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**SYMBOLIC ANALYSIS OF ART AND ARCHITECTURE OF
SHRINE OF BAHAUDDIN ZAKARIYA AND CATHOLIC
CHURCH IN MULTAN CITY**



By

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Islamabad

2006

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THE SHRINE OF BAHAUDDIN ZAKARIYA AND
CATHOLIC CHURCH IN MULTAN CITY**

Thesis submitted to the Department of Anthropology,
Quaid-i-Azam University Islamabad, in partial fulfillment of the Master of
Science in Anthropology

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Final Approval of Thesis

This is to certify that we have read the thesis submitted by Mr. Muhammad Shakir. It is our judgment that this thesis is of sufficient standard to warrant its acceptance by the Quaid-i-Azam University, Islamabad for the award of the Degree of "M.Sc in Anthropology".

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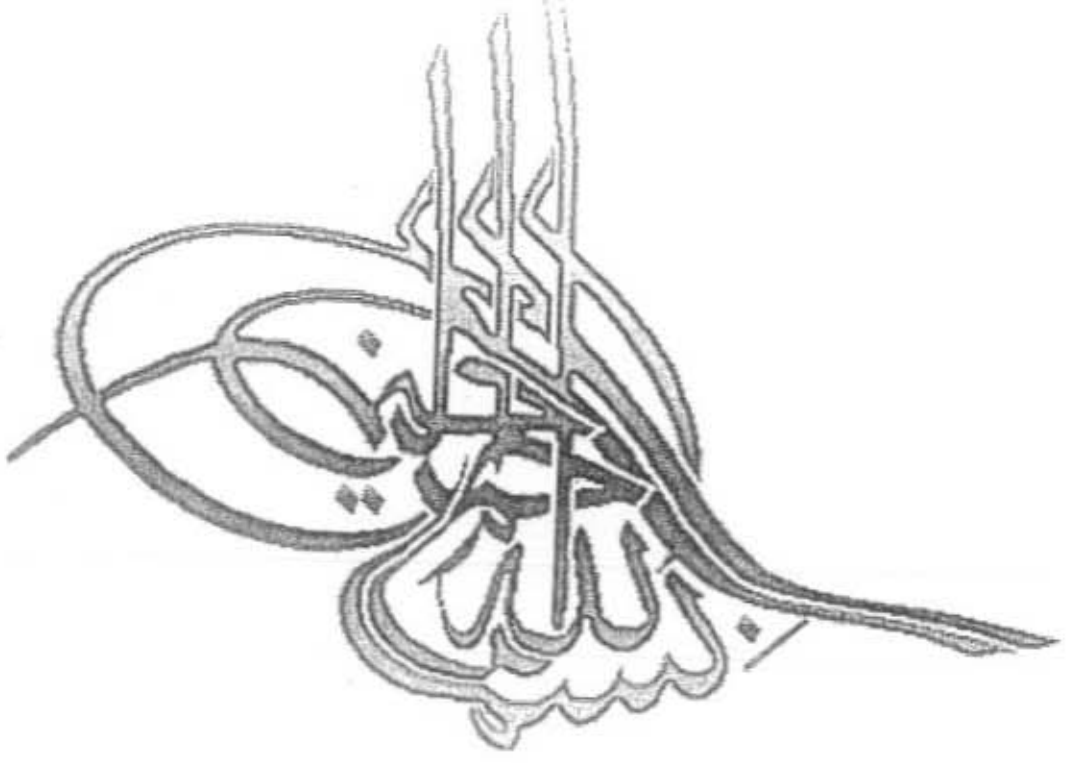


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DEDICATED TO

Sain Ustad Ijaz Ahmad Khan Sahib

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Endless thanks to "Allah Sain who ever showered on me His special rain of blessing, love, guidance , successes and his immense mercy lead me to accomplish the task of thesis work... Allah Sahib bestowed me such insight which dynamised my potential to complete this research work based on honest lines. I offered innumerable Darud-o-Slam to the Holy Prophet Muhammad peace be upon Him.

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CHAPTER 1

INTRODUCTION

1.1 INTRODUCTION:

Art and architecture play very significant role in manifesting the philosophy and underlying practice of any religion. All religious buildings have their own unique artistic and architectural patterns and division of space manifesting a variety of all religious buildings other than holding symbolic significance are also spaces of politico economic and socio spiritual rhythms of practice that characterize the community associated with particular religions.

The word religion is derived from Latin word Religio, which was used by Romans of the pre Christian era "*Religio means the result of the rational effort to understand the basic questions of existence.*"

(Russell, World Religions, 1999 pp: 291)

Several scholars believe that all of the world religions comprise human response to a single divine. Religion is often understood as a set of believes, feelings, dogmas, and practices that define the relationship between the members of the community and some secret entity. Those who share the same faith are connected with each other to form a moral community in Durkhiemian sense. The moral community thus created is reinforced through a variety of ritualistic practices and symbols that allow the community member to address various kinds and statuses of anxiety and emotional experiences.

Religion is extremely powerful motivator of the behavior. Religion forms strong bases for social and cultural identity and is the common yard sticks by which people compare themselves with others. Religion includes various conceptions as mystical powers and defines sacred and super natural including spiritual being, mystical forces and witches. Religious ritual in any community also allows members to gain mental satisfaction while remaining within the parameters of cultural meaning. In all human societies different kinds of people are engaged in different kinds of the religious activities

and worship to satisfy their selves and every religion has an essential cognitive components that serve to organize individual perceptions and act as a base for action and religious activities are best understood with reference to belief, and like belief, symbols occupy a central place in all religious institutions. Due to the complexities of life especially the fear of death pushes people to take refuge in an abstract power, which they believe, control their lives.

(International Encyclopedia, of sociology, world religions 2003pp:1094)

I was interested in religious buildings, their art and architecture with reference to division of space physically, conceptually and culturally as well as religiously, through which the people of any community fulfill their socio-cultural, psychological as well as spiritual needs. The art, architectural designs and spaces of religious buildings do not only distinguish different religions, sects and ethnic groups from each other, but these are also the reflection of their geographical and political structures they exist within having their own historical background. Symbolic division of space in these buildings also indicates the administrative structure within these religious communities. They also tell us how these religions assign gender role and status. These architectural masterpieces not only attract their worshipers but also show splendor of that period in which these were constructed. These buildings and their aesthetics are the manifestation of inner art and aesthetic of the people of different religions.

1.2 STATEMENT OF THE PROBLEM:

Architecture and space distribution is a very broad area of research. All societies have complex systems of distribution of space and have contextually specific symbolic significance attached to each spatial division. Due to limited time and resources at my disposal, I have narrowed down my research to an investigation of art and architectural division of religious space. Within religions I have focused on Islam and Christianity, in these religions I looked at Christian church and Muslim shrine. For the former I selected a Catholic Church in Multan and for the latter the Shrine of Hazrat Bahauddin Zakaryya.

Christianity and Islam differ immensely along the axis of political and economic life and political stances but I was not interested in doing a comparative analysis of these

two religions per say either as systems in conceptual aggregates or as systems of practice. The focus of my research is to understand the meanings of art, architecture and rituals of church and shrine and to understand the process of creation of these meanings. I was interested in seeing the function of meanings, thus produced in the lives of the believers.

1.3 HYPOTHESIS:

"A hypothesis is a conjectural statement, tentative proposition about the relationship between two or more phenomena and variables"

(Kerlinger and Lee, 2000 pp: 29)

"Hypothesis is statement of how a set of units are distributed in a space of variables in a relationship of cause and effect"

(Black R Thomas R.2002, pp: 30)

I argue that that churches and shrines are divided into sacred and profane spaces which in turn bring this worldly in dialogue with other worldly. For the purposes of the current research I reduced my problem into following hypothesis

1. The rituals performed in churches and at shrines allow the believers to gain communion with divinity.
2. The interaction of believers with the church/ shrine art allows them to negotiate with the power structure to which they belong in the outside world.
3. Stylistic dimensions and aesthetics of the church, shrine spaces allow the believers to get into an intra-personal dialogue and this in turn creates cathartic opportunities.
4. The aesthetics of the shrine and church as well as the distribution of space and placement of artifacts and features on the one hand allow role reversals to the pilgrims while on the other, reinforce socially constructed role of the believer.
5. The art motifs and architectural features of the shrine/church also manifest the social, political and economic life of the believers at the historic junctures that these buildings were built on.

1.4 OBJECTIVES:

Given my hypothesis as stated above the current research had following objectives

1. To find structure, dynamics and meaning of various ritual processes that takes place at both locales of my study.
2. To see the interface between religious philosophy, cultural meaning and the division of space in both locales.
3. To find the psycho emotional impacts of architectural and aesthetic symbols present in both locales on the believers.
4. To discover the egalitarian as well as hierarchical aspects of the interface between ritual, symbolic spaces and the believers. In the topic of the current research there are certain blanket terms that need to be defined before I can proceed any farther. By blanket term I mean the terms, which have more than one meaning. In my problem as stated in the proceeding text there are four blanket terms, namely symbol, architecture, church and shrine.

1.5.1 SYMBOL:

O, Sullivan, Hartley et.al define symbol as a *“sign, object, or that which stands for something other than itself.”*

(O, Sullivan, Hartley et.al: 1994, pp: 312)

Pierce uses the term symbol to refer to a category of sign where there is no resemblance between it and its objects, he contrast it with other types of signs like, icon and index.

Freud on the other hand uses it to refer to *“an object or act that represents something that is taboo or unpleasant.”*

(Freued, the psychology of everyday life1904pp:69)

Barthes for his part uses the term symbol to refer to *“an object or act that stands for an abstraction or a value”*

(Barthes pp: 312)

For the purposes of the current research I used the definition as given by Sullivan.Hartly.

1.5.2 ARCHITECTURE:

Oxford dictionary defines Architecture as *"Art and study of designing building: the design or style of building"*

(Oxford Advanced Dictionary, Sally Wehmeier; 2001 pp: 52)

Pierre Bourdieu who is known for his work on architecture and division of space in anthropology talks about architecture as *"It is the art of designing a building that distributes a large space into smaller spaces; these smaller spaces are functional as well as symbolic. They replicate the political and social roles as they are constructed in social practices in the world outside these buildings."*

(Bourdieu 1997, pp: 89)

Michel Foucault talks about the architectural space *"as a physical space where the powerful in the society construct and control the body polity so that it can be used to the advantage of the powerful elite. This creation of identity and control is done through construction and limitations of space by language and discourse of power."*

(Foucault in Gutting, 1994; pp: 7)

For the purposes of the current research I m defining architectural space as a distribution of space within a building that reflects social organization and value system of the society with in which the building exists. The current research would look at architectural spaces as political spaces in that, these are places where the members of the community negotiate power relationships, redefine and appropriate the same.

1.5.3 CHURCH:

Ninian Smart defines church as *"A community joined in the fellowship of faith in any religion"*

(Smart, 1976 pp: 352)

Oxford dictionary however, "talks of the church as affiliated with only one faith namely Christianity, as *"a building where Christians go to worship, as service or services in a church and as a particular group of Christians who belong to the same denomination"*

(Oxford advanced dictionary, Sally Wehmeier 2001, pp: 208)

For the purposes of the current research I used the first definition of Oxford dictionary namely *"As a building where Christians go to worship as worship as service or services in a particular group of Christians who belong to same denomination."*

1.5.4 SHRINE:

"A place for worship which is Holy because of a connection with the Holy persons or object or a special place in which you remember and praise someone who has died"

(Cambridge Advanced Learner's Dictionary, 2003, pp: 1166)

"A place where people come to worship because it is connected with the Holy person or event"

(Oxford Advanced Learner's Dictionary, Sally Wehmeier, 2005pp: 1191)

1.6 METHODOLOGY:

A methodology is the logic, reasons and rational underlying the decisions that a researcher makes through out the process of data collection and writes up. These decisions include the researcher's choice of topic, choice of concrete tools for data collection and modes of interpretation of the data.

1.6.1 RESEARCH DESIGN:

Research design is based on assumptions that primary purpose is to expand knowledge and understanding. Design structure of any study should be logically consistent with research question and hypothesis.

(Black Thomas R, 2002 pp: 42)

In social and behavioral sciences several types of research design are used namely descriptive research, exploratory research design and experimental research design. For the purposes of my research I have used natural research design.

1.6.2 NATURAL RESEARCH DESIGN:

This is a sort of an experiment in the field which is going on all the time. It provides the results of people making decision about human capital resources, money time etc. The researcher, while using this design, just figure out how to monitor this ongoing situation systematically and understand the outcomes. Natural experiments do

not have any researcher introduced interventions. The job of researcher, here, is simply to understand the naturally produced results.

(H.Russel Bernard, 1994, pp: 58)

The reasons that I have decided to choose this type of research design are:

A) I wish to discover the meanings that distribution of religious architecture space and aesthetics of architecture holds for the believers, the natural research design would allow me to get at there native's understanding because no innovation or interventions would alter the natural sequences of processes in my locale.

B) The aim of this project is to understand the symbolic and functional aspects of art, aesthetics and rituals as displayed and acted out in these spaces and not to evaluate the same. Natural experimental research design would enable me to do exactly this.

1.7 METHODS (TOOLS AND TECHNIQUE)

1.7.1 RAPPORT BUILDING:

Establishment of good rapport with the community was my first task as it had prime importance in good fieldwork. It helped me to move freely among them to collect required information, though, it was a difficult task, yet at the same time necessary to get valid data. Rapport building was established in the locale through my host and long residence in the community which helped clear any suspicions about my identity as that people may have nurtured in their mind and nature of my work. I also made myself available for questioning and queries by the locals.

1.7.2 PARTICIPANT OBSERVATION:

Living with the people as the people live, is fundamental to fieldwork. Participant observation is the core of anthropological fieldwork. It is the most important technique used by anthropologists for data collection. It involves getting close to people and making them feel comfortable enough with your presence. Participant observation involves establishing rapport in a new community. All participant observation is fieldwork but all fieldwork is not participant observation, for fieldwork also involves various kinds of interviews, structured, semi structured and unstructured, checklist, questioner etc. Most

interesting and rich anthropological data comes from participant observation. Participant observation is *"to grasp the native point of view, with relation to life to realize the vision of his world"*

(Malinowski, 1922 social research theory, Pier Giorgio corbetta 2003)

I used this technique throughout my research work .it was not only helpful for me to get the native's point of view but also to cross check information collected by other more formal methods.

1.7.3 KEY –INFORMANT:

"Key-informant interviewing is an integral part of ethnographic research. Good key- informants are people who you can talk to easily, who understand the informations you need who are ready to give it or get it for you".

(Pelto and Pelto 1978, pp: 166)

Key –informant should be native, culturally oriented and have good grasped over the traditional or local language. I used this technique to collect my data from both the church and the shrine.My key informants at the shrine of Bahauddin Zakaria were zonal Manager Auqaf, SDO archiology, kashigars, carpenters, rajs, Khalifa of the shrine, Imam Masjid, some constant visitors including Sindhi Baba, shopkeepers,Dalay wala, pholon wala and shoe keeper etc.on the other hand at the Catholic Church cant Multan were Bishop of the Multan diosces,fathers,brothers kitakists,head of the pastoral institute employs of caritas and some constant visitors of the churches.For the purposes of the current research all of my key- informants sincerely helped me to provide required information about the social, cultural,political economical as well as religious aspects of the religious complexes.

1.7.4 INTERVIEWS:

Interviews are another important technique, which I used in my fieldwork to collect data and information. *"Interview is conversation with specialized purposes to get required information"*

(Cornel and Kahn1968 pp: 530)

Interview conducted in anthropological research project can be broadly divided into 2 categories namely: structured interviews and unstructured interviews. I used both these types during the current research. Unstructured interviews comprise discussion between the researcher and the researched on a very wide gambit of topics. Unstructured interviews are conducted to get information about various domains of cultural life of the community under study to gain a general understanding of culture as a whole. An unstructured interview does not have a list of limited topics or questions and things about which one gets information. Issues discussed in an unstructured interview are determined by the social situation in which the discussion is taking place, composition of groups that are participating in the discussion and socio-cultural moments at which the discussion is underway. In as apposed to unstructured interviewing, semi-structured interviews are more focused on and solicit information on a limited number of issues. While conducting semi-structured interviews the researcher has a list of very broad topics that he wishes to investigate or number of very broadly formulated questions that are open ended. When he asks one question it gives rise to several new questions, depending on the responses of the interviewee. Semi-structured interviews are also referred to as interview guide.

There is a third genre of interviews called interview schedule. Interview schedule comprises a limited number of questions most of which are close ended. The interviewer asks these questions from the interviewees in the same sequence. In comparison with interview guide the interview schedule does not permit too much probe and the ownership of the interview lays primarily with interviewer. Given the possibilities of (a) gaining individually unique information (b) greater control of the interviewer over the interview situation. Anthropology prefers to use the interview guide over the interview schedule. I used both the techniques namely interview guide and interview schedule in the second half of my fieldwork. I used interview guides for collecting information about extraordinary people in my locale that constituted life histories. I used interview guides to talk to people in my locale who had gone through peculiar kinds of spiritual and mental experiences. While interacting with the shrine/church as a symbolic conglomerate, these constituted my case studies. I used an interview schedule to talk to shrine and church functionaries to get information on religious text, philosophies and history of my locale and religions under question.

1.7.5 FOCUS GROUP DISCUSSION:

Focus group discussion is a technique used to collect in-depth information about the research topics from groups of people. Focus group discussion provided me useful information about my topic from different categories of the people at the same time. *"Focus group discussion is less expensive to conduct than questionnaire, surveys and interviews, they yield insight on why the people feel as they do about a particular product or issue or behavior"*.

(Knodel et al, 1984 pp: 226)

Focus group discussion typically consists of 6 to 10 people plus the moderator. Focuses groups are conducted in the local language of the community. Normally the focused group discussions are audio tape and transcribed later on but in my research owing to some technical problem I could not create audio tapes and the discussions was recorded in writing on the spot The focus groups are taped and transcribed. During formal interviews, the people become conscious but during focuses group discussion people express their view more freely, so I used this technique to collect in-depth data on particular issues like out of this world experience of the people during worship, negotiation of power relationship etc.

1.7.6 PHOTOGRAPHY:

Photography is visual representation of reality. It helped me to capture various daily activities performed in different spaces in church and shrine on important events.

1.7.7 FIELD NOTES:

"The difference between field experiences is field notes. Plan on spending two to three hours, every working day, writing up field jotting into field note, working on your diary and coding interviews and notes".

(Ralph Bolton, 1984 pp: 132)

Field jottings are what Rogar Sanjik calls "*scratch notes*". He says "*Human memory is a very good recording device, especially for the kind of details that make the differences between good and so-called anthropological research*"

(Rogar Sanjik 1990, pp: 181)

Note pad, field jottings gave me good recall of the spot language, actions etc. So, I used the jotting pads and daily notes diary to save my data and reduce the danger of missing important information and significant aspects of my data. This technique hence was very useful in my detail data collection.

1.8 LOCALE OF THE STUDY:

I selected two research sites for this study. One of my locales was the CATHOLIC CHURCH of cant Multan, which is located near the intersection of Sher Shah Road and Aurangzeb Road, the former leads to Muzaffargarh. The other locale of my research was the shrine of HAZRAT BAHAUDDIN ZAKRYIA, which is situated in Qasim Bagh Fort along side several other Muslim shrines. I chose these two locales because my topic demanded a comparison of art and architecture of religious buildings of church/shrine. I chose Multan for my research because it is known for having attracted people with the religions proclivities. Historically also of significance regarding Multan. It is the old city of the country, which has seen the conquest and settlements by the people having different faiths, ethnicities and racial origins.

1.9 SIGNIFICANCE OF THE STUDY:

All the religious complexes and buildings have specific architectural design and division of space, which express a wide gambit of meanings. People perform specific activities in these spaces that symbolize, love, unity, integration, and devotion. These activities have immense effect on their social, cultural, religious and political lives. The art and architectural motifs not only attract the worshipers but also transmit the philosophy of the religions. These motifs, I am arguing also serve as important conduits of construction of communal identity.

Architecture gives specific meanings to specific space, similarly space also give specific meanings to architecture. This research provides theoretical basis for the understanding of religious spaces in Pakistani culture, which would be a major contribution to Pakistani anthropology, since the anthropology of religion in Pakistan is predominantly functional and lacks symbolic insights.

1.10 LITERATURE REVIEW:

The review of relevant literature is a greater help for formulating and developing theatrical framework and model, which gives authenticity to the proposed research. Through the literature review the researcher comes to benefit from the already available knowledge about any given topic which broadens the scope for the researcher to collect, analyze and synthesize the data. In this section, the theoretical concepts about the research are explored which lays a foundation and base for the research. Anthropology attempts to cover all aspects of the human life and art and architecture are the subject matter of anthropology.

"Beliefs, symbols and rituals are major components of all religions; symbols are "building blocks" of the religious institutions. Beliefs are strongly held ideas, symbols are ideas and images that stand for or relate to other ideas and images, rituals are more or less fixed sequences of behavior that assume special importance when performed within a religious context. Symbols and rituals are necessary for the creation and maintenance of religious institution the world over. The concept, that religious symbols are "real" from the perspective of believers"

(International Encyclopedia of sociology 2003, pp: 1094)

"Without symbols according to Derkhiem sentiments could have only very precious existence; and social life in all its aspects and in very period of its history is made possible by a vast symbolism"

(Derkhiem 1961, pp: 264)

Edward Sapir in the encyclopedia of social sciences says. *"The ritual symbols are stimuli of emotions"*.

(Edward Sapir in encyclopedia of social science 1930, pp: 492)

In the forest of symbols (1967) Turner argued forcefully that

"Religious symbols can be understood only when one places them in context. He postulated that symbols play a cathartic role by releasing pent-up and potentially dangerous feelings and emotions". Moreover he sees religious symbols as encoded

information representing the values, commitments, and feelings individuals in so far as their personal situation reflect tensions implicit in underlining social structure”.

(Victor Turner 1969, pp: 38)

Goody define ritual as *“a category of standardized behavior (custom) in which the relationship between the means and the ends is not intrinsic”*

(Goody 1961, pp: 248)

“While symbols may provide valuable hints about a religions notion of the sacred, they also complicate the understanding of the religious systems because symbols by their nature necessarily ambiguous. Because a symbol is never the idea, image, or object it represents, it is always open to interpretation”.

(International Encyclopedia of sociology, pp: 1095)

“French anthropologist Claude Levi-Strauss suggested that “religious symbols are sometime less significant than what they reveal about the mental processes and “human nature”. To Levi Strauss, symbols were more basic than any potential meaning they might bear”. Levi Strauss father of structuralism, he also talked about art in terms of distinguishing; he says “myth produces meanings by means of sign, where art produces meaning and knowledge by means of sign. He also said that art knows through symbols which are hallmark of things”.

(Levi- Strauss. C 1963, pp 133)

Gluckman distinguished ritual from ceremonial by defining ceremonial as *“any complex organization of human activity which is not specially technical or recreational and which involves the use of modes of behavior which are expressive of the social relationship, while ritual is the more limited category characterised by its reference to mystical or religious notions, ends or agencies. Ritual is thus regarded as being symbolically more complex and involving more deep social and socio-psychological concerns”*

(Gluckman 1962, pp: 249)

"Symbols seem so critical for religious institutions. He contended that religious meaning can only be stored in symbols such as a cross, a crescent, or a feather and that "such religious symbols, dramatized in rituals or related in myths, are thought to in some way sum up that is known about the way the world is" Clifford geertz describes the meaning comes from purposes not from formal structure, and that the emphasis on eternal relations among symbolic elements in such structures distracts from the proper object of enquiry which is the informal logic of actual life".

(Clifford Geertz, 1977, pp: 273)

"Religious symbols are used to convey concepts concerned with man's relationship to the sacred or holy (e.g. the cross in Christianity) and also to his social and material world."

(Britannica, 1997, pp: 591)

Leslie white observed that *"All the human behavior originates in the use of symbols. He expressed in opinion shared by all the humans' art, religion and money involves the use of symbols. The meaning of symbols on the other hands must be learned a symbol is also an object or an event that used to represent another object or event but the meaning of the symbol is an arbitrarily created by its users. "*

(Leslie white, 1971:84)

"It may possible even lead to a fusion, or union of some sort, with the divine. To this extent, the sacrament of the Lord's Supper, the liturgical and ritualistic mystery in Christianity with its many symbolical signs, pictorial representations, significative actions, interpretative works and various levels of approach to the divine reality".

Jung says, *"Religious symbol is alive" it is alive only in so far as "it is pregnant with meanings"*

(Jungs 1967, pp: 44)

"The nature of art has become uncertain. No one can say with assurance. What a work of art is or, more important what is not a work of art. Where an onject is still

present, as in painting, it is what I have called an anxious object: it does not know whether it is master piece or junk".

(H. Rosenberg, 1972, pp: 42)

The symbol originates in a process of mediation and revelation, and every encounter with it is supposed to bring about a renewed actualization and a continual remembrance of this revelation

According to Tambiah that *"built environments are important media for the material expressions of the symbols"*

(Tambiah 1976, pp: 82)

Architecture as defined by Mr. Mohammed Ishtiaq Khan is *"the art of organizing space". According to him, "space is organized by erection of walls and roofs creating rooms, halls, verandahs and domes. The resulting building activity is based on the environment of country material and skills of its people. Architecture thus reflects the progress of decadence of a people with greater excavation than any other branch of human culture"*

(Mr. Mohammad ishtiaq khan 1980, pp: 27)

A symbol become associated with the human interests, purposes, and end and means whether they are explicitly formulated or have to be inferred from the observed behaviour. The structure and properties of symbols become those of a dynamic entity, at least with in its appropriate context of action.

"Sign is the referential symbol predominantly cognitive and refers to the known fact".

(Jungs. 1967, pp29)

Douglas talks about the efficacy of symbols

"A belief that symbolic enactments of a desired state of affairs may bring it about"

(Dougha1970, pp: 86)

"As Clifford Geertz points out the models of and models for reality. Models of reality express the culturally defined conceptions of the way the world is actually organized while the models for reality represent the way it should be organized in so for as man can influence it".

(Geertz Clifford, 1965, pp: 107)

Beattie stress on the expressive and symbolic aspects of religious symbols and rituals stems, he says, "*a symbolic ritual is a way of acting as well as a way of thinking.*"

(Beattie 1976 pp: 69)

The symbol has a long established relationship with myth (sacred stories that define the human condition and man's relation to the sacred or holy). Often containing a collection of symbolic forms, actions, expressions, and objects, myths describe gods, demons, men, animals, plants, and material objects that are themselves bearers of symbolical meanings and intentions.

Levi Strauss in his essay the effectiveness of the symbols, says "*The individual interaction with the cultural and religious symbolic system, notes the power of ritual efficacy*"

(Levi Strauss 1977, pp: 217)

Art and esthetic both are inseparable. Generally esthetic is taken as philosophy of art but now it is insufficient to confine it simply to the work of performing are visual art

The encyclopedia of anthropology defines the relationship between art and aesthetics as:

"Art may be defined as cultural forms that results from creative process, which manipulates movement, sound, words or materials and Aesthetic may be defined as ways of thinking about such forms."

(The encyclopedia of anthropology 1976, pp: 20)

Hobbes stated that:

"Art is any human activity or product (artifacts) that emphasizes from beyond all requirements except those of a distinctive pleasure that the manufacture and contemplation of form can give by form is meant a perceptible relation of parts to a whole the distinctive pleasure it gives is called "aesthetic experience".

(Hobbes 1966, pp: 287)

Raymond Firth and Robert Layton have focused it by introducing valuable literature about the relation of anthropology towards art and aesthetics, the philosophy of art Layton writes about the approaches involved while defining art "*there are two*

approaches to the definition of art which are applicable across cross cultural boundaries, even if neither seems to have quite universal application". One deal in terms of aesthetics and other treats art as communication distinguished by a particular use of images.

(Layton; 1981, pp: 4)

For Eric Gill and Firth, *"for whom statues and sculptures were one kind of skilled devotion to the rule of God, all was perhaps rightly called religious art. Religious art, in heir view is a reinforcing in other media of conceptual patterning of a mystical order and gives symbolic information by visual or aural means"*.

(Eric Gill, Firth; 1964, pp338)

Redcliff brown elaborated the study of what ritual does and how it expresses the features of the social structure.

(Redcliff brown 1952, pp: 249)

Goodheart-Rendel, defined art

"That is fine art, as having a capacity to touch human's thoughts and emotions, a capacity which he equated with giving pleasure".

(Goodheart-Rendel; 1934, pp: 82)

Liturgical and ceremonial objects can also indicate or lead to the sacred or holy. Not only holy pictures and symbols but also lights, candles, lamps, vessels for holy materials, liturgical books, holy writings, vestments and sacred ornaments are indicators of the sacred or holy.

"Art has power to an extract all sort of things from thought. The images signify for people the shadows of their wisdom".

(Raimundo Leopardo, 1998:59)

According to Leach, *"art has been concerned not only with explicit but also with implicit meanings-relationship which the people themselves do not, possibly can not, formulate in words, but which are of prime importance for an understanding of the origin and maintenance of their art"*.

(Leach; 1973, pp: 207)

Esthetic, dictionary defines esthetics as the study of art, beauty and good taste. It is not necessary that every work of art should have a message. Meaning is something we attached to an object; it does not in the object.

Art could be called a "*language of visual signs*". It deals with the gesture clues to convey the moods, ideas are general emotions.

Music is everywhere to be heard. The commentator has spoken of the relationship of the music to the human senses and intellect.

Geertz argues that "*the power of religious symbols lies in their abilities to transform experience by constructing a sacred reality upon which the realities of everyday life are grounded.*"

(Geertz, 1973, pp: 85)

According to Clifford Geertz, "*Culture consists of socially established structures of meaning embodied in systems of symbols. It is through these structures of meaning, these webs of significance, that we order our experience and make sense of the world.*"

Geertz, 1973, pp: 159)

Schopenhauer acknowledged "*connection between the human feeling and music which restores to us all the emotions of our inner most nature but entirely without reality and removed from pain*". Music which he is presenting as an analogue of the emotional life is copy of the symbol of the will.

(Schopenhauer 1997, pp: 495)

Architecture the art and the technique of building, employed to fulfill the practical requirements. History of the architecture is concerned more with religious buildings than with the other type

"*Architecture is the most practical of all the arts. It deals chiefly with the organization of the space. The boundaries of the architecture defined by practicability and structural methods, but an esthetic an element is included*"

(Marjorie Hussain, 2000.pp:63)

The term gothic was applied to the architecture for the first time and this was to dominate of the period. In gothic architecture are transcendental quality is evoked by pointed arches and emphasis on light through exquisite stained glass, windows and places of worship. "*The holy place a shrine, forest, grave, temple, church other area of worship*

is symbolically marked off a sacred area. The signs, such as a stake, post, or pillar, that delimit the area themselves and endowed with sacred symbolic meanings, which often can be noted by their particular designs".

Paul Heyer says "Building must enhance the dignity, the life of those who use it; to use this it must embrace its social; purpose, it must develop its rapport with its sight, be aware its environment. It must have functional integrity and structural honesty."

(Paul Heyer, 1966:17)

"Architecture is a physical mirror of socio-economic, culturel and technological reality of the society."

(Ismail Serageldin, 1996:12)

"Muslim religious and ritual observance was conducted in mosque where immigrant's religious observances were protected from external hostility. Expansion and conquest of new space is a significance aspect of Sufi cult organization. As werbner notes that moral conquest of alien space is a test of charismatic authenticity that legitimizes the rise of new living saints"

(Werbner, 1996, pp: 83)

The word calligraphy came to Islam through quran.Calligraphy thus the visual body of the divine revelation.and Sacred in both forms and content corresponding to iconographic image of the Christ. .

"The use of the rhythmic flowing lines which intrigue and enrich the surface is called the calligraphy"

(Encyclopedia Britannica, 1970,pp: 1090)

From this perceptive "healing rituals mediate health and sickness, life and death, hope and despair, they transform these status of sufferer by first identifying the sickness as belonging to one cluster of symbolic domains, then ritually moving the sufferer across the mysterious margin to a new identity grounded in opposing symbolic domains."

(Kapferer, 1983, p. 268)

"The calligraphy is writing as an art. The tem drives from Greek word for "good" and "beautiful" and "writing" is drawing and refers to what writing masters called the art of writing. It employees a sure knowledge of correct forms of letters, the conventional signs but which language can be communicated and the skill to inscribe them with such

ordering of various parts and harmony of proportions that cultivated, knowing will recognize the composition as work of art".

(Encyclopedia Britannica, 1977pp: 645)

"Space is one of the most direct symbols of being. It is paramedical al pervading, and in the cosmology of Islam, the locus of the universal sole traditional man tends towards a mode of comprehension provides a metaphysical interpretation of life. The vital concepts of the space generates al the architectural creation, this concept that space not shape should lead in the generation of form is central to architectural tradition of Islam."

(Syad Hossein Nasr, 1973: 55)

"Ritual is the human institution which relates the people to each other special occasions. Rites stand for ideal human relations in day to day behavior. Ritual reacts to all anxiety and to prepare them for actions which is what stereotyped behavior does among other vertebrate".

(Moore, 1978:34)

"A belief system is more than a system of belief, it is also system of ritual and symbols to which believer respond profoundly"

(Benderly, et al, 1977, pp: 180)

"Rituals and ceremonies are important part of culture and they represent the cultural behavior of the people. Culture determines the way to observe the ritual and ceremonies in the prescribed ways. In the village, it is community not an individual's whim to observe the rituals and ceremonies. The rituals and ceremonies in a specific community are prescribed in that these performances do not depend solely on the whim of individuals, or expected by other under specific circumstances and in specific manners"

(Hunter, 1976: 336)

CHAPTER 2

LOCALE AS PHYSICAL SPACE:

2.1 INTRODUCTION:

Multan is situated at a distance of 350 km south of the city of Lahore. Multan is the earliest existing city of Indo Pakistan. Though its origin is obscure, but according to Hindu mythology, it was at Multan that in the last Kritayuga age, an idol dedicated to sun god was installed here. In Hindu mythology Multan has been called by various names like Kashyapapura, being founded by Kashyapa, a grand son of the Brahma, the supreme god of the Hindu triad, the prahaladapura, Hansapura, Baghapura, Sambhapura, Mulasthanapura, all connected with the Viashana cult of sun worship. Nine names of the Multan have been recorded. Multan is first mentioned in historic document with reference to the invasion of the Alexander the great in Feb. 325 B.C. At that time the city was called Malisthan that converted to Mulaitan and finally became Multan. Al- Biruni mentioned all of these names

Multan in his work including the name Al- Mamoora which he associates with Arab period. Multan has also been mentioned as baitul Zahab (the house of gold) by the Arab chroniclers because of enormous gold offerings made to the statue of Aditya (sun god) by the residents. Prior to Alexander invasions to Multan it was ruled by Malavas Huantasng, the Chinese pilgrim who visited Multan in 641 A.D. named Multan as Meulo-sanpu-lo, which means a town or fort of malli. In 1713 A.D. Muhammad Bin Qasim who was sent by Umayyad Caliph Walid for the conquest of Sindh conquered Multan. Muhammad Bin Qasim built the first ever Jam-e- Masjid. Sadozies who has ruled the city earlier and took it back from Muhammad bin Qasim in 1818 at this point. Sikhs under the Maharaja Ranjeet Singh annexed Multan and ruled there up to 22nd Jan. 1849 A.D., when it fell to the British forces On the 14th August 1947 A.D. it became a prosperous district of the Pakistan Punjab. The information in the preceding text is taken from

(Muhammad wali ullah khan I.T, 1995, PP: 2)

2.2 MULTAN AS GEOGRAPHICAL SPACE:

The city is situated almost in the center of Pakistan. It is at a distance of approximately 950 km, right on the main highway and about 30 km from mighty Chenab in a bend created by the five Rivers of Punjab. The origin of Multan Fort is not known. It was built on the detached, rather high mound of earth separated from the city by the bank of an old branch of the Ravi. The Fort site now sits as a part of the city because instead of the river a road, which looks like a bazaar, now, separates it. The fort stands on the biggest part of the mound, on which the town is built. The walls of the fort originally were flanked by 30 towers and enclosed numerous houses, mosques and shrines whose beauty was damaged by the guns of Ranjit Singh in 1818. A beautiful panoramic view of Multan city can be seen from Damdama, the highest point in the fort. Multan has several beautiful buildings such as the Nishtar Medical College, the University Campus, the Arts Council building with an auditorium, the State Bank Building, the Railway Station building and the famous Ghanta Ghar building. There are also nine historical gates named as Pak, Haram, Dehli, Doulat, Boharr gates etc. in Multan. There are places of recreation in Multan such as the Fort and Company Bagh in the Cantonment, the Stadium and Qasim Bagh in the Multan Fort, Shah Shamas Park, Lange Khan Garden, etc. The climate of Multan is hot, arid and dry in summer and cold in winter. The maximum temperature is 20 C while that in summer 45 C. As per the statistics provided by the government census the population of Multan is 1.182 million

(Munshi Abdur rahman khan, Dr Ahmad Nabi khan 1983)

2.3 MULTAN AS RELIGIOUS SPACE:

Multan is called Madina tul Auliya (city of saints) as per several of my respondents Hazart Shah Yousaf Gardez, Hazart Baha wal Haq (Bahauddin Zakariya), Hazart Ruknud Din Hazart Shah Shames Sabzwari, Hazart Musa Pak Shaheed Hazart OShah Ali Akbar, Hazrat Shah Hassan Parwana Hazart Hafiz Jamal Hazart Masoom Shah, Hazart Bibi Rasti Pak Damani Hazart Shah Dana Shaheed, Hazrat Ahmad Saeed Kazmi, Hazart Maulana Hamid Ali Khan etc Saints buried in the Multan city. Multan has Glimpses of beautiful shrines, which are the masterpieces of the Islamic architecture. The walls of these shrines are artistically painted in the famous work of

Naqashi, while the ceilings are studded with pieces of crystals of mirror glass and the floors are laid with colour tiles.

The Eidgah is situated about a mile to the north of the fort area. It was built in 1735 A.D. by Nawab Abdul Samad Khan when he was the viceroy of Multan. The mosque provides a vast courtyard and a huge prayer chamber. Ali Muhammad Khan Mosque is an excellent building situated in the busy area of the city. Nawab Ali Muhammad Khan built it in 1757 Jamia Masjid was constructed on the old fort on the orders of Muhammad Bin Qasim who conquered Multan in 712 A.D. but it was destroyed in 1856 by the British.

(Munshi Abdur rahman khan, Dr Ahmad Nabi khan 1983)

2.4 HISTORY OF ISLAM IN MULTAN:

Islam is an Arabic word which is derived from *slim* in which Arabic means "to be in peace and integral whole" from this root comes Islam meaning to surrender to God's law and thus a Muslim is a person who accepts God's word and surrenders to God's will. Muslim belief Islam is God's internal religion described in the Quran as the primordial nature upon which God created man kind". Islam is originated in Arabia in early 7th century. A small community of believers, which strongly believed in one God, in one prophet and in Quran, is called the Muslim community. Islam demands that a Muslim believe in no god but Allah and Muhammad is the messenger of Allah. The core of Islamic life is usually said to be the five pillars of Islam, namely Kalmah, Namaz, Rozah, Zakat, and Hajj. Islam is one of the major monotheistic faiths of the world today with, Mecca as its center although Islam originated in the city of Mecca 14 hundred years back but due to sever opposition of new faiths by powerful elements of Mecca. Muhammad and his followers had to move to yathrib this emigration or hijrah is the significance for Muslim in that Muslims use this date as the beginning of the Islamic calendar. When Muslims migrated from Mecca and went to city of Medina where Muhammad is buried .the city of medina is often referred to Muslim world as medina- tu- Nabi. . After the death of Muhammad in 632 one of his companion Abu Baker became the head of the Muslim community with its head quarter Medina .Abu Baker became the first Muslim khalifa followed by Umar, usman, and Ali in this sequence .the time of the four

caliphates is referred to in the history of Islam as khalaphat Rashada "the rule of Riches" the last of the four caliphates Hazrat Ali was the cousin of the Muhammad and he was married of his daughter Fatima. According to Shiites Muslim tradition Muhammad had designated Ali as a successor in his life but the first three caliphates denied Ali this right and this denial on their part led to the incident of karbala and division of muslim community into two major sects Shiites and Sunnites .in the battle of karbala which took place in 680 AD, 60 Hijra. Hussain son of Ali was martyr of the forces of Yazeed son of Moavya and became the symbol of martyrdom in Islam from the battle of Karbala to date Islam spread all over the world through two different strategies namely Sufi preaching on one hand and the sword on other Muhammad bin qasim, the great muslim general invaded this subcontinent in 712 A.D, and conquered Sind and Multan and spread the Islam.

(Encyclopedia of religion, 1987)

2.5 HISTORY OF CHRISTIANITY IN MULTAN:

Christinity is the religion that traces itsorigins to Jesis Christ of Nazaraeth whome it affirms to be chosen one Christ of God. Christianity emerged in an environment already rich with religious diversity; the immediate context of Christianity was Judaism. Jesus the apostle and earliest converts to the Christianity were Jews and their beliefs were present in Jewish texts. Christianity arose as a sect of Judaism in first century A D .When the Roman Empire was at its peak. According to Christian scriptures Jesus was born when Augustus Caesar ruled the world, and Christianity became known in the Roman capital in the last 3rd of the first century. With the passage of time various Christian missionaries emerged such as Saint Paul who began to spread the teaching the gospel of the Christianity across the Roman Empire 1st century AD brought with it instability of government and political rule there were spread local revolts against the roman government during this time such as Jewish revolts 66 to 70 AD.

The Roman Empire officially accepted Christianity as religion around 60 to 65 AD. Christianity became the object of governmental persecutions but it continued to grow and became stronger. Jesus is reported to be a habitual visitor of the near by the Judean wilderness where he meditated, pondered over the nature of his ministry and fasted for extended of time. When persecutions became very severe Jesus and his

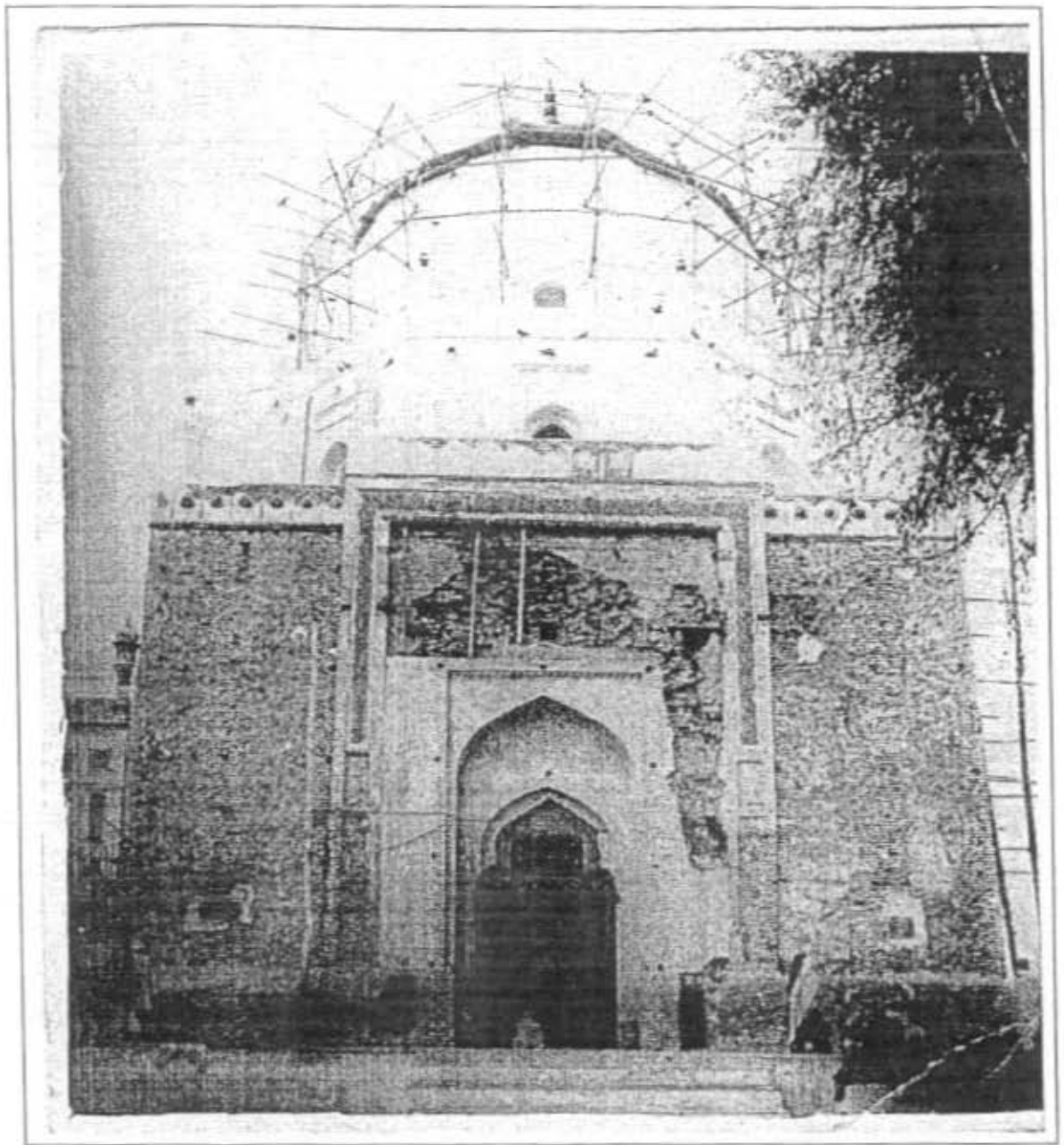
follower began journey south world to Jerusalem. On the Sunday before his death Jesus entered the city and was widely accepted and acclaimed by the citizens. On the evening of the following Jesus entered the Jerusalem and par took a final meal with his disciples. After this Jesus and his party went out of the city to garden of Gethsemane where he prayed for a few hours here he was betrayed by Judas, one of his closest disciples and arrested by the governmental functionaries and taken to the place where he was crucified. Jesus was crucified on Friday and was in the tomb by the Friday evening and Sunday morning when women came to tend to his body they found the tomb empty. The entire gospel argues that the tomb was empty and Jesus had conquered death and thus the resurrection event became central to the early Christian church.

There are two main sects in Christianity, Catholic and Protestant. In Christianity Paul is sometimes called the second founder of the Christianity because Paul is the author of fourteen books in the New Testament. With the passage of time Christianity got routine zed formal prayer serves reading of scriptures. Singing of hymns and delivery of sermons became integral part of Christian worship. Baptism also emerged as essential part church activities from early times this was followed by the emergence of Eucharist or communion as part of church services Church has historically placed more emphasis on the divinity of the Jesus then upon his humanity and the Christians have been encouraged to deny the flesh in order to glorify the spirit. To this day ones still hears Christians saying that god of the Old Testament was the god of the wrath and judgments while the god of the New Testament is the god of love. No one knows exactly about the history of Christians in Multan but after the freedom fight of 1857 the Christian formally became established in subcontinent but in the southern Punjab specially in Multan zone slowly and gradually established in the 19th century. After the creation of independent Pakistan Multan diocese was separated from Lahore diocese. The historic account of the Christianity as presented in the preceding text is borrowed from

(Encyclopedia of world religion, 1987)

2.6 HISTORY OF SHRINE OF BAHAUDDIN ZAKARIYA:

The current research described the documented and oral traditions about the history of the shrine of bahauddin zakaryia and catholic church of Multan



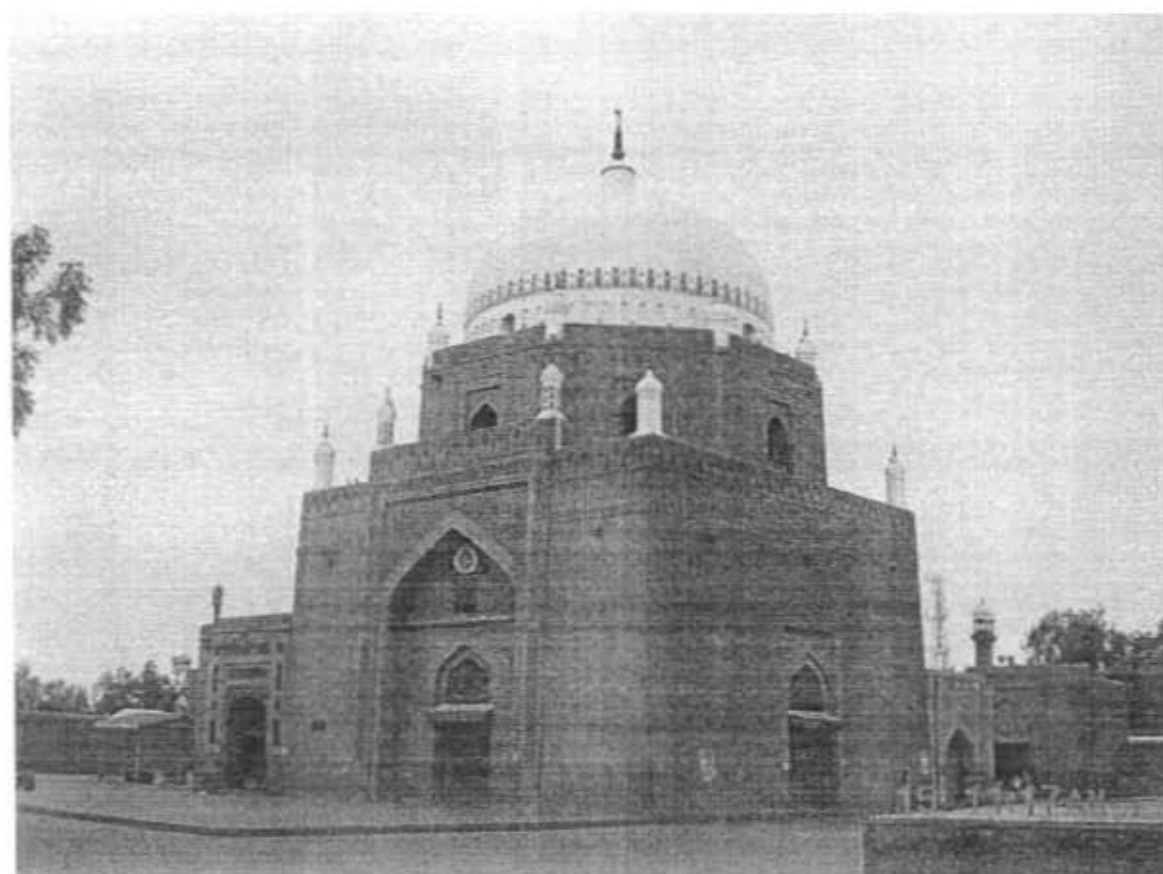
THE SHRINE OF BAHAUDDIN ZAKARIYA BEFORE RENOVAT IOIN

2.6.1 DOCUMENTED TRADITIONS:

In the northeastern part of the ancient fort of Multan sits the shrine of Al sheikh alkabir shaikh-al Islam Bahauddin Abu Muhammad zakariya al Quraish al Asadi .He was one of the greatest saints of suharwardia silsila .He was the founder of suharwardia silsila in the sub continent. The Ancestor of Bahauddin zakariya named Muhammad bin al Qasim al quraish came to sindh along with Arab army sent by Hajjaj bin Yousaf. Bahauddin zakariya's grand fathers Kamal al Din Ali Shah Qurashi migrated from Mecca to khwarasnm subsequently to Multan and permanently settle down here. Sheikh Bahauddin zakariya was born there Friday 27 *Ramazan* 566/3 .He received his early education at kot karoor. Then he went to great centers of Islamic learning at Khurasan, Bukhara and medina after the completion of his education he became known as Sheikh Bahauddin Suharwardi and he appointed in Multan and established a khankah for spitual guidance.

Today the prime attraction of the fort area is the mausoleum of Bahu-d-din Zakriya generally known as Bahwal Haq. The lofty dome of the mausoleum is visible from miles and dominates the skyline of the Multan. The Bahawal Haq as the saint is respected through out the country particularly in southern Punjab and Sindh. According to Cunningham there is only one other specimen of the architecture of this exact period and, that is, Sonapat in India. The mausoleum has squire shap it means 51 feet and 9 inches into for the shape of the upper part of the building is octagon, about half the height of the square, which is surmounted by a spherical dome. The mausoleum was almost completely damaged during the siege of 1848 but was soon after wards restored by the Muslims.

At his arrival in Multan the elite of Multan city did not welcome Bahauddin zakariya and sent him a cup of milk filled to brim implying there by that in the presence of several eminent Sufis and religious parsonage in the city, there was no need of yet another holy man the sheikh understood the message and placed a pettle of rose on the surface of milk and sent that cup back to the sender meaning that others were like milk and distinguished himself as a rose among them and spread his fragrance in *auliya* of Multan .Bahauddin zakaryia took a trip to Mecca and khawarzem .on his return from



The Mausoleum of Baha-Uddin-Zakaria Multani Soharwardi

the trip he married and sheikh lived for period of almost 100 years and died in December 1262 was buried in the tomb that he had built himself during his life .

At the time of his death shaikh was busy his praying in his *Hujra* when a messenger came and gave a sealed letter to Sadruddin Arif with some instructions which he delivered to the sheikh He read the letter and said "*friend had joined friends.*" After saying these words he expired. (Dr Ahmad Nabi khan, 1983)

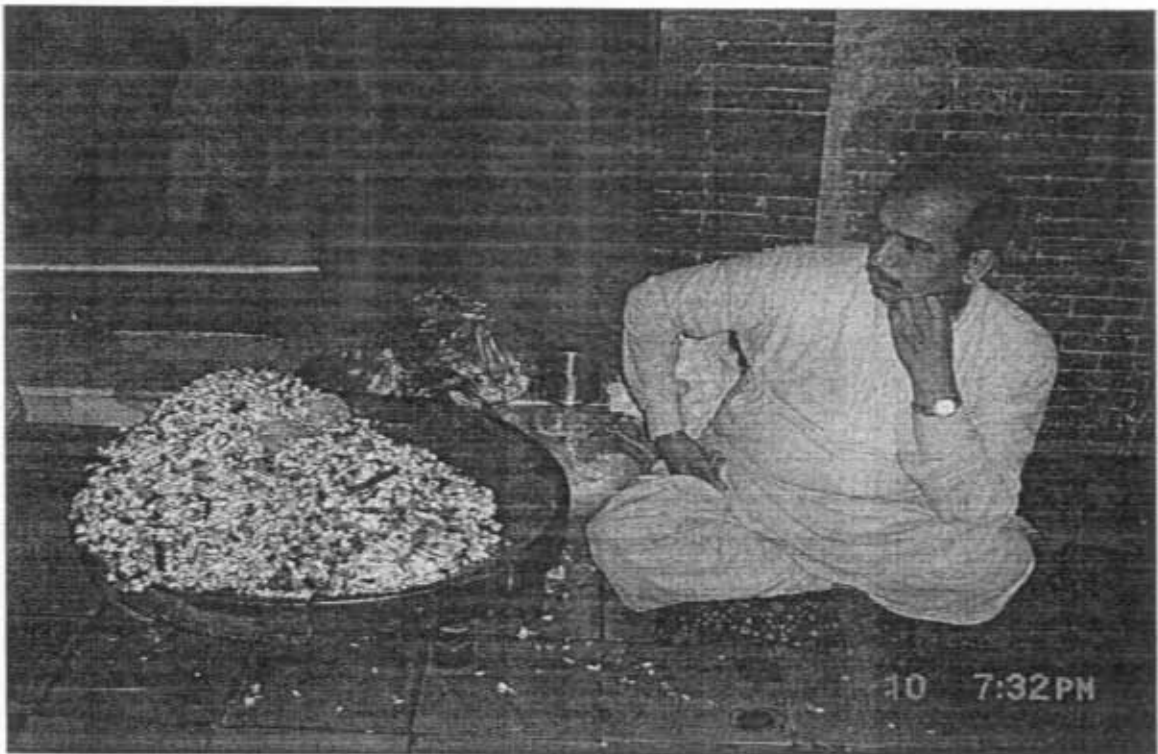
2.6.2 ORAL TRADITIONS:

Other than the preceding text there are cretian stories that circulate away the common people of Multan and other areas when comes a pilgrim to the shrine of Bahauddin Zakariya I narrated these stories as oral histories according to one popular story Bahauddin Zakariya with some holly people came to Multan because it was a place which had lots of sins and evils doing. They say it was a place where the satan lived and due to ill doings of people God had to send all these saints to clean this city and thus Multan became the Medina tul auliya with particular reference to shrine of Bahauddin Zakariya people believed that Bahauddin Zakariya Decided to live at this particular point the fort because it was *kufr ka ghraha*. According to another version, Bahauddin Zakariya purchased this place in the fort because he was a very rich man of and could afford to buy this valuable property.

The shrine Bahauddin Zakariya is the *kaba* of the south Asia some of my respondents also said that when holy prophet went to meraj he saw a chougha on the 7th sky and this *chogha* landed on this place and was gifted to the Shaikh-ul-Islam Bahauddin Zakriya where now the shrine of Bahauddin Zakariya is located. People also call the shrine of Bahauddin Zakariya the ocean of spirituality some people talk about the architecture of the shrine is the copy of the palace of paradise. People also entertain all saints of the world come to the shrine of Bahawal Haq once a week and offer their respect. He dreamt of the mausoleum of Bahauddin Zakariya shuttering into little pieces like glass were and than reuniting like palace he was not sure as to what the dream mean but that he invasions the mausoleum something emergent.



Dala Wala at the Shrine of Baha-Uddin-Zakaria Multan



Pholon Wala at the Shrine of Baha-Uddin-Zakaria Multan

2.7 PHYSICAL STRUCTURE OF THE SHRINE:

The main entrance comprises wood with very intricate carved patterns above the wood carving is placed worked plate of art of kashigari. This door opens in a narrow core door on each side of this core door is a shoe rakes where people take off their shoes before they enter the court yard of the mausoleum as one side of the core door sit two people with Harmonium, these people play the harmonium and sing Qawal es written by Khawaja Freed and other Sufi poets of sub continent the shoe rakes had people sitting there who are responsible of the security of shoes and who get paid by pilgrims for the people who sing Qawal es also paid by pilgrim and this payment is called *Nazrana* but creates an atmosphere of serenity and other worldliness and this prepares the pilgrims for the *Hazri*. The core door ends in an arch opening, which leads to the courtyard around mausoleum

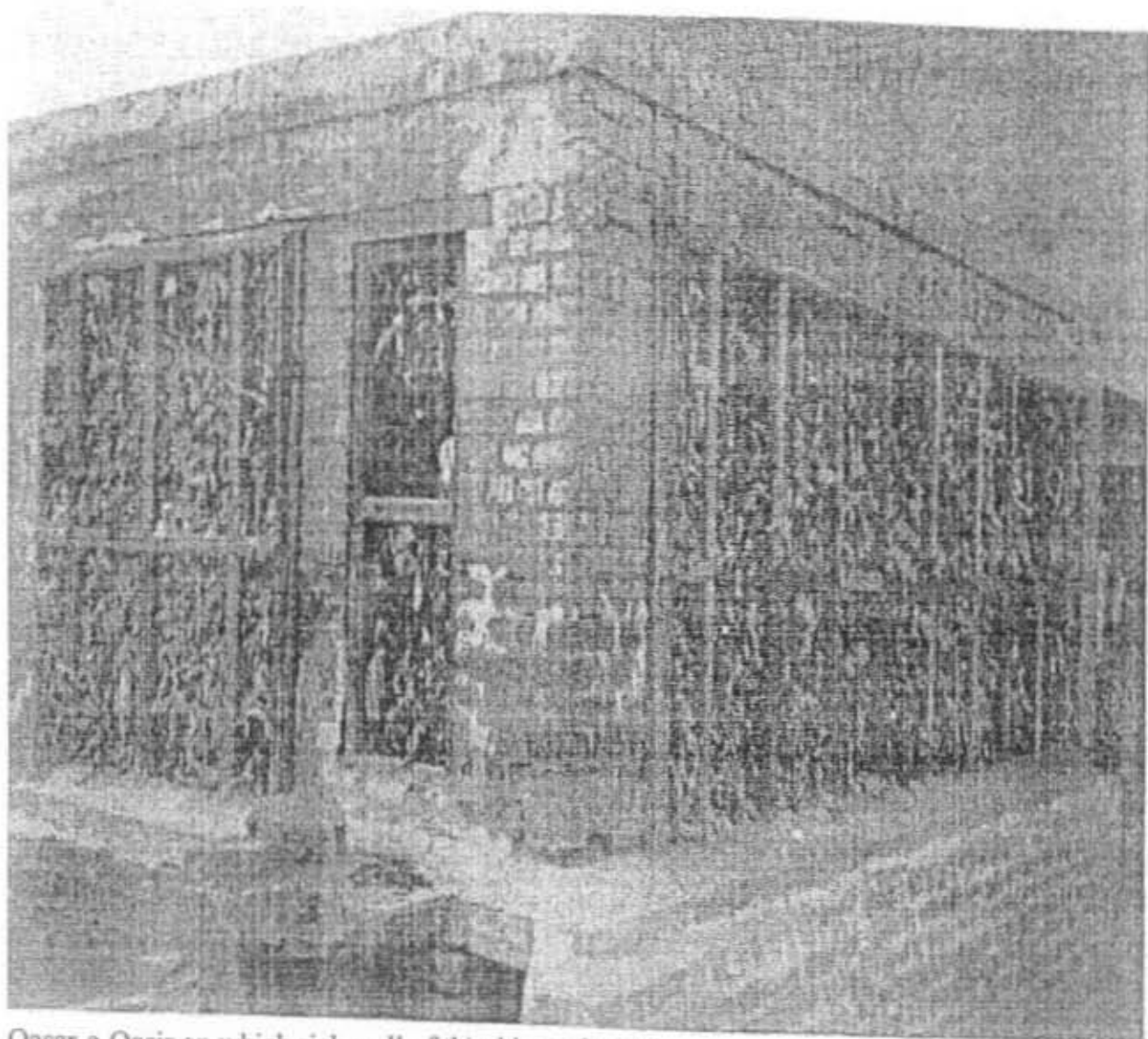
2.7.1 THE COURT YARD OF THE SHRINE:

2.7.2 DALAY WALA:

At the right side of the entrance to the courtyard a Dalay wala, sits and sells his dala and earn his livings. He has 40 *chaba* of different size of different prices. The dala is the mixture of seven eatables (Dal masor, Dal mash, Chawal kanreen, Jao, bajra, dany and dala. People buy dala to feed the pigeons that are always there in the courtyard of the mausoleum.

2.7.3 KABOOTER KHUDDI:

At the right side of the Dalay Wala near the western wall of the shrine, a particular place is specified for the pigeon is called *khuddi*. Through out the day, the people perform a ritual of sadqa of their vows by feeding the pigeons this ritual is performed before the Maghrib prayer.



Qasar-e-Qasir on which rich well of thigri is performed.

2.7.4 VERANDA OF KHWAJGAN:

It lies along the western outer wall of the mausoleum. Veranda of khwajagan is popular for ritual of nau-rateen which is performed on fulfillment of vows made by the females.

2.7.5 VERANDA OF QURESHIAN:

It is located at the southern outer wall of the mausoleum. The main door of the mausoleum opens in the veranda of Qurashian.

2.7.6 QASAR-E-QASAR (Qaisar khan ki kothi):

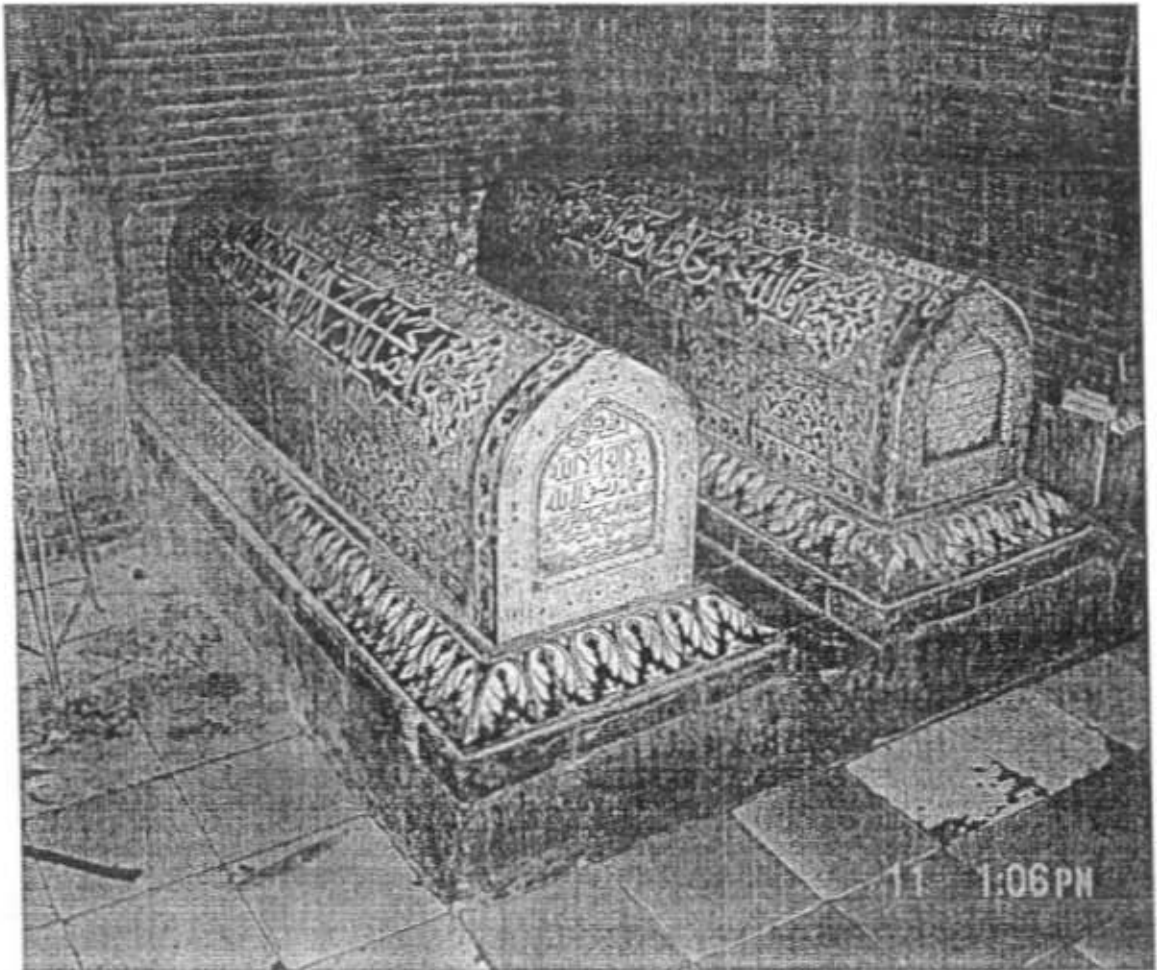
Along side of the southern gate of the courtyard corner of the veranda of khwajagan and Qurashian, Qasar-e-Qaisar is located. The ritual is performed here called Thigri or Rilly

2.7.7 JANNATI GALI:

Between veranda of Qurashian and Qasar-e-Qaisar, there is a narrow path way called jannati gali. It starts from the grave of Syed Hassan Afghan and ends in qasar-e-qaisar. It is called jannati gali because Hazrat Bahauddin Zakaryia performed a *Chilla* at this place. All pilgrims pass through this gali as it is believed that those who passed through this gali will be rewarded the paradise.

2.7.8 GRAVEYARD IN THE SHRINE OF BAHAUDDIN ZAKARIYA

In the shrine of Bahauddin Zakariya the family members of the Bahauddin Zakaria his son Sadar uddin Arif Billah and his companions are buried like syeed Hassan Afghan and more over some respected members of the Quraishi and khajgan families with the Rukan uddin Safdar jang nawab Muzafar khan sadozai Shaheed .Total graves in the shrine complex are 105 .In the court of the shrine, there are 41 graves and 15 are in the veranda of khwajagan but 20 are in the veranda qureshian, similarly 28 are inside the mausoleums.



Grave arts at the shrine of the Bahaiddin Zakaria.

2.7.9 GRAVE ART:

All the graves in the shrine complex are decorated with different kinds of marble and kashi art. One grave is decorated with glasswork located in veranda of khwajagan. The graves in the veranda of Qurasian are decorated with kashi art and calligraphy. In the mausoleum, the grave of the Bahau-ul-Haq and Saddar-u-din Arif are painted with green color. The space where Shah Ruken-e-Aalam was originally buried is decorated with different colored plates of kashi work while others are white washed.

2.7.10 KHUSHBO WALI KHIRKI:

In the southern wall of the veranda of Qureshian in front of the main gate of mausoleum, there is a khushbo wali khirki. As the legend goes along time back unknown man saw Bahauddin zakariya in his dream, the saint ordered to man to make a window at this particular place because the fragrance of Hassan Afghan who was buried close to where the window now stand would go the saint and the man when he woke up did as he told

2.7.11 THALLA OF EID:

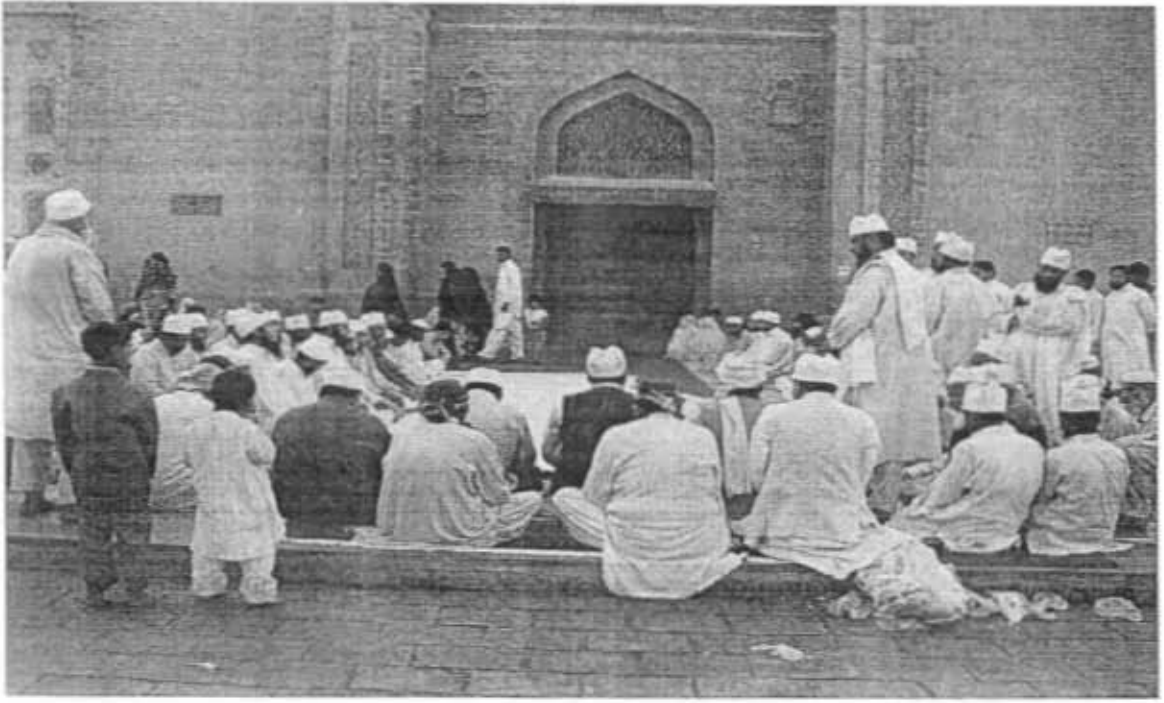
Near the eastern wall of the mausoleum, there is a Thalla, which is specified for the Eid prayer. Bahauddin Zakariya set this tradition himself.

2.7.12 CEREMONIAL THALLA:

Near the north wall of the shrine, there is a big Thalla, which is used as a stage on different ceremonies mehfil-e-ziker, Urs etc.

2.7.13 GIFT SHOP:

Eastern gate is also a masterpiece of the architecture, which welcomes the visitors from the eastern side gate in the courtyard there is a gift shop for the visitors. Opposite to the gift shop sit the pails full of water that have fresh flowers in them. Floweriest of the shrine get their flower from these Pills and sell them to the pilgrims. Near the eastern gate inside the courtyard there are four electric water coolers to facilitate the visitors. In the eastern side, another shoe rack is placed. There is another large gate with the three small



A Religious Ceremony at Thalla of the Shrine of Baha-Uddin-Zakaria



Green box opening Ceremony at Shrine of Baha-Uddin-Zakaria Multan

gates in the southern wall of the shrine that opens in the ceremony of urse or the barsi of Sajjad Hussain Qureshi gaddi nasheen.

2.8 MOSQUE:

A beautiful mosque is present, in the south west side of the mausoleum, which is decorated with the kashi and crashi work. There are five gates of the mosque. A beautiful Mehrab is located in the center of the mosque near the member.

2.8.1 HUJRA:

A small Hujra is located in the middle of the eastern wall near the small well. Hujra is the residence of imam which control the management of mosque

2.8.2 SAQAWA:

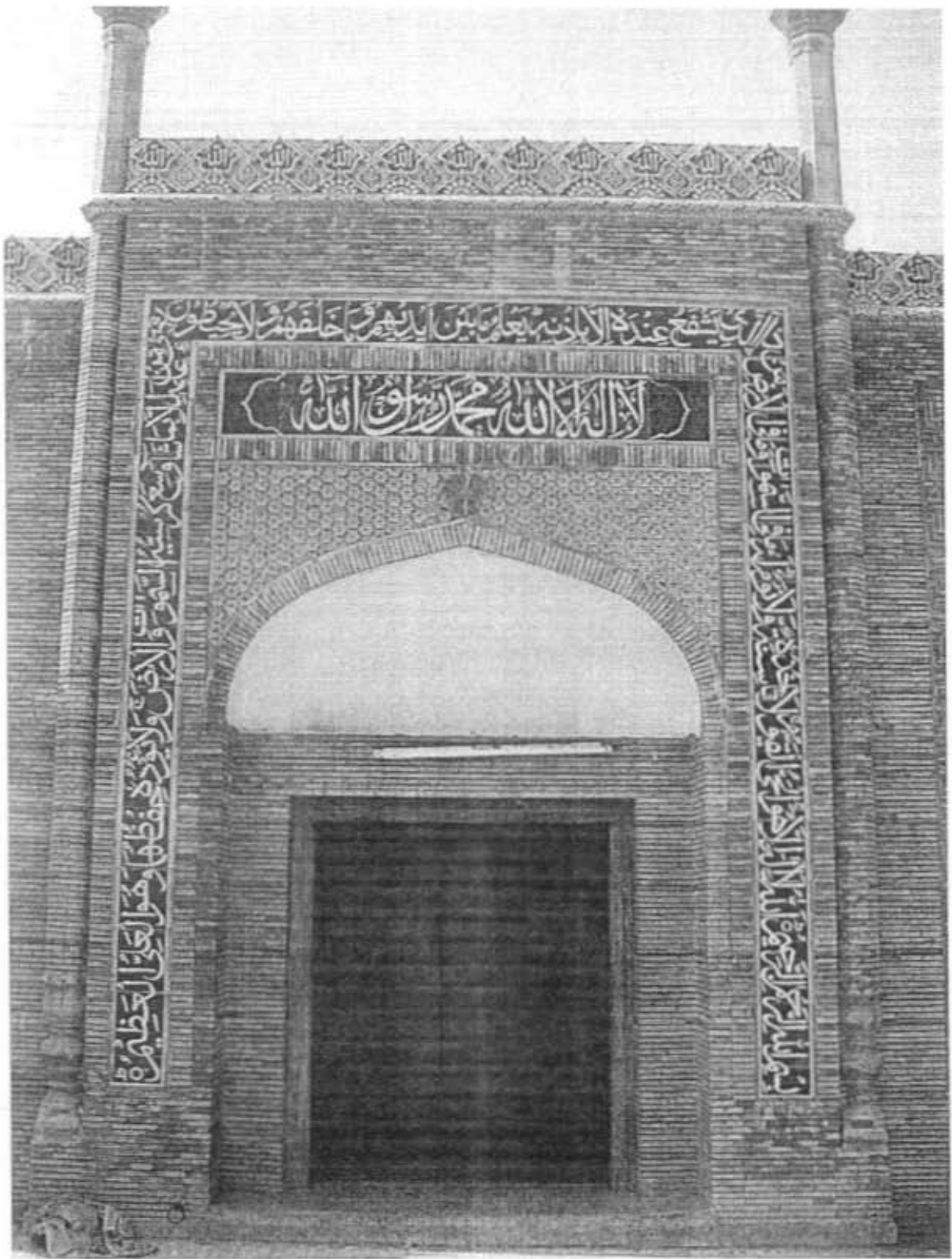
Towards the eastern side wall of the mosque a saqawa is located for ablution for prayer. Hot water is also available here in the winter season.

2.8.3 TOILETS:

There are 9 toilets for astanja, which are not enough for the hundreds of the visitors. One or two persons are present here to collect the money from each person who goes to the toilet and this amount is usually 3 rupee.

2.8.4 EASTERN WELL:

In the backside of the Hujra, out side the courtyard a small well is located .The department of Auqaf closed this well. The dry flowers collected from the mausoleum are burnt here for fragrance. The people collect dry flowers from here and they mix them in oil and use it on their bodies for healing purposes. In the front of the main entrance outside of the boundary wall of the shrine, another big well is present it was closed by the Auqaf. A popular myth about this well is that, it was the property of a ghost and he prevented water fetching from this well. Bahauddin Zakaryia interfered and punished that



The Mosque at the Shrine of Baha-Uddin-Zakaria Complex

ghost. Saint put curse on the ghost by saying these words that the people will always put dirt on you' and that's why the people put dirt and jhand in this well as ritual.

2.8.5 DRAINAGE SYSTEM:

In the courtyard of the shrine there are about seventeen sewerage holes for the rain water, through these pipes the rain water is thrown out into the main sewerage pipelines.

2.8.6 CHARAGHI OR DEVA:

In the veranda of Qureshian, there is a specific place for the charaghi or deva. The visitors come and light deva. A person also sits there with the oil and "vatul" (a small piece of cotton wet with oil) he provides deva to the visitors at the cost of 10 rupees.

2.8.7 AGARBATTI:

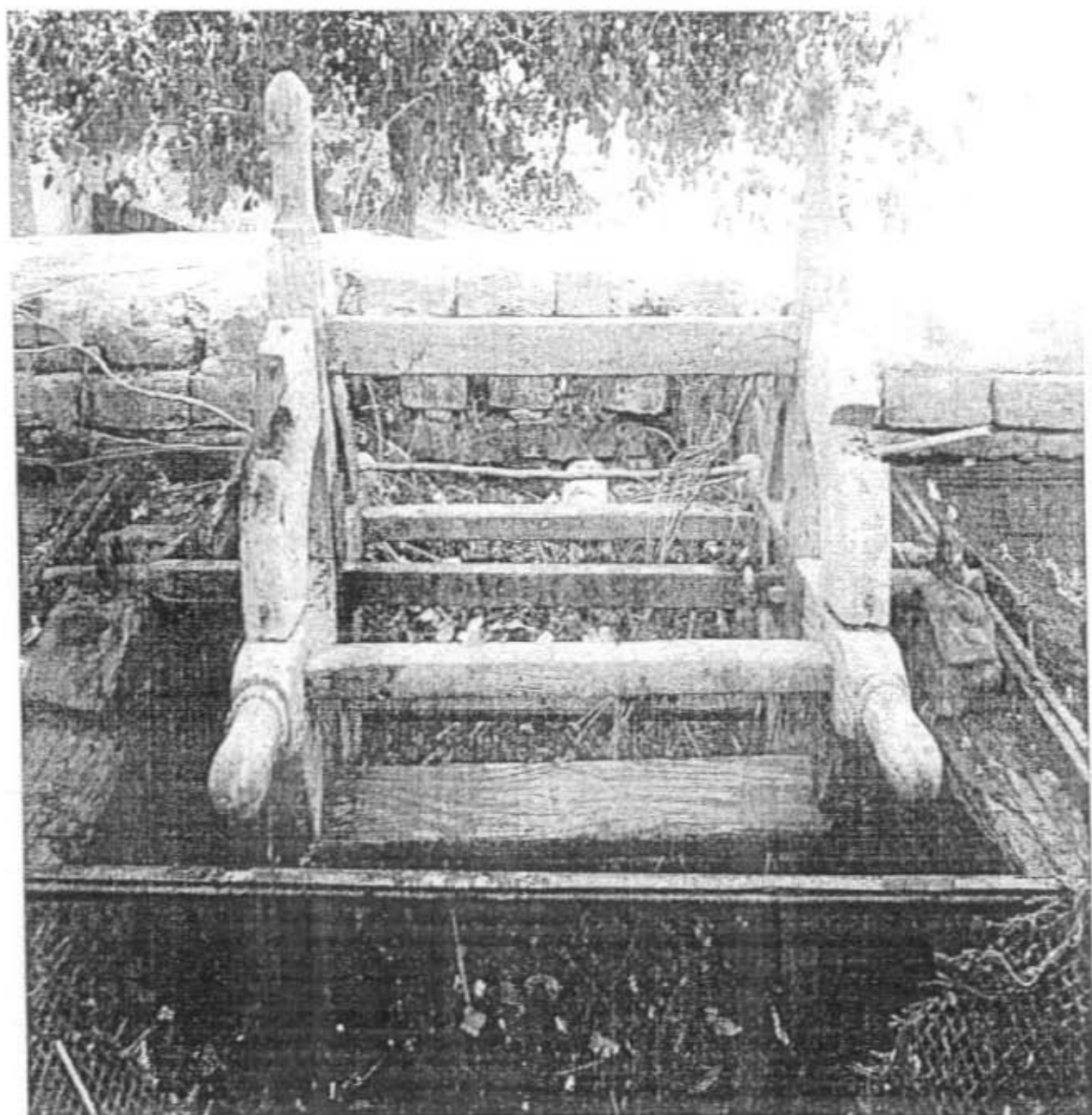
In the middle of the veranda of qurashian, an agarbatti stand is placed near the south wall. People light the fragrant sticks in this stand.

2.8.8 PHOLOON WALA:

Near the left side of the main gate of the mausoleum a floweriest sits who has fresh rose petals and flowers to sell. People buy these flowers and petals and offer these flowers on the grave of the Bahauddin Zakariya.

2.8.9 KHALIFA KI GADDI:

In the front of the main gate of the mausoleum, a khalifa sits to collect the nazrana. Khalifa has salt packets and lachi Dana to sell. He also offers a chadar to some special visitors and gets nazrana in return. The cutting of jhand is done by khalipha. Two green boxes are placed near the seat of khalifa. One is specific for the nazrana of jhand and the other one is for *chanda or charaghi*.



Old eastern well at the shrine of the Bahauddin Zakaria

2.9 THE SHRINE OF BAHAUDDIN ZAKARIYA:

The room in which the tomb of the Bahauddin zakariya is located has a door called "*multani dilly wala gate*" which is decorated with the beautiful wood carving that is called munawati. It opens in the veranda of Qurasian. There are two pathways of entrance, one is for the males and the other one is for the females.

2.9.1 CHAUKHAT:

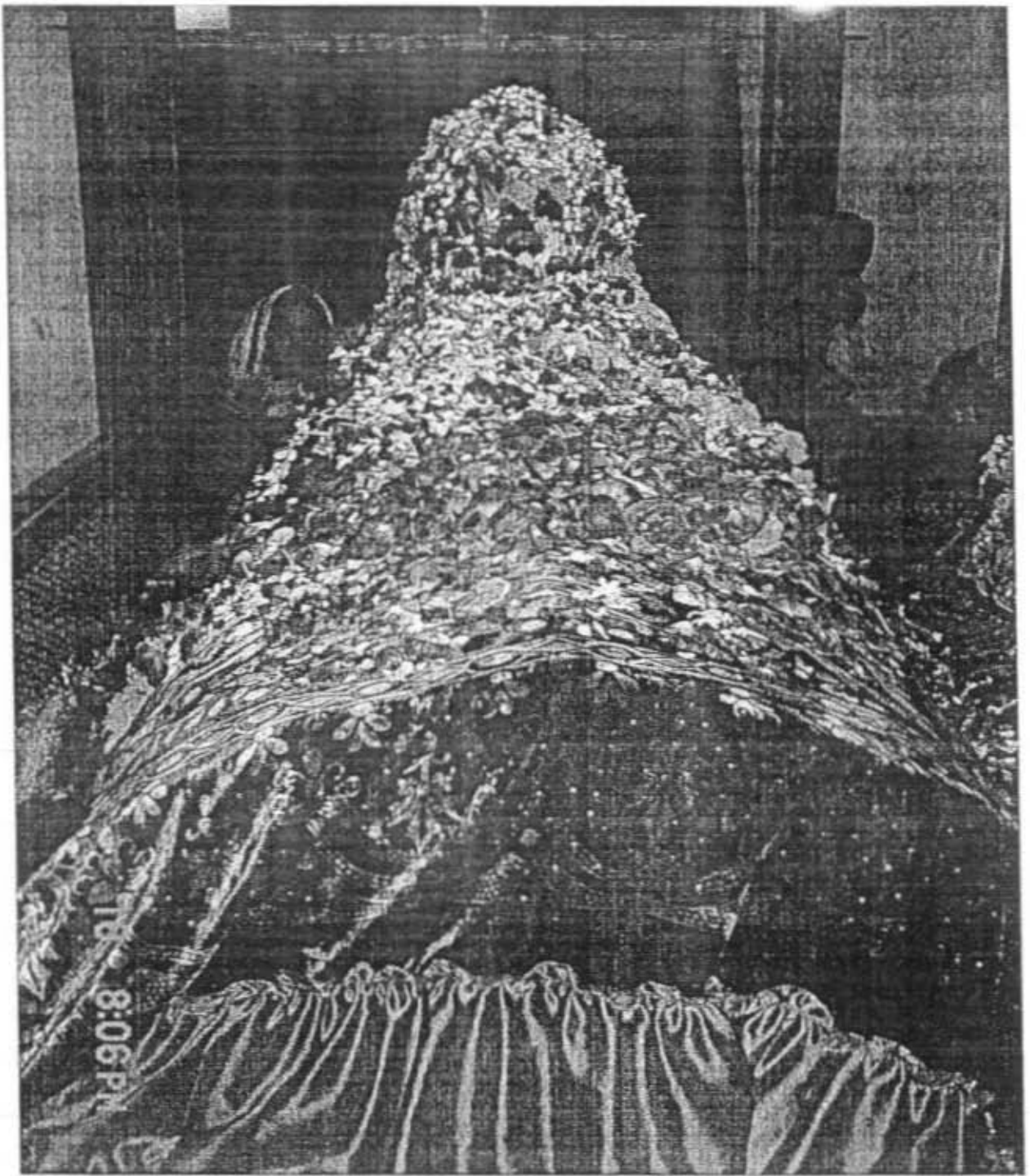
Chaukhat is in the center of the mausoleum, in which the grave of the ghaus-ul-allamen is present. Chaukhat is made of wood with particular designs carved on it. It has eight Mehrabs and twelve wooden pillars on which twelve floral leafs and the design of feathers of peacock are carved which are the clear sign of art of craftsmanship and architecture of people of that time when it was made. The graves of the Bahauddin Zakariya and Saddar-u-din Arif are covered with the black and green colored chadars. On the roof of the chaukat, the designs of the Naqashi art are painted with different color combinations.

2.9.2 DASTAR SHARIF:

On the grave of the Bahauddin Zakariya a dastar of white color is placed at the head side of the grave on a bended wooden piece. A green board is placed near the dastar sharif on which the history of Hazrat Bahauddin zakariya is written.

2.9.3 PREVIOUS GRAVE OF SHAH RUKAN-E ALAM:

At the feet of the Ghaus-ul-Allamen, his grandson Shah Ruken-e-Aalam's grave was located. Originally a piece of marble embedded in a wooden frame is present at the place as a monument where the grave was located. A king Muhammad Bin Tughlaq was told in his dream by Hazrat Bahauddin Zakariya that the place of the grave of Shah Ruken-e-Aalam should be changed from here and buried him in the building which he had slected for himself



The shrine of Bahauddin Zikaria in the mausoleum.

2.9.4 ZANAN KHANA:

Zanaan khana is located near the northern wall of the mausoleum at the head of the grave of Bahauddin Zakariya. It is a place especially for women. They offer their prayers, recite Holy Quran and make vows there

2.9.5 MEHRAB IN MAUSOLEUM:

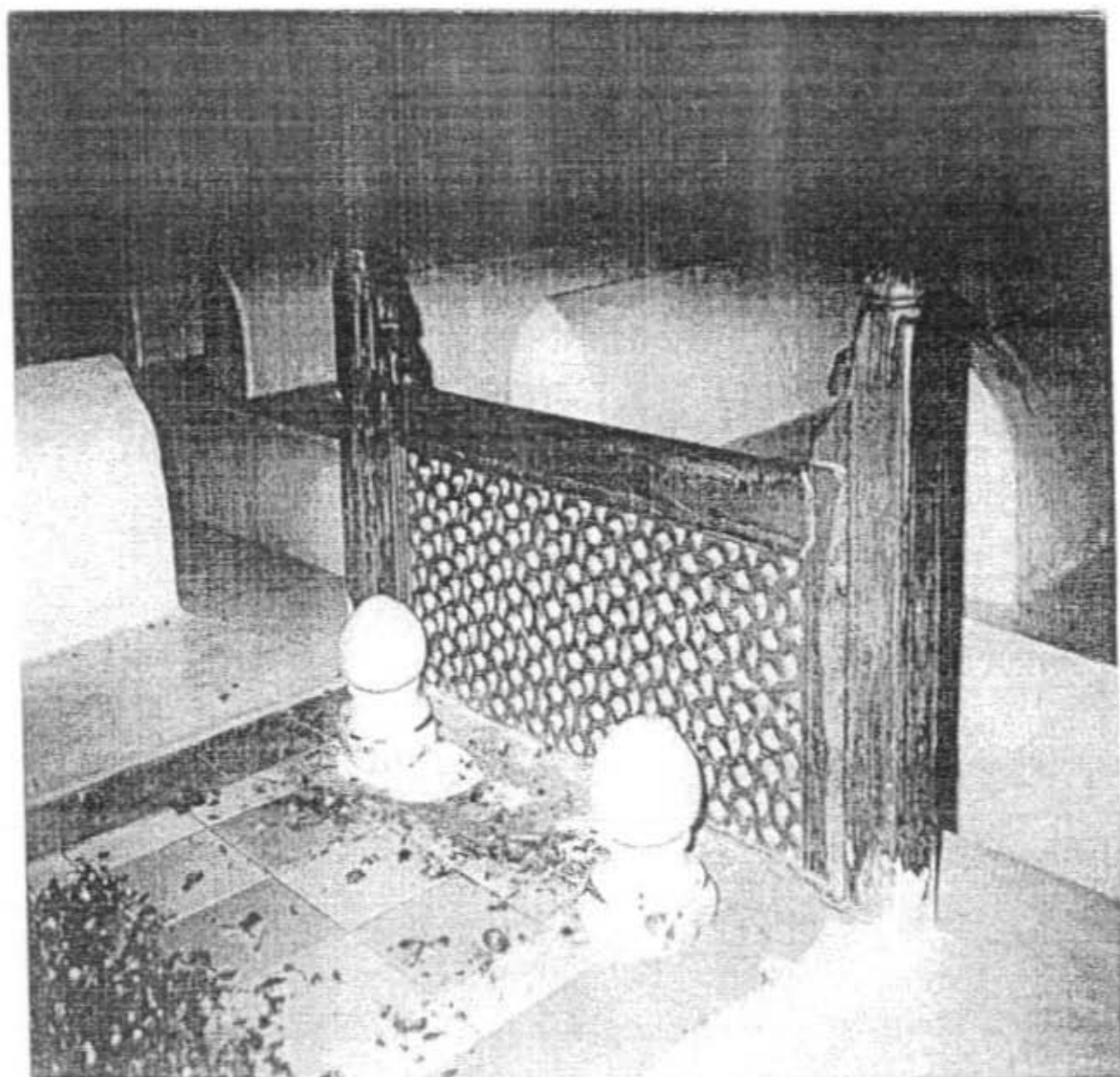
In the middle of the western wall of the mausoleum, a small Mehrab is located which indicates the direction of the Kaba and visitors offer their prayers and meditate facing the mehrab. There are four small ventilators and eight Mehrab shaped ventilators in the dome. There are also two grand wooden paway towards the head of the Bahau-ul-Haq to the left and right side of the Zanan khana. There are also eight small floral designs. There is no proper ladder constructed in the mausoleum to reach the upper story of the darbar but a ladder is constructed from second to third story.

2.9.6 DILLI:

Dilli is a round piece of wood in light orange color, which is hanged by an iron chain from the center of the dome, which is now placed on the roof of chaukat. It is said that when it will touch the ground, the Day of Judgment will happened. In the wall of the main entrance of mausoleum there are four small holes, which are specially constructed inside wall to control the echo in the mausoleum. Out side the mausoleum on the eastern wall, there are two small charagh designs, Allah's nameplates, erashi flowers, and kashi art motifs. There are about fourteen minars of different sizes on the mausoleum and at the top of the dome; a golden meel is located.

2.9.7 AUQAF OFFICE:

The office of Aukaf department is situated on the north side of the shrine; Auqaf department has contracted with the shoe rack, followerist and owners of parking and gift shop etc.



White stones placed in shrine of Bahuddin Zakaria used for the healing purpose.

2.9.8 LIBERARY:

Next to the Auqaf office there is a small library that is operated by Auqaf. It is closed more often than not. There are only a few bookracks here but a lot of old books.

2.9.9 DISPENSORY:

There is a small dispensary on the second floor of Auqaf office under the control of Multan development authority dispensary, library and the sabil was inaugurated by Makhdoom Shah Mehmood Qureshei on the 17th of august 1991. Bahauddin zakariya complex was inaugurated by prime minister of Pakistan Miyan Muhammad Nawaz Sharif on 7 Saffar-ul-Muzaffar 1421 Hijra, which was of 18, May 1991.

2.9.10 LANGER KHANA:

In front of the main entrance of the shrine a small langar khanah is located that opens two days in a week Thursday and Friday at 1'o clock for Langar distribution by Auqaf.

2.9.11 PARKING:

There is a car, motorcycle, rickshaw and cycle parking near the western wall of the shrine. Its boundary is specified with a rope. This provides security for the vehicles at the cost of 10, 5 and 3 rupees respectively and other gift shop is present near the main entrance of shrine. A new car parking and "skawa" had been constructed to facilitate the visitors for parking and water. Shrine of Bahauddin zakariya opens daily at the time for tahajjad prayer and close at the 11 o' clock, at night and night shift security is provided by the Auqaf.

2.10 CHURCH:

2.10.1 LOCALE AS MICRO LEVEL:

Catholic church Multan cant is the oldest church of Multan, which is located in the center of Multan cant. It is located at the intersection of sher shah road and aurang zeb road former leading to muzaffre ghar road.

2.10.2 DOCUMENTED HISTORY OF CATHOLIC CHURCH:

Catholic diocese of Multan covers vast area of seven hundred and five square kilometer with the total population of the diocese being more than 2, 00000 Christians, which is increasing with the passage of time. It is located in southern Punjab and almost in the central part of Pakistan. The total population of the diocese is about 13 million people out of which 200000 are Christians .the cathedral parish is the center of the Multan diocese. The history of the cathedral parish is linked with Lahore diocese as Multan diocese was part of Lahore diocese earlier and became an independent diocese in 1939. History of diocese is divided into 3 parts, first, missionaries who came here were Italian Dominicans, and after words American Dominicans served in the diocese of Multan. Then Pakistani diocesan priest took over this responsibility. These 3 groups of the priest had same vision, mission and goals. Italian Dominicans missionaries work under the leadership of Bishop Benedict, Cialeo. Their stress was on the formal and non-formal Christian education.

American Dominicans worked under the leadership of A Louis Scherer and Bishop Earnest Bertrand Boland. They were more concerned about the development of Christian people on the whole. Pakistani diocesan clergy emphasized Eucharist and Eucharistic education, which is the center and summit of their worship. Bishop Andrew Francesco was consecrated the Bishop of Multan diocese on February, 26, 2000 and succeeded to see on march 4, 2000 with his lordship, his lordship gave Multan district in the patronage of blessed virgin Mary and declared 8th December as the diocesan day. In 1936, some adjacent districts of Multan and state of Bahawalpur were detached from Lahore to form a separate diocese of Multan. In 1939 this area was separated from Lahore and Multan became separate diocese and Benedict Cialeo was installed as first Bishop of Multan in 1960, the diocese was divided and Bishop Cialio moved to Faisalabad and Bishop Louis Sheerer OP was appointed the second Bishop in Multan in 1966, after him Bertrand Boland became Bishop of Multan and in 1984 Bishop Patras Yousaf took charge and since 2000 Bishop Andrew Francesco has been leading the diocese of Multan.

(Diocesan centre for religious education 1970)

2.10.3 ORAL TRADITIONS:

According to my respondents said, "Church is god's house and it reinforces and reunites the soul of the people". More over church is the image of god's palace, which he has gifted to his followers. The old church was more fascinating than the new church and the architecture of the church was copied from the gothic art according to Andrew Francesco and several of my respondents while talking about the significance of church in their life said that church is like a fragrance that reaches every Christian. Some of my respondents stated that we look at the church as we look at our beloved. A Church is the churni of Jesus Christ and we all are the sheep of the Holy Father as he is a good shepherd. Visitors said the word church is derived from churni where Jesus Christ was born and every church is like paradise.

2.10.4 MAIN GATES

The main entrance of the Catholic Church is located on aurang zeb road in cant area, which has two main entrance decorated with symbols of cross.

2.10.5 NGO CARITAS:

Caritas is an international Christian NGO, which works through out the world for the betterment of Christian. Caritas controls schooling system of Multan and Bahawalpur.

2.10.6 SCHOOL IN CHURCH:

A school in the church with dual mediums of interaction Urdu and English provides education to Christians. One portion of this school is dedicated to religious teachings.

2.10.7 BISHOP HOUSE:

Within the church complex, close to the building of the church is a building called the house of the Bishop and fathers of Multan and Bahawalpur dioceses use it. This house is divided into two portions. The front portion is called father's house. This portion serves

as the residence of the church fathers. In addition to being a residential facility the bishops have also provided worship space. There is a chapel in the bishop's house where only bishops and father are allowed to pray. The chapel have holy box, holy oil, alter table, candles and all the other religious paraphernalia that is require in a worship session. Behind the bishop house, there is a construction comprising five rooms, which serve as the nuns' residence.

2.10.8 BIRTH CONTROL CENTRE:

A small beautiful care is present near the bishop house to facilitate the Christian people. There is population control office which is responsible for dissemination information regarding birth control contraceptives use etc.

2.10.9 LABOUR COLONY:

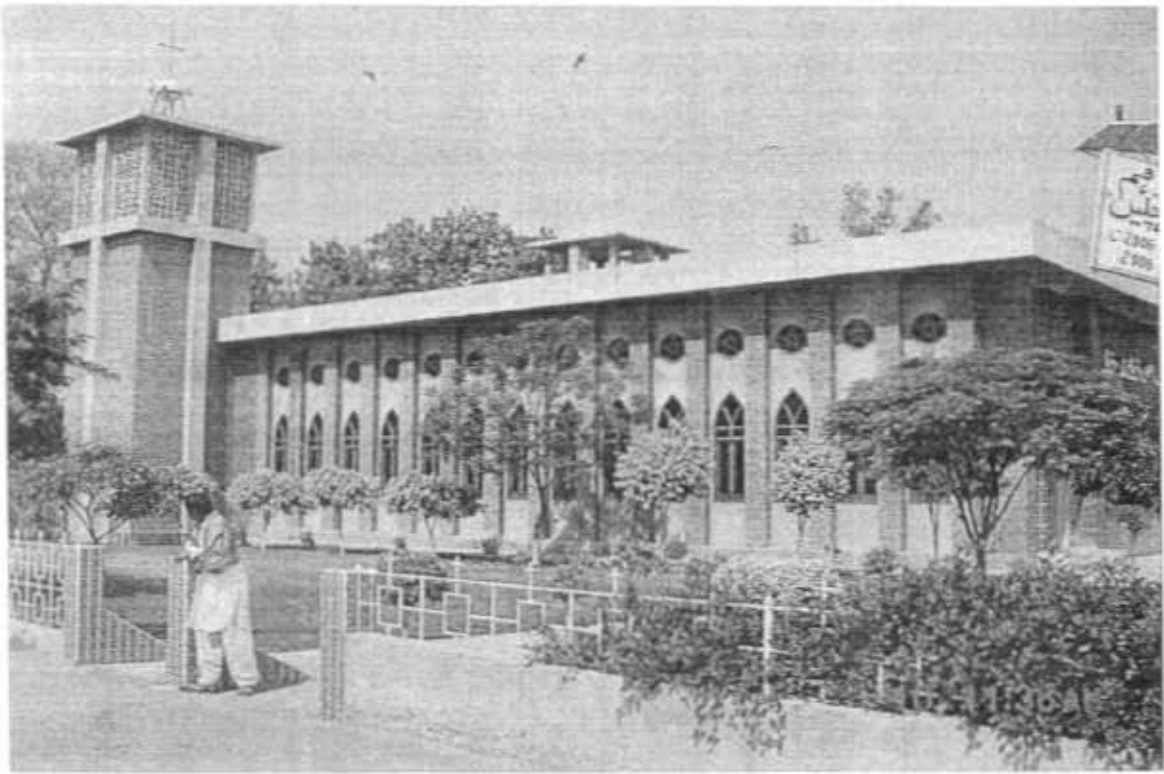
To ensure and facilitate the smooth functioning of the church complex on one side of the complex a labor colony has been erected. It has several quarters that serve as home for staff responsible for water and saver age management; guarding, cleaning and cooking etc. close to the labor colony, Not very far away from the office, there is major well, which supplies water to this church complex.

2.10.10 CARE CENTER:

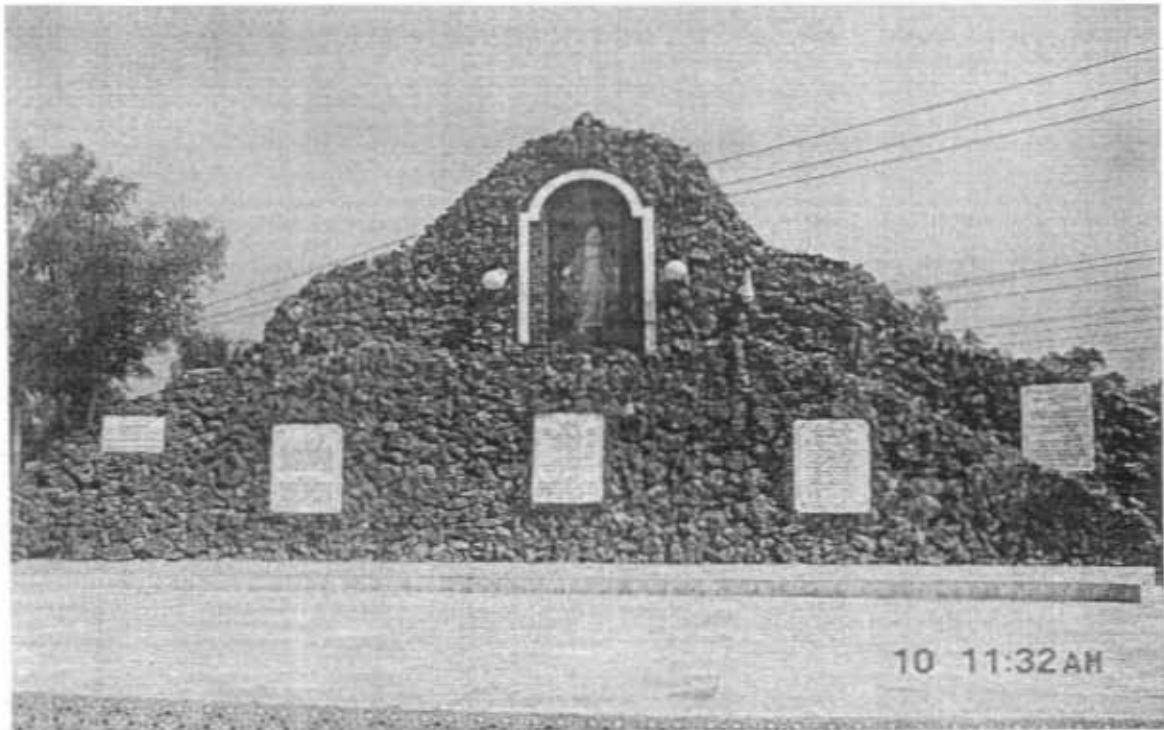
Adjacent to the graves of the bishops Lois sheerer and Patras Yousaf is a shop where the previous bishops are buried, there is a small shop that provides sells, lockets, rings, pictures this shop also carry holy bibles and video films about Christian religion.

2.10.11 MARYAM KI PAHARI:

In front of the church building there is decorated hill called Maryam ki pahari it is so named because affixed on it life size statue of Mother Marry enclosed in a glass box. In feet of the statue on the hill, there are five-stoon plates as on which biblical verses are described on it.



Catholic Church Cant Multan



The Hill of Mother Mary in Catholic Church Multan

2.11 CHURCH BUILDING:

A grand church building is situated in the center of the church complex. Inscribed in the outer facade of the church building verse of bible in Urdu. There are two main entrance of the church. Both of these doors are made of wood with carved images of the holy bible, Eucharist and pigeons.

2.11.1 BAPTISM POT:

Baptism pot is located inside the church building right next the entrance. It is made of gray stoon. The baptism pot remains full of water through out the years for the performance of the ritual. Inside the church building close to the second entrance mettle pot is placed on the stand, which serves the ritual of baptism. On each entrance, there are placed two stands that carry plates that have salt.

2.11.2 STATUE OF FATHER JOSPH:

It is located on the left side of the main Baptism pot and is enclosed in a glass cabinet and it is covered with the red chader with a golden heart.

2.11.3 PICTORAL REPRESENTATION OF CRUCIFICATION:

The inner walls of the church building are decorated with several picture of religious significance. The picture includes, these are of Mother Mary, father Anthony, Jesus Christ as a baby, Saint Paul, Jesus Christ a shepherd grazing sheep and several others to be discussed in the fourth coming chapter.



THE INTERNAL VEW OF THE CATHOLIC CHURCH OF MULTAN

2.11.4 HOLY BOX :(Pak Sandoq)

It is affixed in the wall of the church on the right side; Inside the Pak Sandoq is Pak Shrakat, Pak Badan and Khoon. Near the Pak Sandoq a red light is always alight which represents the presence of Jesus Christ.

2.11.5 ALTER TABLE:

In the middle of the stage an Alter table is placed on which rest the Holy Bible, Torat, Song books, Zahoor Daan, and Jesus Christ's icon in state of Crucification for the worshipers. Five chairs are arranged for the Priest. There are three moora for the brothers and three for the nuns, which are purple in color.

2.11.6 SYMBOL OF CRUCIFICATION:

A big cross made of wood is hanged above the Alter table on the wall with icon of and Jesus Christ on it.

2.11.7 BELLS

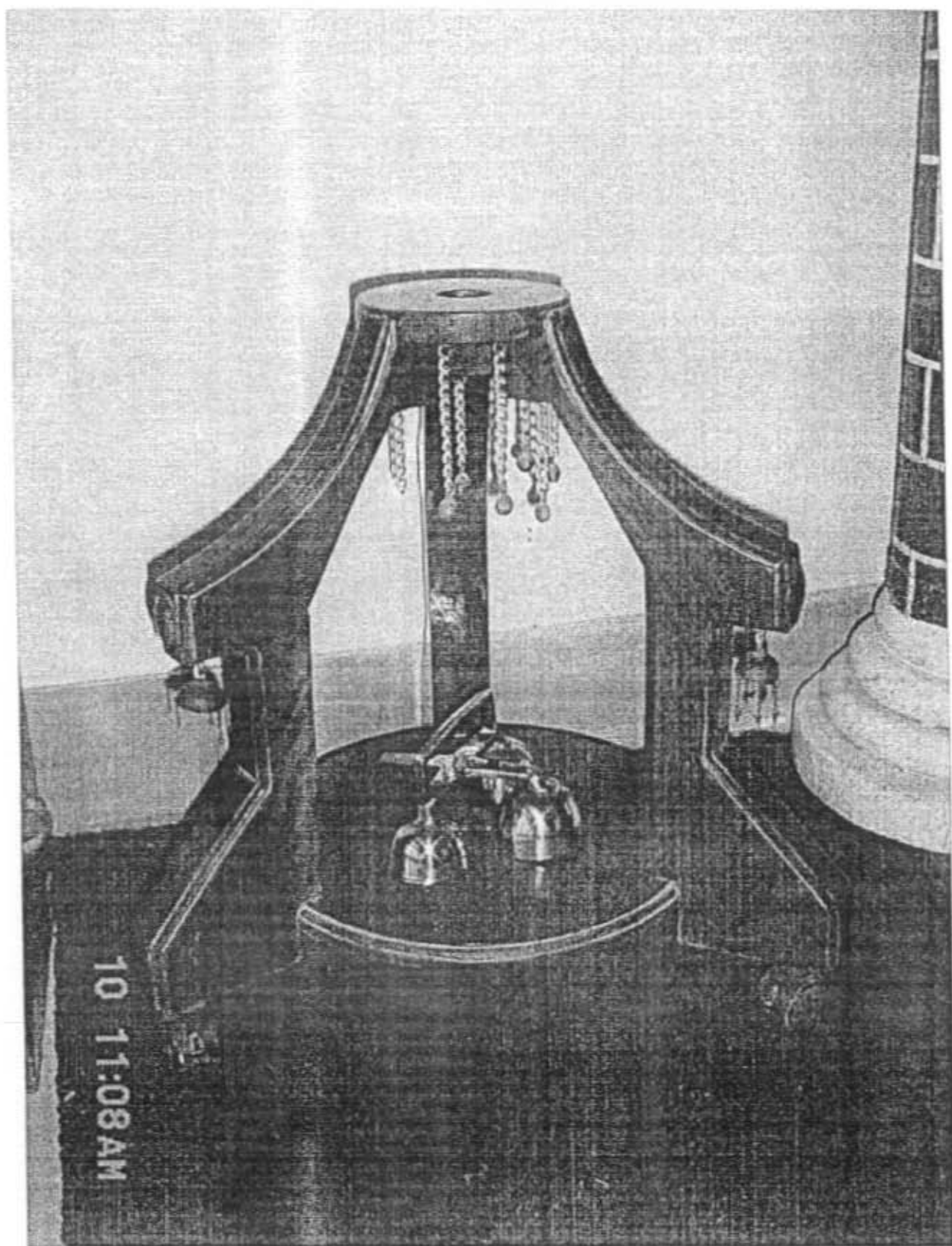
A beautiful bell stand is placed on the stage in which cross-shaped golden steel bell is placed which is the symbol of Jesus Christ presence. This is used during the prayer. On both sides of the alter table two ceramic candles placed. In front of the alter table two small candles are lightened and these remain alight around the clock.

2.11.8 STATUE OF MOTHER MARY:

It is situated on the right side of the alter table. This statue is covered with the chadars of different colors. A white roster is placed in the left side of the alter table for delivering that sermon.

2.11.9 CONFESSION CHAIR:

In the church building there are tow points of confession, one is in front of the holy box and the other one is in the front of statue of Mother Mary. On one point of confession, the confessice leans on the floor covered with a little mate in front of the



Bells used during the prayer in the church which indicates the presence of the Jesus Christ.

priest. Both the priest and confessor are face to face and can see each other. Other point of confession is slightly different, the confessor answers while as priest sit on chair facing each other but both chairs are separated by wooden frame with a curtain screen. Thus here the connection between the priest and the confessor is mediated.

2.11.10 DONATION BOX:

Two brown colored wood boxes are placed near the roster to collect the hadia from the worshippers for the church. There are three red and violet colour baskets to collect the "*chanda*" or "*hadia*".

2.11.11 STATUE OF ANTHONY:

It is placed near the door of the dressing room of the priests. All of the statues in the church are imported from Rome at the request of the church.

2.11.12 HYMNS PLACE:

Near the statue of Mother Mary a special place is fixed for Hymns singing. The hymns are accompanied by various musical instruments to include tabla, piano Paytti etc

2.11.13 CHURNI:

It is made of "*Kaana*" and is placed near the statue of Mother Mary in which small statues of animals and Jesus Christ are placed to this is called the (*churni*) and represents the event of birth of Christ

2.11.14 MALE AND FEMALE SITTING PORTION:

The church is divided into two parts one for the males and other for the female's prayer. There is an upper story in the church in which only females are allowed to sit for the prayer. There are eight pillars in the church and the walls are decorated with the crosses and stars. The both of the walls have windows and stars shaped ventilators.

CHAPTER 3

LOCALE AS SYMBOLIC SPACE:

3.1 INTRODUCTION:

Both of the buildings that I selected for my research were symbolically very rich and through their symbols, they represent their religious philosophy dignity, ritual performances through which I became able to understand their culture. I understood The Muslims and the Christian's art forms and architecture and specification of division of space within the architecture in both Catholic Church and shrine of Bahauddin Zakaryia. The symbols, which were used in both of the religious rituals, were different and have different interpretation. According to their culture the visitors performed different kinds of religious rituals on different occasions.

3.2 ART FORMS IN SHRINE:

Shrine of Bahauddin Zakaryia is an excellent masterpiece of Muslim architecture, which is decorated with different kinds of art forms, symbols, woodcarving, kashi and crashi art etc

3.2.1 PERSIAN POETRY IN KASHI ART:

1. A moment's stay with a saint is better than the hundred years' unconditional worship. Saints can even bring back the arrow to the archer through their heavenly power.
2. Pilgrimages to the saint's places save from the fire of hell. If heaven could ever be on earth it can be nowhere but the saint's place.
2. A person seeking proximity to God should be near to a saint. You will be drifted away from the God if you drift yourself away from a saint.
3. I have heard that God will forgive the sinner to honor the saint. If you still think high of yourself you worship the idle of your own personality.
4. You said you have shattered idles yourself, but idle is still present in your own heart. The thought of worldly positions and possessions are useless and illusionary.



Persian Poetry at the Mausoleum of Baha-Uddin-Zakria Multan

5. Desiring to continue the prison of body is nothing but a false desire. You are wrong in assuming that body is the perfect home for your soul.
6. The wise spirit, the saint Hazart Shahabuddin told me two things, firstly don't think high of yourself, and secondly don't look upon the others.
7. Even if the whole world turns into blowing wind/hurricane, the flame of saint's wisdom cannot be extinguished.
8. The saint of this tomb is Shah Hassan Bukhsh; he is the son of great Suharwardi family. He is the center of Godly splendor and he holds the treasured secrets of God.
9. He has constructed this building but he has desire for the further construction of this glorious building.
10. This house of the holiness is like garden of heaven or it is like crown in the sky in form of sun and on earth in the form of his holiness.
11. When the embellishment of the holy house was done, the Angel said its beauty is basically the blessing of his holiness.
12. In the high times of Islam Makhdoom Hazart Baha wal Bukhsh like saints died and went away from this mortal world.
13. The angles welcomed this holy man in this decorated paradise and the gatekeeper of the paradise asked him warmly welcome with respect.
14. Hazart Baha-ud-Din Quraishi and thoughtfulness of his highness and Makhdoom Baha wal Bukhsh and his knowledge and wisdom took the followers near to God.
15. The dignity of these saints is point of proudness for the whole universe. Obeisance of these saints was utmost glory for all.
16. The world was no more worthy for his holiness, so he the son of superior family got free from the prison of this mortal world.
17. So he journeyed towards immortal world of heaven on a Friday morning 8th of Shaban or 24th of June.
18. And he surely was among the forgiveness and blessed, that's why he finally accompanied the Greatness, The God.
19. Though he never was away from God even when he was on earth the distance between him and the God were never a hindrance.



Persian Poetry at the Mausoleum of Baha-Uddin-Zakria Multan

20. What a bright morning that was when he at last met his beloved, The God.
21. . He, who was so beautiful and pure like flowers, denied his own self to meet the God. All his prayers were answered and at last he found his place in heaven near God.
22. Our respectful lord of saints was placed on the heights of virtuousness.
23. He completed his reign successfully on earth and God at last called him to heavens.
24. When we asked about his Holiness from the angel he confirmed that your holiness has no doubt been placed on the heights of greatness.
25. His Holiness said, don't pay attention to the worldly desires of your heart it diverts your attention from material beings to God and don't be proud of yourself being a believer of Oneness, as oneness is seeing God as one not just believing.
26. His Holiness used to advise one more thing that whatever you have in mind other than God is nothing but wastage of time.
27. Unless you keep thinking of yourself you actually keep worshipping the idle of your own self, breakdown this idle and then you will be able to worship the God.
28. The thought of worldliness is wrong, it's not right for you as it takes you to an illusionary world.
29. Your body is not the permanent home of yourself, so for temporary pleasure, indulgence in worldliness is wrong.
30. The dome of our holy saint is far more beautiful than the dome made of precious stone as the dome of our saint's grave is made of simplicity and it reflects the purity in such a way that it is as pure and as beautiful as flower. It is like the most beautiful and pre garden.

3.2.2CALLIGRAPHY IN SHRINE:

In front wall of veranda of khwajagan, most of the calligraphic work is present. Some of the calligraphic verses and Hadiths are present in the exit of the veranda of Qurashian. This calligraphic work was written in 1343 of Hujra by the Makhdoom sheikh Mureed hussain quraishi, gaddi nasheen of the shrine of Bahauddin Zakaryia.

This calligraphy is in the kashi art forms. Most of the calligraphy is written in the white color with combination of blue and feroza in plate form among floral designs.

These are:

The cows 2 Albaqarah

So, therefore, remember me, and I shall remember you, and give thanks and do not be unforgrateful. (Al Quran, Contemporary translation, Ahmad Ali 1986 verse, 152 pp: 29)

The cow 2 Albaqarah

Do not say that those who are killed in the way of God are dead, for indeed they are alive, even though you are not aware. (Al Quran, Contemporary translation, Ahmad Ali 1986 verse, 154 pp: 30)

Younus Makki

Remember, there is neither fear nor regret for the friends of God. (Al Quran, Contemporary translation, Ahmad Ali 1986 verse, 62 pp: 183)

Wa Mayenyaknut 22-Al- ahzab 33

O you, who believe, remember God a great deal and sing his praises morning and evening. (Al Quran, Contemporary translation, Ahmad Ali 1986 verse, 62 pp: 359)

23-Faman Azalm

Adoration 41 Hamim As sajjad Makki

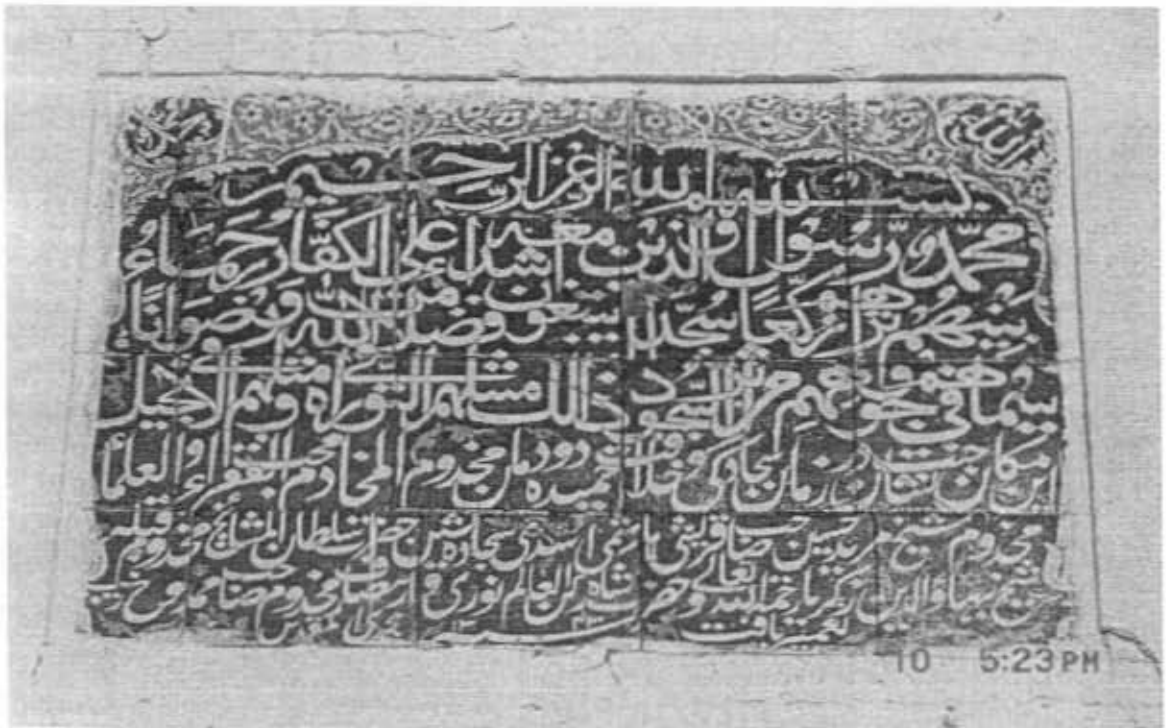
Surely the angels will come down to those who say, 'our Lord is God' and their remain stead fast, saying: "you should have neither fear nor regret but rejoice in the happy news of paradise that has been promised you. We are your friends in this life and in the hereafter where you will get what ever your hearts, desire, and what so ever you ask for, as a gift from the forgiving, ever- merciful (God)". (Al Quran, Contemporary translation, Ahmad Ali 1986 verse 30, 31, 32 pp: 409)

26 Hamim Appartments 49 Al Hujrat Madni

He who has more integrity has indeed greater honour with God. (Al Quran, Contemporary translation, Ahmad Ali 1986 verse, 13 pp: 444)

Abraham 14 Makki





Calligraphy at the Front Wall of the Veranda of Khawjgan

With immutable words God makes the faithful dauntless in the life of the world and the life to come but leads to unjust into error, for God does as he please. (Al Quran, Contemporary translation, Ahmad Ali 1986 verse, 27 pp: 220)

26 Victory 48 Al faiths Madni

Muhammad is the prophet of God; and those who are with him are server with infidels but compassionate among themselves. You may see them kneeling and bowing in reverence, seeking His favor and acceptance. Their mark is on their fore heads from the effect of prostrations. Their likeness in the torah and their likeness in the Gospel are like a seed that sends out a stalk them makes firm, and it becomes strong and it rises straight upon its stem, gladdening the cultivator's heart, in order to fill the unbelievers with dismay. God has promised those who believe and do the right forgiveness and great reward. (Al Quran, Contemporary translation, Ahmad Ali 1986 verse, pp: 442)

29 Al Mursarlat

The Emissaries 77 Makki

Those who take head for themselves and fear God, will be amidst shade and springs of water and such fruit as they desire" Eat and drink with relish as reward for what you had done" that is how we reward the good. (Al Quran, Contemporary translation, Ahmad Ali 1986 verse, 40, 41,42,43,44 pp: 517)

30 pure faith 112 Al I khlas Makki

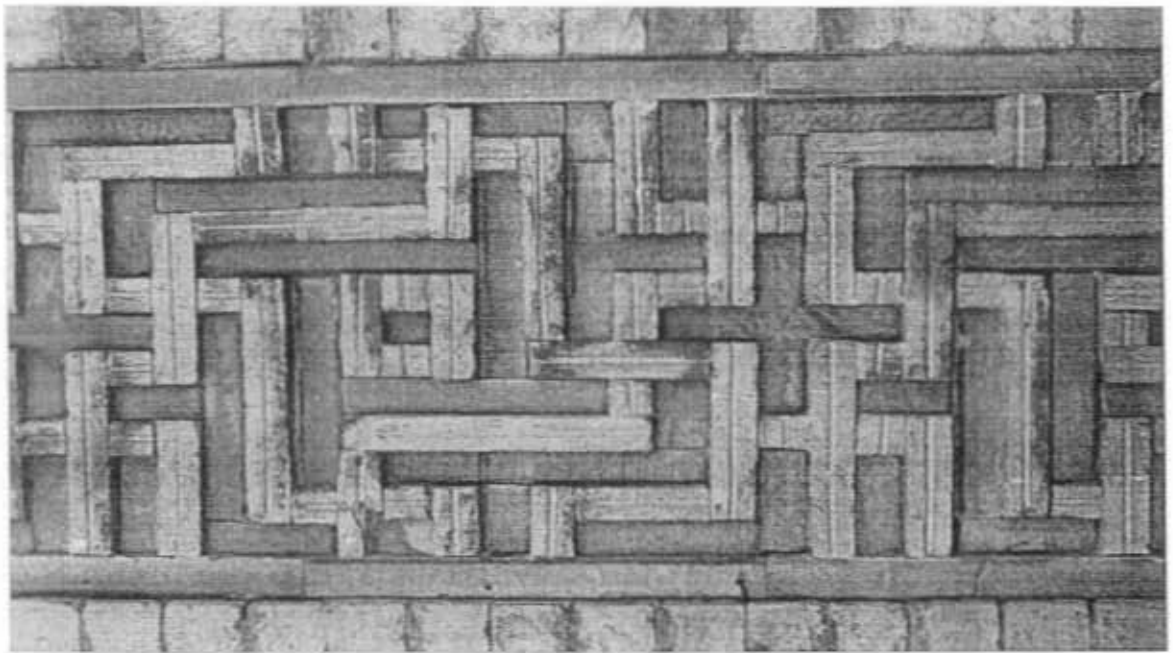
Say: "He is God the one the most unique, God the immensely indispensable. He has begotten no one, and of non-is he begotten. There is no one compare able to Him."

The pure faith Al akhalas makki is present not only on the veranda of khwajagan and Qureshian but also present in the mosque and the front wall, which is decorated with beautiful calligraphic designs. All these plates are decorated with the designs like salami (salami is derived from Saleem which can only designed by the wise man that is considered the sign of ustadi. The Dana wali mehrab, sunflower, three plates are decorated with the thamlas 2 thamlas on both sides of each plate. Thamlas is consists of (kurci, phull, nulli and Omak) all these plates are beautiful having the names of Allah and his prophet Muhammad as Ya Allah and Ya Muhammad and namely (Al- Rahman, Al- Raheem, Al -Maalik, Al-Quddos, Al -assalam, Al-Moomin, Al-Mohaimin, Ya Sattar, Ya, Ghaffar , Ya Rahman , Ya Raheem , Ya Hayyuo, Ya Qayum) . This calligraphic

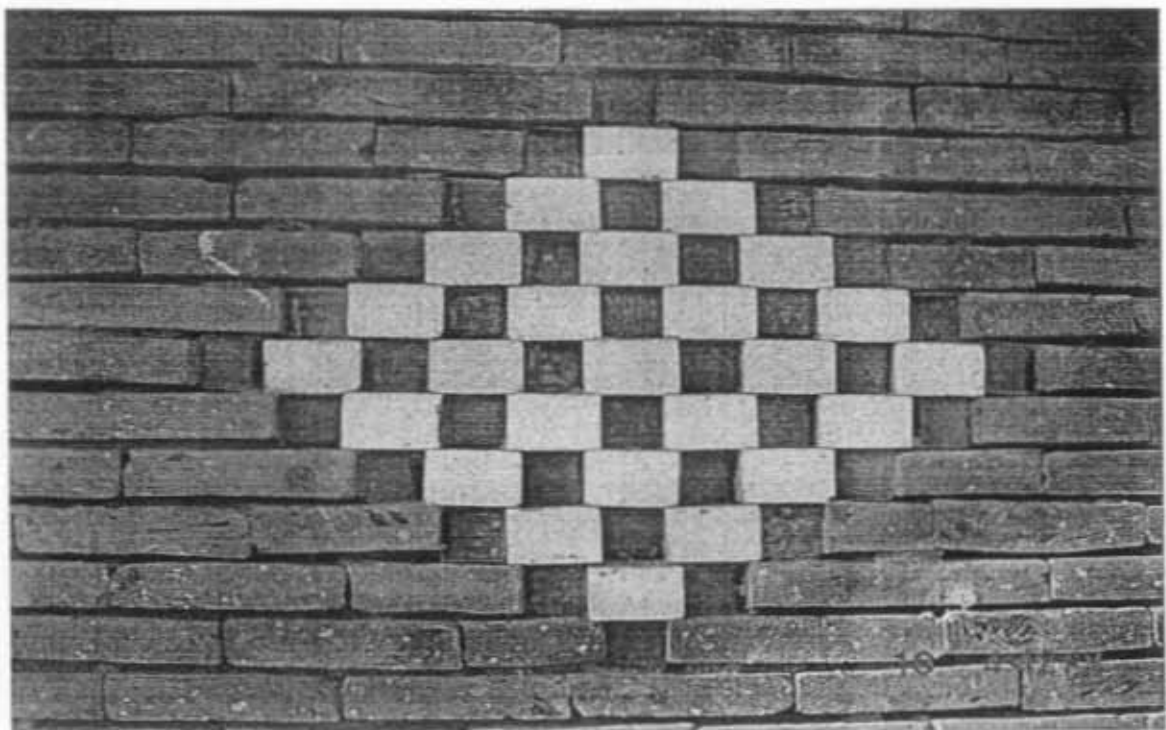
work is of different style. Some are simple in expression, some in round stamp shaped design.

In the middle portion veranda, there 10 numurubba and 10murraba panels were adjusted. There are four minars on the veranda, on corners 2 are large and in the center 2 are comparatively small, the two small minars are linked with Lehria dar chall having typical pattern like (kurci, phull, nulli and omak) central part also has inverted marlans shaped designed which are called apple shape marlans with the leaf style jhalar, ghulta and gola. Large minars are erected with (bangla; gumbad mooch pa, jail) and distance between the large and small minars are decorated with white "dabbi wala dansa, floral marlans" with gola and ghult. Moreover, the Auth pukh Tarrah" has increased its beauty. The veranda of qurashean has beautified with marlans in which Ya Allah and Ya Muhammad are written in the remaining portion. There are 7 namurraba panels in which 4 have Persian poetry and 2 are consist of Hadiths and there is single callegraphic plate. The mehrab of veranda consist of ghult and saleemi and there is only single minar on the corner of veranda. Around all sides of the mausoleum at the lower side there is a dubbi wala dansa with combination of white dubbi and blue border. There is murraba and namurbba panel work around 8 doors, there are blue color grill shaped design.

Around the whole of the doom there are small marlans and in the middle of the two-marlani design there is round shaped design that is called "gooli", there is design that give the shape of hoarse paw and at that top of the doom, there is ring shapped design that is called "manky".the doom ends in meel or neel that is made of steel which is painted by the golden color. All-14 minarets are white washed but their heads are Multani Blue color. On the eastren side of mausoleum is present a dubbi wala dansa with border of kingri, plain dansa. There are 2 other pannals one is called sheran wala pannal (poetry plate) and other is called simple pannal on shera wala panel praise and history of mausoleum was described and on the simple pannal women offer their vows because it was done by the saint. There is panal work around the mehrab on the wall of mausoleum.The panel Patti about 5 1/2 inches. In pannal work there is a "nali sar" that runs "char chaptero". There is "guzz ki chall" one is of erashi and other is called kashi and it is called wand (division) and. Burfi (squre white design) is of feroza color (light blue) and main entrance and the Ziaul haq gate are decorated on the same design. There



**Kashi & Erashi Artwork at the Mosque & Shrine of Baha-Uddin-Zakaria Complex
Multan**



Nao Khani (Kashi art work)

is difference of square shape plates, which have naukhani design with feroza color, and one kashi plate with naukhani (nine holes of square design).

3.2.3 ERASHI ART FORM IN SHRINE:

In the eastern wall of the mausoleum there are of 2 charagh dan that are made of the erashi tiles that indicate that charagh is part of shrine. A small erashi flower is at the head of the mehrab that is called erashi "taj"(crown). Erashi work is existed in panel with combination of kashi and erashi work.

3.3.1 KASHI ART FORMS IN MOSQUE:

In the shrine of Bahauddin Zakariya the mosque was reconstructed from 1983 to 1985. Northern gate of the mosque which opens in the yards of shrine, this portion has similarity with the mausoleum kashi designs but the front wall of mosque there is Burfi that has brick color which is of erashi work rather than kashi like on the mausoleum. Front of mosque gives reddish reflexion. Its panel is similar to mausoleum but only difference is of its size, in the mosque a beautiful row of marlans is present which is decorated with only name Allah. Internal portion of the mosque is decorated with mehrab, and chi phkh turranh. In the outer wall of the mosque there are ferozi lines that are called teela.

3.3.2 PERSIAN POETRY IN MOSQUE:

In front wall of the mosque, there is verse, "charagh -o- masjid-o-mehrab- o-member" "abubakar -o- umar-o- usman-o- haider means the charagh is called the first caliph of Islam. Hazrat abubakar, mosque is symbolized second caliph Hazrat Umar and mehrab is symbolized with Usman Ghani the third caliph and the member is symbolized Ali Haider.

3.3.3 CALLIGRAPHY IN MOSQUE:

In front of the gate of the mosque, there is "kalma tayyab" Moreover, the Quran verse "ayatul kursi" (Quranic verse) is written around the whole gate. In both shrine and



Multani Shahi Darwaza of the Mausoleum of Baha-uddin-Zakaria

mosque the calligraphy is written with white color on blue plate which is popular Multan's style.

3.3 4 ERASHI WORK IN MOSQUE:

In the middle of the roof of the mosque there is calligraphy soral Al akhlas, which is written with the erashi work that is white, washed. In front wall "Burfi" is made of erashi in its original bricks color, the northern gate of the mosque has an erashi jali with the greenish color "seend wali pati". There is an erashi flower.

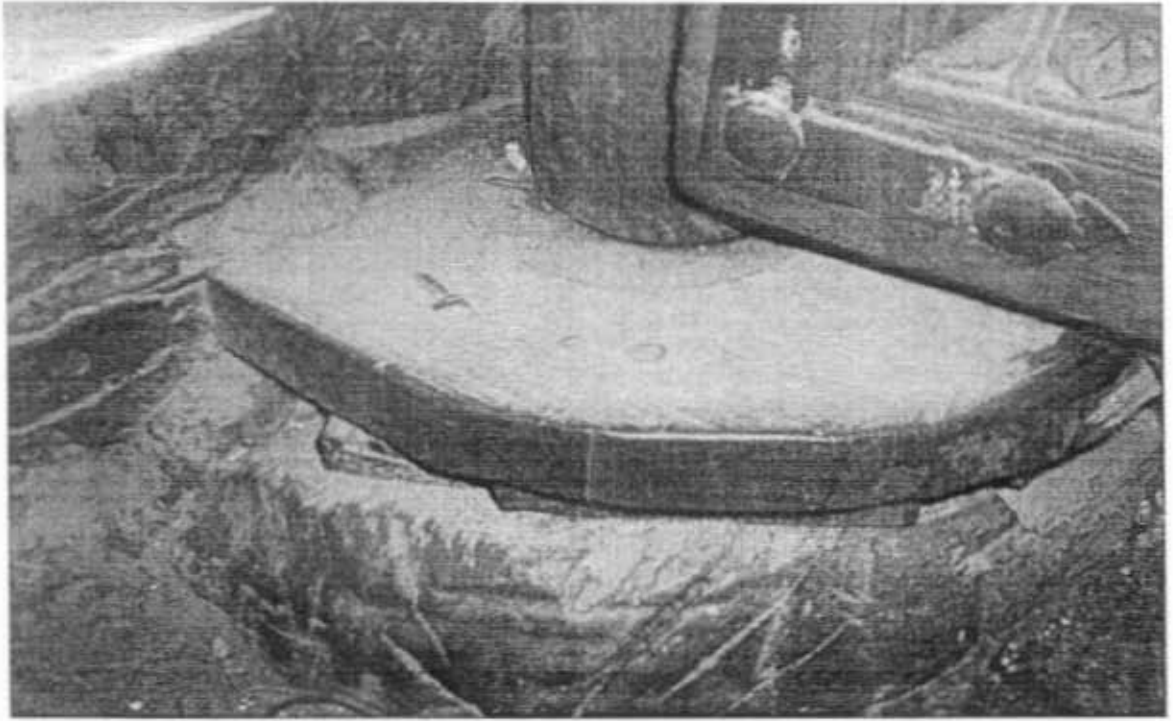
3.3.5 TILE COMBINATION:

The mosque is decorated with the small tiles or tissue that is called filgri work the size of tile is different from the yard of the mosque that is prepared with press machine. According to khursheed Ahmad these tiles were prepared under the press machine. In this machine the hard mud is put in its iron blocks that are called sacha. This machine pressed the mud and prepared the tiles with lines on their surface that is called filgri tiles, which were used in the yard.

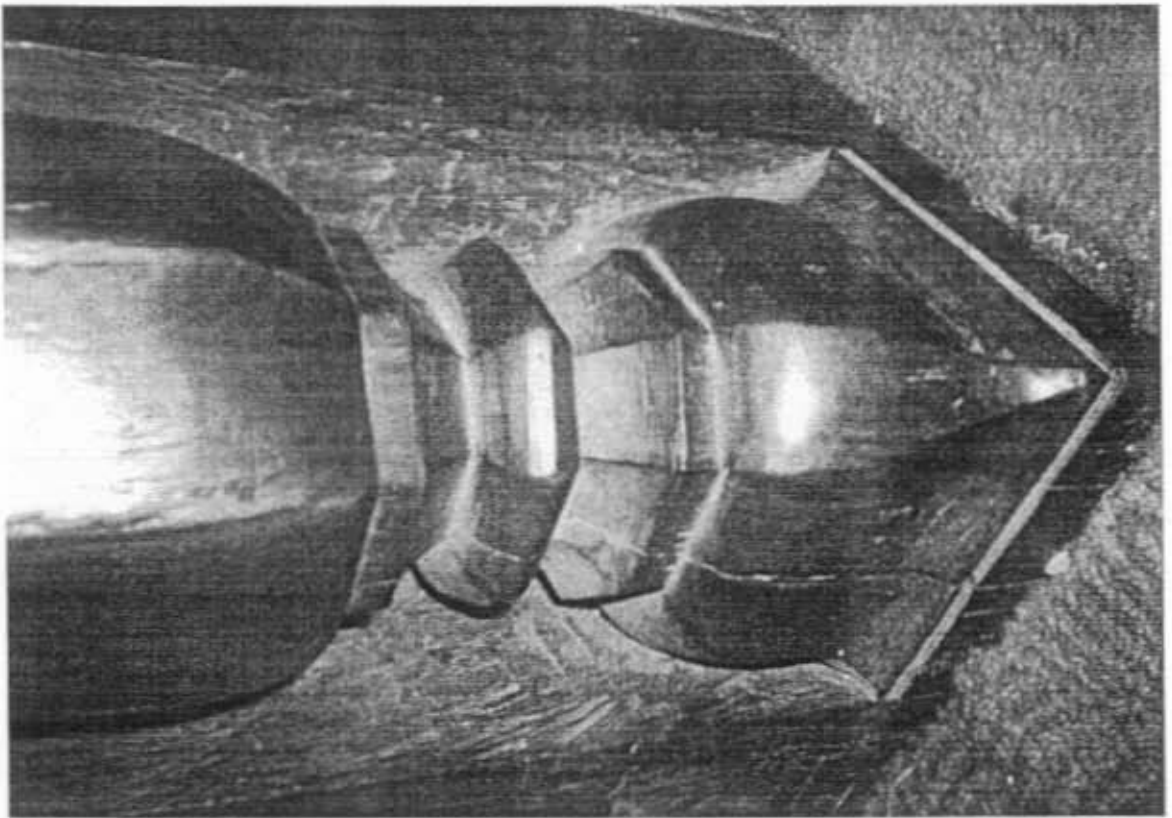
3.4 WOOD CARVING IN SHRINE AS ART FORM

3.4.1 CHAOKHAT

The chaukath is located in the center of the mausoleum is hut shaped wood made structure in which 2 graves of Bahauddin zakariya and his son sadar uddin Arif billah buried. There are 8 kinds of shbaka or shapaka (design name) jali which includes 5, 6, 8 bukhri, round, star design, floral shbaka with the combination of chaopatri, punj phulla, charray wali with auth bukhry (design name). And the people they were kissing "jali" to show their sincerity and respect. On the pillars, there are "pawa" shaped designs and such designs have different parts, like "nulli, munnay, kalsi, beeni(design name) There is flower shapped support to the chatt This design is like the leaf "sag" (bracica campestra) when I keenly observed it is looked like the feather of the peacock, The chatt has a shade of green color with 4 minars on each corner of the chatt which are called sitta and shade



Picture Choothi of Darsaal



Picture "Paway"

has tikka shaped jhalar that is called border. There is a kingra of marlans through out the border and four big minars are existed on each corners of the chatt.

3.4.2PAWAY:

All the mehrab of the mausoleum are decorated with wood "paway" paway is the part of khatt that consist of "beeni, kalsi, nulli, munnay and paer" etc visitors kiss the paway and chaukat in respect. Respondents told me "pawa" symbolize the respect and submission.

3.4.3DASTAR PLATE:

It is made of wood, which is present on the head side of grave of Bahauddin Zakaryia on which the white color dastar is placed. The visitor they touch the dastar with hands move them throughout their face and the body for shifa.

3.4.4DASTAR:

A white color "dastar" Dastar is called amama after every 15 days dastar is changed. Dastar indicate that Bahawal haq is alive. Some of my respondents said "*we meet him with respect and he accepts our compliments and pray for us because he knows every thing about our self*". Some of my respondents told me that Dastar is "*the sign of respect and piousness*"

3.4.5 DILLI:

Dilli is an orange colored wood made ball which is hanged with iron chain from the centre of the dome. Now dilli is placed on the chatt of chaokhat. Some of my respondents told me "*when the dilli will touch earth the day judgment will happned*". *Most of the people respond me as "it is hanged to indicate the earth quick effect"* some of them said, "*it is hanged for the beautification*".



Sartaji Tak in Multani Shahi Darwaza

3.4.6 HISTORICAL NAME PLATES:

The nameplate of Sheikh Bahauddin Zakaryia and Sadruddin are made of wood on which white color is used to describe the name and date of birth and death. There is placed a special nameplate on which the history of the sheikh Rukkun -u-ddin Alam. On the head side. The nameplate is made of stone, which is adjusted, in the veranda khawjgan and qurashian, khushbo wali khirki is fitted in the southern wall of the veranda of qurashei through which the fragrance of the Hassan afghan is research to Bahauddin Zakaryia and number of rahal are present in the mausoleum on which people placed the Quran sharif for recitation.

3.4.7 WOOD CARVING ON DOORS:

Main gate of the mausoleum is called "*multani shahi darwaza*" that is called "*dilli wala darwaza*" because number of small "*dilliyan*" is present on the gate. Each and every dilli is decorated with the small petals. There are floral star and conda the Frame of the gate is decorated with stars, gutka, Wang Sitta. The gate moves in a locale choothi. The front of the main gate is decorated with the "*chragh or deva*" is present on doors and are crown shape design is called taj and There is border of the sartaji tak, which is popular as (snake's cap) design. The "*sartaji tack*" is a design, in which a heart shape crown is present in the middle. Abdul wahid said "it is hindi design, which is very popular in Multan wood carving" my respondents said it is very difficult design, they have never seen such a difficult design in Multan's shrine. , No one gate can compare with this gate because it is ochi gaddi (the grate post) this gate was prepared by the "*jinnat*" and no human being can make it.

3.4.8 DARSAL:

Darsal of gate is made of white stone. Some of my respondents said who he is bending on this chaukat; he will be successful forever in his life. Some of them replied. (He, who will pass through this gate, will achieve the heaven). Some of my respondents, "*this is the door of ghaos-ul-alam in it is a worship to watch and kiss it*) people of my locale said "*es darwazay ko choonay say dil ko sakoon milta hay and tamam gunah moaf ho jatay Han*". (By touching this door we feel pleasure and our sins are reduced) some people said, the people respected the gate and its wood is reduced with the excessive kissing of it. In the mauusoleum of Bahauddin zakariya, there are two other wood carving

doors which are masterpieces of wood art. These gates are decorated with "shbaka, jali" including shbaka, gool, square and rectangular Star carving." There is row of chragh, in these doors. My respondents said, "Charagh is the glamour of the shrine". There is a beautiful 6-bukhri-shbaka jali; in the gate. The main gate of entrance consists of "wang" shape design. This work is not carving it is called "chapa". There is floral panel around the whole gate; the main gate has "teelay wali jali" on the "nulli". There is heart shaped design on the backside the gate there is finnger shap "hurki" to lock the door. The gate of the southern wall is very simple. They are called multani "dilli" doors.

The eastern gate is multani shahi gate and comparatively it is huge gate with very simple designs like small marlans floral and rectangular design etc. The roof is decorated with "kanyan and choudy" on the "shahteer" with a key shape design is called "chabi wala tikka". Two white stones are placed on the "tawiz" of the previous grave place of the Shah Rukkan dain Alam; the visitors come to visit to shrine. They also touch the white stoon and then put their hand to the whole of the body and the face. This trend was common among the women. Mostly women performed the ritual for their health and of their child after touching the white stoon they move their hands on the faces and head of the children and themselves. My respondents told me that by touching these stones all kinds of diseases are ended by the blessing of saint. People informed me "yeh pathri k Dard k lea shifa hi". Some of my respondent told me. All kinds of taweez gunda become ineffective by rubbing these sacred stones on the body. these stones are used for the purpose of symbolic healing.

3.4.9 WOOD CARVING IN MOSQUE:

The six doors of the mosque are decorated with the designs similar to main entrance design but they are simple in shape. Numbers of rahal are placed in the mosque to recite the holy Quran. The member is placed near the mehrab, which is made of wood on which imam sits for khitab of jumma prayer. Sidhi baba said, once a question was asked to Hazrat Ali that in the period of holy prophet Muhammad sits on the top abubakar used to one step down and umar followed the same pattern, usman also did the same. But Ali followed the Sunnah of Muhammad and used to sit on top of member. Some of my respondents told me member is chair of God that He gifted to the Muslims.

Some people replied, *"Member is the sign of respect and it indicate the highness and relate this ritual performed by holy prophet (PBUH)*

3.4.10 NAQASHI:

At the center of the dome toward the inner side there is a sunflower design, which is called *"Auth pukh Gull Nakashi"*.

According to Nazar Hussain, *"Ustad Ghaus Bux designed this octagonal floral design in the middle of the dome)*. According to Sabri *"Her nakash kashi gar nahin hota lekan her kashi gar nakash hota hae."*(All the kashi gar is painter but all the painters are not kashi gar) The *"chatt"* roof of *"chaukath "* is decorated with the *"Naqashi"* in which very bright colors are used in all floral design in which red, green, blue, white, gray, light green are prominent. There were four crown shaped designs on each crown on roof. Of *chaukhat*. There are four design of the Nakashi; there is round mirror, which has increased its beauty. This is called as *"Mughal art"*.

3.4.11 CHADAR POSHI:

The grave of the Bahauddin zakariya is covered with a dark black chadar the visitors came and offered them as vows. Tanay shah put the chadar on the graves and in return he received *"Nazrana"* and original chadar is changed early in the morning every day. Sidhi zaireen offer chadar in special style in the group by carrying chadar collectively by saying *"ya hazrat peer baha wal haq, ya hazrat Ghaus baha ul haq"* in the late night all the chadar are collected and submitted to the khalifa haroon the chadar were gifted to the officials, political leaders and gaddi nasheen of the other shrines some of my respondents told me about chadar *"they are in the other world and there is "parda" among us so we offer the chadar to the saint"* some of the respondents told me that *"saints like the chadar that's why we offer the chadar to them"* some of my respondents *"it is sign of beauty and love as human body, khana kaabba and dead body all are covered with chadar so it is the sign of o respect"*

3.4.12 AGGER BATTI:

A beautiful agger batti stand is present in the veranda of qureshian and throughout the day specially in the evening the visitors came and fragrant the environment of shrine by lightening the agger batti and in agger batti stand sand and vex is present to support these sticks. My respondents told me, "*khushbo lagana sawab hi*", the use of the fragrance is good deed and gives satisfaction to the heart and soul some of my respondents replied, "*Soul, fragrance and dua could just feel and fragrance is source of satisfaction*". Some people told me, "fragrance women, and prayer was the favourite of Holy Prophet Muhammad (PBUH) and it creates a pleasant environment for worship. The fragrance is not the property of "*Masjid*", "*Mandir*" or "*kalisa*", it is the glory of mankind, and almost all people like it." Sindhi Baba told me, "*The fragrance and the spirituality are just to feel*".

3.4.13 FLOWERIEST:

Floweriest sits near left side of the door of the mausoleum. Mushtaq deals this bussimes. Kala makrani provides flowers to Mushtaq early in the morning and receive one hundred rupees per day. Mushtaq sells rose pettle sack at the cost of 5 rupees per sack and 5 rupees for each "*haar*" some of my respondents told me that "*flowers are the best to offer as gift*" most of my respondents replied flowers are liked by the saints because fragrance is holy thing and we get saint's pray because they feel happiness we also get "*swab*"(Virtue) some of my respondents stated. "Flowers and fragrance is priceless"

3.4.14 GREEN COLOR OF THE GRAVE OF BAHAWAL HAQ

The grave of the baha wal haq WAS painted with green color. Most of my respondents told me about the green color "*green color has relation with the "Roza -I- Rasool"*(green color of the dome of the Holy prophet Muhammad (PBUH) some of respondents told me as green color is beneficial for eyes and is the sign of mystery some replied it is the sign of life and freshness.

3.4.15 HOLY QURAN:

Visitors recite the holy quran by placing it on the "Rahal" (a small wood stand on which holy quran is placed) visitor recite the quran and fateha near the grave of the baha wal haq. My respondents told me they recite Quran for "esaal-e- swab" (for virtue). Some people covered the Holy Quran with the "cholli" and they believe God will come through their vows.

3.4.16 MEHRAB IN THE SHRINE:

There is a beautiful mehrab in the middle of the of the western wall. my respondents told me about the mehrab "mehrab is the heart of the shrine, it also indicates the separation from this worldly from other worldly. some of them replied mehrab indicates the respect because its direction is toward the khanna kaba (the house of the the God. some were in the favour of the beautification of the mosque architecture)

3.4.17 TOMB:

People symbolized the tomb with the crown of the God. They also stated that it was the symbol of the respect and blessings of God and saint. they relate the tomb with the tomb of the holy prophet Muhammad (PBUH).

3.4.18 MINRETS:

They believe that minarets were the symbol of the power and they related the minarets with the oneness of God. Some of respondents give the sexual gesture by relating the minaret with the sexual power.

3.4.19 JALI:

The visitors symbolized jali with the gaze of the tomb of the holy prophet especially green color cloth jali around the holy grave of the holy prophet Muhammad (PBUH).



A Cultural Dance (Dhamal) on the Urse of Baha-uddin-Zakaria



Ritual of Urse

3.5 SHRINE, RITUAL AND MEANING:

3.5.1 EID –UL FITER:

Eid-ul-fitr is celebrated on first “shewal” (the name of Islamic month) Eid prayer was offered at 9:30 in the morning and two “*raakat*” with six “*takbeer*” is offered by the prayers this ritual is gifted to the Muslims due to the holy month of ramzan.

3.5.2 EID – UL -AZHA:

The ritual of Eid-ul-azha was celebrated on 10th of Zil- hajj in the remembrance of the grate sacrifice of hazrtat Abraham of his son. He slaughtered his son in obedience of God. But the God replaced Abraham’s son and placed a lamb under the knife, all the Muslims celebrate this day because this was the victory of human beings over the death and slaughtered the cow, goat, lamb and camel etc and distribute the meat among the peoples.

3.5.3 URS OF BAHA UDDIN ZAKARIYA:

The urs of Bahauddin Zakaryia held in 5th to 8th March. On this occasion the whole of the shrine was decorated with the lights. In outside of the boundary of the shrine small shops, medical first aid, bomb disposable and family planning camps were established. There was a special center for the milk “*sbeel*” distribution. Near the Langer khana and near the eastern gate there was a water” *sbeel*” for the visitors to offer them water in the “Doli” (a glass made of mud). The urs continued for three days and different rituals are performed.

3.5.4 DARBAR KA GHUSSAL (THE GRAVE BATH):

The ritual of the ghussal, the holy bath took place after the Zouhar prayer. The graves were washed with Itar Gulab (the rose perfume). After the aser prayer, four persons climbed on the graves. They picked up the chadar from the grave. Each person held the chadar from each corner. Then they started to recite Kalma Sharif, and then the visitors started to give the Nazrana in that chadar, which was received by the Khalifa Haroon. The two buckets of the Itar Gulab were used to wash the graves. The people wet

their clothes, sheets and handkerchiefs with the Itar Gulab and brought it to their homes for "Barkat". All the people used this perfume to their face and also on the body. Some people filled the small bottles with this perfume. Finally the dark green chadar was covered on the grave. the visitors utilized this water and itar for the healing purpose.

After this the Langgar was distributed to the visitors and the debates and discussions were made in the praise of life of Bahauddin Zakariya by the devotees and scholars. The Sindhi community performed this ritual in their special style to pay compliments to the Bahauddin Zakariya. They came in the group form carrying the sticks in their hands. They made a single line and their women stood behind their males. They entered in to the shrine by saying "*Ya Hazrat Pirr Bahawal Haq*", "*Ya Hazrat Ghaus Bahawl Haq*". And step-by-step, they moved towards the grave. Some groups moved towards the grave in their dancing manner. Near the hindue temple the Mehfil-e- Sama was arranged at late night and the local Qawal said Qawalees in the praise of Bahawal Haq. On 8th March the ceremony of Khatam Sharif took place at eleven 'o clock. After this the Langgar was distributed and the Gaddi Nasheen Shah Mehmood Quraishi came and collective prayer was offered for all the Muslims.

3.5.5 THE URS OF GADDI NASHEEN:

The urs of the Sajjad Hussain Quraishi the father of Shah Mehmood Quraishi (Gaddi Nasheen) took place on the 24th of Ramzan-ul- Mubarak. The ceremony of "*Vareena*" started after the Asar prayer and people recited the Holy Quran and "*Darood Sharif*" for his liberation. After the Maghrib prayer, the Aftaari was distributed as Langgar among the visitors. After the Aftaari the chadar poshi started and the ceremony ended at the late night.

3.5.6 RITUAL OF LAILATUL QADAR:

Hazrat Bahauddin Zakariya was born on the 27th of month of Ramzan in 566/1171. He was ninety-six years old when he was died. On night 26th of Ramzan the ritual of Lailatul Qadar is celebrated with the celebration of birth of Bahauddin Zakariya as well, because at that night the revelation of Holy Quran was completed on Holy Prophet Mohammad (PBUH). At the time of Maghrib prayer the Aftaari was given to the visitors.

After the Isha prayer the “*Mehfil-e-Shab Baidaari*” was started, which was continued till late two o’ clock. After this the prayer of Slat-u-Tasbeeh was offered which ended four o’ clock and then Sehri is offered to visitors to keep their fast. In this ritual the visitors welcomed the Ghaus Bahawal Haq on his birth with Lailatul Qadar. Every year this ritual is performed in the same manner.

3.5.7 KHATAM SHARIF:

The rituals of the Khatm-e-Quiran Shrif were started celebrated after the 20th of Ramzan in the mosque of Bahauddin Zakariya shrine. The ceremony of Khatam-e-Quran Shrif was celebrated on the 29th of Ramzan every year. After the Isha prayer the Hafiz-ul-Quran completed the recitation of Quran at that night and he was rewarded by the visitors with the “*Pagg*” and the “*Hadiya*” (economic support). At the end of the celebration the Langgar was distributed on this sacred occasion. The ritual of the “*Itkaf*” also started from the 20th of the ramzan. This rituals is performed as all the prayerer make a separate corner with the help of curtain which is called “*gosha -e -khalwat*” in which the prayerer offered their prayers they were not allowed to go out side the mosque and spend the days till the crescent of the first shewal appears on the sky then they are supposed to free from this ritual they are congratulated by the people and the celebrate their Eid-ul-Fitar.

3.5.8 MOHARAM IN SHRINE:

Shiaits sects also participated and perfomed different kinds of the rituals at the shrine of Bahawal haq. The visitors specially the women offered their vows like the (“*black chadar, hath Kari, charagh, langgar, mehndi, alam, swords jholay, etc*”) they also bind the green or black color belts on the forehead and on the shoulders by performing the ritual of the Imam Zamin.

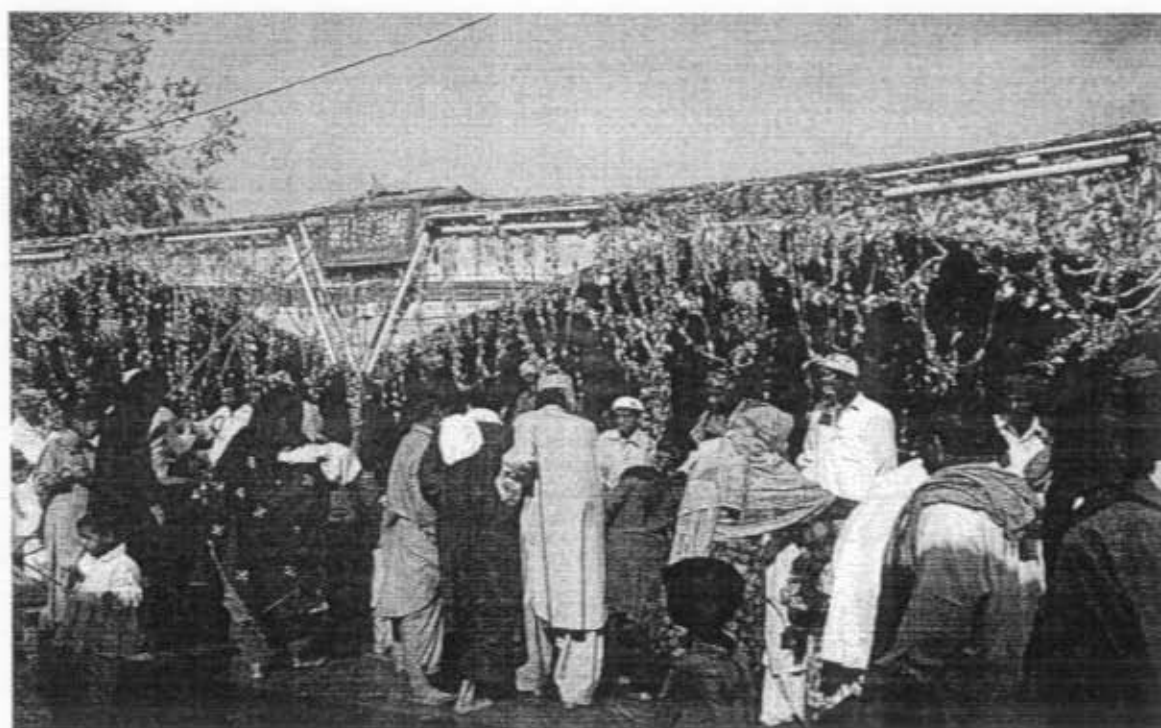
3.5.9HAJJ AND SHRINE:

The hajj camp is located near the shrine at the fort. Most of the pilgrims visited the shrine all the pilgrims offered flowers and to the baha wal haq and my respondents told me they bring there their white color cloth sheets those are called “*Ihram*” (a white





Langar at the Shrine of Baha-Uddin-Zakaria Multan



Sabeel of Water & Milk at the Shrine of Baha-Uddin-Zakaria Multan

sheet cloth that is used to wear on the hajj by the pilgrims). They touched the ihram with the grave of Bahawal Haq for the secure and peaceful journey. My respondents told me that the first step of hajj is done at the shrine of Bahawal Haq. Some of my respondents informed me that the Multan is the Makkah of Asia and shrine of Bahawal Haq is the Kabba of the Asian people. Without visiting the shrine of Bahawal Haq our hajj is incomplete.

3.5.10 RITUAL OF DALA:

The visitors of the shrine of the Bahawal Haq participate in the ritual of Dala Offering to the pigeons, which is the esthetic beauty of the shrine. The people of my locale told about this ritual, "*dala offering ritual gives us the mental satisfaction and it provides freshness to the soul*". Some people told that pigeons are not just only the birds, but they are the guests as well as the "Faqirs" saints of the Baba, and to offer them dala is Swab (virtue). Most of people stated that pigeons are not only the innocents but they are also sacred. My respondents informed me that the dala offering ritual is radd-e-Bala (prevention from evils). The pigeons are also present on the Roza-e-Rasool. It may be possible that they have visited the tomb of the prophet Mohammad (PBUH).

3.5.11 RITUAL OF LANGGER:

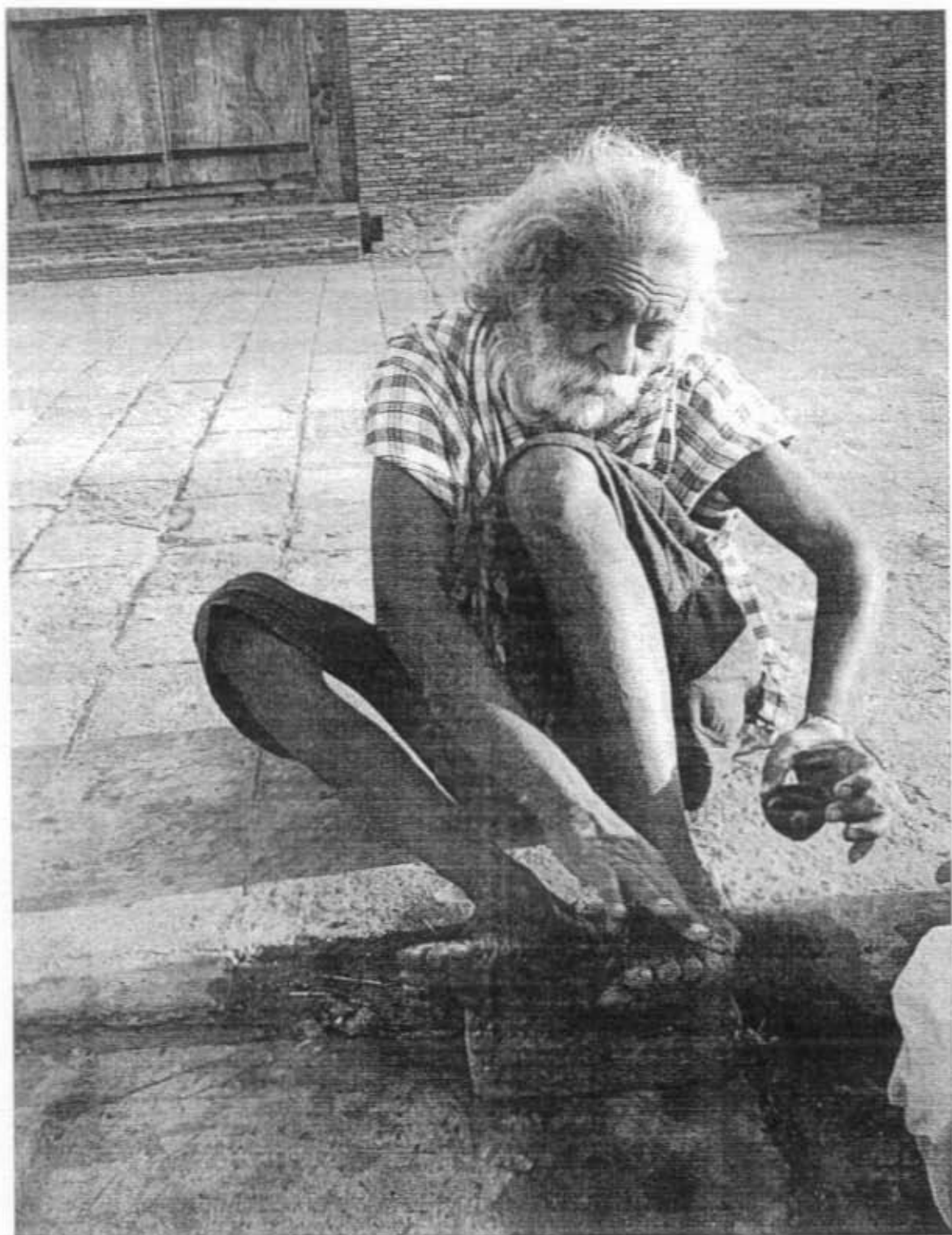
Langgar distribution is a ritual, which is also performed at the shrine of Bahawal Haq. The department of Auqaf officially used to distribute the Langgar two days in a week, particularly on Tuesday and Friday at one o' clock. But in the month of Ramzan it was distributed in the same days but after the prayer of Maghrib as Aftaari. But the visitors used to distribute langgar at all time. Two special dishes were distributed as langgar; "*Chawal*" and "*daal rotti*" (rice, pulse and bread). My respondents told me that langgar protect us from the attack of the evils. Most of people replied, "*Langgar reduces our physical and spiritual illnesses and it also reduces our sins and give us liberation from tensions and gives us mental satisfaction. Langgar is also shifa; a cure from all diseases, and it protects us from magic.*"

3.5.12 RITUAL OF JHAND:

The ritual of jhand is famous ritual at the shrine of Bahawal Haq. My respondents told me about the myth that is related to jhand, it was a Hindu temple near the shrine and Bahawal Haq convinced the Hindus with their moral and teachings and due to him they embraced Islam, when they were converted to the Muslim faith, and Bahauddin Zakariya had cut their "latt" and the latt was thrown in that well, which was a property of ghost. He did not allow the Muslims to fetch the water from his well. Then Bahawal Haq punished him by throwing "latt" as dirt in that well. The visitors especially the Mureeds used to cut their hair with the "qanchi" by the Tanay Shah. And the visitors had to pay two hundred ten rupees of hair cuttings. Some of my informants told me, "*Till we do not cut the jhund of our child, he remains at the risk from the attack of the satan and "jinns" and ghosts. Most of the families perform this ritual as the tradition of their families*". Most of the women replied, "*Jhand is impurity and by cutting the hair, our child become pure and we give our child in the supervision of Bahawal Haq. It also protects our child from evil eye.*" Some respondents also told that jhund is a Sunnah of the Holy Prophet Muhammad (PBUH). Some old women replied that they bring these impure hairs to their homes and buried them in the earth on that place where the bleeding material of the women is buried after the birth of child, which is called as "gayer".

3.5.13 RITUAL OF THIGRI:

The ritual of "*thigri or rilli*" is the famous ritual of shrine of Bahawal Haq. The visitors used to bind the rilli or thigri to the gauze of "*Qasr-e-Qaiser*". Mostly the women performed this ritual; it is a said that Bahawal Haq gifted him the power to fulfill the vows of the visitors. Because Bahawal Haq bound a thigri on the wrist of Qaisar khan and told the people will perform this ritual on your grave and it would your duty to come through their vows. Some visitors assure me, "*by binding the thigri or rilli to the gaze of Qasar-e-Qaisar, our vows are fulfilled.*" This ritual is performed as the people bind the thigri or lock to the gauze and after coming through their vows, they came and used to open their own original thigri, if they forget their own, they opened any one of the thigri. By binding a thigri, people think that their prayer were bound in the thigri and has been



Symbolic Healing by Deva Oil at the Shrine of Bahauddin Zakaria

hanged in front of the God. Some people told, “*the persons who do not make their vows, they are “Kaafir”, because it is not a sin to make the vows.*”

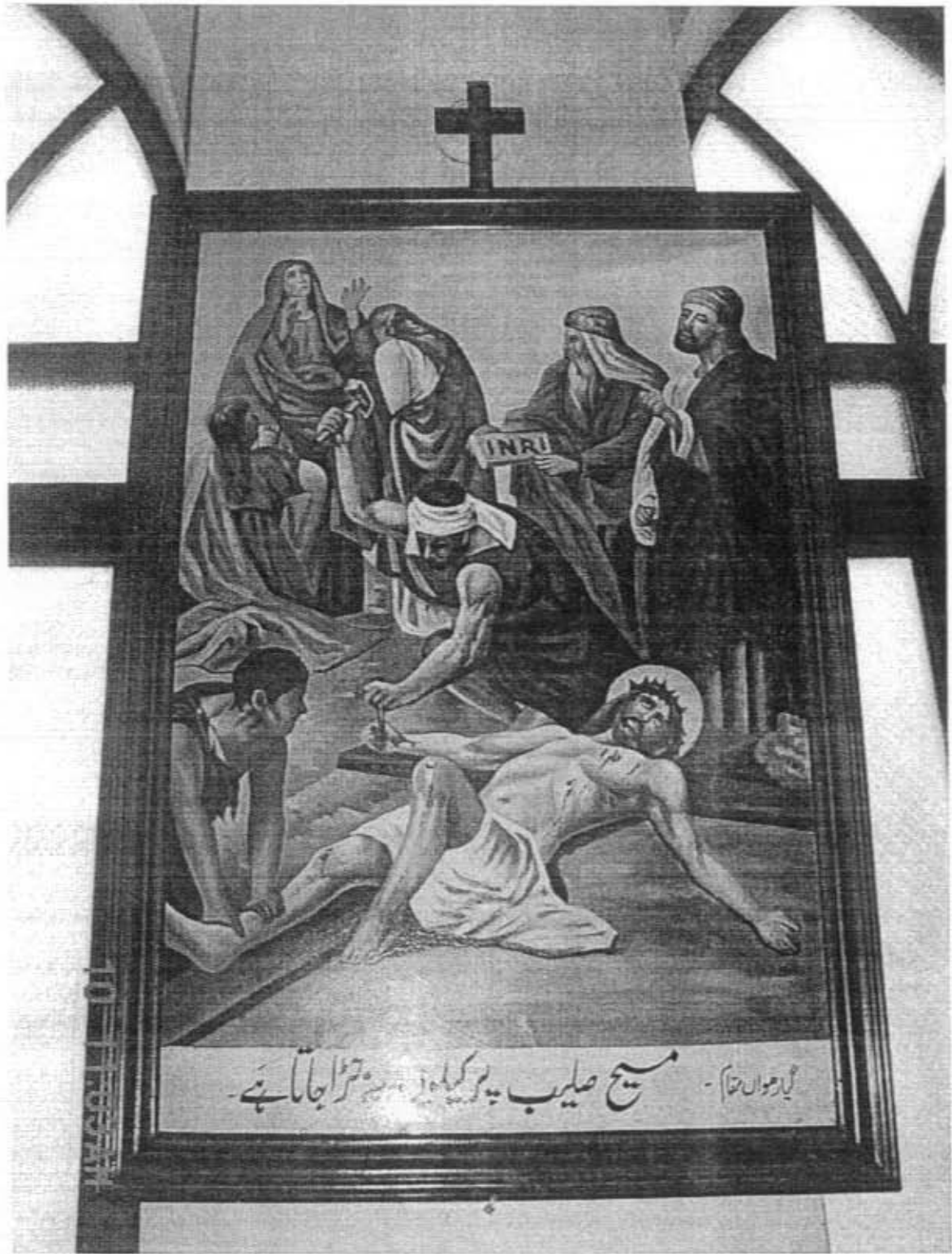
The ritual of Mannat was started from the daughter of the Holy Prophet Muhammad (PBUH) hazrat Fatma. People also used to bind coins and grain in the thigri, so that God will increase their livelihood and their economy. Visitors replied me that mannat is the only way to contact the God when we are hopeless. Mannat is medium, as the parents are the cause of the childbirth. Few of my respondents narrated to me about the “*jannati gali*” including Sidhi Baba completed his chilla by walking on this way “it is the way to paradise” the ordinary people do not have knowledge about this secret

3.5.14 RITUAL OF GINN NIKALWAE

People who were under the “*Saaya of Gin*” visit to the shrine of baha wal haq to reduce the intensity of the effect of the ghost number of males and females were observed to perform this ritual Intizar and sindhi baba told me details about this ritual the person who is raped by the ghost laid down on the ground near the grave of the of the baha wal haq the they become motionless when they started singing and reciting something then he started trembling and loudly crying. Then the head of the group pressed his nose and the four helper caught and pressed their body then the master pressed their vertebra with his knee and lastly victim have “*aalus*” and went to kiss the grave and distribute sweet and went away. sindhi baba and Intizar told me the victim of the ginn not in a position to say something about their condition because they were allowed to open the secret. They replied that these ginn were the mureed of the baba and the desire to visit the baha wal haq for their satisfaction.

3.5.15 RITUAL OF DEVA OR CHARAGHI:

The ritual of charagh was very famous and it was performed by the majority of the visitors. Some people had to pay the Nazrana for charaghi and those who do not bring the deva with them. Majority of the visitors dip their finger into the deva oil and rubb their hand to the different parts of the body. My respondents told me by using this oil on “*dunni*” or naff (*omblicus*). Belly button and they got red of the body diseases dunni is



The painting on the walls of Catholic Church

the way of the soul. They also replied deva is sign of light and light is life and deva is sacred because it came out the light of God. They also replied me by lighting the light, the burden on heart decreases and they felt free from the depression. Most of the people stated that to light the deva is a virtuous deed. Some people believe that it is their duty, which is allocated by the saint. Sindhi baba told me that light is "noor" and "noor" is knowledge and knowledge is God. Most of the people perform this because they consider that it is our duty and baba is appointed us for this purpose. Most of them followed it as a beautiful old tradition.

3.6 ART AS SYMBOL IN CHURCH:

The catholic church of cant Multan is a beautiful modle of the Gothic art and architecture. The Christian of Catholic Church performed different kind of the rituals by using different kinds of the religious symbols on their different occasions. During their prayers and other religious activities they recite different kinds of Bible verses with various kinds of body gesture. Each and every symbol of the church is full of philosophical interpretation.

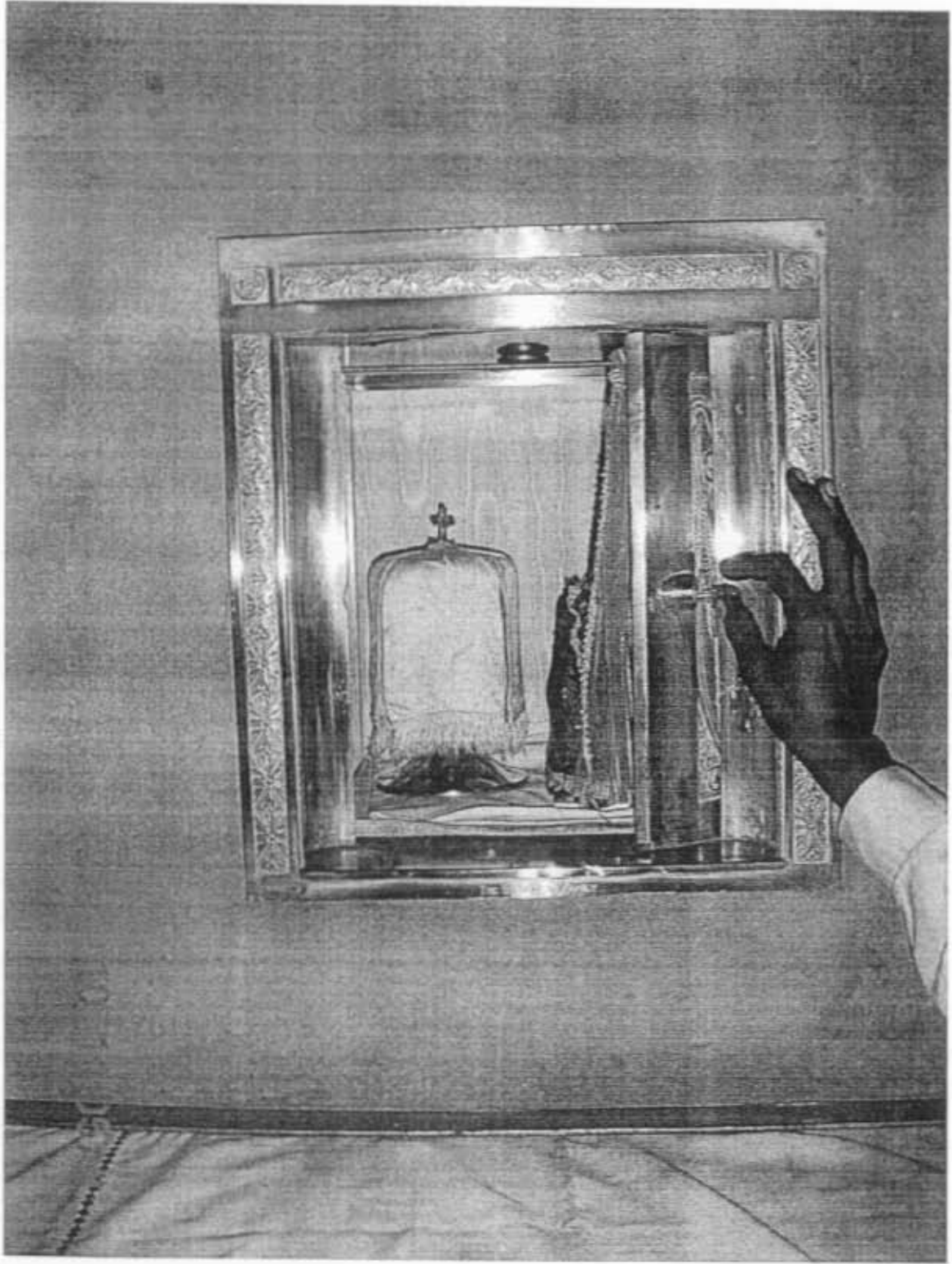
3.6.1 VISITORS AND FUNCTIONERIES

3.6.2 ART FORMS IN CHURCH:

Church is full of different kinds of art forms and symbols, which includes paintings, statues and some calligraphy. Wood art motifs, metal elements, holy books, and Music and musical instruments all these forms collectively used in the church to convey the message of sacrifice to the Christians and other world.

3.6.3 PICTORAL REPRESENTATION OF JESUS CHRIEST CRUCIFICATION:

Fifteen paintings were hanged in the both sidewalls of the church seven pictures on each side. In the first painting the first event was the announcement of the death that was imposed on the Jesus criest. In the second stage Jesus criest picked up his cross by himself then the opponents beat him. In the third stage the Jesus criest fall down on the



Pak Sanduq

ground due to the heavy burden of the cross. In the fourth stage again the Jesus Christ fall down on the ground. In the fifth stage the Shamoon Qareeni helped and supported the Jesus Christ to carry the burden of cross. Shamoon qarini was the pupil of the Jesus Christ. In the sixth stage Veronica clean the face of Jesus Christ with handkerchief. Veronica was the followers of the Jesus Christ who met him on the way she wept and clean his face. In the eighth stage Jesus Christ encourage the weeping women. In the ninth stage Jesus Christ has fallen down for the third time with the burden of cross. In the tenth stage the soldiers put off the clothes of the Jesus Christ. In the eleventh stage Jesus Christ was hanged on the cross. In the twelfth stage Jesus Christ dies on the cross. In the next stage the dead body of the Jesus Christ was put in lap of the mother Mary. In the fourteenth stage the dead body of the Jesus Christ was put in the grave and finally Jesus Christ becomes alive among the dead.

Jesus said *"Unto him, verity. I say unto thee, today shalt thou be with me in the paradise."*

(The walk to Emmaus st. Luhee. Chapter: 23 PP: 777)

My respondents told me *"Jesus Christ passed through these 14 stages before Crucifixion then after three days women went to his grave then he came out of the grave and he overcame the death and from that day he is with us"*.

My respondents told me the original white color handkerchief is displayed to the visitor in which the picture of the Jesus Christ is shown for *"zearat"*

3.6.4 ALTER TABLE:

"Altar" which is called alter, and alter table is placed in the middle of the stage some of my respondents told me that *"alter table remembers us the last supper and great sacrifice"* Before 1973 the direction of the priest and prayer was towards the alterable but after this conference it was announced that the priest and the followers should have their faces towards each other and 1980 the prayer was allowed in all the languages of the world. Some of my respondent replied *"alter table represents the presence of Jesus Christ"*.

Most of my respondents replies me *"the five chairs near the alter table present the five corner of the star and it also indicate the presence of Jesus criest."* The bible, zahoor dan, and cross are placed for visit and prayer. According to my visitors for the prayer alter table is necessary because without alter table prayer is incomplete. During the prayer a shepherd stick is presented to the bishop by the alter boys which is carried out by the bishop to remember the ritual of Jesus criest by saying *"I am the best sphaphred"*. Most of my respondents replied that Jesus criest was the best shepherd of the world and we are his lambs. He controls our lives till death.

3.6.5 PAK SANDOOK (HOLY BOX):

It is affixed in the wall of the church on the right side; Inside the Pak Sandook is Pak Shrakat, "Pak Badan and Khoon". Near the Pak Sandook a red light is always lightened which represents the presence of Jesus Christ. According to my respondents, "Pak sandook is the palace of the God in which the king of the kings lived. The people those who pray here, they were not disappointed. Some people also said the space of the pak sndook was like the paradise. The people told me in pak sndook there is holy God, here they means the symbolic bread and wine were placed for ziarat or prayer. visitors informed me when they ate the Eucharist they felt that our God lives in our body which runs in our blood and it is also stated by them we ate pak Shrakat, it becomes part of our body because God has transferred himself in our body in the shape of human beings. Then Eucharist becomes the soul of the human beings. Here according to the people the blood symbolize the sacrifice, sincerity, and sympathy.

3.6.6 BELLS:

Bell is made of golden steel with a cross on handle. During the prayer the bell was rung by the one of the fathers because bell represented the presence of Jesus Christ and in this time the prayerer bow their heads in respect of the criest. During the prayer the bell was used to ring three times. Some of my respondents told me the reason *"bell is rung three times during the prayer because the Jesus Christ fallen down three times before the Crucification."* Some of my respondents have different opinion they said we ring the bell three times because the Jesus chries was reborn after three days from the



Statue of Mother Mary in Catholic Church Multan

grave. Some of them narrated that Jesus Christ was crucified at three o' clock. The people of my locale told me about the ghanta" is the sign to call for prayer because when the Jesus Christ was born, the bells were rung and bell ringing is like the azaan which is sign for the special time to meet with your God" Ghanta rings at 12 o' clock because Jesus Christ was born at 12 o clock in the day 14 times ringing is essential. The ghanta was hanged in the tower which represents the presence of God and their highness.

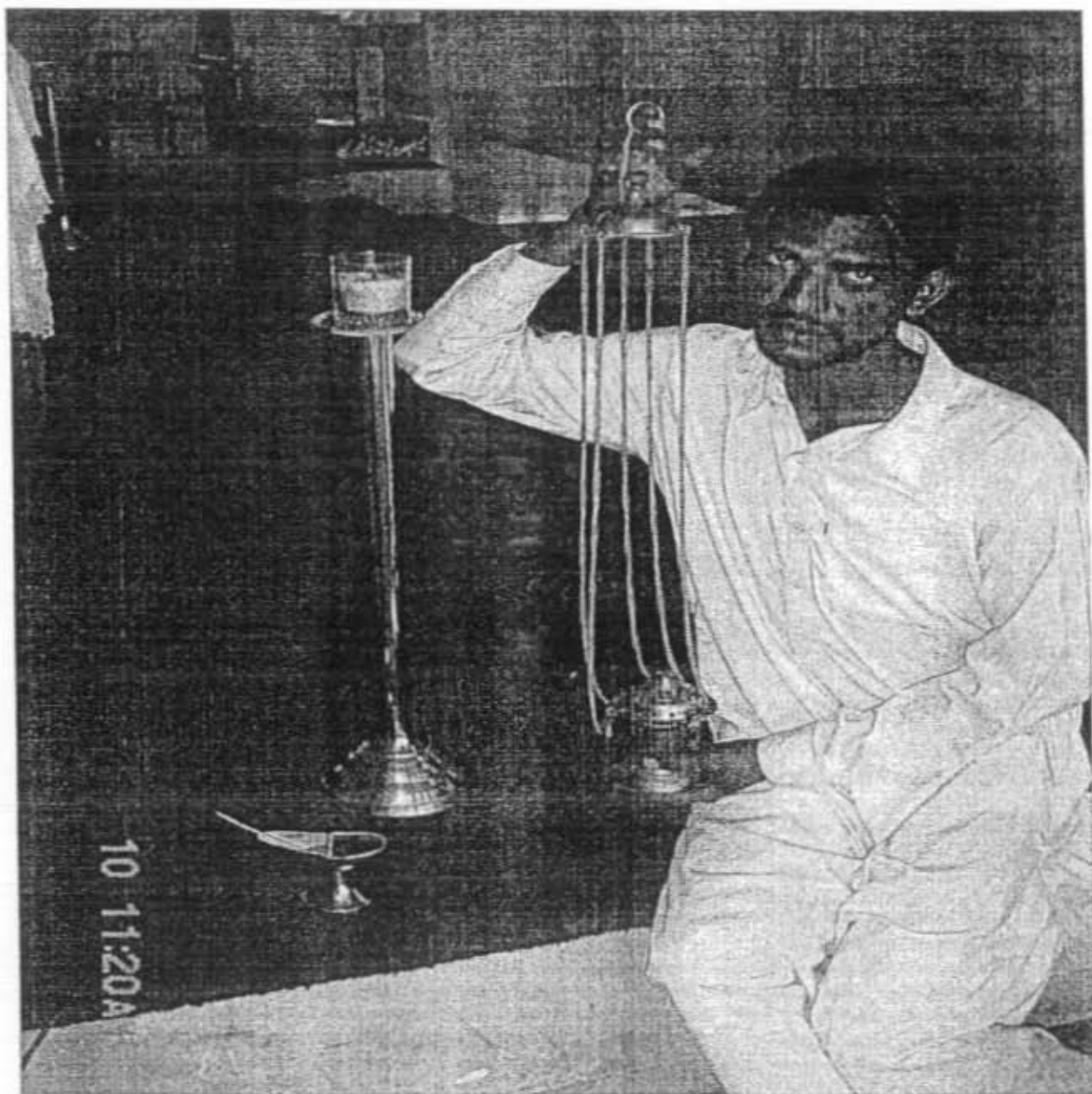
3.6.7 DHONI AND SPRINKLE:

"*Dhoni*" was made of golden steel, which was similar to the shape of small bucket which was hanged by the chain in which coil (koolay) were present to create the smoke in "dhoni" the essences was put on the coils which is called "*bakhoor*" they purchase this essence from the Lahore market namely the daughter of sin Paul. The reference of bakhoor is present in the bible. During the prayer dhoni is moved around the alterable because the smoke represent the birth of the Jesus Christ, which was, took place in the churni. The smoke is created three to four times during prayer and every time the prayerer bows their heads due to presence of Jesus Christ with respect.

My respondents told me prayer is like smoke and there is no hurdle in the way of the smoke to go to the sky "*God*" Sprinkle is a beautiful art motif which was filled with perfume after the bell ringing and dhoni the bishop fragrant water is symbolized with the sweat of the Jesus Christ, which came out of the body on the event of Crucification. Spray the sacred perfume on the visitor to bless them. Some of my respondent replied about dhoni "*loban is burnt in the dhoni which is used to get red of the Satan.*" People also told me when the Jesus Christ was born in the churni; there was an atmosphere of ash by the burning of animal waste. This fragrant water of the sprinkle symbolizes the holy tears of the mother Mary. Some of my respondent replied that smoke is holy like soul and the pray went to the sky upward and there is no hindrance in the way of smoke.

3.6.8 CANDLE:

Two small candles stands were present in the church and these candles were enlightened twenty-four hours. The people of my locale replied me that the light of the



Dhooni, candle and bakhoor used in the prayer in the catholic church.

Candle is like "Noor", when the Jesus Christ was born; the star was lightened in the east side so the church is lightened with the light of candle. They also replied that the light consisted on seven colours. According to the Muslim belief, light is life as "Aatish-e-Ibraheemi". They told me about the ritual of candle "God is light and from this light the world is lightened. they light the candles and from candle's light to lighten the hearts, and it were symbolized to finish the darkness of the world. Some of my visitors told me that light are power and knowledge as the fire is "Ali Da Mach". They believe that sun gives brightness to the world and candles give brightness to the church, and the heart and soul of the Christians.

3.6.9 STATUE OF THE MOTHER MARY:

The statue of mother Mary was located at the left side of the church. The Christian people perform different kind of rituals on different occasions. The statue of mother Mary is always covered with the different kinds of the "Chadars" as the people used to offer these "Chadars" as their woes. People also offer jewelry, fruits and flowers and etc. The original colour of the Chadar of the mother Mary was sky blue. When I asked the questions about the Chadar the visitors told me "the Chadar of the Mary mother was gifted her by the God when she became pregnant and its colour is blue, because it was brought from the sky through angles. The visitors told me that the Chadar of the Mother Mary symbolizes the virginity and shyness and respect of the mother Mary.

People told me that her marriage was expected with the father Joseph and the jewellery in her neck indicated that she wanted to become bride. When I asked the question about the worship of statues, the visitors told me the people think about us that we are the "Kaffir", because we have statues in the church and their worship is sin. The direction of the eyes of the mother Mary indicates the purity and "Haya". The visitors told me about the gestures of the hands that mother Mary loves with the people as their child and her gestures also show that there is love for every Christian. My key informants told me, "The chadars offered to the statue of mother Mary were brought by the visitors to their homes. Especially the women covered these chadars during their pregnancy till their childbirth."



The Statue of Father Anthony in Catholic Church Multan

3.6.10 STATUE OF FATHER JOSPH

The statue of the Father Joseph was located near the Baptism pot. The visitors used to pray in front of the statue of father Joseph. In this statue the father Joseph had covered a red colour "*Shawl*" with white "*Gown*". The visitors told me that the red colour indicates the sacrifice and the white colour of the Gown is the sign of the peace. Some of the visitors informed me about the gestures of the hands towards the heart, which means, there is love for all the human beings. According to their perception, heart symbolizes the love for the miserable, painful, sorrowful, and the poor people. According to their point of view the white color of the gown also tells us the purity of the character. A number of respondents describe that the father Joseph was the Fiancé of mother Mary. When he came to know that Mary is pregnant with the power of God and the Jesus Christ would bear from her, then he did not touch her. They also stated that father Joseph lived thirty three years with the Christ and he did brought him up and proved himself, a good social father.

3.6.11 STATUE OF FATHER ANTHONY

The statue of father Anthony was placed in the left corner of the church that had carried the Jesus Christ as child. In this statue the Jesus Christ had carried the bunch of flowers in his left hand. The white flower indicates the relationship of love and peace between the father Anthony and Jesus Christ. The gestures of the right hand of the child symbolized the purity and innocence of the child. In this statue the child was sit on the Bible. The people of my locale informed me that the child on Bible is the imagination of the revelation. As Hazrat Ali sad, "if we place Quran on the Quran, what will be the difference"? The people narrated me that the Jesus Christ is itself a Holy child; due to him the Bible was reveled. If the people say to me what will you choose between Muhammad and Quran, definitely, I will adopt the Mohammad (PBUH). The right hand of the child is the hand of "*Shifa*". It is the characteristic of the Jesus Christ that the dead people used to become alive due to the miracle of his hand. Blind and ill People used to get cure from their diseases. The people replied me that the brown Gown of the Anthony indicates that he was a priest, and behind his Gown there was a cap, which is considered

as a miracle cap, in which he puts his hand and provide the required things to the poor people. My respondents illustrated me that father Anthony wept for nine days because he wants to see the Jesus Christ in his childhood. The directions of the Anthony's eyes symbolize the sympathy and love with the child. People informed me the father Anthony used to meet the Jesus Christ not only physically but also spiritually.

3.6.12 CHURNI:

Churni is a place in which the cattle's graze that is generally called as "Charagh Gah". Churni is located near the statue of mother Mary. In churni the animals like cow, goat, horse, rabbit, buffalo, pigeons etc. were present around the small baby, which symbolize the event of the birth of the Jesus Christ. This took place in the churni with the help of the God. The visitors came and stand in front of the churni and offered their vows. On the Christmas day the churni was lightened with the various colour lights and people sang different songs in the praise of God, to welcome the Jesus Christ in this world. The visitors provided me knowledge about the churni that the Jesus Christ was born at twelve o' clock at late night. Some of the respondents illustrated that churni is like a paradise for Christians in which the king of the kings was born.

3.6.13 HILL OF THE MOTHER MARY:

By the reference of golden Jubilee, the hill of the holy mother Mary inaugurated by respected Andrew Francesco the bishop of Multan diocese worthy to be honored Alessandro D Erreco ambassador of the sacred pop on December 2000 Friday honored the hill and holy mother Mary On the eve of innocent Mary. Marries Eid handed over in the supervision Virgin Mary. The hill of the mother Mary is used for the ritual purposes. The visitors used come to the hill of the mother Mary and offer their vows.

The red light near the statue of mother Mary indicates the presence of the Jesus Christ. It is stated by the people the mother Mary was appeared fifty four times on the hills of the different parts of the world. When I asked them why on hills, then the respondents replied, "The hill symbolized the highness and sacredness. Moreover, the stones are considered holy and sacred in all the religions like Hajr-e-Aswad, Ghar-e-Hira, and Koh-e-Toor. The hill also indicates the strength and the power of spirituality and

mystery of the God."Some biblical verses are written on the the hill and on the front wall of the church these are

O.almighty we pray in your court that you may bestow us your insight in us so that as perceived message of your angle for the existence of your son Jesus Christ as we may realize the worth of his existence which he has passed through the valley of crises by virtue of your lord Jesus christ (Amin).

Remember o vergin Mother Mary it has never been heard who ever came in your shelter and who pleaded your health and needed your mercy, he never went hopeless. Gaining courage due to this faith, o virgin among the virgins o my mother I came to suppressed with my sense and standing before gloomy and sad. O mother of the puritan do not ignore please by virtue of your mercy considered and give it worth to my prayer (Amin).

Congratulate. O lords of the lord because he has bestowed his ummah sincerity and sympathy.

3.7.1 CHURCH, RITUAL AND MEANING:

3.7.2 EASTER DAY:

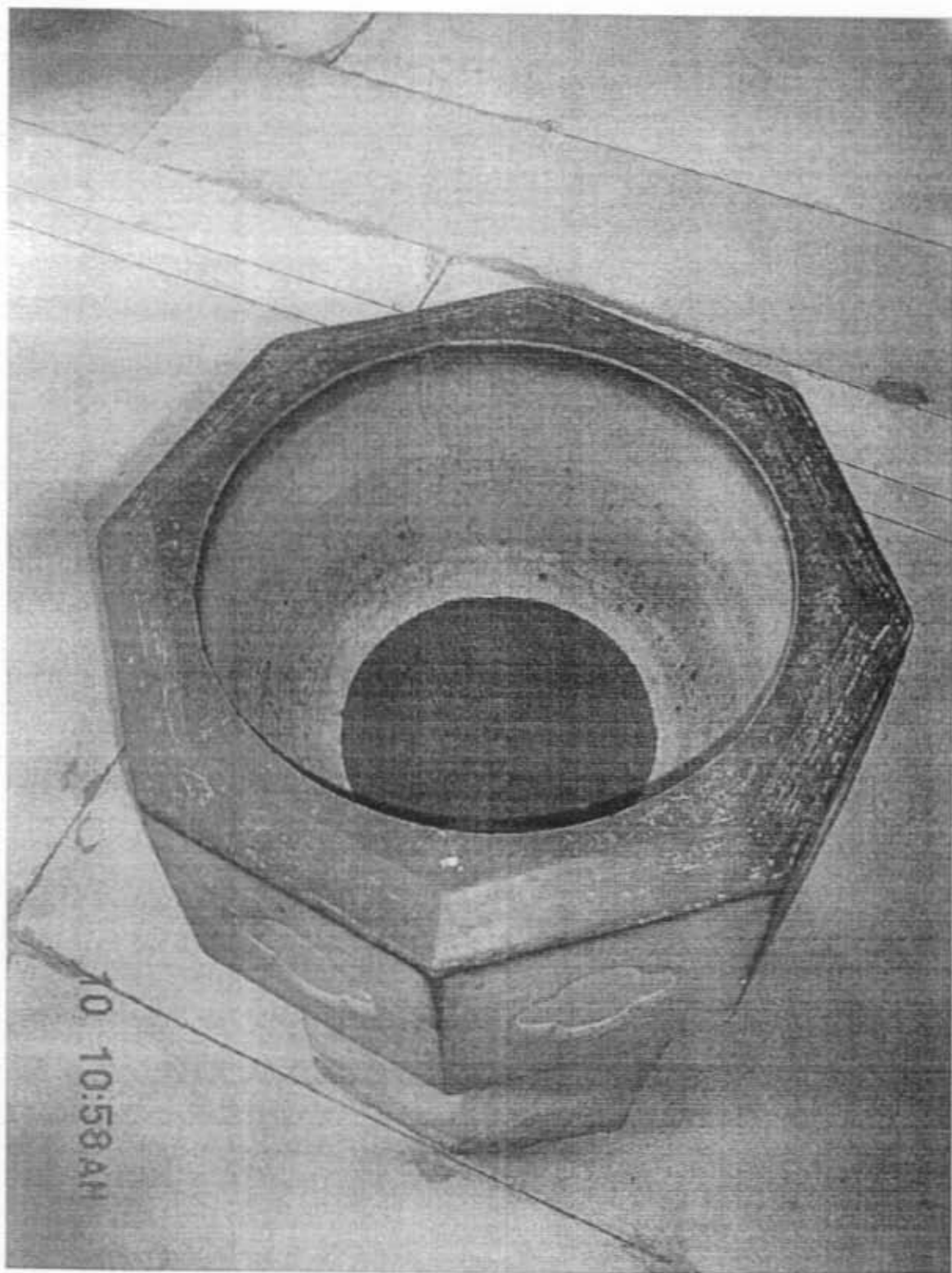
Different kinds of the rituals were performed in the church on different occasions. Easter is very important religious ritual, which is celebrated according to Crescent. In these days the Christians keep forty fasts in the forty eight days which includes the seven Sundays and they did not keep fast on Sunday. In the Roman context the day starts after the sunset. Some people told, "Each day was of forty years for the Jesus Christ." He communicated with God after forty days and after forty days the Jesus Christ was crucified on the cross at three o' clock on Friday. They were visited the fourteen stages before the Crucification. In this ritual they threw the ashes of dates on the head. That is called ashes to ashes (raakh se raakh), which is called "*raakh ka budh*",(week of ashes) in which they saved the ashes of dates and brought them to the homes.

In this ritual the visitors gathered and welcomed by the stem of dates to the Jesus Christ and in that evening all the priests collectively participated in the celebration of the remembrance of the last supper.Because the Jesus Christ did his last supper with his twelve pupils in the Gethsemane garden. Then the priest washed the foot of those boys

who have already prepared themselves for this holy ritual and then priest kissed the foot of pupils with respect as the Jesus Christ did. Then they started the Eucharist prayer and after this the Loban was smoked to the holy sacraments to the priest and then they bring this loban to the second alter table. All the nights the prayer remained continued in the church, because the alter table represent the Jesus Christ. After this the cross was covered with the black clothes and at this time bell ringing is stopped. On Friday all the crosses were covered with the black cloths because at this time the Jesus Christ was in the condition of illness. After the holy prayer all the priests and the alter boys sit around the alter table in their sitting prayer posture. They become silent for a while and then they put of a black cloth from the alter table and started their prayer. Then the priest placed his body on the cross in this way that his face direction remains opposite to the cross. They start the Eucharist prayer and lastly they kissed the cross with respect. Sunday nights started from twelve o' clock at night, before they started offering the prayer of light all the lights of the church put off. Then they blessed the Easter candle and Ingobed the five nails in the candle, which means they gave five wound to the candle. Then they lightened all the candles from the Easter candle. Then they lightened the candle of the alter table and then all the bells of the church are started rung. Then the priests performed the ritual of Baptism by blessing with water. Finally they performed the ritual of Eucharist distribution. Then the church was lightened with the candles. Then the people put out all the candles and brought them to their homes for blessings.

3.7.3 CHRISTMAS DAY:

Christmas is a ritual, which is celebrated on the 25th of December on the birth of Jesus Christ. On this occasion the church was decorated with lights. The ceremony started at eleven o' clock at late night with the melodious songs, which are called hymns or sermons Small children, alter boys, nuns, brothers, fathers and the Bishop entered into the church and they reach at the alter table by paying complements to the Jesus Christ in the churni. First of all bishop throw fragrant perfume by the sprinkle on the visitor. Bishop carried the shepherd stick and waved them for sometime. All the visitors who had worn the caps put them off from their heads. The priest spreads the fragrant smoke of bakhoor and then bells were rung and and they blessed the Bible and make them high to the



Baptism Pot at the Catholic Church Multan

Eucharist in front of the alter table and they bless the alter table and Eucharist during the whole procession. Different kinds of the hymns were sung after the different intervals of the time. Finally, the bishop and the father made two lines and all the visitors received Eucharist from the bishop. The bishop put his hand on the heads of the visitors. Then the Christians visit the churni and offered their vows. On the morning of 25th December three prayers were offered in the same pattern and after every prayer the visitors visit the hill of mother Marry and celebrate the Christmas cake.caps or any kind of head covering was not allowed because they adopted this way in the respect of jeses Christ.while Muslims adopted the opposite respected behaviour.

3.7.4 SEVEN SACRAMENTS:

There are seven sacraments that are the core of the Christian religion. Each and every Christian has to perform these seven sacraments.

3.7.5 BAPTISM:

Baptism is the first step to enter into the Christianity. In this ritual the child is blessed with the holy water of the Baptism pot. They threw some drops of water on the child and they lighted the candle in the name of the child from the Easter candle. Then they rub the oil on his head and the body and they tasted him the salt and finally they covered him with the white cloth sheet.

3.7.6 ISTEHKAM:

In this ritual all the priests including fathers, brothers and babu and kit Kist were specially trained to preach the Christian people and they took the promises from the parents of the Christians to make their children stable on this religion. For the preaching purpose they made visiting trips to the homes of all the Christians on the specific interval of time. They teach the people how to perform the prayer and other religious activities.



3.7.7 PAK SHERAKAT :(Euchrist)

The Eucharist is only distributed by the bishop and the father. For this purpose they have to study for ten years in training school and lot of the prayers they offer. Because the father did not marry and avoid from the sins and they focus their attention to the religious activity. Eucharist is the holy bread and wine that is symbolized with the holy body and blood of the Jesus Christ in the remembrance of the last supper.

3.7.8 CONFESSION:

This is the essential part of the religion because God almighty is very loving and sincere to his creature. In the confession all the Christians were given the chance to pray for their sins and in this process the visitors ask about their sins to priest and then the priest pray for his sins and it remains as a secret between the priest and the visitors. But in the Multan due to Multanization the priest and the visitors have face-to-face dealing.

3.7.9 BEMARON KI MALISH:

In this ritual the visitors come to the church and they receive the holy oil in the bottles and bring them to their homes and use this oil for healing purposes. Sometimes the kit Kist visit houses of the members when the death is expected or other serious disease, they used the holy oil for cure. In this process they use the oil of Zaitoon.

3.7.10 PAK KHIDMAT:

It is the essential part of the religion. In this ritual the priests are trained and promised to sustain on their christen religion with the firm belief. This ritual is mostly performed in the chapel to bless the father and once time in a year in the church.

3.7.11 NIKAAH:

Nikaah is an essential and sensitive ritual in Christianity. Nikaah is done in the church in which bride and groom were blessed and nikaah was read by all the priests including the kit Kist. In this ritual the first step is to confirm that the couple who was going to marry that no one is already married. Then they received the confirmation letter

from the respective church from which they belong to. Then they light the candle in the name of the couple and then they celebrate the cake on this occasion.

3.8 Case Studies:

3.8.1 Case Study 1:

Nadra vowed for her marriage that if her vow would come through, she would light seventy-two charaghs from which the "bahatar tann" (72 companions of Hazrat Imam Hussain in Karbala) would be enlightened. She vowed for the second time after the success of her first vow, which was for the master degree "M.A Urdu", and for this vow she promised to offer a red scarf to the "imam bargah". She had a strong trust in vows and imam bargah that even after listen the failure of the vow from other people; she came through vigorously and made her vows. She herself told me that many vows of her friend did not come true but there is some thing which holds her faith on these things and this thing is hope. The name of her friend was "shameem" who vowed for a daughter and promised different offerings like "Allam", "Jhola", and "Zewar" etc but instead of daughter she always gave birth to a son and even she thought that if she would give birth to a daughter she would name her as "Fatima". She had strong faith in the vow that she never replied me in negative "but apparently her vow was failed", she told that Na poori hai Na adhuri" When I asked her that if she wanted to see any miracle, she replied that she wanted to see "*wagea-e-karbala*".

3.8.2 Case Study 2:

Saddu mai was a lady of forty years old who carried the rose petals from the grave of Bahawal Haq and then she went and carried the ashes of flowers from the Eastern well. When I inquired about flowers, she told me, "She brings the rose petals after every fifteen days. First she dried the flowers under the sunlight and then she grinded them and mixed them into the oil and used them paralysed part of his grand son who was affected by the polio. This treatment was suggested by Bahawal Haq in her dream. Bahawal Haq also said, "Bring your grand son for the visit of my shrine, seven

times on every Tuesday. I will read "salwat" on him and he will recover soon." Then she happily told me that her grand son had become fully recovered.

3.8.3 Case Study 3:

I saw Azra and her mother in Law carrying "Azra band" (a woven piece of strings which is wore around the waist in trousers). They told me that they would apply the holy oil of the shrine on the "*Azra band*" and then would use this in the trousers so that the pregnancy could be possible. Azhra's mother in law told that her niece was also suffering from this problem and after doing just like we are going to do, she became pregnant and gave birth to a son. A particular thing, which is named as "*khurn*", is also used for this purpose, which is hanged by the "Azar band" reciting holy verses of Sorah Fatiha and Mariam

3.8.4 Case study 4:

Shahid Koree (hejra) he told me "I am 31 years old. I left studying in 9th class. I had been studying with boys. They used to tease me much. I came here at "Darbar" to offer prayer and to light the "*deva*". My family keeps me with themselves. I have given a separate room. I watch T.V excessively. I watched a movie "*Tamanna*" in which a person of my kind rears a child. I wish to rear a baby boy. I will make him a DSP; I love the uniform of a DSP. Now I have a plan to buy a computer. Once I put chadar on mazar. I write charts. I take RS 30 for simple chart and RS 50 for colored. I am fan of Amitab Bachan, I love his song. "*Jiski bivi moti us ka bhi Bara nam hai*", (the person whose wife is fat, has a great name). I have seen heaven in the dream. There were people moving around in white dresses. If I get a child, I will donate chadar here.

3.8.5 Case Study 5:

Yasir Israel was the old man of the 50 years old who had embraced Christianity and the reason he told me that he have a child who was born 6 months ago because last year I wept the whole night for my son because doctors told me I am unable to born the

child then one of my Christian friend told me to went to the mother Mary and request him for your son then I prayed to mother Mary and I dreamed that mother Mary told me you will have a child then she gave a flower to eat in the dream I ate it then after some days I again have my semen test report then doctor congratulated me and said your sperms are active in this report then after a year my wife gave birth a child that's why I strongly believe in Christianity rather than Islam but my family refused to accept me.

3.8.6 Case study 6:

Nadia Saleh had two sons one of his son was died during the playing near the pound and before his death she dreamed that I killed a child with sword and threw his slaughter head into the water and after few months my child died but again I dreamed that mother Mary gave me some dates to eat and I ate two of them then I woke up then on the next pregnancy I gave birth twins child I was very happy because mother Mary returned my lost son.

3.8.7 Case Study 7:

Razzaq James was a young man of thirty-five years old. He has three children and one of his daughters was the patient of Tuberculosis. She had been remained ill from three years. He spent a lot of money on her treatment but invain. Once he went the hill of mother Mary and prayed for her life and health then he aggressively told me, "It is true that during his prayer a voice came from the statue and he felt that the whole of the hill was shaking as earth quake. Then she gave me a rosary and white paper and on white paper it was written, "I have gifted her new life." Then after six months my daughter had fully recovered."

3.8.8 Case Study 8:

Gamay was an old lady of fifty years old. She went for pray in front of the pak sandook, and then she went to the hill of the mother Mary. She prayed for her husband, who was the patient of paralyses. Then mother Mary told the Gamay in the dream that

Brought the holy oil and mixed the ashes of dates in the oil and used this oil on his body. According to Gamay she did follow the instructions. Now her husband is better than the previous condition. She believed it is due to the blessings of mother Mary.

3.8.9 Case Study 9:

Asma Maseeh was a young Christian lady who told me a story that she was worried about of her child who was died. One night she dreamed that mother Mary had carried her child in her hands and she was playing with him. Then mother Mary gives me a little star and write something on my hand with the feather of peacock. When I woke up, I felt two light blue lines on my palm. Now I have one son and one daughter, which I believe that these were gifted to me by mother Mary.

3.8.10 Case Study 10:

Salma was a young lady, who wants to marry with a man Naveed, who is blind. Salma had restless nature because she was an orphan from her childhood. Her father was died in 2000 and her mother in 1994. She offered vows in front of the churni from the Jesus Christ, that she would marry with Naveed. Once she dreamed that she got married with Naveed and mother Mary gave her a red colour shawl and made a spot with mehndi on her right hand. When she got up, she observed red colour spot on her hand, which was made by the mother Mary. Again she dreamed that the Jesus Christ has bind a white sheet of clothe on His eyes and she demanded that white sheet, with the opening of that sheet from the eyes she became blind. But when she woke up she told this story to Naveed and after this they went to doctor to examine Naveed's eyes. The doctor told, "Naveed's eyes light can be returned. That's why she has strong belief on vows because she was hopeful that Naveed's eye light will be returned with her sincere prayer and the blessing of the Jesus Christ.

CHAPTER 4

ART AS TECHNIQUE:

4.1.1 KASHI GARI

Kashi Gari is an art and Multan is very famous for kashi art which is called kashi gari. Kashi consists of only three colors, originally they are Iranian blue and feroza because other colors absorb more heat and their color shows less brightness. These colors have long life. In earlier time, our forefathers used to write the calligraphy. But now we ordered to the writer. The color which they used are called "bah wala" fire color. Now a day, they brought all these colors from the akbari mandi. These colors have greenish reflection this color needs a lot of precautions. First all they made the design on the drawing paper with the needle with the machine. They used the material of chack and grinded "koela" to clear the design. They grind all those material in the "imam dasti" in this whole process the important things is the selection of the clay they call it "cheeki matti" because this soil or clay becomes very strong after the burn and has greater ability to observe the kashi color.

First procedure is to purify this clay from the sand and clay is grinded like power and than mud is prepared .it takes three week to prepare the mud than they made later to mud and give "thuck" than give "toki" and cut the mud with "putter" in the Block shape than it becomes hard. In the past time they cut the mud with the bronze wire and "thapai" finished Bubbles present in the mud and required material is prepared and is dried in 3 to four days in summer and one week in winter. In the next procedure they do "pulai" of the tiles or other material and finally finished the material. This glazed material damages the hands particularly the nails. Some time it results bleeding. They prepared color in the "pyula" and first made design on the non glazed plates these designs were made with the drawing paper or transparent paper. They placed the paper on tiles and than sack of kola "burnt wood" powder is run over the paper. Due to the process this light black designs were appeared in the dot shape then they used the prepared color on tiles with brush. They prepared the brush with mail hair of "gaylarh" because it is very soft and becomes



Kashigar Ahmad Hassan who did work at the shrine of Bahuddin Zakaria during renovation

refresh after washing with water or petrole and they collect the "obhan" for the furnace or "butthi" which is special and suitable for butthi because it produces "kola" and gas, which burn the material perfectly. In the butthi the "kacha mal" is arranged in a specific manner on pakka mall. It saves the material. The kashi gars were conscious regarding the timings, air presuer and temperature. After 24 hours the furnace is prepared and they open the butthi after three days in winter and after 6 days in summer. They criticize the commercial metrical because it cannot bear the sunlight and needs repair after 4 or 5 years. The kashi is affected by the "shoor". It penetrates into the bricks it starts destroying bricks because in winter due to fog kashi color is affected.

4.1.2 ENAMELED TILE WORK (KASHIGARI):

Kashikari is the term applied to the enameled tile work on terracotta base. *Kashi* is a Persian word designating the tiles or trimmed to the form pieces of fiancé serving to cover entire or partial fabric of a building in a design principally decorative. This term which also exists in Turkish, is an abbreviation of Kashani, derived from Kashan, the most important and most famous center of production of this work is Iran. This decorative craft appears to have originated in Mesopotamia during the Sumerian period in the 3rd Millennium B.C. It further developed there during Assyrian period (1250 to 612B.C). According to some scholars enameled tiles first originated in China. There is no doubt about that because it's main development took place in Iranian world, which then included major parts, of what now a day is called Central Asia.

Today, it can be regarded as a common heritage of Iran and Central Asia. Tiles in the country now known as Pakistan it was brought and projected from Iran in the 12th century A.D. or a bit earlier. No enameled tiles have been recovered from the excavations carried out at the Arab cities of Bhambore and Mansura, showing thereby that this craft was not brought in to this country by the Arabs despite the fact they were aware of this mode of decoration. In Pakistan, the important centers of this craft are Multan, Sitpur, Uch Sharif, and Lahore in Punjab; Thatta, Hala and Nasapur in Sindh and Mohra Sharif in N.W.F. Province. According to Dr. Ahmed Nabi Khan, a panel decorating the façade of the eastern entrance of the tomb of Hazrat Baha-ud-Din Zakariya at Multan (1262 A.D.) may be taken as the earliest known specimen on the soil of Pakistan. Most monuments of Multan style, mosques and tombs and even secular buildings are decorated

with enameled tile work in various vivid and attractive designs including calligraphy. In this article only tile work on terracotta base as practiced in Multan has been discussed.

4.1.3 MANUFACTURING TECHNIQUE:

Manufacture of glazed tiles is a lengthy process, which involves a lot of techniques and requires skill. The following steps are taken for preparing enameled tiles.

4.1.4 SLECTION OF CLAY:

Pure clay is the most important item for the preparation of durable and good tiles. Clay selected for this purpose is free from salts, coarse grit, limestone, iron ore, glass and calcareous nodules.

4.1.5 PREPARATION OF CLAY:

Well-levitated clay having a plastic quality helps in maintaining the form and shape. The simplest test for checking plasticity of the clay is that it is rolled to $\frac{1}{2}$ inch thickness and then coiled around the finger. If no crack appears and the coil does not break while opening, the clay is of good quality otherwise not suitable for tile work. Because of a network of canals, the soil in the country has badly affected by salinity. Even the quantity of the salts in the clay has increased. To eliminate salts from the clay collected for preparing tiles, the following procedure is adopted. Two small size tanks measuring 6' x 4' and 3' high are constructed, one 12'' higher than the other. An outlet is provided at the floor level of the upper tank with arrangement to block it. The earth collected is filled up in the upper tank and tap water poured liberally so that it flashes the earth, which then is thoroughly mixed and paddled.

Thereafter it is left in the same condition for a night. In the morning, the outlet in the upper tank is opened. The surplus water of the upper tank is oozed out taking along the salts and leaving behind salt free clay. After that clay is mixed with water and stored in a damp condition. Damp storing nearly doubles the strength of the original clay and enhances its plasticity. A small percentage i.e. 2% of pure sand may be mixed to increase adhesive quality of the prepared earth which also helps in avoiding shrinkage and

cracking as well as giving the tile a good terracotta colour when burnt. The wet clay is well kneaded to obtain the required plasticity.

4.1.6 MOULDING:

The tiles were required in different shapes, i.e. square, rectangular, arched and other geometrical patterns. For rectangular and square shape tiles, the rough tiles, slightly larger than the actual size, are prepared with the help of wooden mould on a leveled ground or platform made for the purpose. They are made with wet clay prepared for this purpose. While still in moist state but nearly dry and in well-set condition with only a little quantity of moisture. For arched or other ornamental shape tiles, the rough tiles about 1/10 inches larger than actual size are prepared. When still moist and near to dry condition, they are tapped with a special shaped wooden "dassor called *thapy* to consolidate the material as well as to avoid. The surface of the tile is leveled with the help of *khurpa*.

The design and the shape of tile are prepared on a tracing paper. This traced out design is then perforated. This perforated design (*sozan kari*) is now fixed over the leveled and smooth surface and pounced with a small bag of cloth filled with some fine colors powder (say lamp black). Through this process, the design is transferred to the surface of wet clay. This perforated tracing is then removed and the tile is cut according to the required shape. The back surface of the tile is made rough for proper bondage of mortar (i.e. frog).

In case of carved tile, the desired carving is done before the tile is dried up.

4.1.7 DRYING:

Drying of the tiles is done under shade set in natural hot atmosphere. Drying by direct exposure to the sun is avoided. After drying the tiles, all small depressions on the surface, which is to be glazed, are filled by the same moist material. The damaged edges are repaired. This called in local term *puiying*.

4.1.8 ENGOBING (Astar Kari):

Engobe is a layer of composite powder white in colour applied on the body of the tile to obscure its actual colour in order to obtain a white surface under the transparent glaze. Engobe is called *astar* in the language of *kashigars*. For applying *astar* the *kashigar* uses quartzite stone locally called *kurund*. This corundum stone is a sort of whitish quartz, is brought from a quarry near Taunsa Sharif, District Dera Ghazi Khan. Stone is first crushed and then grounded to a fine powder of 200 meshes. The formula of the engobe is as under:

- | | |
|----------------------------|----------|
| i. Quartzite stone powder | ½ part |
| ii. Glass powder | ½ part |
| iii. Fine wheat flour glue | 1/8 part |

This powder is mixed in water to a suitable consistency. Engobe is ready. It is laid by hand i.e. by slipping method.

4.1.9 PREPARATION OF GLAZE:

The *kashigars* of Multan are very conservative, rather rigid in their profession and craft and do not allow any interference or improvement in their working process; any such step annoys them. They do not use imported glaze and prepare their own. The glaze they prepare from a special stone called *kurund* (corundum stone). Big chunks of this stone are broken, powdered and then burnt in the form of lumps mixed with 50% *sajji* (impure carbonate of soda, locally called *khar*) in a furnace at a temperature of about 800 c°. This gives crystals of glass locally called *kanch*, which are separated in a rending grinding-mill or *chakki* and mixed dry with *maidah* (fine wheat flour glue passed through a muslin cloth). This mixture, when solved in water, takes the form of the required glaze.

4.1.10 FRIT FURNACE:

The furnace is built in small size. The frit furnace in Multan is built like *matka* (a large pot) the firebox (fireplace) is below ground by digging in the form of hole in the ground. This hole is covered with a slab of clay mixed with straw. There are five openings act as flame-throats. These throats connect firebox with the chamber above. The central flame-throat is about 10 inches in diameter but tangential to the walls of the

chamber. The chamber is a dome about 3 feet in diameter with walls about 4 inches thick. A central opening is for placement of crucible of frit inside the furnace. This opening is closed before the furnace is in operation. The flame is exhausted through flues in the walls of the chamber.

4.1.11 PRODUCTION OF KHAR SINTERED PLANT ASH:

Plant ash (*haloxylon recurvum*) has long used in many part of the world as a source of alkali (potassium and Sodium compounds). The plant has been extensively used in glass and glaze making. The *khar* bushes are about 2 feet high and 3 to 4 feet in diameter at harvest time, during the months of November to January. The bushes are cut off at the stem, near to ground level and stocked in heaps for 15 to 20 days to dry in the sun before burning. After drying bushes are burned in pits. The circular pits are about 5 feet deep and 5 to 10 feet in diameter. When the best quality of *khar* is required, a smaller pit or well is dug at the base of the circular pit. This well is enough to contain about 40 kg of the product. The well is covered with a lid of mud having series of the holes about 1 to 2 inches in diameter. The lid is further plastered over with camel or cow dung.

For burning the bushes of plant ash, a small fire is lit at the bottom of the pit. Then, bushes are thrown in successive layers, so that the material is burned as slowly as possible, more bushes are added only as the fore is burned down each time. A liquid locally called *ras khar* (liquid *khar*) dripped down into the lower smaller pit or well. Burning of a lot of about 400 kg of bushes would produce about 40 kg of *khar*. When the burning is complete, the fire is allowed to die down naturally and the ash left to cool over night. The next day the blocks of *khar* are broken-up with a hammer and the pieces are removed from the pit. The best quality of the product is removed from the lower pit (well) after breaking the lid. The *khar* is *suakhar* of red colour. Sometimes, it assumes a whitish or green tint having greatest porosity with a non-lustrous, earthy appearance. The second grade is called *rota*. It is usually whitish in colour. The third grade is called simply as *khar* and is of dark green colour, is dense, non porous and have the appearance of charcoal.

4.1.12 PAINTING & DESIGN ON THE TILES:

If the tiles are to be decorated in floral design, first the design is trenched or sketched out on a terracing paper. This traced out design is then perforated with the help of a needle or pin. This process is called *sozan Kari*. This perforated tracing is now fixed over the tile surface and pounced with a small bag of muslin cloth filled with some fine powder (say lamp black. Through this process the design is transferred to the surface. The broad outline of the design is then marked in cobalt blue, but in a little of third consistency. The requisite colors i.e. metallic oxides mixed with a small quantity of acacia gum are then filled with a soft brush. The colors used for tiles are generally cobalt blue, Persian blue, green, yellow and chocolate brown.

4.1.13 GLZING:

After painting in case of more than one shade, a coat of the glaze 88% powdered glaze plus 12% fine wheat flour glue mixed in water is applied over the surface.

4.1.14 PRODUCTOIN OF SINGLE COLOR TILE:

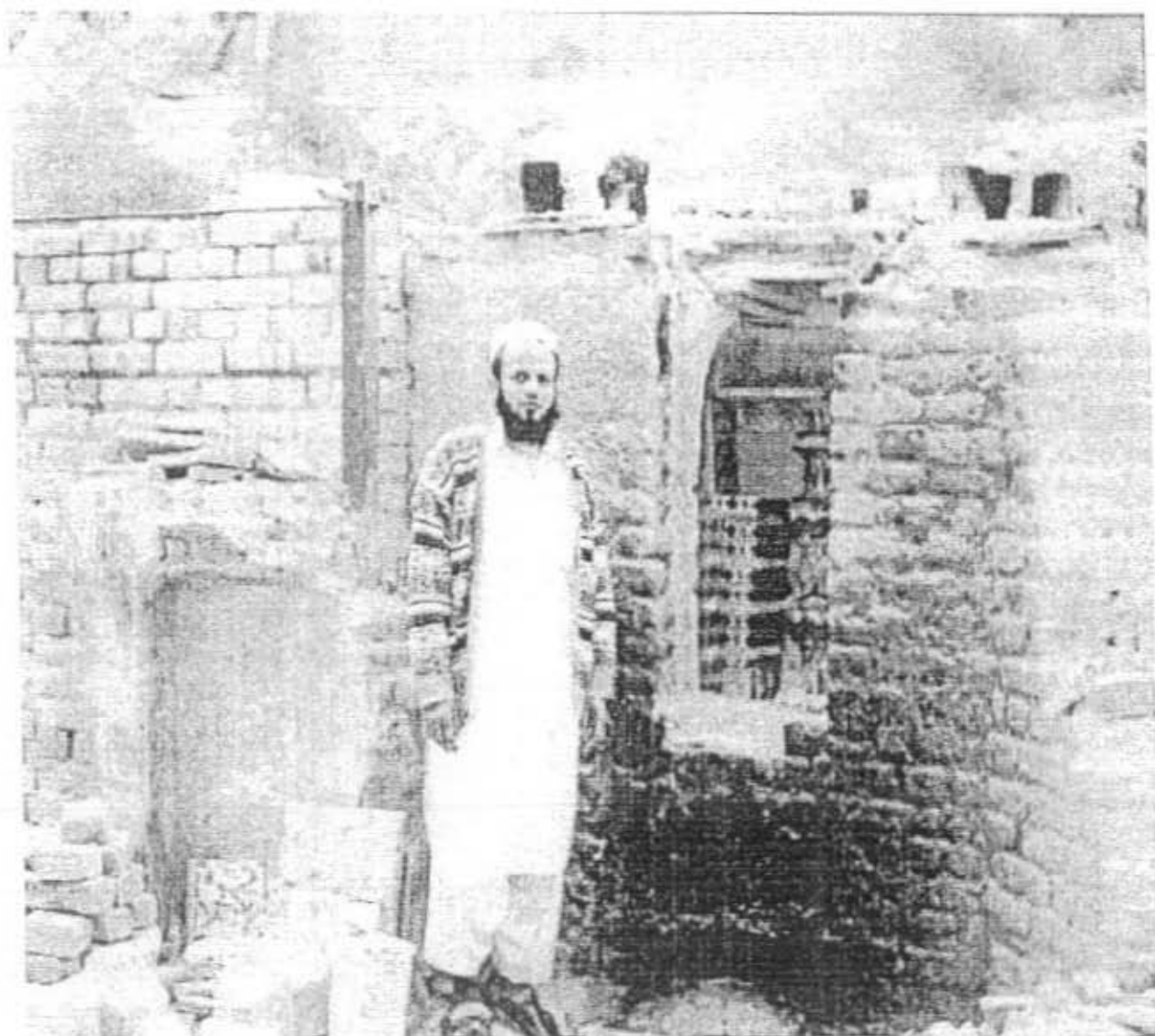
If the tile is to be prepared in single shade then metallic oxides are mixed in glaze in addition to fine flour glue.

- I. For blue colour 1% to 1 ½% cobalt oxide.
- II. For Persian blue color 7% copper oxide or copper scale well grinded.
- III. For yellow 7% antimony oxides.
- IV. For green 1 ½% chromium oxide.
- V. For chocolate brown, colorless glaze is applied on the surface of red brick.
- VI. For whit, colorless glaze is applied on the engobed surface.

First the components are well mixed dry. Then, water is added and well stirred to have perfect consistency.

4.1.15 STACKING AND BAKING:

The *kashi gar* of Multan bakes tiles in one single firing. Double firing as done in Iran etc. is not practiced here. While stacking of tiles in the furnace, the tiles are kept



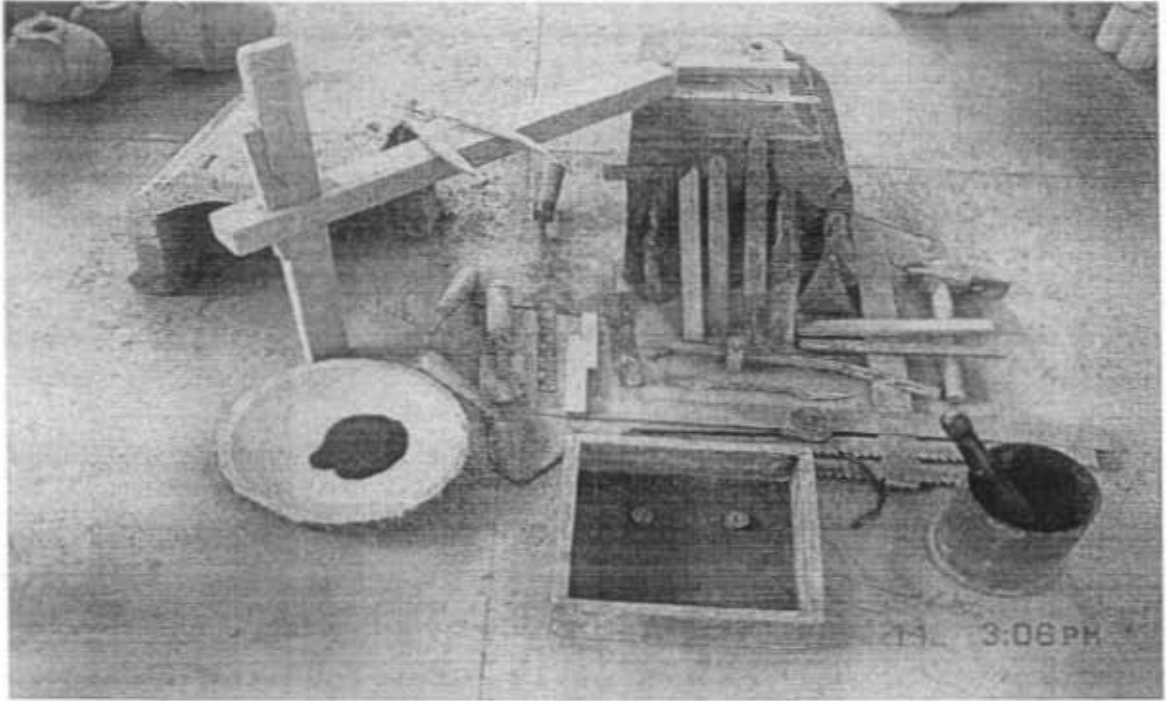
Bhatti used to prepare the enameled kashi tiles. (furnace)

vertically instead of horizontally. While placing the tiles in furnace, the back of the tiles is fixed with wet clay with slight gap between them for the circulation heat. A special kind of wood called *obhan* available at Ghazi Ghat in Dera Ghazi Khan is used for firing up to 1000 C. The *Multani kashigar* does not use any instrument i.e. pyrometer to check the temperature. They use their own judgment to check the temperature.

4.1.16 FURNACE:

Updraft furnace is used for baking tiles in Multan. The flame from the firebox enters in the above chamber through a large central opening in the chamber floor. Some *kashgars* have modified the furnace. The modified furnace has top opening, which extend to one side and continues down the side as an open doorway. The stock hole (*mori*) lies in the base at the furnace but on adjacent side. Usually the *kashigars* build the furnace having cylindrical chamber. In modified furnace the chamber is built in rectangular shape with rounded corners. The stock hole (*mori*) leads to the firebox locally called in the language of artisan *khau*. The floor of the chamber is made of firebricks. The top of the floor is made flat and the bottom in the shape of an arch.

The floor in the shape of slab is supported at two ends i.e. the door and back wall. Narrow openings are provided along the sides of the slab, which act as flame way between firebox and chamber. The walls of the chamber are built with sun dried bricks laid in mud mixed with straw mortar with corbelled at the top. The chamber on its interior is plastered with refractory materials. The capacity of the chamber is about 3' 3' 3'. The top of the furnace is closed with fire tiles before burning. The flue passes up through the holes around the chamber. It is necessary for the clay body to develop the proper point of hardness at the same temperature at which the glaze used will melt to form a uniform glassy coating over the tile. A simple test is to tap the tile, if it gives high clear ringing; it means that the clay body and the glaze are properly mixed up to form a consolidated enameled surface.



Tools used in the art of Kashigari

4.1.17 ANALYSIS OF MATERIALS:

The Emission Spectroscopic Analysis of glaze powder, ground glass, quartzite stone and sintered plant ash recorded in the book *Traditional Pottery Techniques of Pakistan* By Owen S. Rye and Clifford Evans are as under:

Element	Symbol	Ground Glass	Powdered Glaze	Quartzite	Sintered Plant Ash
Silicon	Si	M	M	M	M
Aluminum	Al	1.00	1.00	1.00	1.00
Iron	Fe	0.15	0.20	0.15	0.20
Magnesium	Mg	1.00	1.00	0.30	1.00
Calcium	Ca	1.00	1.00	1.00	1.00
Sodium	Na	1.00	1.00	0.70	1.00
Potassium	K	1.00	1.00	1.00	1.00
Titanium	Ti	0.20	0.50	-	-
Phosphorus	P	0.10	0.10	0.10	0.10
Boron	B	0.25	1.00	0.01	0.05
Lead	Pb	0.25	1.00	Tr.	Tr.
Barium	Ba	0.20	0.20	0.10	0.20

- Tr. = Less than 0.01; M = Major constituent and underlined values = greater than 1.00%
 - All values below 1% have a precision of + 50% from reported value and all above 1.00% are reported as either greater than 1% (underlined or M [major constituent])
- (Talib Hussain, June, 1997, pp: 179)

4.1.18 TOOLS:

The kashi art is very lengthy and time-consuming process, hundred of the tools are used in kashi art but some are very important namely, (dandan wali patri, kuhna,funner ,gol patri,chauras patri, rumbi ,parkar,Rati ,tape, soft cloth, kanti, tayshi ,khat kash,neela,paron etc) all these tools are prepared from black smith on demand.

Rumbi is used to scratch the tile and to make it plain, balance its size. Kunha is used to control the size of the tile and fanner gives smoothness to the tiles; it is used in the heavy work.khat kash. It is used for the accurate measurements, mark on the tiles or material and raytti. It is used for sharpen the tools neela is used to balance the width of tiles.

4.1.19 KASHI GAR: (Case study)

According to Sabir hussain sabri, the kashi gari is a difficult work and due to modern technological the material is available in the market but they are not pure. Machine work has affected the original kashi work. We are thinking just about the “rizk-I- halal”. They had lived alive the name of our forefathers about 200 people of our family had worked in the past. But now only few members are working on it. Our forefathers had worked throughout the Punjab and sindh about 150 cities of Pakistan on 300 shrines. In the past, our forefathers had to stay on the construction place. They have not trained our children because it has become valueless and payless. The problems are that machine tiles are available in the market and people demand it urgently.

Department of the Auqaf recommends this work daily wages but officers show corruptions and they give us work on the contract bases. The popular kashi gar in the Multan are ustad Ahmad Ali, ustad Allah bukhsh ustad hafiz’s rehman, ustad faiz, ustad Allah diwaya, ustad ahmad hussain, hafiz elahi bukh, khuda bukhsh, ustad nazar hussain, ustad zafar, kashigar nazar shabbir, ghulam yasin ustad sajjad, amir shezad, shabbir hussain shah, all these kashi gars are working in different areas of Multan. Moreover Muhammad ajmal kashi gar is alive, he is ill now and ustad nazar did work and my father and hajji Allah diwaya contributed in renuation.

In 2004, I did repair the kingras and the tiles, which take one month and material of one butthi is used in this construction. They are not allowed by our forefathers to design the pictures of animals like monkeys, elephant, lions and dear etc. we are allowed to design khana kaba, Quranic verses and floral designs hafiz Raheem bukhsh was master of 500 hundred designs. These pious men worked with the recitation of holy quran, we have respected our forefathers.

4.2 ART AS TECHNIQUE BY RAJ :(Case study)

4.2.1 TECHNIQUE:

First of all they selected the special kind of soil, which is called "Chiknee Matti" from the bank of river Chanab near Multan. This soil is commonly called "Guss" because "Kupper" Matti stick to the "Sucha or" Qalib".

4.2.2 PREPARATION OF MUD (Gara):

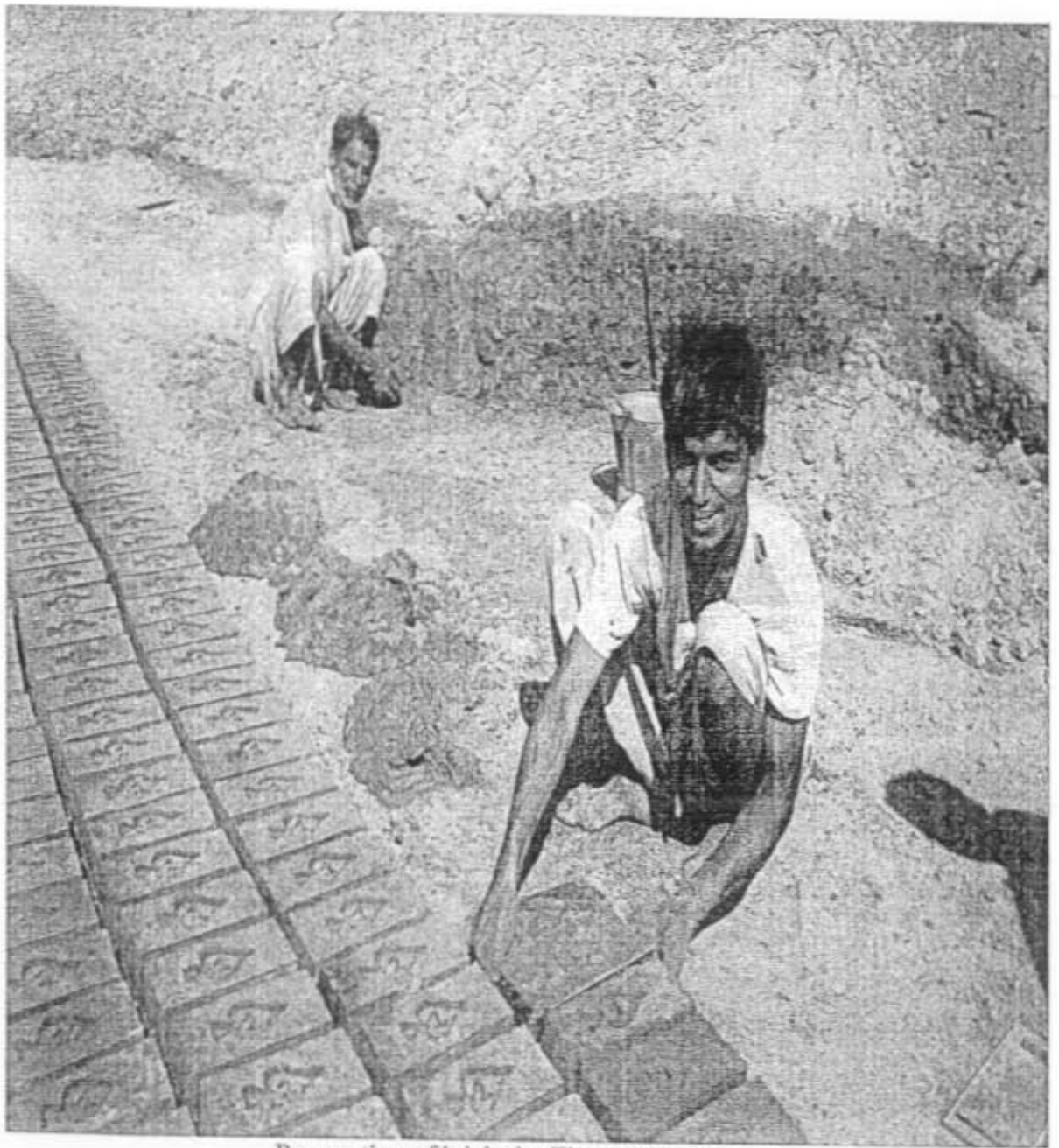
A round boundey was made by the matti which is called Cheeki Mati and the middle part becomes empty than water is supplied to soil and Mud is prepared by pressing the Mud by foot till it becomes condense and totally mixed. Then they do "toki" Than the large blocks are made by do making slice the mudd and than approximately small pieces of equal to Qalib size are made to put into the Qalib

4.2.3 PREPARATION OF COURTYARD (pirrr):

A special place which is balance by the ring to placed the prepared "Kachi" un burnt bricks in lines are called pirr. After grounding by the ring on Pirrr water is spray to make it friction less and than sand is thrown for easy transfer of bricks. On Pirrr the thapera arranged the "kachi" bricks in a number of rows and each row is called Perpali. During the brick making processes Thapera put the pieces of mud in the Qalib. After giving it a "log" log is a technique in which tharpera theow sand on pieces of mud before putting it in the Qalib like "playthan" like flour is mixed in the round piece of flour.

Then thapera tapped the mud with there hand again gave a log and made the bricks in row with help of kurchal (piece of wood which is used to remove the brick from the Qalib So Thepera is a person who made the kachi bricks and takes 250/1000 thousand brick that is called "thapae" When the kachi bricks dried under the sunlight about 7 days in summer and 15 days in winter. All the dried bricks were arranged in a specific manner which is called Ghoriyan there are three kinds of Ghoriyan.

- 1 Vehri, In Verhi 20 bricks were arranged in vertical manner in a row.
- 2 Dahriy, It was the vertical of the 10 bricks in a row.
- 3 Chaka, Chaka was also vertical arrangement of bricks in a row.



Preparation of bricks by Thapara on purr

The Bricks in Ghoriyan not only save the time of labour but also provide more space for next preparation, Ghoriyan also save the kachi bricks from rain. They had to press the mud, which called "latar" the pressing of mud by foot to make bubble free to save the bricks from cracks

4.2.4 CHAWAE (The Carriage):

A process in which kachi bricks are transferred from "Pirrr" to the "Buttha" In this process the bricks were arranged properly in the "aathar" jute made sacks placed on dankeys so that bricks may not broken during the transportation. Chawi wala takes 60 rupees per thousand bricks 60/1000.

4.2.5 BHARAE:

The arrangement of bricks in to the Battha in the ghorri from is called Butha Bharai. Bharai wala takes 160/1000.

4.2.6 BATHA:

After arrangement of bricks in the battha the "Obhan" is put from the "morai" on the arranged the bricks to provide the proper heat. (Obhan is specific kind of the wood with used in Battha). There were some holes through which the "Bora" wood grinded material and coal is thrown according to the command of "pakera" with different intervals of time. About one truck of coal or bora was used in one "poore" preparation. After this Furness oil is used to create brightness in the bricks, which also provide maximum heat. That is why we used bora and furnish oil.

Nazir said "During Pakai we put Bora very carefully because a minor difference in temperature can damage the whole bricks which result the "Khangri" bricks (Black coloured damage bricks) the whole process need two types of precautions the selection of soil or matti is important because the wrong selection of the mati (copper) result in "bhely" bricks (incomplete burn bricks), which are broken with slightly strike. Nazir said, kiln never become close throughout the year. Its one side is opened when it becomes burn and its other side is started filling, when the next side is burnt, then previous side is refilled. During the process of burning air plays an important role in the batha

performance; sometimes it damaged the whole bricks. The construction of new batha is completed in three months. The amount of pakera is not fixed, it is based on "mutta" (contract deal) commonly ten to fifteen thousand rupees are received by pakera.

4.2.7 NIKALWAE:

The prepared bricks are transferred from batha to "tharra" (the place where the burnt bricks are placed to purchase). Three kinds of the bricks are prepared in batha, first, second and third class. The third class is used as "rorra". The broken bricks which are used in the basis of the construction and their prices are respectively very low. The normal size and the weight of the Multani brick are:

Length = 9 ½"

Width = 4 ½"

Height = 3 ½"

Normally its weight is 5 kg of "kachi" (unburned) bricks and "pakki" brick (prepared brick) 3 kg per brick. They also prepare the special kinds of bricks according to the demand of the customers.

4.2.8 KINDS AND PRICES OF TILES:

They prepare ten different kinds of the tiles and bricks and six are very popular in Multan area, and different kinds of the bricks have different prices. The popular tiles are "kashiti wali tile", "ship style, Tissue style, Chee and chaar pakha" (tetra and hexagonal), "Sada and Multani". The cost of one "trali" was four hundred and fifty rupees. Nazir Quraishi said, "It was the job of the jinns, but now we are performing this duty." Batha needs a huge labour round about five hundred people at one time. The workers of butha also do work in moon nights.

4.2.9 TOOLS:

Numbers of tools are used in the process of brick making, which are (Kahi, Balti, Sacha or Qalib, Phatti, khurchal, Proon, Incha, and Ring). There are two kinds of Qalib, one is made of iron and other is made of wood. Wood Qalib is used for sand free bricks.



Muhammad Siddique wins the owner of the Bhatta during the renovation and conservation of the shrine Bahauddin Zakaria

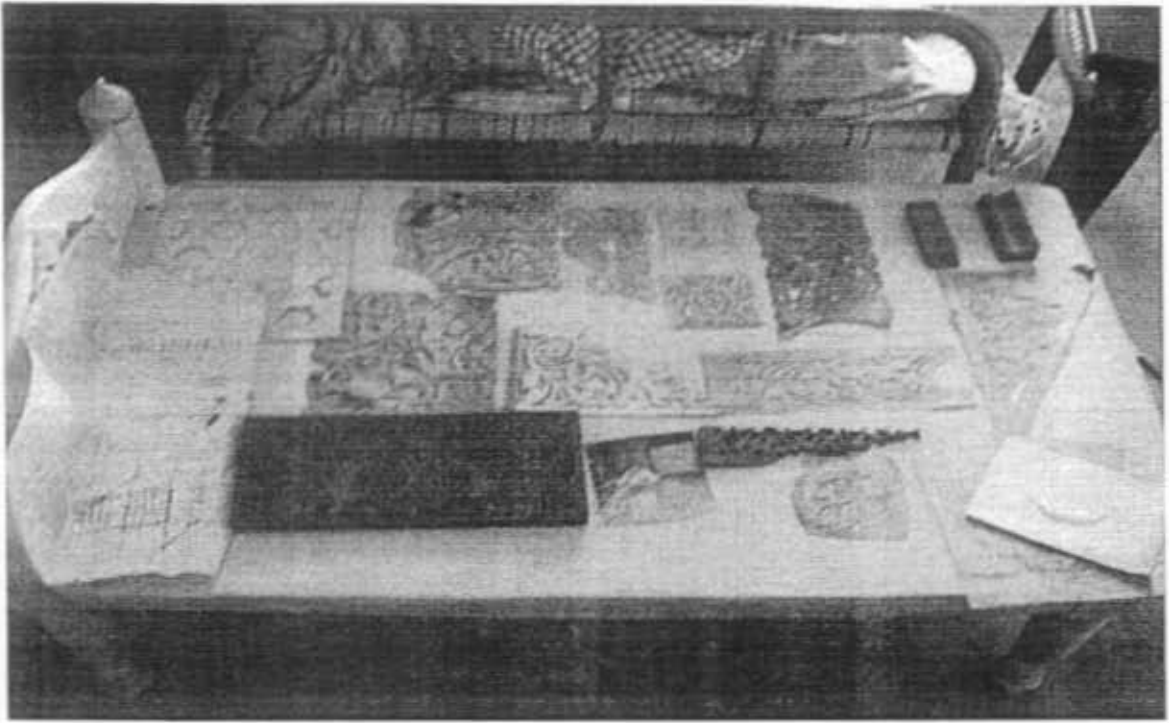
Muhammad Saddique Waince said, "Batha business depends on your fate. During the construction of renovation of shrine of Bahauddin Zakariya, he came into my dream and put his hand on my head and gave me a Qalib made of gold."

4.3 ART AS TECHNIQUE IN CARPAINTING: (Case study)

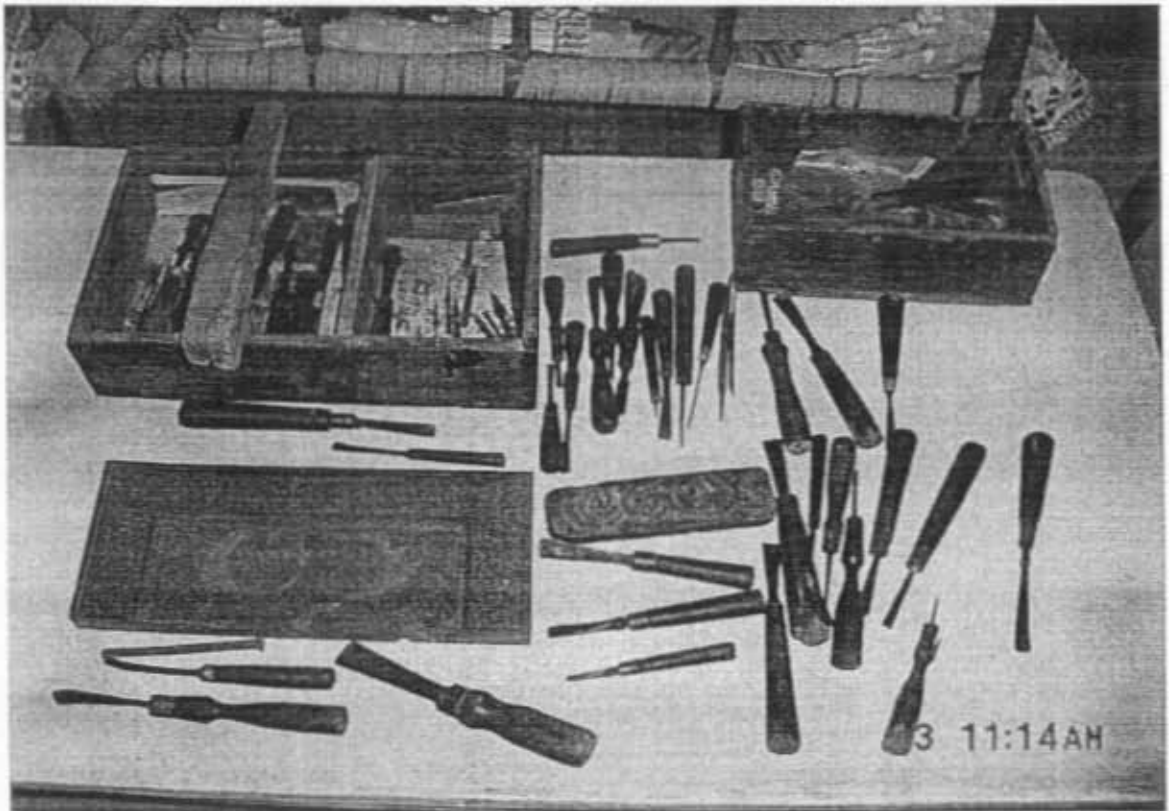
Abdul Wahid Malik was the carpenter who did wood work at the shrine of Bahauddin Zakariya and he was born in 1949. He told me, "There was my shop near the "Relax hotel" in Multan." Talib Hussain and Wali-ul-Lah Khan offered me to do wood work at the shrine of Bahauddin Zakariya. By appreciating my work, Ahmad Nabi Khan suggested to Auqaf department that wahid malik should be permanently appointed as their carpenter. I did complete the wood carving at the shrine of Bahauddin Zakariya in two years. I did work on seven rupees per day at that time and my co-worker at two rupees per day. I had the original piece of the jali of the shrine of Bahauddin Zakariya, which I have saved as remembrance.

A Sindhi mureed offered me ten thousand rupees for this jali and kissed my hands, and then I gifted him that piece of jali free of cost. I dreamed the Bahauddin Zakariya; he smiled to see my work and kissed my forehead." Wahid said, "The munawati is actually the art of multan wood carving. Later on it was transferred in to Chinyout. We brought the sheshum from the peero wall dippu, at the cost of ten rupees per Mann (40 kg). The wood for the gate of the mausoleum of Bahauddin Zakariya was brought from Kashmir by Sher Shah Suri. There was a fault in this door, Talib Hussain ordered me to connect the upper part of the door with nail and hanged the lower part over the upper part. But I connected both parts by using my own techniques, its look like the genuine gate.

The wood used in the main door was Akhrot wood, but the sheshum was used in remaining all wood work. Zia-ul-Haq appreciated our work and arranged an exhibition in Islamabad at "Shakar Parrian" and gave us the folklore award and later on we were rewarded by the Agha Khan award."



Tools & Papers Used in Designing Wood Carving



Tools Used in Wood Carving

4.3.1 TOOLS AND TECHNIQUE:

Number of the tools are used in the wood carving art some are very important namely (chaorci, dandasa, dhapi, led pencil, parker, compass, drawing pad, gutta, chalk matti shokh matti chhapa,) different kind of the tools with different size are used in this technique. We prepared all these tools from the Black Smith on order of the special size, and then we put the same leather cover over the iron tolls. First of all we made the plane sheets of required size with the "randa". Then we prepare designs on wood with the help of drawing paper or "gata". Then we copy all these designs on the plane wood in a series of panal like we made a design at the corner then we run a "chaal" of the panal or design on the whole of the wood sheet. After this we use the corna with t he help of dhaapi to get the required design and then we rub the carved design with the raigmal. The wood carving designs are made sharpen and clear by rubbing these designs with the leather or silk sheet. Lastly we polish it with ilsi oil. I have command over five hundred wood carving designs, which are called Munawati, Takai, or Chidaai.

4.3.2 RENOVATION AND CONSERVATION OF THE SHRINE

Talib Hussain was the SDO of the Auqaf department, and of fifty years old. During the renuation and conservation of shrine Bahauddin Zakaryia he was an ORCR in the archeology department from 1976 to 1983. According to Talib Hussain the Auqaf department spent twenty lack rupees in this renuation. This renuation took place under the supervision of SDO Wali-u-Allah Khan. The focus of renuation conservation was the (cut break work, tile work, lime plaster in the interior side, stucco and glaze tile , conservation restoration of carve wooden doors providing and fixing of perforated doors in the eastern and north western wall, conservation restoration of south veranda and conservation restoration of eastern and western dewori.

According to Wali-u-llah Khan Hazrat Bahawal Haq told me in the dream, "dear son, we have appointed you on this shrine according to our will. It is our advice does not be corrupt and we are happy with you because you are the honest person and put a piece of paper in my pocket." Then Talib Hussain said, "The piece of paper was actually the sign of the Agha Khan award which we were rewarded later on. The arch construction in

the eastern wall of the masoleum wall was very difficult work. I did find the actual design of the charaghi under the stucco when I break the plaster. Moreover, we brought the wood of "Sheshum" from the peeru wall dippu that is called "kith" (the dark black old wood). The renovation of the mosque was took place from eighty-three to eighty five and one million rupees were spent on it. they did preserve the important designs like the square and rectangular designs, in arches, the spandrel and floral designs, horizontal calligraphic designs, footing and matching of the minar, inverted arches and arabesques, nagha and marlaan, carlination, glazed panal, nich, cuspid arch etc. We ordered the brick size used in the masoleum that are 7 ½", and 10" and 2" tiles are used in boundary wall. Moreover, 8", 5", and 1". Tiles were used in floor. The tile of the length of 13 ½", 10 ½", and height of 2" were also used in this construction. they have adjusted the nameplate of Baaqir Khan Five to seven feet under the Darsal of the gate. Now there is not a grave but only nameplate is fixed. Talib Hussain said, "The door was burnt with the smoke and its lower part was totally burnt. Before renovation there was white wash on the shrine. We did dig the damaged area till the distance between the inner walls was about one foot.

A small room was present in the yard near the veranda of Qureshian, which was used as storeroom. The yard was balanced with the equal size tiles before the "Eid Thalla" was 1 ½" high from the original yard. But now it is high only six to eight inches. In the northern side there was row of the rooms which were destroyed because to construct the department of Auqaf. The whole boundary wall was newly constructed because the old wall was fallen down. The electric lamps were abolished from the yard. Finally we constructed the wall of the second story from the southern side because the original stairs were present in this site.

The stairs were not reconstructed because they were in good condition. Still there is not any sign of the stairs from ground to the second story. When we dig, the eastern sidewall of masoleum, then we found the designs of nich and Allah's name. Then we preserved and reconstruct them in their original shape and size. Talib Hussain said. "There is a fault in the construction of the shrine because there is not the use of wood in the outer wall of the masoleum and its loss is that due to earth quake, large numbers of the cracks were seen in the shrine, due to the earth quake of 8th October.

4.3.3 ART AS TECHNIQUE IN CHURCH:

The space occupied by the Catholic Church by the boundary wall is six acres. The church building is one hundred and ten foot in length and has seventy-five foot width with the height of fifty-five foot. The Catholic Church has two huge towers of the height eighty-eight foot, which are under construction. Two tombs will be constructed later on, in the middle of the tower with the estimate of eleven lack rupees per tower. The estimate is considered from the fifty-five foot above, it means from the roof to the top of the tower. The foundation of the church is four foot in the width and five foot in depth.

The construction material was brought from Malik Allah Ditta Bricks and round about seven lacks brick rupees were spent in this construction. The internal building is standing on four main pillars. Twenty million rupees were spent on its construction. There is a plan for the extension of the building thirty foot towards the hill of the Marry mother. The purpose is to construct the central tomb in the middle of the building. The bricks size used in the church building is $9 \times 3\frac{1}{2}$ inch. The construction of the church was under the supervision of Larriz and Rafique. This construction was completed in four years.

4.3.4 WOOD CARVING:

The wood material was brought from the Awan wood house and it was coasted seven lacks rupees and whole of the wood were brought from the Nawan Sheher wood market. And the Muslims carpenter made the woodwork in the church.

4.3.5 STATUES:

All the statues were imported from Rome. These statues are made of China Matti. These are furnished by the stone cutters. Then they are passed under the process of painting with the specific colour combination.

4.3.6 PAINTING:

All these paintings were brought from Lahore (Christian Painting School, The Passion). They changed the painting of the church after every five years. In all the Utensils used in the church rituals are also brought from church ministry

4.3.7 RENOVATION:

The Catholic Church was renovated in 1970 on the same patterns with the number of changes instead of the cemented gauze the wood windows were designed. Roof was made of plaster of pares. The hill of mother Mary was constructed 2000. The further construction of the doom and the towers is under consideration.

CHAPTER 5

LOCALE AS AN ECONOMIC SPACE:

5.1.1 SHRINE:

Shrine of bahauddin zakaryia is an excellent model of art and architecture and religious spiritualism. Thousands of the visitors used to come here throughout the country and perform different kinds of the religious rituals and cultural activities through the give and take relationship and they economically support the religious institution at the name of nzrana or chraghi by performing the Urs, chader poshi, jhund and lunger. The Government of Pakistan renovated the shrine of bahauddin zakaryia in 1976 and million rupees were spent on its construction under the supervision of auqaf department of Multan zoon and all the economic activities of Shrine are controlled by the management namely.

5.1.2 CAR PARKING:

Opposite to the lunger Khana a small car parking is present and its boundary is specified with a red rope. In front of the Ziyaul Haq gate towards the southern side, a new car parking was under construction and this project was contracted about one million rupees. The guardian of the car parking used to provide security to the cars, rukshas, motor cycles and bicycles etc. He used to give them a token with their respective prices of ten rupees for cars, five rupees for rukshas, three rupees for motor cycles and two rupees bicycles. This stand could not offer security to the buses, trucks and other heavy vehicles. Parking was small business which based on contract given by the auqaf to the interested parties like Nazar Hussain Qurashi. It was opened from morning to late night and mostly two person work there to deal the management. Bahauddin zakaryia was died 7th suffarul muzaffar 566/1171 on Tuesdays at the time of fajer prayer. Mostly the people visit the shrine on Tuesday to offer their vows. According to the contractor of car parking, they have good busses on Tuesday, Thursday and Friday as compared to the other days and their per day income was one thousand rupees. Mujahid Hussain and his helper work on the daily wages of 100 rupees per day and remaining amount is deposited

to the contractor whose name was Nazar Hussain Qurashi. In winter the business used to start after 12 o' clock and in summer from 7 to 10 mornings and after Aser till late night.

5.1.3 GIFT SHOP:

In the right side of the western gate which is called main entrance is gift shop containing rosaries, prayer mate, perfumes, ornamental thing, rings , bagles, chadres, fragrance sticks and lachi danay(*sweets*) etc. all these things were available a little bit costly as compared to the market. The visitors specially used to purchase these Multani crafts as remembrance. The facility of call office was also available at five rupees per unite.

The eastern gate also welcome the visitors from the eastern side and the owner of this gift shop was Nadim according to him, their business depends on the weather and zaerin visits, Nadim said it is "*hawae rosi*". He told that his customers are women rather than men and his avergaer per day income was 1000 to 1500 rupees but some time it increased up to 4 to 5 thousand rupees when the outside visitors come on their special trips. Nadim also used to provide mobile phone service at the rate of 5 rupees per minutes. According to Nadim winter season is better than summer because the people of Multan have purchasing power due to cotton crops.

5.1.4 QAWAL:

Inside the main entrance of the core door side two people used to sit with harmonium and tabla. These people played harmonium and sing qwalies and kafis written by Khwaja Ghulam Frid and other Sufi poets of the subcontinent. In sohwordia silsla (chain) qawali had been prohibited but they used to sit for attraction of the visitors. The place which they had occupied had been remained in the use of their forefathers and still they had occupied that place free of cost and this art qawali had been inherited to them. The common people not used to pay special attention to these qwals and not pay them more than ten rupees but the visitors with the developed aesthetic sense offer them money as Nzrana while appreciating their musical art.

According to Sabir and Tahir "*Sahib-i-zauq hazaroon day jatay Han*" but the people who are fond of music and singing do not care of money .Once Sabir said "*fankar*

ko paisay nahen dad chaha hoti hi". The qawal needed appreciation rather than money; they also told me. We are here due to "saint" the saint's kind and permission. Sabir once dreamed that bahawal haq told him. Do not leave this gate, other wise I will be angry with you and your livelihood is our responsibility. According to Sabir and Tahir, both of the seasons are better and their average income is 700 to 800 rupees, they told me rich people visit late night and appreciate our art and economically support us with whole heartedly.

5.1.5 SHOE RACKS:

In the narrow core door of the main entrance in left side, there were shoe racks where the people take of their shoe before enter into court yard. Shoe racks had people sitting there who were responsible of the security of the submitted shoes they get paid by pilgrims. The visitor used to submit their shoes and received a token which was made of "gutta" on which the numbers were printed in pair form. The shoe custodian had pair of token of the same number one he gave to the visitor and second one he kept in the shoes. When the visitors were come back they submit their token to the shoe custodian and receive their shoes at cost of three rupees per pair of shoes and they offered concession of one rupee at the submission of two pair of shoes. This was a small business which was under the check of auqaf department. This counter used to remain open till mid night in the normal days but on Urs and other important occasions it remained open 24 hours.

According to Zubair and his colleagues on Tuesday, Thursday and Friday 4 to 5 thousand visitors come to the shrine and in these days they earn 2000 to 2500 rupees and in the normal days they earn 1000 to 1200 rupees. They told some times the shoes of visitors are misplaced or changed with one an other then people become angry with them then it is their responsibility to provide them the price of their shoes. They complaint that when the big parties come to visit the shrine on the buses and tractor trailies. They watched their shoes by appointing their own member outside the shrine because it is not allowed to bring the shoes in side the shrine by the auqaf department. All the instruction about the shoes security were written on the sign board and auqaf department had fixed the security price of shoes one rupee for one pair of shoes but the shoe custodian do not follow the instructions. Most of the people had objection on the price of shoes keeper

which was the main cause of dispute between the shoe keepers and the visitors. In the eastern gate, there was another small shoes rack outside the core door, once Abdul Karim hashmi seriously quarreled with two villagers because they submitted their shoes but on their return they refuse to pay the money that was the main reason of their dispute because Abdul Karim worked there on 100 rupees per day. The shoe keeper used to complain that mostly visitors last their token and demand their shoes without token which create dispute among them. On special occasion they established the extra shoe keeper outside the both entrances. Zubair told me about the Urs of Bahauddin Zakaryia they earned 66000 thousand rupees in three days. They also told me they were working on the contract bases at the daily wage of 150 rupees.

5.1.6 DALAY WALA:

At the right side of the main entrance of the court yard, dalay wala used to sit and sell his dala and earn his living. He had 40 "*chaba*" of three different sizes with the prices 5, 10 and 20 rupees respectively. Dala is mixture of half grinded edibles (dal Massor, dal Mash, Rice, Karin, Oats, Bagera, wheat and dala). He used to utter different sort of words "*Allah walay, murshed walay, o sakhiya, sawab kmao sawab*" to attract the people. Regular visitors were bringing their dala from their homes in order to avoid the high cost of dal on the shrine. He used to continue his job till Maghrib.

The visitor used to buy dala to feed the pigeons that were always there in the court yard of mausoleum. Liayaqat told me he started this business 15 years ago with amount of 5000 rupees and he purchased 50 pigeons and latter on they were increased in number. Liayaqat daily earned 700 to 800 rupees. It is not fixed their remains fluctuation according to weather and number of visitors. But on Tuesdays and Friday business ratio increased up to 1000 to 1200 rupees. He had to remain conscious about the cats. He told me that he has 90 pigeons which he had purchased in pigeons markit. Dalay wala was not included in the contract but he has to pay eight hundred rupees per month to auqaf department.

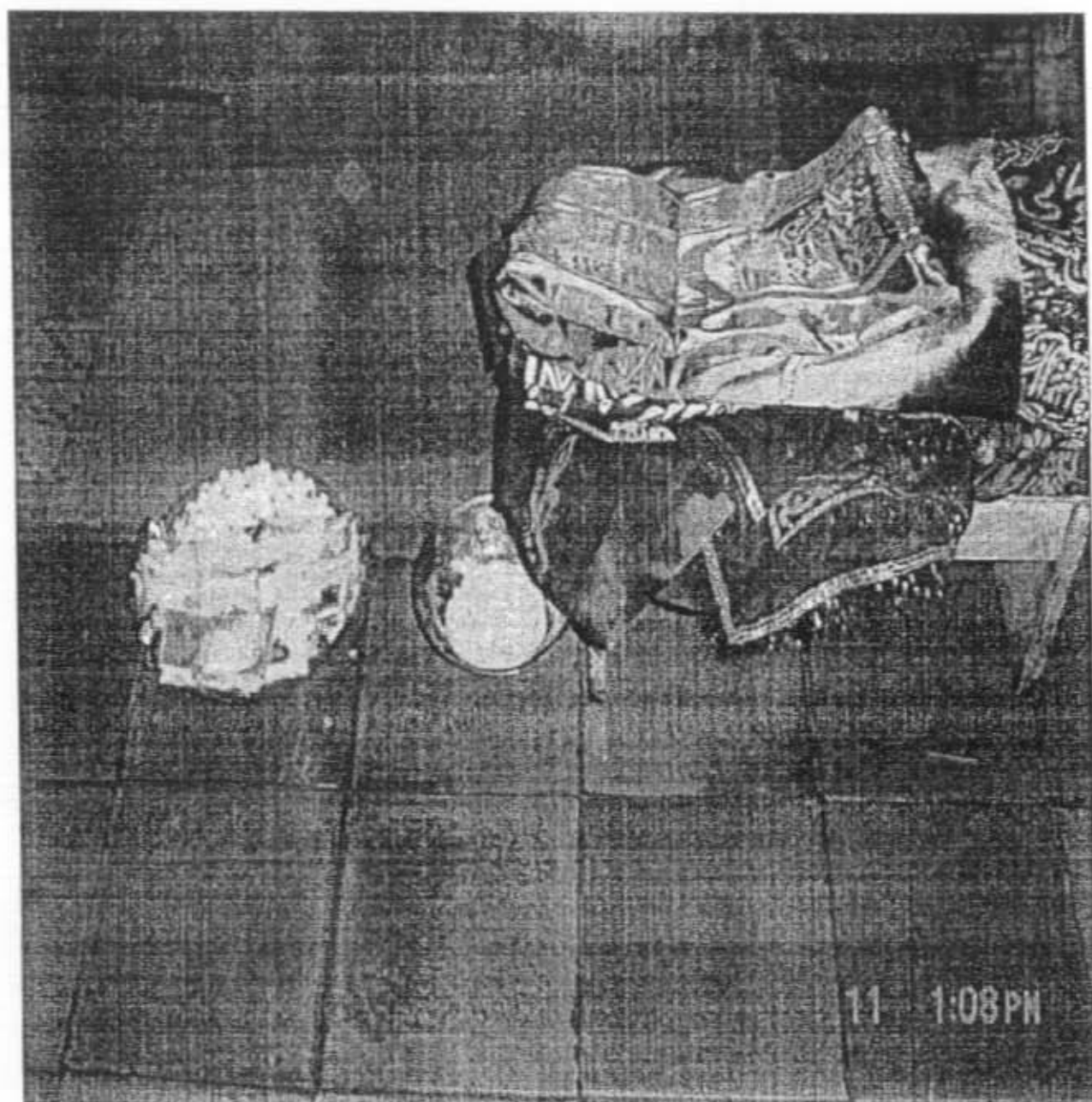
5.1.7 JHAND:

The ritual of jhand was most popular ritual of shrine of bahauddin zakaryia in weranda of qureshian there was single green box that was fixed for the collection of sadqa of the children. 210 rupees had been fixed for jhand by the auqaf department. Green box were sealed and locked with three locks and their keys were possessed by the zonal khatib, zonal bank manager of national bank Multan, and circle zonal manager auqaf. On every Saturday during the bank timing they opened the jhund box and registered the jhund per week. My informant told me Tanay Shah received the amount of jhund and put them in his pocket rather than in the box. They demanded 300 or 250 rupees rather than 210 rupees from the visitors. The extra amount as considered as mithai. Most of the visitors complained that if they did not pay the extra amount, Tanay Shah threaten the people by the bad praying words like may your child be ill bahdiuddin zakaryia will be anger.

5.1.8 GREEN BOX OPENING CEREMONEY:

On every Saturday at 12 o'clock a team was consist of divisional khatib, zonal manager of national bank of Multan circle zonal manager Multan they opened the seals of locks and they put all the amount of the remaining 4 boxes in the green piece of clothe and brought them into courtyard and count the money in front of the people. Counting committee consisted of 6 to 8 persons registered the amount and again sealed the locked and boxes and binned the locks with green piece of sheets.

Some of my informants told me khalifa and Tanay shah does the corruption, they not registered the actual number of jhund. One of my respondent told me in the late night, when the shrine become closed they invert the green boxes and take amount with a pluckers and tuser, they also told before opening ceremony, they opened the boxes and stole the money and again sealed them. They told khalifa horoon is middle man; he offered call girls to the appointed manager auqaf Faqeer Doost Muhammad and also provides him 15000 rupees per month to save his post. In spite of all this corruption 70000



Namak porrian, Lachi danay and chaadars placed near the Khalifa ki Gaddi

to 80000 rupees were collected from the green boxes according to khalifa horoon the government of Punjab demand 20 % increase per year.

5.1.9 GRAVE PRICE:

In shrine of bahauddin zakaryia, there were 105 graves in the mausoleum and court yard. According to Intizar qureshi, secretary Punjab is doing corruption and allowing the people to bury in the shrine by paying 500000 rupees to the auqaf. During my field research the wife of khaja khuda bakhsh was buried in the front of veranda of khawjgan in the courtyard. The people condemned the auqaf is converting shrine into grave yard.

5.1.10 CHADERPOSHI:

Chader poshi was important religious activity which was performed by the visitors as rituals. People purchased the chaders and offered them in return of their vows. Mostly the visitor purchased chader from the gift shop. These chaders have different prices of 100, 200, and 500 rupees. In the evening, all the chaders were collected by tanay shah and submitted to khalipha haroon, then khalifa haroon re-saled those chaders to the gift shop at lower price. Some times, khalifa used to sell the chaders to the special visitors, officers, gadi nashim and political leaders as a gift to built his good rapport. Some times these people used to offer a heavy amount like 500 or 1000 as nzrana. Nadim told me about 800 to 1000 rupees were daily exchanged in this regard and this amount went to khalifa Haroon.

5.1.11 NAMAK PORI:

In front of mausoleum gate of bahauddin zakaryia, there was place that was called khalipha ki "gaddi". There was plate a "ktora" in the "paatri". Ceramic plate in the patri he used to place the distributed sweets and some packets of lachi danay and small packets of salts which were called "namak poriyan". The visitor tasted the salt placed in the ktora and purchased these poriyan and the rate of per Pori was 5 rupees and used to bring them to their homes and used them for the different purposes like "shifa, jadoo tona and

barkat". The amount of namak Pori did not go to auqaf, it goes to the pocket of khalifa haroon and his colleagues.

5.1.12 CASE STUDY:

Fatima mai was of 35 years old. She replied that she always takes salt in her house and used it in their meals especially for the Robby who is the patient of mirgi whenever she is attacked by mirgi; she is given salty water for shifa.

5.1.13 CASE STUDY:

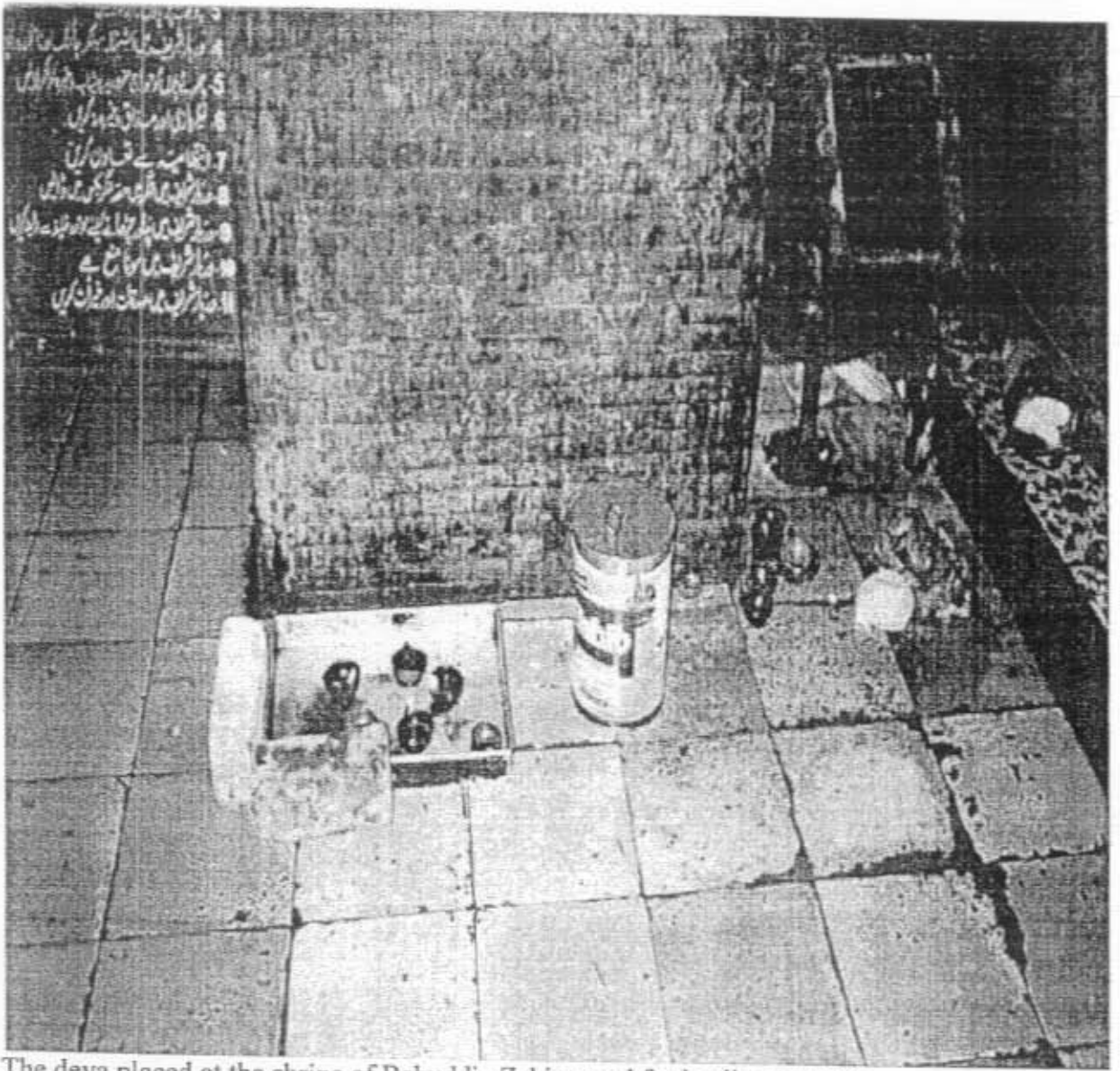
Safiya mai lived in the old city of Multan. There were snakes in her house. They were horrifying them. Actually they were not snakes but they were Jin. She put the salt of the shrine of Bahauddin Zakaryia in the all the expected holes of the house by doing this Jins never disturbed them again.

5.1.14 LACHI DANAY:

At the shrine of Bahauddin Zakaryia most popularly distributed lunger is "*lachi danay*" because it is of low price and easily available at the gift shop at the rate of 5, 10 and 20 rupees of different size of packets. The visitors distribute lachi danay one by one into the palm of the people but some people distribute in special style, they open the packets and throw the lachi danay on the court yard. When I inquire about this fashion respondent told me by picking the lachi danay from the court yard it reduces the proudness in the people.

5.1.15 PHOTGRAPHY:

Most of the visitors come to visit the shrine due to its beautiful art and architecture. They make their snapes from the photographer that is appointed by the auqaf and they received 10 rupees per snap. Inside the mausoleum photography was not allowed and for this purpose they had to get the permission from the secretary auqaf Punjab because these snapes were used for the commercial purposes and auqaf department had fixed 5000 rupees for photography and 15000 rupees for documentary



The deva placed at the shrine of Bahuddin Zakira used for healing purpose.

but most of the visitors did not follow the rules and regulations of auqaf and made their snaps without permission.

5.1.16 FLOWERIEST:

The floweriest Mushtaq used to sit near the main gate of the mausoleum of Bahauddin Zakaryia. He used to sell a packet of rose petals at the cost of 5 rupees. He mostly offered pair of packet to the visitors by saying; do not go the saint without flower. Mushtaq also used to sell "*chambaly*" petals and garland at the price 10 rupees. According to him, kala makrani brings the fresh flowers from the phool mandi Multan. He had interaction with the different owner's gardens of Multan and purchased flowers 30 rupees per kg. He purchased daily 20 kg rose and only 2 kg chambaly. Mushtaq told me his average income is 1500 to 2000 rupees per day.

5.1.17 CHARAGHI:

Charagh was placed in a single tray in which number of deva was placed in it. The visitors used to come and worm their hands and dip their fingers into the deva oil and use it on the hair, face, arms, and legs and especially on their belly buttons or naff and they paid 5 or 10 rupees by their will at the name of charaghi. Syad Refaqt Ali Shah prayed "*Naat shrif*" to attract and convince the visitors to pay some thing as nazara. He used to provide "vuttals" which were wet with the oil of sursoon (*bracica compastera*). People demanded deva or chraghi in prepared form and pay him nazara according to their will. According to my key informants Nadim, Tanay Shah and Safder, 500 to 600 rupees were collected from the charaghi box. This money did not go to the auqaf but it is distributed among the Haroon Tanay Shah and Refaqt Shah.

5.1.18 MOSQUE:

In the mosque, there was small hujra in which Hafiz Rasool Bakhsh Togardi lived. He used to give "*taweez*" of the different category for the different purposes. Intizar Qureshi told me Ghulam Rasool Togardi recievs 500 rupees for small taweez and

1000 rupees big taweez and all the donations for the mosque is also collected by the Rasool Bakhsh Togardi.

5.1.19 SINDHI BABA:

Sindi baba lived in the mosque. Visitors came to sindi baba and asked him for pray and then he advised them for some wazifaa and in return people gave him hadya of 100, 500 and 1000 rupees. They put the money in the palm of Sindhi baba silently. Sindhi baba was looked as "majzoob" because he never used to wear the shirts and he lived only in green trouser. Sindhi baba had been living in this mosque since 20 years to complete his chillah. Intizar told me that Sindhi baba earns 30000 to 40000 rupees per month. Some of my respondents said he is CID agent and some told me he is Sindhi and Shah Mehmood Qureshi has appointed him to attract the Sindhi zaireen and other visitors. Another aspect that has been observed and informed by the people was that the rich people visited the Sindhi baba after Isha, on every 14th and the last date of every month. The people visited Sindhi baba for the special pray for their luck or to give them a sign or direction about the bond number that was the major cause of popularity of sindi baba.

5.1.20 TOILETS:

The toilets were constructed 5 years ago to facilitate the visitor near the auqaf building and auqaf has fixed one rupee for "hajat" but due to monopoly of auqaf department these toilets were closed and now the people were using the toilet of mosque and they had to pay 3 rupees per person for the hajat. The average revenue collected by the toilets was 800 to 900 rupees per day and 2 people Jumma and Zulfoo did work there from morning to late night on 100 rupees per day.

5.2 CHURCH:

Catholic Church of cant Multan is the oldest church of the Multan city. The members of Catholic Church of the Multan support the Catholic Church through different kind of the religious activities and rituals. The church complex is also supported by the government and NGOs like Caritas. The economic system of Catholic Church Multan

was quite different from the shrine of bahauddin zakaryia because of their religious teachings.

5.3CHRISTMAS DAY:

The Christians started their special prayers from the 1st of December because after every prayer the visitors of the church donate money to the church according to their affordability. In this regard 24 days all the members of the catholic church of Multan were invited to participate in the diocese of Multan. During the charistmas celebrations the Christian visitors were psychologically convinced to support the church in this way that the Bishop or the father announced the demand of the church and request them to fulfill the requirement of the church collectively or individually. In this ceremony, the jewelry, checks, money and other gifts were received by the Baboo and kit Kists of the church and these donations were registered.

5.4 EASTER DAY:

Easter is another most important and great event of religious ritual of the Christian religion celebrated on the 16th of April and it was started 48 days before the aster day. It consists of 7 Sundays including 40 fasts and performs different kinds of the religious prayers and rituals through which they supported the church economically. On Easter they support the church and there is no compulsion to donate the fixed amount. It depends on the affordability of the Christians according to their circumstances.

The women and the children in their houses started collecting their money in the "Gughe" and they donate this money to the church and feels pleasure because their donations which they donate are deposited to the church. It is the not property of father or Bishop because through this money the church supports the poor and the miserable member of the Catholic Church. The visitors offered their vows in these rituals. If their vows were fulfilled then they donate money rather than the clothes, food and others etc. they believed that the actual purpose behind the donation is and God's will. The Christians neither slaughter nor give any kind of physical sacrifice of human being or animals in the church, they had two opinions, one that they believed when the Jesus

Christ was born, and all the animals of the world came to welcome this innocent child because both the animals and Child are innocent. The other opinion is that there will be no more sacrifice in the world till the day of judgment because the Jesus Christ had offered his physical sacrifice for all the man kind

5.5 SACRAMENTS

5.5.1 BAPTISM:

Baptism is the most important and the first ritual to enter into the Christianity. In this ritual after performing the ritual baptism, the Christian people show their charity and give money to the fathers or kit Kist who blessed the child with holy water. The amount of the baptism is called "sadqa" which was not fixed but it depends on the parents will. My key informant told me the poor people donate 100 rupees, the mediocre give 200 but the rich people give 300 to 500 rupees as a baptism fee. Every Christian had to perform baptism 2 times in his life, 1st in his childhood and 2nd when he becomes mature in any phase of his life whether he is married or unmarried. In second time when he is blessed with holy water. He donates the church with whole heartedly. This money goes to father's account. In this ritual, the father throw holy water by his hand over the head of the child and finally made a cross with the oil on the forehead of the child. In this way the child becomes bless and is considered the member of the Christianity.

5.5.2 ESTEHKAM:

A ritual in which the father takes the promise from the member of the church to become stable on the Christian faith. Similarly, the head of the church bishop also takes the promise from the fathers to become sincere and stable with Christian faith. In these rituals the father, brother and kit kits of the church used to visit the members of the church once in a week and take promise and teach them the Christian prayer methods and other religious teachings and also take the promise to promote this religion in the generations to come. When they return to the church the member of the church helped them and donated some thing for the church. Estehkam is taken by the parent and mature member of the church and they donate the money to the church in the money folder.

Father Shezad told me that amount of Estehkam was fixed 100 rupees per house in the past but now it is according to the affordability.

5.5.3 PAK SHIRAKAT:

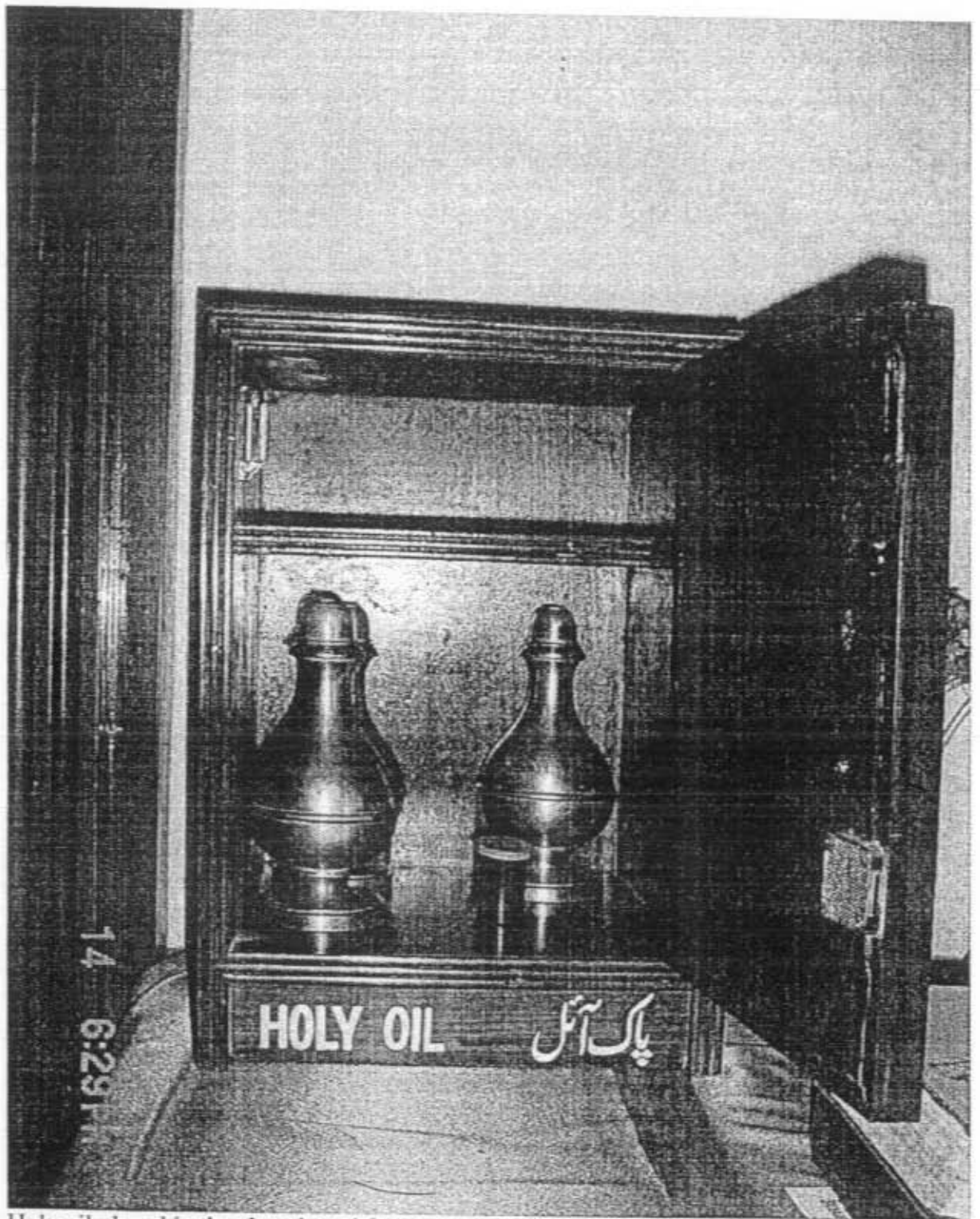
Pak shirakat is Eucharist that was divided at the end of the prayer in which the small symbolic bread was divided among the member of the church which was already dipped in the vein the symbolic blood. There was no price for the Eucharist for the members but on the special prayer in the houses of the members, they had to inform, one week before the ceremony then church provides them the Eucharist. Then the members gave nzrana in return of the respect of Eucharist according to their will.

5.5.4 IETRAF (CONFESSION):

Confession was preformed on the confession chair in which the Bishop or father and the members both sit on the chairs but here the members used to sit on the piece of sheet on kneels and there was veil between the Bishop and the members. During confession the member told the entire story about his sins and the Bishops pray for him and lastly Bishop asked them to donate some thing to the church according to their will to please God. There was no compulsion for the confession but the member performed it according to his will. Firstly, all the members had to perform the individual confession and then he was allowed to participate in the collective confession which was done during the weekly prayer and it is called confession prayer.

5.5.5 BIMAROON KI MALISH:

In this ritual kit Kist went to the houses of the members on their calls and provides them the blessed oil to the member of the house for the patients and for the "barkat" and in return the member helped the kit Kist or the priest economically as a respect. It was due to the culture of Multan. Mostly the visitors went to the church and demand the holy oil from the church. It was the duty of the church to provide them the holy oil free of cost but some time the people demand the zatoon oil which is very costly, so they had to pay for it. Commonly the members brought out the oil with them to the



Holy oil placed in the chapel used for the healing purpose.

church and the bishop blessed it and mixed some holy oil in their oil and in returned the Christian member paid the "shukrana" of holy oil to the bishop or father. The holy oil was also available at the care center and comparatively it was available at lower price than that of market.

5.5.6 NIKAH:

Nikah is the most important ritual and sacrament that are performed in church. The Nikah is very sensitive and important because in Christianity there is no twice Nikah. A Christian man cannot marry with other women till the death of his 1st wife. In the Catholic Church before the announcement of date of marriage, they declared "teen pukarain" the three times announcement on three Sundays. These announcements were essential for the clarification about the marriage, if the people had any confusion or objection they consult to the church to solve the problems and other advantage was to convey the message of the marriage to the members of the church whom they had to participate and finally on the 4th Sunday the sacrament of marriages were performed. Mostly marriages were celebrated in the church and the fee of Nikah was fixed which was 1500 rupees for the lower class and 2000 rupees for the mediocre and 3000 rupees for the rich people. The church also gives concession to the poor members and receives 500 rupees as Nikah fee. More over, it also depends on the status of the church.

The catholic church of the Multan is the main diocese of Multan zone due to which rate of the Nikah fee was high. If members celebrate their marriage ceremony in the church they had to pay extra expenses to the church like electricity, decoration, music and other services. The local father reads the Nikah at very low price that creates problems for the church fathers because they did the corruption so that they may get money. Some times the Nikah was read in the house of the members in a secret way and this was the only way which provides the chance for the second Nikah. The expenses of the Nikah had to pay from the groom family. The relatives of the groom gave some money to the Nikah khan by their own will.

5.5.7 PAK KHIDMAT:

Pak khidmat is one of the important sacraments of the church. In this sacrament the bishop takes promise from the fathers to become stable in their faith. The bishop blessed the fathers and informed them from the challenges of the world and other religions. This sacrament took place mostly in the chapel and once in the church. At the end of the sacrament, fathers offered their vows and support the church economically according to their will. The Christians have to choice between marriage and pak khidmat. Some people do not marry and donate their whole life for the church service. These people are called bishops fathers, brothers and nuns. In Multan, the Christian had trend that they offer their 7th child for the church service but latter on this trend was finished and it depends on the will of parents.

5.6 CHURCH ADMINISTRATION:

The parish office deals all the important matters the life of the Christian people. The Christians have to follow the laws of Pakistani government for the property and nationality but the church deals with the birth, death and marriage certificate. The membership card was given to every Christian. Each Christian had to deposit 50 rupees per month to the cathedral parish but father Shezad told me that per month fee will be increased 100 rupees per family from the 20th of Jun and there were 359 members of the Catholic Church congregation of Multan. Families were informed through posting letters with a simple money folder through which they deposit their per month fee. If they do not deposit their per month fee then church had authority to cancel their membership. The people whose membership was cancelled had to pay 1000 rupees within a year to get again membership.

Church had categories of the people as some poor member deposit 30 rupees. The process of birth certificate is that first they have to dictate the date of birth of child then the church provided them the birth certificate by getting 20 rupees fee of the birth certificate. After this Christians had to provide the accurate date of birth to the union council of the native area for the Pakistani nationality. The process of death certificate was same. First the Christians had to inform about the death of the member to the church. The church registered the date of death of the member without any fee. Church provided

vehicle to transfer the dead bodies to the grave yard and took fee with the concession of 500 rupees. The fee of 1800 rupees had been fixed to burry the dead body of the Christians in the Christian grave yard near the chungu No.1 Multan.

5.6.1 MARRIAGE CERTIFICATE:

The church administration deals with the marriage certificate, they give the marriage clearance certificate and receives 50 rupees per certificate per family. The commission of babu (who provides the certificate) was 10 rupees per certificate. All the members of the church had to pay 10% of zakat from their income according to the teaching of the bible that is called "*shukur guzari*". They also had to pay 10 % "*faslana*" of their 1st crop whether it is rice, cotton wheat, fruits and others but the people who cannot afford zakat there is no compulsion for them. The pay of church fathers had not been fixes because it depends on the per month collection by the church. Non governmental organizations also support the priests. The fathers also accept the nzrana of the prayers which is offerd by the other churches and the houses of the members which are typically called khushi. Khushi is allowed to their personal use and their average per month income became 8000 to 10000 rupees.

5.7 BROWN BOXES:

Two brown boxes were present in the church that always welcomed to all the members of the church for the economic support of the church because this money was utilized in the education and welfare of the poor people. There was a single simple lock over the brown boxes whose keys were possessed only by the father Shezad. The average amount of donation box which were collected after weekly prayer (every Sunday) was 10,000 rupees that is handed over the church administration.

5.7.1 TOKRIYAN:

Beautiful different tokriyan were used to collect the chanda for the church. The hadya was received in that way the nun's collects from the female side and baboo collect the hadya from the male sides. The hadya was collected two times in a prayer because

some people left the prayer in the middle and some join the prayer in the end. The average income collected by the nouns and baboo during the prayer through the tokriyan were 1000 to 1500 rupees that were deposited to the father's account.

5.8 CARE CENTER:

A beautiful care center was present in the church that only opens two times in a week. This care center was run by a woman whose name was Anitta Dominic. She was running this shop since 5 years. She sold necklaces, cross chains, bibles, films, cds, photographs, zatoon oil and the candles. This shop belonged to the church. Anitta Dominic was the employ of the church and church paid her 2000 rupees per month. According to her she earns 800 to 1000 rupees per week and this amount is deposited to the church.

CONCLUSION

The purpose of the current research was to understand the symbolic analyses of art and architecture and division of space within both of the religious buildings, the shrine of Bahauddin Zakaria and Catholic Church of cant Multan. The religious symbols play an important role to integrate the people with their religious buildings and holy saints by performing different kind of the rituals and ceremonies on different kinds of the occasions. The current research has concluded that the visitor of the church and shrine cannot ignore the importance of the religious symbols. The power and the meaning of religious symbols were understood through the rituals performed on the different occasions. The functionality of the religious symbols was observed through their art and architectural spaces used in these rituals. The art and architecture of the shrine of bahauddin Zakaria is influenced by the Muslim architecture and on other hand the catholic church of the cant Multan was designed on the gothic style.

The visitors of the shrine and the church visit these religious buildings to perform different kinds of the rituals not only for their religious requirements but also fulfill their cultural, social, economical, psycho emotional satisfaction. The present study was undertaken to investigate the effects of symbols and their roles in the performance of the rituals and ceremonies. The visitors of the shrine of bahauddin Zakaryia used different kinds of the symbols specially the chaders because they belief the chader is the symbol of respect and love and mystery and mostly they offered the black and green color chader and they relate the both colors with the green color of the doom of holy prophet and the black with the covering of khana kaba. Christian's visitors also offered the chader or chuini to the statue of Mother Marry and they believe chuini is the symbol of purity and seclusion. They mostly offered blue color chuini. Due to multanization the chadres of different colors were also offered as their vows.

The visitor of the shrine lights the charagh for their physical cure, mental and spiritual satisfaction. They also utilized the charagh oil for their healing purpose and they relate the light of the charagh with the Noor, the power of God. The Christian visitor lights the candle in the church and on the hill of Mother Mary in their opinion the light is the indicators of the presence of God. The stones placed in the shrine of Bahuddin

zakaryia are used for the healing purpose which secured them from the illness, magic, ghost and evil eyes. In the church the Christians visitor the visit the hill of Mother Mary which symbolize the power, highness and mystery. Christians also used the holy oil of olive for the healing purpose. In the shrine, the ritual of jhand was performed by cutting the bunch of hair of infants. The Christians purified their infants through baptism by using the holy water and made a cross on the forehead of the child. The visitors of the shrine perform the ritual of Rilli for the fulfillment of their vows .so religious symbols are source of hope.

Inside the mausoleum of Bahauddin zakariya a mehrab is used to indicate the direction Kaba for the prayer and it provides the privacy for the union with the sacred being. The Christians offered their individual prayer in front of the Holy box which represents the presence of God and red light near the Holy box that remained lightened 24 hours to show the presence of God and in the Holy box the Eucharist is placed which also indicate the God's presence and at the end of the prayer the Eucharist distributed among Christians as the symbol of Holy body and blood. In the shrine the lunger is used as a sacred food which prevents the visitor from the illness, tensions and evils. The Christians offered their prayer in collective manner including male and female but in the shrine complex of bahauddin zakaryia, women offered their prayers indivulally in the zana khana.

The Christians used the confession chair in the presence of priest but among the Muslims at the shrine, a prayer mat is used for the repentance. In Christians churni is symbolized with the birth of the Jesus Christ in which the Jesus Christ was welcomed in this world and visitor offered their vows in front of the churni. The shrine pigeon were feeded dala by the visitors here pigeon symbolized the spirituality and innocency as they are founded at the dome of the prophet Muhammad (PBUH) and also for the beautification of the religious building. In the Christian church they symbolized the messenger and the angles. Both of the buildings were decorated with different kind of the art which indicate the identity of the both of the religions like the dome, minaret, mehrab, calligraphic work of Muslim art and architecture and church with the Romanesque with gothic east end, brightly light through tall narrow glass windows, pointed arches to represent the new order with the birth of Christ.

The walls of the shrine and mosque are considered sacred and were kissed with respect and were decorated with the calligraphy and Persian poetry in which greatness of the God and the praise of the holy saint is described but in the church biblical verses and paintings represent the history of resurrection and crucifixion of the Jesus Christ. Music is essential for the Christian prayer they sing hymns or sermons in the glory of God because music is the food of soul. But music is prohibited in Islam but to some extent Qawali is allowed for the attraction and to increase the aesthetic of the shrine.

The current study has concluded that religious symbols are based in order to fully express what is meant by them. The symbols used in church and shrine conveyed their meaning to the followers the symbols used in the shrine and church represent their reality and truth and these symbols performed intermediately function to know the history and ontology of the both of the religions. These symbols seem to aid comprehension of the conception they provide, guidance for leading a good life. Peoples of the both locales have emotional attachment and commitment to the religious symbols which give them power to influence thought and actions the religious symbols provide them motivational power and also controlled their activities of life.

Religion is extremely powerful motivator of the behavior. Religion forms strong bases for social and cultural identity and is the common yard sticks by which people compare themselves with others. Religion includes various conception are mystical powers and defines sacred and super natural, including spiritual being, mystical forces and witches. Religious symbols strengthen our belief system because art and architecture of the religions give the social, cultural, political, economical and psycho-emotional identity to the people and provide mental and psychological satisfaction. Religious symbols clarifies their relation with the divinity and the directe them to the right path and provide them happy sensousal feelings and reduces the threat of the cruel reality of death. Religious symbols of both of the religions are only way of satisfaction and interaction with their Gods.

GLOSSARY

Naqashi	wall painting
Eidgah	A place used for annual Eid prayer
Kufr ka garrha	Depths of ignorance
Nazrana	Offerings
Dalay wala	a person who sells mixture of seven edible food grains
Khuddi	A small room made of mud or wood for pigeon shelter
Maghrib	Time of sunset in Islam, evening prayer
Thigri or Rilly	a small piece of cloth
Jannati gali	Heaven' street
Thalla	mound or terrace
Barsi	death anniversary
Hujra	chamber in mosque reserve for different purposes
Saqawa	ablution hall
Astanja	cleaning after a natural evacuation or passing
Jhand	cutting of hair of infants after birth in Muslims
Charaghi or dewa	fire dome
Guddi	predecessor
Chaukath	frame of door
Dastar	turban
Zanaan khana	ladies portion
Dilli	small pitcher made of wood
Langar khana	a chamber for holy food distribution
Zahoor Daan	tabernacle
Kaana	halos tic
Churni	landscape
Marlans	kashi floral design
Gooli	bullets

Manky	small wood made balls used in rosary
Sheran wala	poetry written on the glazed plates
Kashi	enameled glazed tiles
Kalma tayyab	there is no god but Allah and Muhammad is the God'messenger
Burfi	square design
Filgri	cut brick work
Paway	foot shape design
Khatt	bed
Shifa.	Curing, healing
Darsal	threshold
Wang	bangle
Hurki	bolt
Kanyan and choudy	Small wooden piece used to support the roof
Tawiz	Grave
Chadar	clothe sheet used to cover the grave
Parda	seclusion
Rahal	a wood motif used for placing the quran
Cholli	cloth covering
Sbeel	free distribution of milk, water for the sack of God
Barkat	blessing
Vareena	death anniversary
Latt	bunch of hair
Aalus	body movement
Zearat	visit of holy place
Bemaron ki malish	massage of sick by holy oil
Pak khidmat	holy service
Nikaah	marriage agreement
Imam Bargah	sacred for Shiites
Saiwat	recitation of holy words
Kashi gari	Multani enameled tiles

Cheeki matti	soft soil which is free of sand
Imam Dasti	grinder which is made of iron
Thuck	pressing mud
Toki	cutting of mud
Thapai	brick making
Ptter	iron sheet used for finishing the tiles
Glehri	squirrel
Khurpa	instrument used to carry the material
Lachi danay	small edible sugar balls
Hawae rosi	unpredictable livelihood
Qawal	religious singing
Chaba	a plate which is made of leaf of date palm
Khalipha	a person who control the shrine management
Ktora	bowl
Namak poriyan	salt packet
Chambaly	jasmine
Naat shrif	praise of holy prophet
Gughi	money storage box
Sadqa	money donated in the way of God
Estehkam	stability
Pak shirakat	Eucharist
Zatoon	olive
Shukrana	thankfulness for the blessing of God
Pak khidmat	holy church service
Shukar guzari	oblige
Faslana	seasonal harvest
Tokriyan	baskets

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INTERVIEW GUIDE

1. What is your name?
2. What is your date of birth?
3. What is your place of birth?
4. Where within your sibling are you located?
5. What zat group/biradri do you come from?
6. At what position with in your simbling are you located?
7. What factors involve in your affiliation with Church/Shrine?
8. Are you satisfied with your affiliation with Church/Shrine, if yes, how if not why?
9. Do you find any kind of change in your affiliation with Church/Shrine, please discuss?
10. How do you express your affiliation with the Church/Shrine?
11. In your opinion what is the importance of your affiliation in your life with Church/Shrine?
12. What kinds of factor motivate you to visit the Church/Shrine?
13. After how many intervals do you visit the Church/Shrine?
14. In your opinion what is the appropriate time to visit the Church/Shrine?
15. Have you been a part of special occasion celebrated by the Church/Shrine?
16. In your opinion what is the importance of these celebrated occasion at Church/Shrine?
17. What is the way of your participation in these occasions?
18. What kind of the feeling you have before and after these occasions?
19. Have you ever missed any of these occasions?
20. Any vows that you ever made at the Church/Shrine which came through?
21. What sort of effect do you feel for that vows that offering could not fulfill after the completion of your purpose?
22. In your opinion what would be the major cause of your vows failure?
23. How did you get affiliated with Church/Shrine?

24. For how long have you being affiliated with Church/Shrine?
25. How would you define the degree of your emotional attachment with Church/Shrine?
26. Has there been any change in the degree of your attachment with Church/Shrine over the years?

NOTE:

27. Here we are interested in finding out the frequency of visits, the belief in the Saints/Christ etc.
28. If you feel that your attachment with church/shrine have become more intense over time, how would you define the intensity differential?
29. What different cause's factors underlie your affiliation with Church/Shrine and which one in most important in your opinion?

NOTE:

30. Here we want to inquire the social, economical, political, emotional and spiritual role of Church/Shrine in the life of respondent
31. What kind of psycho emotional state do you experience when you look at Church/Shrine?
32. How do you feel if you miss any one of these occasion?
33. What are some of difficulties that can crop up when you come for a visit the Church/Shrine to attend this celebration?
34. What causative factors pushed you toward making these vows?
35. Is there a specific special spot in the Church/Shrine where one have to make the vows?
36. For specific thing in your life have you made vows?
37. Have you ever make vows at Church/Shrine that failed to come through, if yes plz explain?
38. What kind of action in your opinion make it easier for a vows to come through

39. When you compare the nature of your relationship with Church/Shrine with that of your children, do you feel that there is immense difference across generation or it is pretty much the same, if yes plz explain?
40. If there is considerable difference between your attachment and your children attachment toward Church/Shrine and what is your reaction to it?

NOTE:

41. Here we want to find out the change in his opinion, position or negative. Kindly explain the reaction
42. How in your opinion could you promote the next generation interest in keeping the family affiliation with Church/Shrine alive?
43. In your next generation's interest in Church/Shrine decreased why do you think that has happen?
44. What kind of the affiliation with Church/Shrine do you wish for the next generation to have?
45. Why in your opinion, it is important for the people to be affiliated with Church/Shrine?
46. Why is taharat and ablution necessary to go to Shrine?
47. What are willayat and its philosophy why it is practice in Islam?
48. What is the relationship between Prophet and God?
49. What is the concept of Aullia-ul- Allah and Aullia-e-Taghoot?
50. What are the different opinion about Sheites and Sunnites?
51. What are the major tenants of sisilia-e-SoharWardia?

Focus Symbolic Interviews (Shrine)

Name _____

Age _____

Sex _____

1. What are the different geometrical shapes that you make?
2. What is the history of f geometrical floral and kingra type design?
3. What does each this geometrical design or shape mean?
4. What kind of message they communicate to you?
5. On which basis do you select a particular design for a specific place?
6. What does each flower mean to you?
7. Why do you use blue, sky blue and green colors in these art motives?
8. Why you do not use the other colors (Red, Pink, Black etc) in these designs?
9. After how many years do you renovate these designs?
10. Have any art motel been added to the Kashi work in any two generation?
11. In addition to these motives in there any changes or its effect in the decoration. If YES than discuss the change of the motive.
12. Is there any difference in the material or the chemical used in the past and in the present?
13. Under what factor these design colors and materials are damaged?
14. Why is the blue slab in the middle of the wall of the shrine?
15. Why is the white color prominent in the calligraphy?
16. What do these candles things means and what is its significance?
17. What state of the calligraphy you have used in this shrine and why?
18. What is the purpose of such kind of the decorations?
19. How much time is required to prepare these chemical material and designs?
20. What is the importance of relationship of Urdu Poetry Persian verses and calligraphy?

CARPENTER AND VISITORS:

21. What different type of the decorative patterns you have make as part of renovations?
22. What kind of flower combinations in woodwork exist and what they mean?
23. What kind of the technique you have used to preserve the wood?
24. Have these patterns been added to or alter during the last two generation if yes, plz explain?
25. What geographical and cultural traditional is the point of the origin of geometrical and circular design?
26. What different pattern in the integrity of the patterns that exist in the shrine and church were made by you?
27. The colored used in these patterns that you create are they natural or man made?
28. What various components of the material that you used in creating the pattern that you used?
29. What are the criteria of a choice used by you to make of motives that you would make at the particular place in Church/Shrine?
30. After how long do the colors fades, the designs break and the material give way and gets blused renovation is called for?
31. What does the solotry Allah written above the deva signifies?
32. What kind of the climatic condition and exposure to natural elements caused accelerated damaged to the design ornamentation?
33. What category of the art in style is represented in the work that you do at the Shrine and how is the different in work done at home and other non religious spaces?
34. What is the life of this woodwork
35. What is the importance of wooden jail and what it symbolizes?
36. How many Symbols of woodwork exist in the shrine?
37. What does the wood pillar symbolize?

NOTE:

38. Here I want to find out different shapes and forms manifestation of wood work.

RAAJ AND VISITORS:

39. Why are the bricks of different specifications used in the shrine?
40. What does pillar symbolize?
41. What is the message of lines in the pillars?
42. What kind of the messages is communicated by the Mahraab shape design on domes?
43. Please explain the process of preparation of both in term of material, technique, kindly discuss in term of past and present?
44. What are the meanings of same dome shape?
45. Has the material changed over times?
46. Is there any difference of material or technique?
47. What kind of the problems you face during the preparation of the chemical and materials?
48. What is the life of the brick?
49. How many other shapes design and names of these bricks and titles are?
50. What is the history of this brick work?

CHURCH

51. What kind of message/messages are conveyed by each by the two statues when considered as a unified whole?
52. Is there functional and religious significance of the person who wears each one of the dress, discuss about?
53. What is the significance of the Joseph in the Christian understanding at the event of birth and rearing of the Christ and the son of the Mary?
54. According to Christian Philosophy who all was present at the last supper of the Christ?
55. At what does the Christian history says about the role played by all those present at the last supper with the Christ in the crucification of Christ and the advancement of Christian fate after the crucification?
56. What is the religion significance of the festival of the Easter in the Christianity?

NOTE:

57. Here we are interested in the theological explanation of why eastern is celebration in the Christian as well as the details of various rituals, activities as compared to the Easter celebration? Why

FOCUS SYMBOLIC INTERVIEW AT CHURCH:

58. What does the Josph, robe, a child in his lap and flower in his hand symbolize?
59. Why the child is sitting in the right lap of the Josph?
60. The child is holding a cross in his hand. What does it mea?
61. What does the right hand's jesture of the child symbolize?
62. Why the chid is dressed in white clothers?
63. Why is the back ground blue?
64. What do the ray of light behind the head of the Josph signifies?
65. What is the relationship of the Urdu text written below the image of the Josph to the whole picture?
66. What does the combination of the Josph's blue and golden robe symbolize?
67. What is the significance of white flower in the left hand of the Josph? Discuss.
68. Why have this picture been hanged on this portion of the wall?

MARRY MOTHER:

69. What does the white dress of the Marry Mother symbolize?
70. Why is the statue of the Marry Mother added with green and red head coverings?
71. What does two head covering means?
72. How many necklaces are around her neck?
73. How many symbols are hanged around her neck?
74. What does it mean by he jesture of protruding hand?
75. What does the jesture of the hand covered with the red and green covering symbolize?
76. What type of the rituals is performed by touching what part of the statue?
77. For what purpose it has been place in this particular space?

101. What is the philosophy of resurrection?
102. What is the symbolic significance of resurrection in the life of good Christians?
103. What is the meaning of taharat?
104. Any miracles witnessed or experienced by you with reference to church/shrine?
105. What were your feelings after experiencing a miracle?
106. What changes happened in your life after the experience of a miracle?
107. Do you have a wish of any other miracle again in your life? If yes, explain if not, why?
108. Any socio-psychological impacts of miracles do you have?
109. How do you visualize the world after the happening of a miracle?
110. Do you feel that it is necessary to experience any miracle for leading a religious life?
111. What sort of response you got from the other people when you narrated this incident?
112. Can you guess, which of your acts is the cause of the miracle that happened to you?
113. What is the relationship of a miracle with the problems of your life?
114. What changes you feel in your progeny as compared to your life patterns with reference to church/shrine?