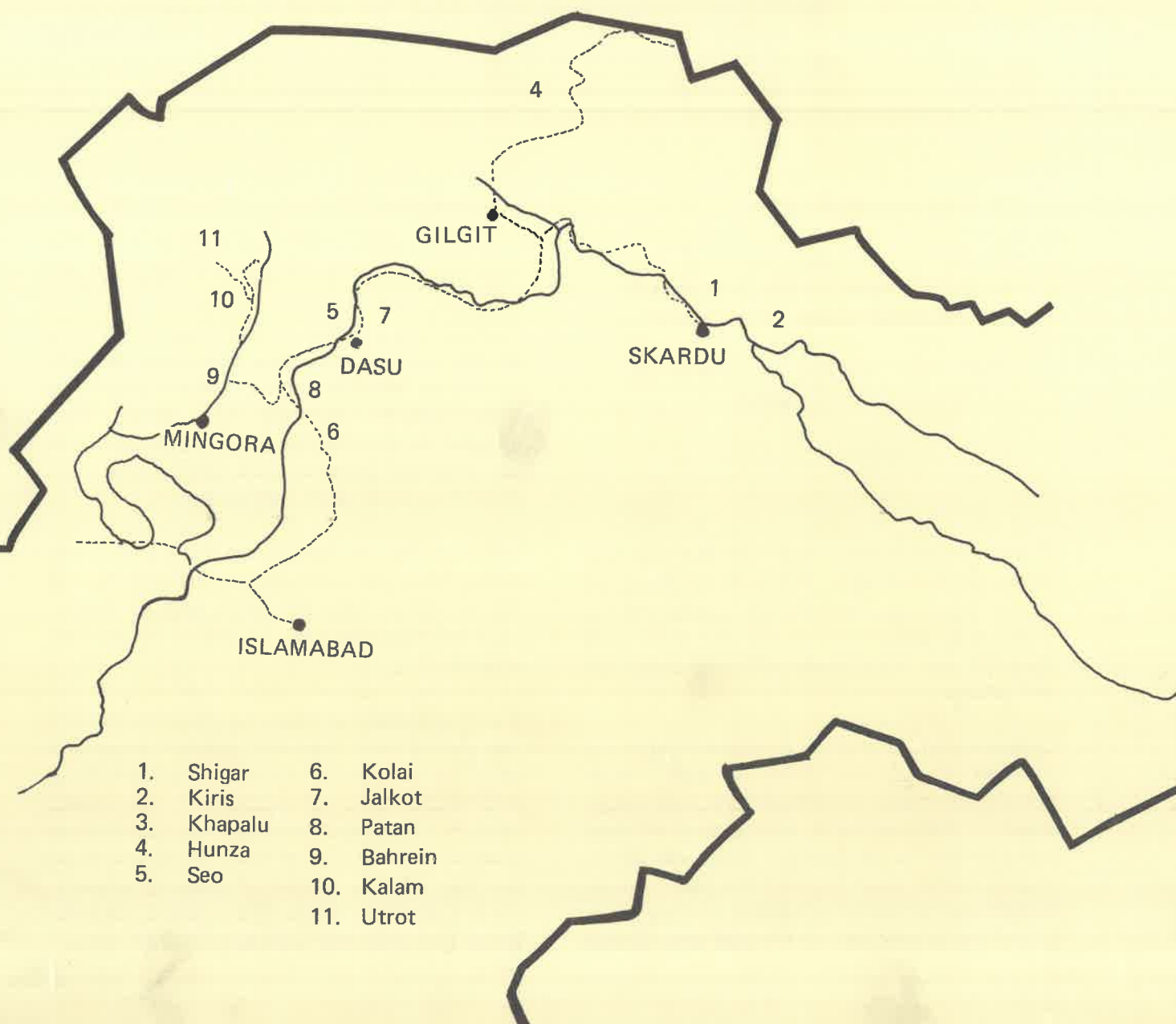
We have taken photographs of some of these mosques in great detail with close-ups of motifs and locale.

A comprehensive long-term plan for the repair and restoration of these monuments is being worked out. Under this plan, local craftsmen will use their traditional skills to recreate what has been almost lost. A revival of this trade will create a new market for woodcarving and the old mosques will be prevented from being vandalised.

VIRSA PROJECT

Lok Virsa is starting a model project for photo-documentation, repair and restoration of the Jamia Masjid at Seo, which has a distinct local aesthetic flavour in its carving. A detailed study of the mosque's plan and structure will be made by experts and the results published.

MAP SHOWING LOCATION OF CARVED WOODEN MOSQUES





شمالی پاکستان کی قدیم مساجد - لکڑی پر کھدائی کے فن کے بے مثال نمونے

شمالی پاکستان میں ایسی قدیم مسجدیں موجود ہیں جو لکڑی پر کھدائی کے روایتی فن کی عمدہ مثال ہیں۔ لوک ورثہ کے قومی ادارے نے ان مسجدوں کے تحفظ اور ان پر کئے گئے لکڑی پر کھدائی کے فن کی ترویج و ترقی کے لئے ایک پروگرام شروع کر رکھا ہے۔ مساجد میں اس قسم کی چوب کاری کے لئے اجتماعی کوشش درکار ہوتی تھی۔ بڑے بڑے درخت پہاڑوں کی چوٹیوں سے دریا میں گرا کر لائے جاتے، یہ درخت لانا بھی ایک کارنامہ تھا چنانچہ لوک روایتوں میں ایسے بہادروں کا تذکرہ موجود ہے۔ جو اتنے بڑے بڑے تھے پہاڑوں سے لایا کرتے تھے۔

یہ مساجد زیادہ تر دریاؤں کے کناروں پر ہیں۔ شاہراہ قراقرم کے کھلنے سے لکڑی کی جگہ لکڑی کے استعمال نے لے لی ہے اور پرانی مسجدیں دیکھ بھال نہ ہونے کے باعث گر رہی ہیں۔ مگر ہنر کاری کے عمدہ نمونے تقاضا کرتے ہیں کہ ان کی مناسب دیکھ بھال کی جائے اور انہیں آنے والی نسلوں کے لئے محفوظ کیا جائے۔ شمالی پاکستان کی یہ نادر مساجد ہماری میراث کا لازمی جز ہیں۔

یہ مساجد زیادہ تر بلتستان، گلگت، کوہستان، سوات اور چترال میں ہیں۔ لوک ورثہ کی ٹیمیں بلتستان میں شگر، کیرس، خیلو کوہستان میں سیو، کولائی، جھکوٹ اور پٹن میں اور سوات میں بحرن، کالام اور اتروٹ میں ان مساجد اور ان پر کئے گئے لکڑی پر کھدائی کے فن کے تحفظ اور ترقی کے لئے کوشاں ہیں اور اندراج اور ان کی مرمت اور تعمیر نو کا طویل منصوبہ تیار کیا جا رہا ہے۔ اس منصوبے کے تحت چوب کاری کے ماہر کاریگروں سے کام لیا جائے گا۔ اس طرح چوب کاری کے فن کو ایک نئی زندگی ملے گی۔

لوک ورثہ کے تحت سیو کی جامع مسجد کی تعمیر و مرمت کا کام شروع ہو چکا ہے۔ اس مسجد کی چوب کاری میں ایک منفرد نوعیت کا فن حسن ہے۔ مسجد کے نقشہ اور تعمیر کے ضمن میں ماہرین کی طرف سے ایک تفصیلی جائزہ بھی لیا جا رہا ہے۔ جس کے نتائج شائع کئے جائیں گے۔





BHARAIN

lullabies at the door

LULLABIES AT THE DOOR

Move dear cradle, with the Baby,
Move with a slow and steady swing,
as a duckling moves on pond,
to put the baby to sleep.
Swing dear cradle swing with a soft
and slow rhythm,
to put the baby to sleep.
Let there be no jolt
no variation in rhythm.
Lest baby is disturbed.
Move slow and soft.
Allah's blessings be on the baby,
Allah's blessings on the cradle.
So move dear cradle
slow, soft and steady.

'Loris' are lullabies, songs which mothers hum to put the baby to sleep. Loris are the first songs which the baby hears. The song which voices mother's love. Wherever there is maternal love 'lori' are sung.

'Bharain' are professional 'lori'-singers of the Punjab. A Bharai is in fact a drum-man.

According to tradition, 'bharain' go about in small groups with their drums and banners. These groups of Bharain visit homes where a new baby has been born. They sing 'loris' as a mark of felicitation and demand reward in the form of stuff and cash. Food-stuff means, flour, raw sugar and cloth. A child is considered an asset among the tillers of land for he would grow up and be a helping hand in the fields. So the 'Bharain' wish the house hold a number of male children in their lori :-

One would go to graze the cattle,
The other would bring fodder.
The third one would watch the ox
which pulls the Persian wheel.
The fourth one would look after the harvest;
The fifth one would join the army to fight
the aggressors,
And the sixth one would till the land.

The Bharain are the followers of the saint known as Sakhi Sarwar or 'the giver of babies' to the childless. Devotees of Sakhi Sarwar, and those who wish to have children, go to the tomb of the saint every year on the urs (anniversary). The tradition is that the devotees must start one year in advance, walk all the way to the tomb and reach it on the urs.

GULLI DANDA

a folk game

"Gulli Danda" is a traditional game of the Indo-European people which is still played on the plains of the Indus.

The basic requirements are an oval hole in the ground 'rab' or 'khutti', a dowel sharpened at both ends 'gulli' and a stout wooden stick 'danda'.

The end of the stick is placed lengthwise in the oval hole and the wooden dowel is placed crosswise over it. The stick is suddenly lifted, throwing the dowel upwards and outwards. If anyone catches it in the air, the player loses his turn. If not, the end of the dowel is struck with the stick, causing it to spiral into the air, when it is struck once more in midair, sending it spinning away. The dowel is picked up where it lands by the opponent, who flings it in the direction of the hole, which has meanwhile been crossed by the stick placed transversely over it. If the opponent strikes the stick with the dowel from the place where it landed, he wins.

PRAYER SONG OF GILGIT

May this year come again, O brethren
May such a year come again.

We will have our stores filled with wheat
May such a year come again.

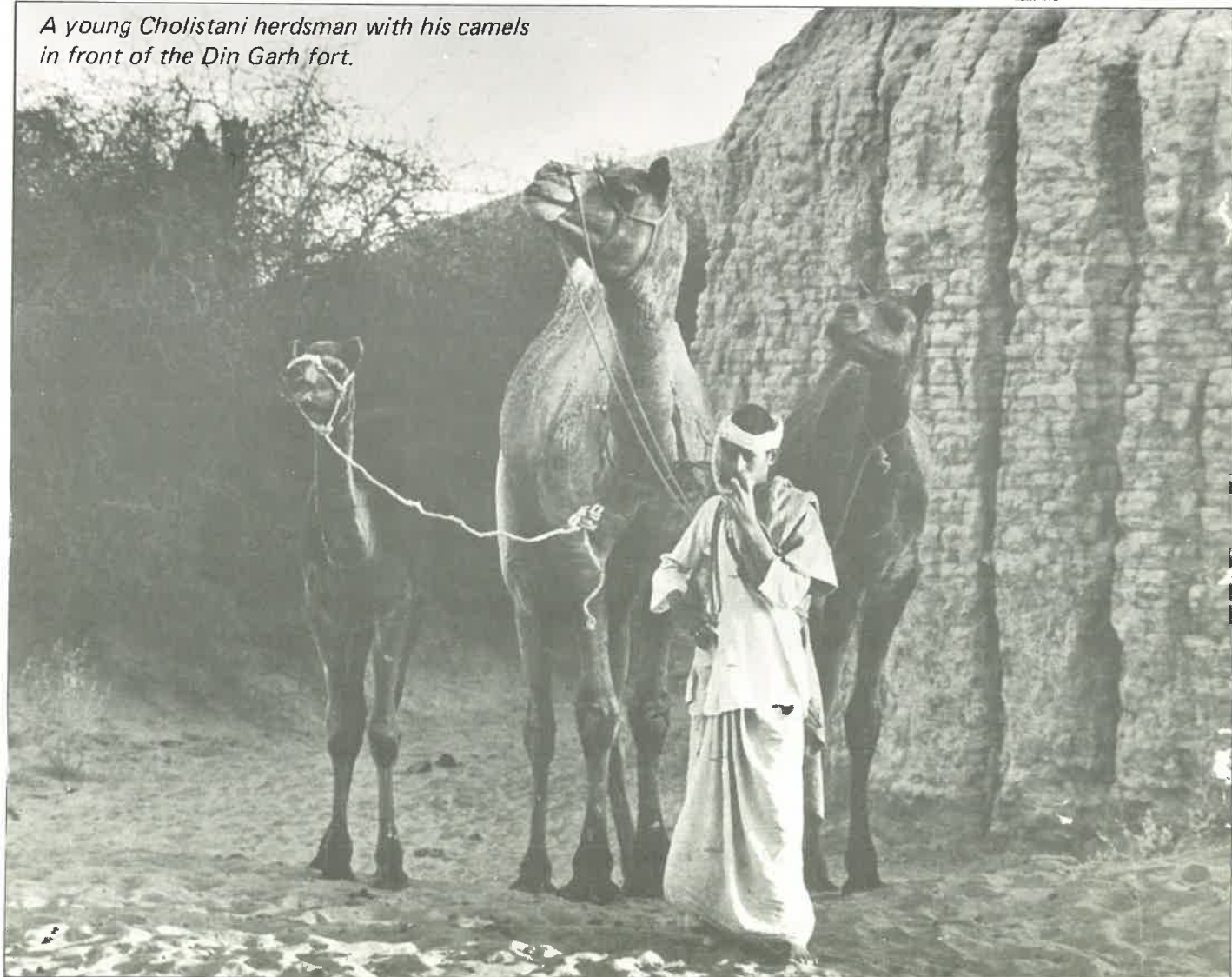
Much 'ghee' will be produced
May the next year be such a one.

Quantities of meat will be stored
May the next year be such a one.

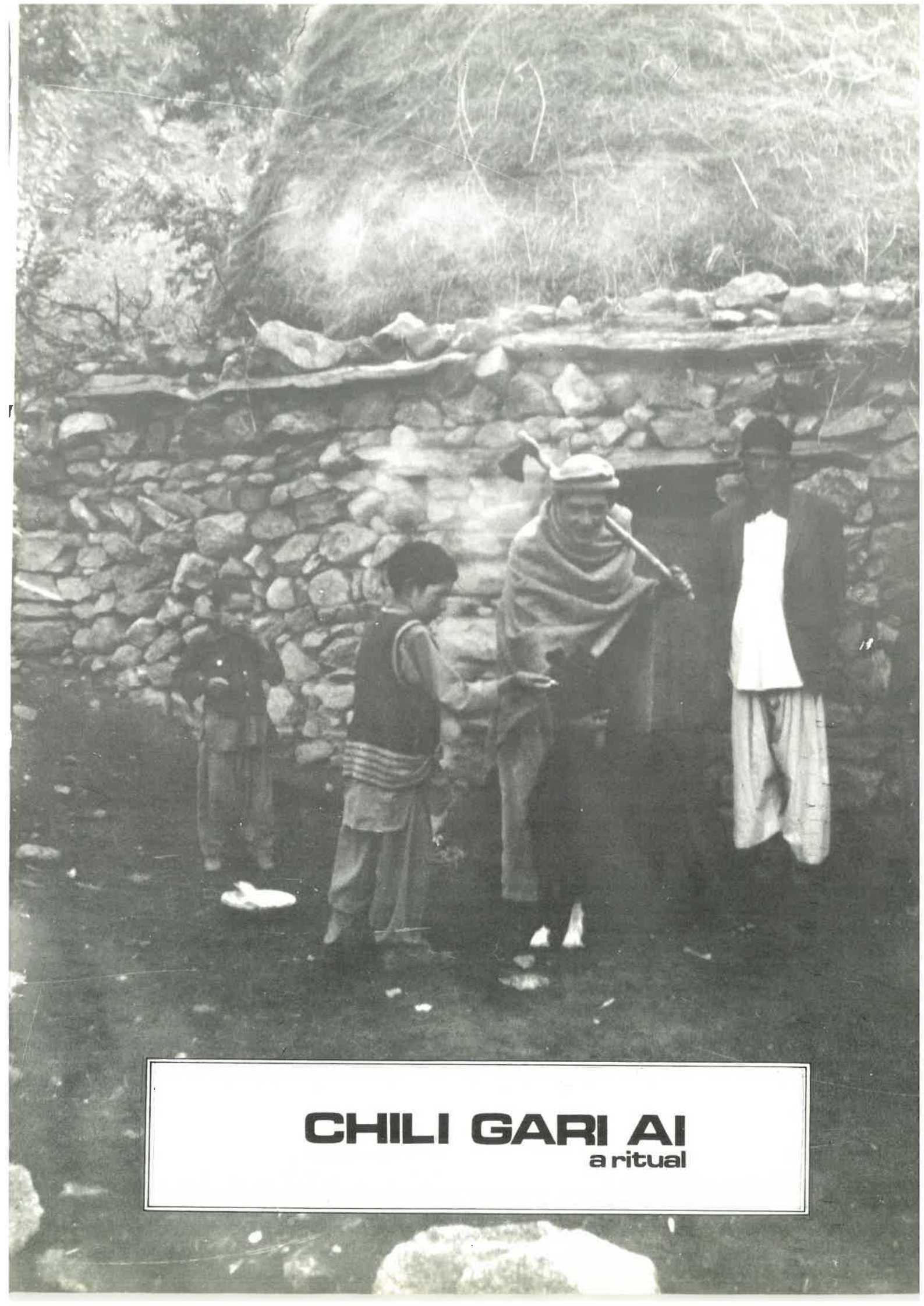
Our vessels will be filled with wine
May such a year appear again.

A blessed day has come today
May such a day appear again.

*A young Cholistani herdsman with his camels
in front of the Din Garh fort.*







CHILI GARI AI
a ritual

In certain montane areas where Shina is spoken, the *chili-gari-ai* ceremony forms the focus of a ritual that combines all the central symbols peculiar to this culture area. The term *chili-gari-ai* literally means "juniper and goat", and is used to describe a female goat chosen upon the basis of a set of criteria. The goat and the ceremony both thus carry an identical name.

In the high mountain pastures where the goats are taken to graze in summer, a female goat is chosen from a herd by its herdsman (*payalo*). The choice is determined by the goat's piousness (*sic!*), its gentleness and its colour, *nilo*. The colour term "*nilo*" is used to denote a wide spectrum including green and blue and is considered to be sacred. The indigenous population describes "*nilo*" as green, but the "green" goat shown to me can best be described to be of a uniform gray colour unlike most of the other ones, which were either spotted or black, white or brown. This *nilo* goat, once chosen, becomes the centre of affection.

The return of the herds at the end of the transhumant cycle down to the winter settlement during and after the autumnal equinox sets the stage for the *chili-gari-ai* ceremony, in which the goat of the same name plays the main role. The ceremony is carried out in the following manner:

After the goats have been housed in the sheds of the winter settlement, it is decided on an

evening shortly thereafter by the elders that it is time to hold the ceremony, which is then held on the following day. At dawn on the following day, thin discs of wheat bread (*phai*) are baked on the traditional iron griddle (*tao*) and some goat butter is taken out from its subterranean storage and wrapped in birch bark.

The young children of the settlement are brought to the goat-shed and a fire is lit at the entrance. The fire is of juniper wood, upon which freshly-plucked juniper leaves are piled. After a thick white smoke has begun to rise from the fire and the atmosphere is pervaded with the unmistakably aromatic scent of smouldering juniper, the wooden door blocking the entrance of the goat-shed is removed and the goats let out by an adult man.

When the *chili-gari-ai* emerges, she is gently fed to the fire and fed with the bread and butter prepared on the preceding night. The soap-stone container (*balos*) of food is held by a male child while the goat is being fed. After the goat has eagerly eaten some of the proffered food, she is allowed to leave with the rest of the herd, which has been held up for the ceremony at some distance from the goatshed. The children then form a circle around the fire, sit down and eat the remaining bread and butter. An exclusive commensality of the goat and the children is thus formed, as no one else is permitted to eat this food.

The ceremony contains the basic elements of juniper over a fire, the goat, the children and the food. What binds them in indigenous thought is their purity, which is believed to be intrinsic to each of them. The goat as a sacred animal, the juniper as a pure and cleansing plant, the pure pre-pubertal (and thus virginal) children and finally goat butter and wheat bread as the purest forms of food all combine to denote purity and thus indicate the wholly positive nature of the ceremony. The ceremony takes place with a notable lack of tension. The very purity of all the components of the ceremony ensures an ideological homogeneity that does not bring about either a radical transformation or a catharsis.

The clarity and gentleness of this ceremony is

embodied in the chili-gari-ai, just as dark and violent forces are embodied in the *tho*, a large male goat kept in the winter settlement during summer as well, to be unleashed sexually upon the returning she-goats (with the exception of the "noble" chili-gari-ai).

Thus, while the unleashing of a male goat into the goat-herd is the release of a violent sexual tension leading to fertility, it may be concluded that the asexual *chili-gari-ai* ceremony imbues the inhabitants of the winter settlement with the sacredness and purity absorbed during the summer in the high pastures.

(This report is based on detailed research in the Astor Valley 1982). The same ceremony allegedly takes place in Punial and Gurez.



کہا جاتا ہے۔ پھر روٹی پر مکھن لگا کر ایک بچے کو پکڑا دی جاتی ہے۔ آگ بھڑکتی ہے تو اس پر مسلسل صنوبری جھاڑی کے پتے پھینکے جاتے ہیں۔ جب گھنا سفید دھواں آسمان کی طرف اٹھتا ہے تو بکریوں کے باڑے کا دروازہ کھول دیا جاتا ہے بکریاں یکدم باہر نکلتی ہیں تو ایک بکری کو پکڑ لیا جاتا ہے جسے نیک بکری یعنی ”چھلی گری آئی“ کہا جاتا ہے پھر اس بکری کو پھینک دیا جاتا ہے (روٹی) کا ٹکڑا کھلایا جاتا ہے اور باقی روٹی بچوں میں بانٹ دی جاتی ہے اور وہ اسے ایک طرف بیٹھ کر کھاتے ہیں اس رسم کا مطلب یہ ہے کہ بچوں اور نیک بکری نے مل کر کھایا۔ نیک بکری، مقدس صنوبری جھاڑی اور بچوں کا یہ بندھن معصومیت اور طہارت کی علامت ہے اس رسم میں کوئی بھاری تبدیلی یا کسی قسم کا ذہنی تناؤ نہیں ہے۔ بچے خاموشی سے روٹی کھا لیتے ہیں۔ مگر اس کے برعکس ایک اور رسم میں ایک ایسے طاقتور بکرے کو جسے عام طور پر بکریوں سے دور رکھا جاتا ہے ایک چاندنی رات کو بکریوں کے باڑے کے اندر چھوڑ دیا جاتا ہے جس سے ایک دھچکا محسوس ہوتا ہے اس رسم کا تعلق نسل بڑھانے سے ہے۔ چھلی گری آئی ایک معصوم اور خوبصورت رسم ہے۔

چھلی گری آئی

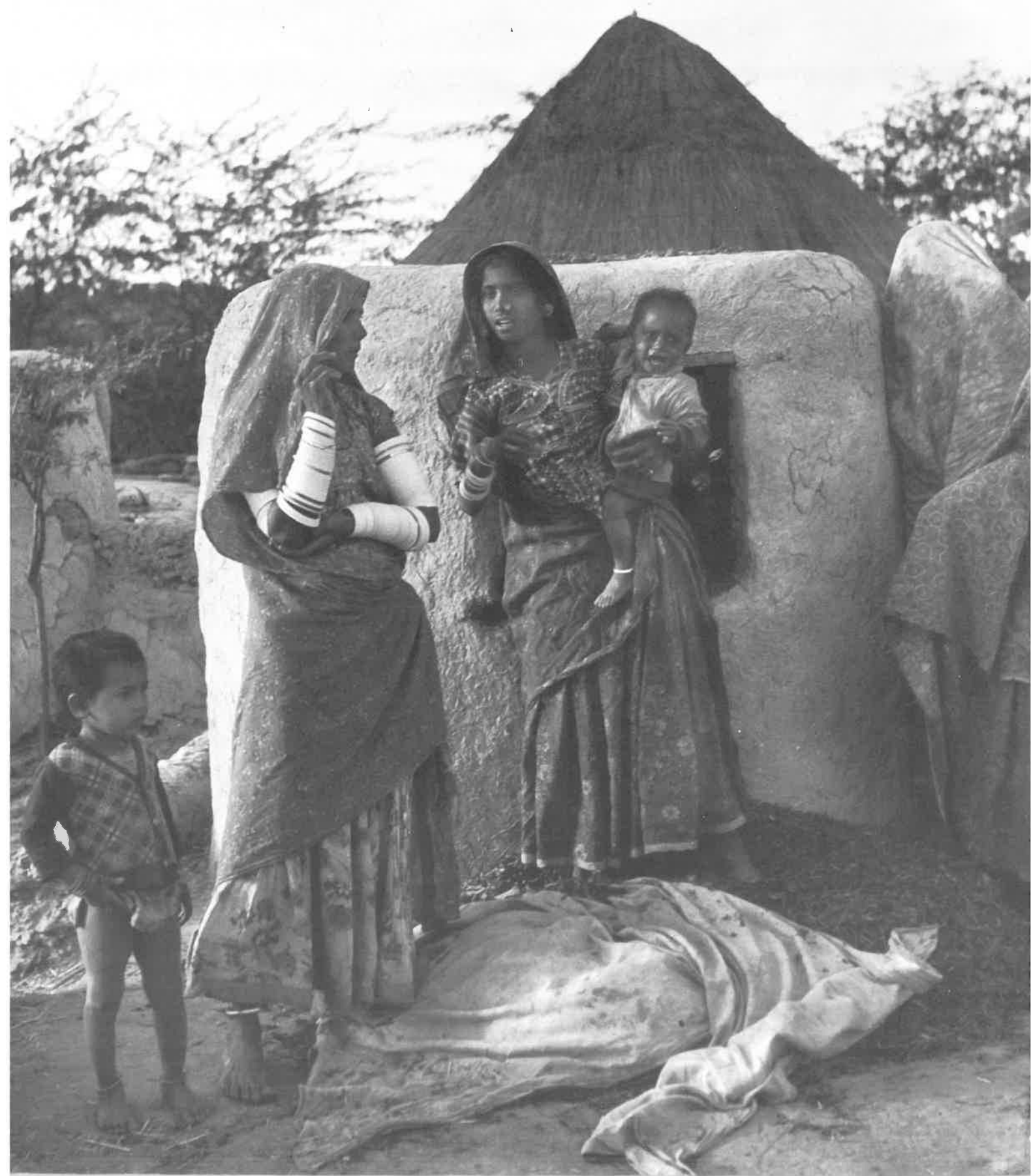
شمالی پاکستان کی دور دراز وادیوں کی ایک رسم

چھلی گری آئی پاکستان کے شمالی علاقوں کی ایک رسم ہے۔ شتا زبان ”میں آئی“ بکری کو اور چھلی گری ”صنوبری جھاڑی کو کہا جاتا ہے۔ لہذا چھلی گری آئی کا مطلب ہے ”صنوبری جھاڑی کی بکری“ صنوبری جھاڑی کو مقدس سمجھا جاتا ہے ”چھلی گری آئی“ رسم اس وقت ادا کی جاتی ہے جب چرواہے بکریوں کے ریوڑ ہانک کر پہاڑوں سے نیچے وادی میں لے آتے ہیں۔ تمام بکریوں کو باڑے میں بند کر دیا جاتا ہے اس کے بعد گاؤں کے بزرگ اور سیانے اکٹھے ہو کر چھلی گری رسم ادا کرنے کے لئے دن مقرر کرتے ہیں۔ رسم ادا کرنے کے دن گاؤں کے معصوم بچوں کو بکریوں کے باڑے کے سامنے اکٹھا کیا جاتا ہے۔ آگ جلائی جاتی ہے اور اس پر صنوبری جھاڑی کے پتے پھینکے جاتے ہیں۔ ایک پتلی روٹی پکائی جاتی ہے جسے شتا زبان میں ”پھینک“



THARPARKAR

the song of separation

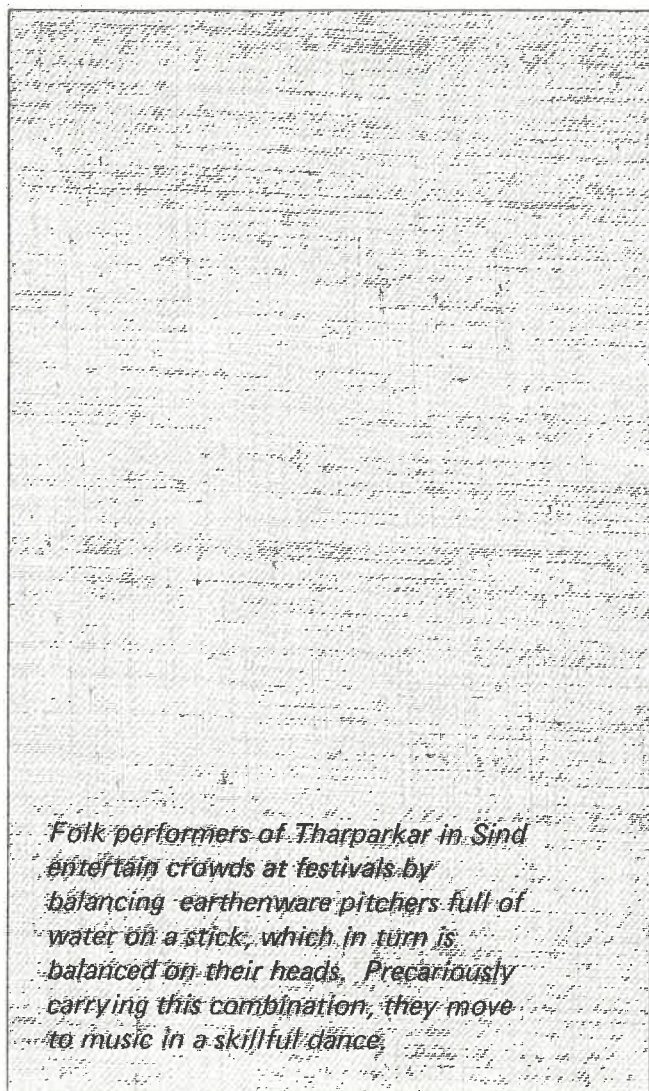


"Rains have come but you have not, and I wait"
This is a woman's weary voice filling the atmosphere with the anguish of separation from her man who had moved westward to the Barrage area in search of work. Such songs of separation and waiting echo in the twin deserts of Sind, — the sandy Thar and the rocky Parkar — particularly when the rains are on and the men folk are expected to return home to till their lands and be with their spouses.

The land of Tharparkar lies in the extreme south-eastern tip of Pakistan. This vast land spreads from Mirpur Khas in the north to the borders of Pakistan in the salt marshes of the Rann of Kutch in the south.

The western part of this land is called the Barrage area, for it is irrigated by a network of canals and the people there are settled. Towards the east of this irrigated tract





Folk performers of Tharparkar in Sind entertain crowds at festivals by balancing earthenware pitchers full of water on a stick, which in turn is balanced on their heads. Precariously carrying this combination, they move to music in a skillful dance.



stretches a vast hot desert called Barani which becomes progressively rocky to the southwest. There is a vast expanse of sand dunes and ridges, extending to the horizon, running east and west. The fine sands are in perpetual movement like waves of an uneasy sea, before the coming of a storm. Its surface is undulating like an ocean in storm. Experts are of the opinion that its undulated surface is due to ancient action of the Subterranean forces. Its terrain indicates that it was once the bed of a sea. The stormy winds which blow constantly in summer at high speed have lashed the fine sands into dunes and ridges.

The wind still blows forty miles an hour. It makes Thar an intolerable inferno in the hot weather. The mercury shoots up to 140°F. Travelling in this time means sand in the eyes, sand in the mouth, in food and clothes.

The Thar expanse spreads to 5100 sq. miles, 20 by 10 to 50 miles length and breadth running east and west. Towards south-east stretches the rocky desert of Parkar, barren and bare. Hard rock is interspersed with jutting granite hills with a maximum height of 1000 feet.

In summer, Thar presents a gloomy spectacle. The wind howls, sheets of blinding sands blow across it; water sources dry up; the earth is parched; not a speck of green is to be seen. People migrate in search of water. Men go out to find work. Cattle move away in search of shrubs. Villages become deserted. Women, left behind in the houses, barricade themselves for protection against heat and sand. It presents a scene of utter desertion and desolation. The women folk pass this period of loneliness on the strength of hope: that their men will return one day when the rains come.

Finally, the rains arrive. The virgin desert soil sprouts with growth. A breath-taking transformation takes place. The sands convert into a green carpeted oasis with all sorts of colourful flowers. Strange plants shoot up, water reservoirs are replenished. Birds rush to the oasis. Men return home to till their lands, villages hum with activity. People sing and dance and hold carnival competitions.

But the magic does not hold for long. Cruel rays of the sun burn it within a couple of months. The sand is unleashed and desolation sets in again.

The cycle thus goes on and on. A village in Thar presents a strange spectacle. It springs into being from nowhere. One sometimes comes



across a green patch on the sands. It is not a green spot but the desert itself. All around the village stands a rampart of sharp twigs stuck in the ground and supported by mud walls for protection against reptiles. The desert abounds in deadly venomous snakes. Within the village are neat and clean conical structures of grass and weed called 'sanwaras' with raised courtyards, well kept lanes and wicket doors. The 'sanwara' presents a picture of persistent hard work for maintenance.

Life in the desert means a grim unending search for water, the nectar of life. Water is stored in ponds, tanks and wells. From the village there is a constant rush to the well. It is a woman's duty to maintain a constant supply of water for household needs. It is a hard job but the fact remains that it adds colour to village life. Morning and evening she has to rush to the well with two or three pitchers balanced on her head like a pyramid. Since the well cannot be worked by a single person the women go to the well in groups.

In the monochrome world of the desert one must wear loud colours to be seen and noticed. The desert women therefore usually garb themselves in colourful designs. 'Panghat' in hot countries, where there is paucity of water, is basically a meeting place, a romantic spot. Our songs are full of references to 'Panghat'. Going to the watering place is the only outdoor activity for the women of the desert where mixed gatherings are not taboo. It is a hard duty no doubt but it affords them an opportunity to display themselves, exchange gossip and show the rhythm of their gait.

But tradition demands that women must cover their face with a veil. No one other than their men have the privilege to see their faces and figures.

So the women of the desert go to the well with their faces covered with veils although transparent enough. It adds to her charms. Their arms full of ivory bracelets, a sign of traditional beauty and dignity. The graceful swing they

have acquired through the centuries makes them a spectacle full of charm.

On the way to the well, morning and evening, you see groups of women dressed in colourful clothes, chatting in a jubilant mood.

Even women of high station go to fetch water. Instead of ivory bracelets they wear gold bracelets on their arms. Water is, however, carried

from well to the homes by water-carriers on camels and donkeys, even horses.

Wells in the desert are usually very deep and mostly saline. The bucket which draws water is very big. The rope is pulled by camel or oxen. On one side of the well there is a small tank. The bucket is emptied in the tank, from where pitchers are filled.

The ponds and tanks present a different scene.



Cattle and men drink from them without distinction. People bathe there, wash clothes and fill pitchers for drinking.

The desert of Tharparkar stands empty and desolate in summer because its entire population migrates to the Barrage area in search of work. When the rains come it dramatically changes the desert landscape -- suddenly the ground becomes carpeted with soft green grass and colourful flowers. With the rains the menfolk return home.

From September to June, the area becomes arid once again, leaving behind small nomadic communities that move with their livestock within a network of steadily drying oases and waterholes.

The people of Tharparkar are predominantly Hindu, a minority of them are also Muslims. The Hindus belong mostly to a sect of the god Shiva, their principal centres of worship being the Shival Mandar (temple of Shiva) in Mithi and the temple of Shiva five miles from Umarkot. The Hindu upper class consists of Rajputs and Thakurs, while the lower castes are ethnic groups, some of which are possibly of Dravidic extraction. The main groups of this status are the Mengwart, Bhil, Koli, Samana and Karia.

The socially dominant groups are Muslims of the Sayyad class, descendants of Prophet Muhammad, tracing their ancestry to the original Arab settlers. Next in social dominance come the Talpurs, the rulers of precolonial times and now the rich landlords of the area.

تھرپارکر - جدائی کا گیت

ساوان آگیا ہے مگر تم نہیں آئے۔ تھرپارکر کے لوگ گیتوں میں ایسی ہی جدائی اور انتظار کا تصور ملتا ہے۔

ہجر کی ماری ہوئی عورت کی آواز ساری فضا کو دور سے بھر دیتی ہے اس کا محبوب مغرب کی طرف بیراج کے علاقے میں کام پر چلا گیا ہے۔

ہجر اور انتظار کے یہ گیت سندھ کے دو ملحق صحراؤں ریتلے تھر اور چٹیل پارکر میں گونجتے رہتے ہیں خصوصاً ان دنوں میں جب برسات ہوا اور توقع ہوتی ہے کہ مرد دور دراز جگہوں سے واپس اپنے گھروں کو لوٹ آئیں گے۔

تھرپارکر پاکستان کے انتہائی جنوب مغرب میں واقع ہے۔ اس وسیع علاقے کے شمال میں میرپور خاص اور جنوب میں رن کچھ کی شور دلدلیں ہیں۔ اس علاقے کے مغربی حصے کو بیراج کا علاقہ کہا جاتا ہے جہاں نہروں کا جال پھیلا ہوا ہے اور لوگ مستقلاً آباد ہیں۔ اس نہری علاقے کے مشرق میں وسیع گرم ریگستان ہے جسے بارانی کہا جاتا ہے۔ یہ جنوب مغرب کی سمت پہاڑی شکل اختیار کرتا جاتا ہے یہاں مشرق و مغرب میں افق ناقص ریت کے ٹیلے اور پتھریلی ٹیکریاں پھیلی ہوئی ہیں۔ نرم ریت کی لہریں، طوفان آنے سے پہلے کسی شوریدہ سمندر کی لہروں کی طرح مستقل حرکت میں رہتی ہیں، اس کی سطح طوفانی، بحر کی سی نظر آتی ہے۔ ماہرین کا خیال ہے کہ اس کی ناہموار سطح قدیم ارضیاتی عمل کا نتیجہ ہے، اس کی سطح ظاہر کرتی ہے کہ کسی زمانے میں یہاں سمندر ہوا کرتا تھا، موسم گرما میں چلنے والی تیز ہواؤں نے نرم ریت کو ٹیلوں اور ٹیکریوں کی شکل دے دی ہے۔ آج بھی یہاں ہوا چالیس میل فی گھنٹہ کی رفتار سے چلتی ہے، موسم گرما میں یہ جھلکتا تھر کو جہنم بنا دیتے ہیں۔ درجہ حرارت ۱۲۰ فارن ہیٹ تک پہنچ جاتا ہے۔ اس موسم میں اس علاقے کے سفر کا مطلب ہے کہ آپ کی آنکھوں، منہ، کھانے اور کپڑوں میں ریت ہی ریت ہوگی۔

تھر کا رقبہ پانچ ہزار مربع میل سے زیادہ ہے، دس بیس میل چوڑائی اور پچاس میل تک لمبائی میں، مشرق سے مغرب کی طرف۔ جنوب مشرق میں پارکر کا چٹیل ریگستان ہے، ہجر اور بے آب و گیاہ، چٹیل میدانوں میں سخت پتھریلی پہاڑیاں جو ایک ہزار فٹ کی بلندی تک پہنچ جاتی ہیں۔

گر میوں میں تھر کا منظر بڑا ہولناک ہوتا ہے۔ چیتھے چنگھاڑتے تیز جھلک، ریت کی اڑتی چادریں، پانی ناپید، اور زمین پیاس سے پھٹی ہوئی، سبزے کا نام و نشان نہیں ملتا۔ لوگ پانی کی تلاش میں نقل مکانی کر جاتے ہیں، مرد کام کی تلاش میں دور کے علاقوں کو چلے جاتے ہیں، گاؤں اجڑ جاتے ہیں گھروں میں صرف عورتیں رہ جاتی ہیں جو تپش اور ریت سے بچنے کے لئے ایک طرح سے قلعہ بند ہو جاتی ہیں۔ عورتیں تنہائی کے یہ دن اس امید پر گزارتی ہیں کہ جب برسات آئے گی ان کے مرد گھروں کو لوٹ



While the more solvent classes are static, the lower castes — Koli, Bhil and Mengwart — are driven to nomadism by their abject poverty, seeking employment as share-croppers and day labourers in the fertile irrigated land of the Barrage area. Of the lower castes, the Samana belong to the professional Hindu beggar community, easily recognizable by their characteristic straw huts and donkeys. They are devotees of the tomb of Saman Sain, whose shrine is believed to effect miraculous cures.

آئیں گے۔ پھر بارش آتی ہے ریگستان کی کنواری دھرتی سے طرح طرح کی گھاس اور بوٹیاں پھوٹنے لگتی ہیں۔ منظر ایک دم تبدیل ہو جاتا ہے، ریگ زار سرسبز نخلستان میں بدل جاتے ہیں جن میں رنگ برنگ کے پھول بہا دیتے ہیں، عجیب پھل بوٹے زمیں سے پھوٹتے ہیں، پانی کے ذخیرے بھر جاتے ہیں، پرندے اڑے چلے آتے ہیں، مرد گھروں کو پلٹتے ہیں اور دیہات میں بڑی گھما گھی ہوتی ہے، لوگ گاتے ناچتے اور میلے لگاتے ہیں۔

مگر یہ طلسم زیادہ دیر قائم نہیں رہتا، چند مہینوں میں سورج کی ظالم کرنیں ہر شے کو جلا کر رکھ دیتی ہیں پھر ریت کے بھجڑا اور ویرانی کاراں ہوتا ہے۔ یہ سلسلہ یونہی جاری رہتا ہے۔ تھر میں گاؤں ایک عجیب منظر پیش کرتا ہے، نہ جانے

SAND, SNAKES & DRUM BEATS

The Karia are blacksmiths and are perhaps the only community in Tharparkar that does not observe purdah. Legend has it that the Karias are a notable group of Rajputs who ruled Rajputana for centuries. The last of their great rulers, Rana Udai Singh was defeated by the Mughals and his renowned fort at Chittorgarh was taken. After this defeat, his descendants vowed not to sleep on a bed. The Karias have hammered their swords into ploughshares, for they now make only agricultural implements.

یہ کہاں سے وجود میں آتا ہے آپ ایک دم ریت کے درمیان سرسبز ٹکڑے میں آ نکلتے ہیں مگر یہ سرسبز ٹکڑا نہیں ہوتا یہ تو خود ریگستان ہوتا ہے گاؤں کے ارد گرد خاردار شاخوں کی باز ہوتی ہے جس کے ساتھ ساتھ گارے کی دیوار، یہ سانپوں سے بچنے کا سامان ہے، ان صحراؤں میں بڑے زہریلے سانپ ہیں، اندر سے گھر بڑے صاف ستھرے ہوتے ہیں، گھاس پھوس اور سرکنڈے سے بنے مخروطی چھت جنہیں ”سنورا“ کہا جاتا ہے، اوچے سچن، صاف ستھری گلیاں اور پھاٹکوں ایسے دروازے۔ سنورا مسلسل محنت طلب کرتا ہے۔

اس ریگستان میں پانی۔ آب حیات۔ کی مسلسل تلاش ہی زندگی کا نام ہے، پانی ٹوٹوں، تالابوں، اور کنوؤں میں ذخیرہ کیا جاتا ہے۔ کنوؤں پر ایک میلہ لگا رہتا ہے، گھریلو ضرورتوں کے لئے پانی کی فراہمی عورتوں کا فرض ہے، یہ کام مشکل ہے مگر یہ

'Thakur' are the most settled of all: they refuse to move from their land even in the dry season, preferring to use up the cereals they have stored in large granaries to last them through the drought. They are Rajputs, owning small holdings which they farm.

'Mengwart' is the name of a peasant group that migrated from Marwar in India. Their folklore is liberally peppered with superstition. Their dwellings are decorated with motifs of good omen to ward off the evil spirits they live in mortal fear of.

'Labari' are pastoral nomads of indeterminate origin who worship snakes. A focus of their belief is the priest called 'Bhopa' who heals people while in a seance.

بھی حقیقت ہے کہ اس کے سبب گاؤں کی زندگی میں ایک رنگ بھی آتا ہے۔ صبح اور شام دونوں وقت عورتیں سر پر دو تین گھڑوں کا مخروطی مینار اٹھائے کنوئیں پر آتی ہیں، کنواں ایک فرد سے نہیں چلایا جاسکتا اس لئے عورتیں ٹولیوں کی شکل میں آتی ہیں۔

اس کیرنگ ریگ زار میں شوخ رنگوں کا لباس لازمہ بن جاتا ہے چنانچہ صحرائی عورتیں اکثر شوخ رنگ اور ڈیزائن کے کپڑے پہنتی ہیں، جن علاقوں میں پانی کی قلت ہوتی ہے ان میں پگھٹ بنیادی طور پر بڑی رومانوی قسم کی جائے ملاقات ہوتی ہے، ہمارے گیتوں میں پگھٹ کا بے پناہ ذکر ہے۔ ریگستان کی ان عورتوں کی گھر سے باہر مصروفیت صرف یہی پگھٹ پر جانا ہے جہاں مخلوط اجتماع کو محبوب نہیں سمجھا جاتا، ہر چند پانی لانا ایک مشکل فریضہ ہے مگر یہ ان عورتوں کو موقع فراہم کرتا ہے باہمی گپ شپ کرنے اپنے آپ کو اور اپنی متوالی چال کو دکھانے کا۔ یہ بھی روایت ہے کہ عورتیں اپنے چہروں کو ڈھانپ کر رکھیں۔

صحرائی عورتیں منہ پر نقاب ڈال کر کنوئیں پر جاتی ہیں مگر اس کیلئے نظر چلی جاتی ہے، نقاب ان کی کشش میں اضافہ کرتا ہے، ان کی باتیں ہاتھی دانت کے چوڑے سے بھری ہوتی ہیں۔ یہ صدیوں سے حسن اور وقار کی علامت سمجھا جاتا ہے، ان کی باوقار مستانہ چال انہیں انتہائی پرکشش بنا دیتی ہے۔

In the remote regions of Tharparkar, folk entertainers perform acrobatic feats with a pitcher to the accompaniment of music at festivals. Without missing a beat, these performers spin an earthenware pitcher around their bodies, occasionally blowing at the opening to produce a deep flute-like tone.



Similar to the 'Labari' are the 'Jogi' who tend to catch rather than worship snakes. Musicians and snake-charmers by trade, they are recognized by their twin-fluted reed pipe, conspicuous by its large balloon-shaped gourd into which two reeds have been inserted and sealed with beeswax.

FESTIVALS

Devotional festivals held each year attract people from all over Tharparkar. These festivals are usually held around a shrine or a temple. Certain groups tend to favour their own shrines. For example, the 'jogi' tend to come regularly to the festival of Namany Shah, a shrine about four kilometers from Umarkot; the 'Samana' go to the tomb of Saman Shah and so on.

صبح وشام پگھٹ کو جاتے ہوئے آپ شوخ رنگ کپڑوں میں ملبوس عورتوں کی ٹولیوں کو دیکھتے ہیں جو باتیں کرتی آپس میں چھیڑ چھاڑ کرتی جاتی ہے۔

گاؤں کے اونچے طبقے کی عورتیں بھی پانی بھرنے جاتی ہیں وہ ہاتھی دانت کے چوڑے کی جگہ سونے کا چوڑا پہنتی ہیں۔ پانی اونٹوں، گدھوں حتیٰ کہ گھوڑوں پر بھی لایا جاتا ہے۔ دیہات میں اکثر کنوئیں بڑے گہرے اور شور ہوتے ہیں، جس (بوکا) ڈول یا گھڑے کے ذریعے پانی نکالا جاتا ہے وہ بہت بڑا ہوتا ہے، اس کا رسہ اونٹ یا بیل کھینچتا ہے، کنوئیں کے ایک طرف آلو ہوتا ہے جس میں بوکا خالی کیا جاتا ہے، یہاں سے گھڑے بھرے جاتے ہیں۔

ٹوبے اور تالاب کا منظر مختلف ہوتا ہے، انسان اور جانور بلا امتیاز وہاں سے پانی پیتے ہیں، لوگ یہاں کپڑے بھی دھوتے ہیں اور پینے کے لئے گھڑے بھی بھرتے ہیں۔

ستمبر سے اگلے جون تک یہ علاقہ ایک بار پھر سبزے سے محروم ہو جاتا ہے اکثر لوگ نقل مکانی کر جاتے ہیں، کہیں کہیں خانہ بدوش گھرانے نظر آتے ہیں جو اپنے ڈھور ڈنگروں کے ساتھ جدھر پانی دیکھتے ہیں اُدھر نکل جاتے ہیں۔

تھریار کر کے لوگوں کی اکثریت ہندو ہے، مسلمان کم تعداد میں ہیں، ہندوؤں کا زیادہ تر تعلق شودر پوتا کے فرقے سے ہے ان کی بڑی عبادت گاہیں مٹی کا شوال مندر اور عمر



The end of winter sees the festival of the god Shiva in Mithi. Known as "Shiv Maharaj ka mela", this festival is held on the seventh of the Bikrami month of Magh, with devotional singing (bhajan), rural dances, theatre, wrestling bouts, horse and camel races.

Another festival is the "Perb Ram ka mela" held in the town of Diblo in commemoration of a Hindu saint. The festival is held in June each year.

"Nag devta ka mela" or the Festival of the Snake Deity is also held in June, bringing in the communities that worship or charm snakes with the vibrating melody of the 'been' a twin-fluted instrument.

An important Muslim festival is the "mela of Sayyad Ali Shah", a saint who settled here in the times of Mahmud Ghaznavi. Love for this saint is so great that both Hindus and Muslims come to his shrine on the 27th of 'Ramadan' each year to pay homage.

THARPARKAR BREAKTHROUGH

The culmination of the *Lok Virsa* research in Tharparkar has been the completion of a film on the area. We believe that this film constitutes a breakthrough in the field of visual anthropology in Pakistan in its raw unedited archival form. The completed edition of the 16mm colour-sound film is a dramatic and powerful projection of this little-known region. The only appreciation we got for working in Tharparkar was from local people, shaking their heads at the mad research team (us!) who went tearing around in the desert on a jeep at all odd hours.

نوٹ سے پانچ میل کے فاصلے پر واقعہ شو کا مندر ہیں۔ ہندوؤں کا اعلیٰ طبقہ راجپوتوں اور ٹھاکروں پر مشتمل ہے۔ نچلے طبقے میں مختلف نسلی گروہ ہیں جن میں سے بعض غالباً دراوڑی نسل سے ہیں، بڑے بڑے گروہ مینگو، بھیل، کوہلی، سمانہ، اور کاریا ہیں۔

معاشرتی طور پر سیدوں کا غلبہ ہے جو رسول کریم کی اولاد ہیں اور اپنے شجرے قدیم عرب آباد کاروں سے ملاتے ہیں ان کے بعد ٹالپوروں کا درجہ آتا ہے جو انگریز کے آنے سے پہلے یہاں کے حکمران تھے اور ان دنوں علاقے کے بڑے بڑے زمیندار ہیں۔ کوہلی بھیل اور مینگو اٹروں کو مفلسی نے خانہ بدوشی پر مجبور کر دیا ہے وہ پیراج سے سیراب ہونے والی زمینوں پر زری مزدوری ڈھونڈتے رہتے ہیں۔ انہیں میں سے سمانے پیشہ ور ہندو گداگر ہیں وہ اپنی منفرد جھگیوں اور گدھوں کی وجہ سے صاف پہچانے جاتے ہیں وہ مسلمان سائیں کے مزار کے ماننے والے ہیں، اس مزار کے بارے میں روایت یہ ہے کہ یہ شفا بخش ہے۔ کاریا لوہار ہیں اور تھریار کر میں واحد لوگ ہیں جو پردہ نہیں کرتے۔ یہ بھی روایت ہے کہ کاریا معزز راجپوتوں کا گروپ ہیں جو صدیوں تک راجپوتانے کے حاکم رہے ہیں، مغلوں نے رانا اودھ سنگھ کو شکست دے کر اس سے چوڑ کا قلعہ چھین لیا تھا، اس شکست کے بعد راناکا اولاد نے عہد کیا کہ وہ بستر پر کبھی نہیں سوئیں گے، مگر کاریوں نے اپنی تلواروں کو بیل کے پھالوں میں ڈھال لیا اب وہ صرف زری آلات بناتے ہیں۔

ٹھاکر سب سے زیادہ رستے بستے لوگ ہیں، وہ خشک سالی میں بھی اپنے علاقوں سے باہر نہیں جاتے اور اس زمانے میں وہ غلہ استعمال کرتے ہیں جو ذخیرہ کیا ہوتا ہے وہ راجپوت ہیں اور چھوٹے کاشتکار ہیں۔

مینگو اٹروں میں جو بھارت کے علاقہ مارواڑ سے نقل مکانی کر کے آئے ہیں، ان کی لوک روایات میں توہم پرستی بہت ہے، ان کے گھروں میں اکثر ایسے نشان سجے ہوئے ہیں جنہیں اچھا شگون سمجھا جاتا ہے اور جو دافع بلیات سمجھے جاتے ہیں۔ لاہاری قبیلے کے ماضی کے بارے میں مکمل بے خبری ہے وہ بھی چراگاہوں کی تلاش میں خانہ بدوش رہتے ہیں اور سانپوں کی پوجا کرتے ہیں، ان کے عقائد کا مرکز ان کا پروہت "بھوپا" ہوتا ہے جو روحانی طریقے سے لوگوں کو شفا دیتا ہے۔

لاہاریوں کی طرح جوگی بھی ہیں لیکن وہ پونے کی بجائے سانپوں کو پکڑتے ہیں پیٹنے کے لحاظ سے گانے بجانے اور سانپ کا تماشا دکھانے والے، ان کی پہچان دو مریوں والا ساز ہے جس کا ایک سرا بڑے غبارے کی طرح ہوتا ہے اس میں نرسل کی نالیاں فٹ ہوتی ہیں۔

میلے

سالانہ مذہبی میلوں میں سارے تھریار کر کے لوگ ذوق و شوق سے آتے ہیں، یہ میلے کسی مندر یا عبادت گاہ کے قریب لگتے ہیں مخصوص گروپ اپنے اپنے مذہبی مقامات یا مندروں میں جاتے رہتے ہیں مثلاً جوگی عمر کوٹ سے بارہ کلومیٹر دور نمائے شاہ کے مزار پر باقاعدگی سے آتے ہیں اور سمانے سان شاہ کے مقبرے پر جاتے ہیں۔

سردیوں کے آخر میں مٹھی میں شود پوتا کامیلہ ہوتا ہے اسے "شوہاراج کامیلہ" کہا جاتا ہے یہ بکرمی سنہ کے ماگھ مہینے کی ساتویں تاریخ کو ہوتا ہے، اس موقع پر بھجن گائے



جاتے ہیں، ناچ گانا، تھیٹر، پہلوانی کے مقابلے، اور گھوڑوں اور اونٹوں کی دوڑ ہوتی ہے۔

دوسرا پرہرام کا میلہ ہے، یہ ہندو رویش پرہرام کی یاد میں ہر سال جون کے مہینے میں ڈپلو میں ہوتا ہے۔ جون میں ہی ناگ دیوتا کا میلہ ہوتا ہے جس میں سپیرے اور سانپ کی پوجا کرنے والے کثرت سے شامل ہوتے ہیں، اس میلے میں بین خوب بجاتی ہے۔

مسلمانوں کے میلوں میں سید علی شاہ کا میلہ بڑا ہوتا ہے، علی شاہ محمود غزنوی کے عہد میں یہاں آکر آباد ہوئے تھے، اس بزرگ سے لوگوں کو اتنی عقیدت اور محبت ہے

کہ اس میلے میں جو رمضان کی ۲۷ تاریخ کو ہوتا ہے ہندو اور مسلمان بلا امتیاز شریک ہوتے ہیں۔

تھریار کر کے علاقے میں اوک ورثے کی تحقیق کی تکمیل اس علاقے پر بنائی گئی ایک فلم پر ہوئی، ہمیں یقین ہے کہ یہ فلم اپنی غیر مرتب شکل میں بھی پاکستان میں بھری علم بشریات کے میدان میں پہلی بڑی کوشش ہے۔ ۱۱۶ ایم کی آر ٹیکن فلم کا مکمل ایڈیشن اس غیر معروف علاقے کی بھرپور عکاسی کرتا ہے۔ تھریار کر میں کئے گئے کام کی واحد داد ہمیں مقامی لوگوں سے ہی ملی جو اس ہفتی ٹیم کے ممبروں پر سہلاتے تھے جو وقت بے وقت جیپ پر سوار ریگستان کو چیرتے پھرتے تھے۔





A woman with her child peeps out from the window of a Punjab village house. The house is made from clay soil mixed with wheat straw to bind the mud and to give the structure reinforcement and insulation, giving villages in the Punjab a golden-brown colour.

