

# CHAPTER 3

## SIGNIFICANCES OF THE MEMORIAL MONUMENTS



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India has vast diversities among their traditional and cultural beliefs, each thread has its exceptional journey of evolution and significance, and no one can be judged lesser than others. If we pay attention to understanding India's cultural fabric, throughout the world we got to know that it caught the attention of numerous prominent scholars who came up with numerous ideas about India and its various dynamic influences. Once the French philosopher and Nobel laureate Romain Rolland (1866-1944) stated:

“If there is one place on the face of this earth, where **all the dreams of living men** have found a home from the very earliest days when man began the dream of existence, it is India”.<sup>232</sup>

He said so because India is not just a culture but a confluence of numerous cultural threads, the great pillar of cultures; such a vast cultural richness is not possible to be seen everywhere in the world.

The *Mārwār* marks its very crucial position in the multifaceted aspect of the socio-political and cultural fabric of India. Its social and cultural wealth can be known by observing the way of life as well as the complete documented material of the region, such as *Bahīs*, *Rojanāmcā*, *Khyāt*, and other historical sources. To a great extent, these sources assist us in understanding the profundity, parameters and significance.

Among such diverse patterns, our analytical study is intense on the importance of socio-political and cultural behaviours. In such a cultural landscape the efficacy of the funerary sites and built monuments are based on the beliefs propagated for centuries. There were crucial upheavals seen among various castes and they had been significantly contributed to prospering socio-

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<sup>232</sup> Tewari, Prof. Virendra K. et.al. *Indian Knowledge Systems Past, Present and Future* (A calendar for the Year 2021). (Kharagpur: Nehru Museum of Science and Technology (IIT Kharagpur), 2021), 9.

cultural aspects of life; without understanding their role other aspects will remain deficient which sheds significant light on the arrangements of life here.

The *modus operandi* of the royal house, religious beliefs, the administration run by them, their victory in wars, carried out social reforms, honouring distinguished persons for their honesty and special services, and their social relations had been affected society and the political environment a lot. While concerning the cultural aspect of the *Mārwār* royal family, it is observed that the cultural traditions were sensitively intermingled with emotional kinship. *Mārwār* is famous as the cultural city of *Rājasthān*, there has been a popular proverb in the society, "*Yathā Rājā Tathā Prajā*", which shows that traditions prevalent in the royal family also had a deep impact on the public sentiments.

The people's participation was also ensured in the customs followed by the ruling class, due to this, the common public got an opportunity to get acquainted with them. They considered it their good fortune to follow the customs, thus these customs continued to expand among the public and became established in society as a tradition. The traces in the archival records also revealed mutual attachment and coordination among rulers and their people.

### **3.1 Socio-Political Significances**

The Royal-Memorial monuments are often inspired by deep thoughts of socio-political comprehension, and it will not be an exaggeration to say that these factors entice the visual identity of the structure. The enormity of the memorial affects two subjects, in particular, the first is the style (points to the identity concern) and secondly, the ascendancy and political interpretations of the ruler.

Among the *Rājput* kingdoms, often the kings have been presenting themselves as the representative of Gods, as in *Mēwār*, the *Mahārāṇā* of the *Sisodiyā* dynasty called themselves the *Dīwān* of *Ekaliṃganāthjī* (A form of *Śiva*). Therefore, the life of the ruler was insisted to be impelled by high

standards, and after-life rituals were performed with full of dignity and grand display, which was inspired by socio-political identity.

After death, the king's body was splendidly carried in *Baikumṭhī* as a grand funeral procession, while this mourning music used to be played by *Naubat*, *Sūrnāmī*, *Nagāḍā*, *Turahi*, etc., and royal symbols were used to display. Usually, *Lavājmā* was accompanied by *Pātarīyā*, *Bhaktanīyā*, royal family members, representatives of neighbouring kingdoms, *Sāmaṁts*, *Khavās*, *Pāswān*, *Mutsaddī*, *Chaḍī Bardār*, *Dyodhiḍār* and the good number of horses and elephants. The people of the kingdom used to come for last seeing, such a grand procession must have always affected the social mindset.

After the ruler's demise, it used to be the responsibility of his successor to build a grand memorial monument in his honour and fame as per tradition, such gestures not only glorified the former ruler's identity but also commenced a subject of dignity for the new successor. When such monuments were built, these *Rājput* rulers became closer to their people's memory. If the ruler and public have similar subjects of cultural and religious traditions, in that case, the public is mutually more inclined and paired towards their ruler in comparison to the rulers of other religious beliefs like Sultanate, Mughals, Britishers, etc.

Particularly in the circumstances of political and social crisis, the architecture of these memorials and the philosophy associated with them kept the public inclination towards their rulers. These memorial monuments became permanent sites of declaration for the life values and famous events of the former king's life, which inspired the public to keep memories of the ruler's valour and the fame associated with him.

Among *Rājputs*, building the memorial monuments in the form of *Chatarī* had become a symbolic intimation for land ownership and political sovereignty. This *Rājput* architectural form was so renowned that from sultanate rulers to Mughals, *Marāṭhās*, *Sikhs*, and even Britishers accepted this architectural form and with little change incorporated it into their architectural styles.

The earlier form of *Chatarī* structure was simple with *Hindū* architectural elements like *Piṭha*, four pillars, and a *Phamsānā* roof but later with the influence of Islamic architecture, this was a fusion, specifically in the decorative patterns, dome and the changes that occurred in the idea of monumentality. As per ancient tradition, in common the construction of funerary architecture like *Dēval* and *Chatarī* was generally built in the memory of a specific person like a king, otherwise established *Dēvalī* on the plane land either established *Putalī* or *Pagaliyā* on the *Cabūtrā* was the common practice. Building *Dēval* or *Chatarī* is almost like the tradition of constructing *Pallipadai* in the southern region of India, so it can be concluded that with time form was changed but traditions remained almost similar.

*Rāv Chamdrasēn* did not accept *Akbar*'s suzerainty and fought till death, due to which people of *Mārwār* had an inclination towards him. After *Chamdrasēn*'s death, his elder brother *Udaysimha* made a treaty with *Akbar* and accepted his suzerainty, which was almost like surrendering the self-respect of the *Rāṭhor* rule, with this agreement he got back the throne of *Mārwār*.

This event was the beginning of a new era of relations between the Mughals and the *Rāṭhor* of *Mārwār* because *Udaysimha* agreed to marry her sister *Jagat Gosāi* with *Akbar* and his daughter *Mān Bāi* to *Akbar*'s son *Salīm* to show his association with the emperor.<sup>233</sup> With these ties, *Udaysimha* continuously received benefits from the emperor's side and regained captured wealth and land by the Mughals during his brother *Chamdrasēn*'s reign. He also got the title of *Rājā* and receives *Mansabadārī* of fifteen hundred troops, which was a sign of the new position of *Rāṭhor* in the Mughal court.<sup>234</sup>

Although the people of *Mārwār* were not happy with these ties and even their *Sāmamts* internally opposed these agreements. One of the major reasons for this uneasiness was the standard parameters set by the past rulers and even his father and brother proved themselves in the context of sustaining *Mārwār*'s suzerainty and self-respect.

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<sup>233</sup> Bose, Melia Belli. *Royal Umbrellas of Stone: Memory, Politics and Public Identity in Rajput Funerary Art*. (Leiden|Boston: Brill's Indology Library, 2015 ), 150.

<sup>234</sup> Ibid.,151.

The *Mēwār* royal family had also denied any further marital relations with the *Mārwar* royal family by saying that the *Mārwar* royal family got their daughters married to the Mughals and made a treaty, so they believed that the *Rāṭhor* had surrendered their *Dharma* and self-respect in front of *Malēcha*, so *Mahārāṇā* of *Mēwār* refused to consider them as socially equal with themselves. This situation had become quite challenging for *Udayasimha* which raised the possibility of an identity crisis.

Under these off-the-track regional circumstances, *Udayasimha* has been to deliver the message to their people that he had not sacrificed his identity and the self-respect of the *Mārwar* but diplomatically constrain the expansion of the Mughals. He was well known that how to exploit sensitive issues among the public that's why *Udayasimha* built his father's *Dēval* by adopting the *Mahā Māru* architectural style because during the reign of *Rāv Māladēv* the *Rāṭhor* power had reached its zenith and made successfully and strong resistance against the expansion policy of *Śēr Śāh Sūrī* and the Mughals.

Therefore, *Udayasimha* may have tried to manipulate the situation of public uneasiness, and historic events in his favour through the *Dēval* of *Rāv Māladēv*, also the possibility of endorsement was adequate because the sensitivity of *Sāmaṃt*, *Sardārs*, and the people were associated with *Rāv Māladēv*. Including this, through adopting the *Mahā Māru* Style from *Osiyā*, which was identically associated with *Pratihār* because they successfully terminate the attacks of Arabs, so by associating *Dēval* of *Māldēv* with the stylistic form of *Mahā Māru*, probably *Udayasimha* tried to re-locate his political legitimacy and public identity.

In this context, memorial monuments are very significant and lead to an understanding that how architectural form can be exploited, it is a centuries-old practice, for different purposes throughout the world different forms and styles had been exploited and associated with the desired purpose, so it is not an exaggeration here that such style and form is used for relocating the identity crisis.

In *Mārwar*, the tradition of *Mātamapośī* custom is centuries old, with the discernment of contemporary mourn behaviours of *Sāmañts*, rulers of neighbouring kingdoms, it can be evinced about the kind of socio-political relationships and their significance were. When *Rājā Gajasimha* died, that time *Sultān Murād* on the order of the Mughal emperor came for *Mātamapośī* and after that the coronation of *Mahārājā Jaswamtsimha* took place.

With concern to the *Mātamapośī* customs and etiquettes of *Umrāv*, only after *Jāgirdār* 's *Mātamapośī* his son was considered as his heir and received the lease of *Jāgīrs*. It has been seen that often by putting up tents, the king of *Mārwar* had been combinedly expressed his *Mātamapośī* in *Jodhpur* itself.

As per the customs of *Mārwar*, till the king would not express his *Mātamapośī* on the *Jāgirdār*'s death, his successor couldn't even appear in front of the king and perform his exordium (*Mujarā*). His horse was kept last in any journey led by the king and even his *Dērā* was also placed last among all *Jāgirdārs*. That means when the king does *Mātamapośī* only after the coloured *Pēcā* was sent to the successor of the *Jāgirdār* and as per those customs he got all the rights. It is worth noting that before *Mahārājā Takhatasimha* there was no custom of expressing (*Kāñ Karāwañ*) *Mātamapośī* for *Ṭhakūrāñī* but *Takhatasimha* started the tradition to go for expressing the *Mātamapośī* for female relatives.

A reference from November 1851 AD was found regarding *Mahārājā Takhatasimha* about going for *Mātamapośī*:

“Śrī Hajur Rī Asawārī Āuwā Rā Ṭhākar Rī Ṭhākarāñī  
Khamgārot Cala Gaī, Khamgārot Rī Mātamapośī Karāy Nē  
Uṭhēhij Dūjā Dērā Mē Khārḍā Rā Ṭhākar Rī Mātamapośī Karāy  
Nē Fēr Dūjā Dērā Mē Kākāñī Rā Ṭhākar Rī Mātamapośī Karāī,  
Pachē Uṭhā Sūñ Jētārañ Ro Gamv Dēvariya Rā Ṭhākar Rē Kholē  
Ahamadnagar Rā Udāvat Udēsimg Nē Diyo Jinñrī Hawēlī  
Mātamapośī Karāvañ Nē Padāriyā”.<sup>235</sup>

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<sup>235</sup> Bhati, Dr. Narayan Singh, ed. *Maharaja Takhat Singh Ri Khyat*. (Jodhpur: Rajasthan Oriental Research Institute, 1993), 137.

This means *Mahārājā* went for *Mātamapośī* of the *Ṭhākarāṇī* of *Āuwā* and near to that *Dērā* he also attends the *Mātamapośī* of the *Ṭhākūr* of *Khārḍā* and after that went to the *Dērā* of *Kākāṇī*'s *Ṭhākūr* for *Mātamapośī*, from there he went to the village of *Jētāraṇ* and did *Mātamapośī* of *Udāvat Udēsīmha* who was adopted to *Dēvarīyā* from *Ahamadnagar* of *Idar*. Such sources evince how the king perform *Mātamapośī* custom among different *Ṭhikāṇās*, it is also noticed that during *Mātamapośī* there was a tradition of offering opium.

Whenever a king died in any kingdom that information was sent by *Kālapatrī* and in return as per tradition *Dastūr* was sent, this custom was based on a kind of relationship among the kingdom, like when *Mahārāṇā* of *Mēwār Fatēhsīmha* died on 24th May 1929, that time *Panīwādā* tradition was arranged at *Gulāb Sāgar* in *Jodhpur*, stopped playing *Naubat* and officially declared three days of holiday. Even for the *Mātamapośī*, the *Mahārājā Ummēdsīmha* went to *Mēwār* and while that he wears mourn signifying cloths (white colour); during such events, often kingdoms follow the tradition of sending *Rājatilak Dastūr*.<sup>236</sup> Similarly, archival records evince those rulers of another kingdom also came to *Mārwar* for *Mātamapośī* of the native rulers.

When *Mahārājā Jaswantsīmha* second died that time *Mahārāv Raghuvīrsīmha* of *Bumḍī* with his two queens visited *Jodhpur* for *Mātamapośī*. He went to *Mahārājākumār Sardārsīmha* and his two queens to *Janānā* for expressing their grief, during this, he wore mourn signifying clothes. On *Kārtik Sudhī* 5 (October) there was the twelfth day of *Mahārājā*'s demise so *Mahārāv* went to the cremation site (*Dēvakumḍa\Jaswant Thadā*) for the last seeing and pray on-site, while that he donates one gold coin and for these twelve days *Mahārāv* never wore a turban and remained tied *Fēmtā*.<sup>237</sup>

Similar references were found regarding rulers of other kingdoms who visited the *Mārwar* for *Mātamapośī*, such etiquettes and social behaviour of other rulers have their socio-political significance of that time. However, one of the prominent reasons was that these kingdoms have marital relations, so due

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<sup>236</sup> Nagar, Dr.Mahendra Singh, ed. *Rasileraj : Marwad Rajgharane Ki Shokh Sambandhi Paramparaye*.Vol.11. (Jodhpur: Maharaj Man Singh Pustak Prakash Shodh Kendra, 2013), 120.

<sup>237</sup> Ibid.,142.



to this mutual family understanding, the socio-political relations among the kingdoms became prosperous. Even the building of huge monuments like *Dēvals*, *Thadā* and *Chatarīs* were also possibly inspired by socio-political ambitions.

Every region had their particular customs and values when these customs were performed and memorials were built, they always remain influenced by the key aspects of social-political concerns. Such values are equally relevant even in today's context. In the present scenario raising a war memorial is one of the significant socio-political aspects among the countries, and its relevancy still remains in public.

### **3.2 Cultural Significance**

The *Mārwār* has been known for its rich cultural traditions of self-sacrificing for their Motherland, to understand their beliefs and cultural aspects of self-sacrificing it is must to critically analysed the traditions of funeral rites and customs performed before and after a death in the royal house of *Mārwār*. Since ancient times, in Hinduism *saṃskār* have been performed in this society for uplifting the personality of the human being and we get to know this from their religious texts like *Dharmasūtra*, *Smṛti*, *Upaniṣada*, *Grihasūtra*, *Puraṇa*, etc.

The number of *saṃskār* among the texts has been mentioned as up to sixteen, and the funeral rites have been considered the last rite. Here, the traditions and rituals of funerary sites have been considered an integral part of the social life, which are distinct and sensitive traditions that prevail from the royals to the life of the common man. The study reveals that the sensitivity of these cultural practices is deeply rooted in society, in this affair one of the important archival records i.e., *Śoka Bahī* is crucial. These sources have maintained the procedures and traditions of the cremation rituals, which gave an idea of ritual arrangements that were performed during the funeral of the royals or those who were associated with them.

These records evince the details that when the news of the king's demise reached the last village of twenty-two *Parganās* the common man also used to

get sad and express their grief. These rituals were held for twelve days and people used to wear a turban of mourn colours (*Matamēlā* and White). In the capital, people used to shut their shops for twelve days, and the *Thaṭhārā*, *Cavāliyā*, *Raṁgarēja*, butchers, etc. kept shut their occupations. During these days, it was a tradition to release prisoners, and even animals and birds imprisoned in cages were also freed.

Once, when *Mahārājā Gajasimha*- I died, that time before became *Satī* her queen summons an official name *Rādhodās* and ordered him to release a hundred prisoners. When this order reached prisoners, but among these prisoners, *Pancoḷi Valu Rādhodāsot* refused to be released from prison and requested:

*"Hūn Ghar Jau To Mārā Ghar Rā Khusī Huwē, So Mahārāja  
Savo Huo Uṇ Waqt Mārē Ghar Mē Khuṣī Huwē Ā Bāt Bhalī  
Nahī Jiṇsū Mahārāja Jaswaṁtsimha Chodsī Tarē Chūtsū".<sup>238</sup>*

Here *Rādhodāsot* said that my family members will be happy when I reached my home, but the soul of *Mahārājā* has departed this world, so it is not good that my family members become happy at this time, so, when *Mahārājā Jaswaṁtsimha* releases me that time I will go. Such an incident indicates the common man's affection for their ruler.

Whenever the king reached the *Moribumda* condition, based on religious beliefs, the ground surface was cleaned with *Gaṁgājala*, and *Kuśa* were spread and the king's body was shifted on that. After these custom leaves of holy Basil and holy water (*Gaṁgājala*) was poured into their mouth and *Śloka*'s were recited from *Śhrīmadā Bhagavad Gītā*. During this, the family members used to visit and pledge religious virtue and charities in respect of the *Moribumda* king,<sup>239</sup> even similar customs were followed for the family members.

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<sup>238</sup> Ibid., 85.

<sup>239</sup> Ibid., 74.

It is known from the *Khyāt* of *Mahārājā Takhatsimha*, that in VS 1960 when *Mājī Śrī Badā Bhaṭiyāñī* reached *Morībumda* that time *Mahārājā Takhatsimha* had visited her and pledge for charity, as given below:

“*Kati Vad 9 Mājī Śrī Badā Bhaṭiyāñījī Nai Khēda dīna 15 Āi So  
Āj Jādā Dabav Mē Āyā Rā Samācār Mālam Huvā Tarai Śrī  
Hajūr Sā Uñī Bakhat Śrī Mājīsā Knai Padhāriyā Śrī Hajūr Arāj  
Karī Kē Dēvloka Huvā*”.<sup>240</sup>

Similarly, in the VS 1807, when *Mahārājā Bhīmsimha* died, that time 500 *Maṇa* (18662.1 Kg.) of grain, ₹ 500 Cash, and 500 Cows were pledged for the deeds of alms and charity.<sup>241</sup> These archival sources also evince similar acts of virtue for other kings and queens, even such acts of taking pledges were performed for the royal family members, but not big as taken for rulers and queens.

As per *Śoka Bahī's* of the *Mārwar*, the *Naubat* was stopped playing during anyone's death in the Fort, and its duration depends on the status of the deceased person in the family. During the preparation of a dead body for the funeral procession, often the area was covered with curtains and security personnel was appointed so that only appointed people can go inside to complete assigned jobs regarding dead body rituals and to prepare it for a last journey to the crematorium.

For this task, appointed personnel were *Nājar*, *Doḍhīdār*, *Uvākānavēs*, and the ladies of *Khālasā* and when the job had been done then the *Birāmaṇ* used to go inside with the wooden chest. As written in *Bahī* regarding *Paḍadāyata Raṁgarāyājī* of *Mahārājā Śrī Bhīmsimha* :

“||*Sammat 1902 Rā Baisākh Sud 6 Śrī Bhīmsimhājī Rā Paḍadāyata  
Raṁgarāyājī Rāmsaraṇa Huvā Baisākh Sud 5 Rāt Ghaḍī 1 Lārli  
Rā Su Dāg Sud 6 Nē Kāgā Mē Dīrījīyo Tīṇ Tālakē.*

| *Sarbharā*

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<sup>240</sup> Bhati, *Takhat Singh Ri Khyat*, 135.

<sup>241</sup> *Jodhpur Hakikat Bahi. (No.08)*. Abhilekh, Jodhpur: Rajasthan Oriental Research Institute. VS 1856-60.

| *Cāmtarā Sum Sadāmarṇd Māfak*

| *Kīlīkhānā Sum Sīṁduk Rokaḍā Potā Sum Doḍhī Sum*

7||) *Thīrmo 1 luṁgī Jolī Num*

6) *Uchāl Num Kodīyaṁ Takā*

*Māmya Jābato Karāyo Nē Sīṁduk Lēnē Gayā*

| *Jābatā Num*

*1 Nājar Harkaraṇ 1 Dodhidār 1 Uvākānavēs*

| *Sīṁduk Lēnē birāmaṇ*

| *Dāg Kāgai me huvo*

*Bārē Dinām Mē Upaḍīyā Su Vīgat Rojnāvā Mē”*

The wooden chest for keeping the dead body was used to be arranged from *Kīlīkhānā*, from which it is known that the responsibility of this arrangement was under the *Kīlīkhānā* department as mentioned in the *Bahī*:

| *Janānā Māmya Kāl Parāpat Hūvē*  
| *Sammat 1902 Rā Sāvaṇ Sud 4 Sukar Dīn Tījā Por Upar Ghaḍī 2*  
*Bājīyaṁ Māmji Śrī Dēvaḍīji Dhām Parāpat Hūvā Tarē*  
| *Kīlīkhāna Su Sīṁduk Āī*<sup>242</sup>

Which revealed that the dead body of the ordinary family members was taken to the crematorium in the wooden chest.

While the departure of the body from the fort to the crematorium site, the reference was found of tossing coins and *Koḍīs* by the camel rider, which used to move ahead at the time of the departure.

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<sup>242</sup> *Kaal Prapta Ki Mutalik Bahi: Batfasil Tamam Samvat 1900 Lagayat Samvat 1914 Tak.* (Jodhpur: Maharaja Man Singh Pustak Prakash Shodh Sansthan).

| *Ūmṭha 1 Mardāni Doḍhī Sum Āyo Tīṇ Mē Ṭakā Koḍīyām Uchāl Sārū.*

The arrangement of the camel at this event was the responsibility of *Sutarkhānā*. Usually, a horse rider was appointed at the cremation site, once the cremation is done, he immediately takes this message at the fort to the *Janānā*, after which *Janānā* used to take baths and perform their other routine activities.<sup>243</sup> Due to archival records, it is easy to know whose cremation had been done in which crematorium. After the cremation, it was customary to cook "*Khārī Khicaḍī*" (a salty Indian dish made of moong and rice) which was first to be eaten by everyone who was presented there.

On the third day of the cremation, the rituals for cooling the pyre had performed by sprinkling milk and water, and later the *Fūla* (*Asthī*) had been picked and collected in the *Kalaśa*. The responsibility of guarding and *Sātharwāḍā* of the Queen's *Fūla* was given to the *Rāṭhors* of the *Gāgariyā* branch, this *Fūla* were immersed in the Ganges. About the *Fūla* of *Mahārājā Bhīmsimha* is known from the *Khyāt* of *Mahārājā Mānsimha*, as:

“Jaipur Pailā Ūkīl Pamcolī Satāvarāya Thau Jiṇ Nu Tau Mahārāj  
Bhīvsimh Jī Rā Fūlām Sāthē Gamgājī Mēliya.”<sup>244</sup>

This means *Ūkīl Pamcolī* was assigned to immerse the Ashes of *Mahārājā Bhīvsimha* in the Ganges. Similarly mentioned in the *Khyāt* of *Mahārājā Takhatsimha* regarding the *Fūla* of *Mahārājā Mānsimha* as:

“Samvat 1901 Rā Migsar Vad 3 Badā Mahārāj Śrī Mānsimgh Jī  
Rā Fūl Śrī Gamgājī Mē Padhrāvaṇ Nai Jay Nai Agāḍī Gayā Jo  
Karaṇ Nai Jāy So Hukam Huvo, Fūlām Rī Sārā Hī Jaṇ Bheṛṭ  
Nichrāval Karo.”<sup>245</sup>

Mostly all rituals of twelve days were mentioned in the *Rojanāmacā Bahīs*, for twelve days, the *Ḍavaḍīs* of the *Khālsā* used to express mourning in

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<sup>243</sup> Ibid.

<sup>244</sup> Bhati, Dr. Narayan Singh, ed. *Maharaja Man Singhji Ri khyat*. (Jodhpur: Rajasthan Prachya Vidhya Pratisthan, 1997), 43.

<sup>245</sup> Bhati, *Takhat Singhji Ri Khyat*, 30.

the palaces of *Talhaṭī*, whereas the ladies of the *Mutsadīs* and other ladies from the city would come to express their grief.<sup>246</sup>

The traditions of conducting rituals were for ten days (third to twelfth day) in which the *Rājpurōhit* did not have to perform any role and mostly all the ritual's activities, the *Nēga* and *Dakṣiṇā* used to be taken by the *Vyās* and *Kāratiyā*. The amount for reading *Garūḍ Purāṇ* was given to *Vyās*, although after the completion of twelve days, some rituals were also performed by the *Rājpurōhit*, for which he used to take *Dakṣiṇā* as per the tradition.<sup>247</sup>

After the cremation, for twelve days rituals of *Sātharwāḍā* or *Tāpaḍ* had been managed, and mostly it was done in *Giradīkot* and all people used to wear mourn colour turbans and *Fēmṭā*. After *tīyā* (three days) routine cannon firing used to be resumed and the king's personnel horses were usually sent to *Rasālā*.

The cremation of *Mājīsā*, *Raṇīsā*, *Kumwar*, *Bāijīlāl*, *Paḍadāyītā*, *Gāyaṇīyā*, etc. were mostly done in *Kāgā Bāga* and their ritual descriptions of twelve days are found in the *Rojanāmcā*. There are descriptions of pledge charities for them, and apart from the royal treasury the details of *Pūṇyātarāśī* given by the *Sāmaṁts* and *Sardārs* are mentioned along with their name and there is also a partial description of the people going to the funeral procession. Usually, the mourner sitting was held in the *Noharā*, but in any precise circumstances, it was also held at a later stage. During this event, the seating arrangement of the *Dāvadīyā* was inside the space and for the men outside or near *Pol*.

A worth noting thing that is known from these records is that after the demise of anyone from *Janānā* their ornaments were taken off before cremation and kept safe and later on those ornaments were moulded into coins. As per one of the records, in VS 1914 their ornaments were sent in the *Ṭaksāl*, and the amount received from this was expended for the construction activities for water reservoirs i.e., *Kāyālāṇā*, *Takhat Sāgar*, etc.

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<sup>246</sup> Nagar, *Rasileraj*, 143.

<sup>247</sup> Ibid., 88.

There are references to many such incidents found in the archival records, among them one incident is regarding the death of *Dāvadī Kurjī*'s daughter. During her death, different ritual activities were performed for *Aṇṭim Saṃskār*, while this her pair of golden anklets ring were removed and later melted and converted into gold coins (*Mohars*), which were donated for the construction of the *Kāyālāṇā*<sup>248</sup> water reservoir, as mentioned in the *Bahī*:

“*Mīgasar Bad 4 Rīvavār Nē Prabāt Rī Gajar Sarū Hutā Tālīm Rī Dāvadī Kurajī Chotī Rī Bāi Mās 13|| Me Thī Su Rāmsaraṇ Huī Māyalā Bāg Me Su Dāg Kāgē Jamidāg Huvo Sam.1906 Ro |Māmya Jābato Karāyo Nājar Maṃganīrām Doḍhidār Gailot Jālo Vakānvēs Vyās Manālāl Nē Khālsārī Sāmkhalā Rūpā Rī Bahu Nē Pachai Īṇām Ro Bīrāmaṇ Sīrīmālī Tho Tīṇ Nē Māmya Bulāyo Su Sīnān Karnē Māmya Gayā Su Thīrmā Mē Lapēt Nē Hāthām Mē Lēr Kāge Gayo Sāthē Doḍhidār Gailot Chano Nē Purabīyā 2 Nē Doḍhī Rē Bāraṇām Su Kurjī Ro Bāp Vagērē Ubā Thā Su Sāthē Gayā Su Kāgē Bhudāg Huva Pachai Sīnān Karan Nē Fulēlāv Ūpar Nhorai Gayā Su Uṭhavaṇo Husī Jitarē Beṭhasī.*  
*|Kāgē Cokī Sārū Purabīyā Jamātadārām Rā Prabārā Gayā*  
*|Pēraṇ Nē Hāth Pagām Kaḍoliyā 4 Sonā Rā Thā Su Kāgā Mē Kāḍ Nai Doḍhidār Gēlot Chanē Bāmḍa Līyā Pachē Amgrāy Dhuvāy Nē Puḍī Rē Maṃya Ghāl Nē Ūpar Mor Karnē Janānī Doḍhī Rē Nhorē Mutā Jebhān Nē Sumpīyā Mīgasar Vad 6 Su Sam. 1914 Mē Īṇā Rī Mhorā Tamgsāl Me Paḍay Nē Kāyalaṇē Talāv Tālakē Dīvī Su Vīgat Hēṭē Pāmnā Mē.”*<sup>249</sup>

There are about ten letters found in the *Bahīs*, which provide details of the ornaments melted for such purpose, which evinces that the jewellery was used in the public interest.

In the *Mārwar* region, on someone's death, their family members do not sleep on the bed for certain days, this is a common practice observed in the

<sup>248</sup> In present the *Kāyālāṇā* water reservoir is a major source of drinking water of the Jodhpur city.

<sup>249</sup> *Kaal Prapta Ki Mutalik Bahi.*

whole region, regarding this one incident found in the *Khyāt* of *Mahārājā Abhaysimha*, which mentioned that:

“*Samvat 1805 Rā Fāguṇ Sud Sātām Rāñijī Kachavāijī Ajmēr Rā Dērā Dēvlok Huā, Śrī Mahārāj Inau Par Marjī Ghañī Hī So Afasos Ghaṇo Kiyo Nai Kaī Din Dholiyā Upar Nahi Poḍhīyā.*”<sup>250</sup>

This means, in the year VS 1805 (1748 AD), Queen *Kachavāijī* died in *Ajmēr* 's *Dērā*, the *Mahārājā* became very saddened by this incident and did not sleep in bed for many days.

In *Mārwar* after the king's demise, first time after six months, the widowed queen would go to her maternal home called " *Pag Pācho Karaṇ* " and while twelve days after the husband's demise the widow's sitting place is referred to as " *Khūñē Baiṭhaṇo* " and after twelve days widowed queens used to wear the mourn colour dress, which was sent from her maternal home.

If any member of the royal family used to die somewhere else and when this news was announced, it is called *Sūnāvaṇī*, after *Sūnāvaṇī*, family members had to perform the tradition of *Pañīwādā*. Here *Pañīwādā* is referred for the custom of en masse bath by the relatives at any waterbody within three days of receiving death news. An example of such an event is found in the *Khayāt* of *Mahārājā Mānsimha*:

“*Pachē Pañīwādē Gāyā, Bhadar Huā, Sāro Log Bhadar Huo.*”<sup>251</sup>

This means when the news of *Mahārājā Bhīmsimha*'s death reached *Jālor*, *Mānsimha* was present in the *Jālor fort*, with others he went for *Pañīwādā* and later all became *Bhadar*.

After twelve days of mourning rituals, the *Āṇduāī* ceremony was performed. The elder son of the king neither used to go to the funeral procession nor became *Bhadar*, mostly his brother, or in any exceptional circumstances their relatives give fire to the dead body. However, *Mahārājā Hanawamtsimha* put an end to this tradition practice and after the death of his father, he went for

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<sup>250</sup> *Maharaja Abhaysingh Ri Khyat* (Nagar, Rasileraj, 82).

<sup>251</sup> Bhati, *Man Singhji Ri khyat*, 44-50.



the cremation to perform the rituals and became *Bhadar*. Regarding *Āṇḍuāī* custom we got the reference in the *Khyāt* of *Mahārājā Abhesimha*:

“Jodhpur Me Mahārājā Ajītasimhji Dhām Padhāriyā Āṇḍuāī  
Mahārājā Abhesimh Rī Fīrī Tarē Mahārājā Abhesimhji  
Sampāḍo Karaṇ Nai Jamnājī Padhāriyā Samvat 1981 Rā Sāvaṇ  
Vad Sātam, Rāj Tilak Birajiyā.”<sup>252</sup>

which means after *Mahārājā Ajītasimha*’s death, the *Āṇḍuāī* was performed by *Mahārājā Abhesimha*, and later he took bath in *Jamnājī* and his coronation took place

The cremation of queens used to take place at the *Paṁcakumḍā*, a little distance from *Maṁdor*, but the queens and *Paḍadāyats* who would have been *Satī* with the late *Mahārājā* were cremated at *Maṁdor* only. As it above discussed that for ordinary family members, the dead body had been taken for cremation in a wooden chest but in the case of a very important person like the *king* this practice alternated.

In the context of *Mahārājā*, the funeral procession was kept in *Baikumṭhī* and taken to the cremation site. The preparation of *Baikumṭhī* was done under the supervision of *Joṣī* and *Vēdiyā*, and the body was dressed with the *Pāg Tās Farkasāī*, *Bāgā (Jāmā)*, *Kamarbaṁdh*, *Sirpēmc*, *Kamṭhi* and rings, pair of anklet rings, while the body was positioned in *Padmāsan*, as it is known from *Mahārājā Mānsimha*’s *Baikumṭhī* funeral procession.

The *Baikumṭhī* of the *Mahārājā* was very grandiose, during his funeral procession, the whole *Lavājmā* used to be accompanied by *Nagādā*, *Naubat*, *Turahi*, *Sūrnāmī*, royal symbols, Elephants, Horses, *Pātarīyā*, *Bhaktaniyā*, members of the royal family, *Khavās*, *Pāswān Jāgīrdār*, *Mutsaddī*, *Chaḍī bardār*, *Dyoḍhiḍār*, etc.<sup>253</sup>

The other face of this tradition is that on the death of the ruler, their queens, *Paḍadāyatē*, *Gāyaṇīyā*, etc. also used to become *Satī* with him. However, some incidents need to be noted about *Satī*’s tradition i.e., if the

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<sup>252</sup> *Maharaja Abhaysingh Ri Khyat*, (Nagar, Rasileraj, 76).

<sup>253</sup> *Hakikat Bahi*, (No.05).

queen's kid is still small and needed to be cared for by the mother, in that case, she did not become *Satī* with the king and later when the kid grows up then she becomes *Satī* if she wants.

Such an incident was noticed during *Rāv Sātal*'s death, during his cremation six of his queens did *Citārohaṇ* with him but queen *Bhatiyānī*'s child *Sūjā* was a small kid so she postponed becoming *Satī* and later after one year she became *Satī* (*Citāgnī*),<sup>254</sup> her name was *Fūlā* and she built the famous *Fūlēlāv* water reservoir in the city *Jodhpur*.

Sometimes there was used to be such circumstances when the queen was not present at the site of the king's funeral or the kingdom then she became *Satī* where she was present. In the case of *Rāv Gāmgā*, when her queen *Utamdē*<sup>255</sup> got *Sūnāvaṇī* of *Gāmgā*'s death at that time she was at her maternal home. She insisted on committing *Satī* till five *Prahars*, but her maternal family members did not agree with that, regarding information received in the *Khyāt* as:

“*Pachai Citoḍ Akbar Liyo, Jad Citoḍ Rā Johar Me Bes Bal Gāi*  
*Iṇ Padmā Bāi Ro Karāyo Padamsar Hai*| *Pīhar Ro Nām*  
*Padmāvatī Aur Sāsarā Ro Nām Utamdē Ho*”<sup>256</sup>

It means that when *Akbar* attacked *Cittauḍgaḍha*, that time queen *Utamdē* did *Johar*<sup>257</sup> with other ladies, her maternal home name was *Padmāvatī* and in-laws name was *Utamdē*, she built a water reservoir named *Padamsar* in *Jodhpur*, such records evince that, queen's name changed in in-laws' house but not caste.

In *Mārwar*, mostly queens were of highly religious faith and often do charities, donations, and involvement in religious activities, and from their personally allotted wealth reserves, they built water reservoirs in the region.

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<sup>254</sup> Singh, *Rajya Ki Khyat*, 57.

<sup>255</sup> She was a daughter of *Rāṇā Sāmgā* and Sister of *Mahārāṇā Udayasimha* of *Mēwār*.

<sup>256</sup> Singh, *Rajya Ki Khyat*, 57.

<sup>257</sup> A war-time custom of *Rājput*s, when they believed that their enemy would enter in the fort, in that case male warriors used to wear saffron robes and fought with the enemy till death and their women accept to burnt alive (*Agnisanān* or Fire bath) by making pyre inside the fort so that the enemy cannot get (touch) them.

There were numerous queens, *Thakurains*, and other women who became *Satīs*, although, the first reference to being *Satī* in *Rājasthān* is found in an inscription of *Ajamēr* of VS 106. According to this inscription "*Govinda* Brahmin's wife became *Satī* in the 1st century AD",<sup>258</sup> which points out that the *Satī* custom was not only prevailed in *Rājput*s but in also in other castes and communities.

The last *Satī* in the *Mārwār* were *Thakūrāins* of *Thakūr Ghambhīrsimha*, when his three *Thakūrāin* namely, *Solamkīnī*, *Jodhī*, and *Karnot* were ready to become *Satī* behind *Ghambhīrsimha* but *Solamkīnī* forbade *Jodhī* from became *Satī* because her daughter was a small kid. By agreeing on this further *Solamkīnī* and *Karnot* became *Satī*, during this, *Solamkīnī* before becoming *Satī* ordered that after her no one would be *Satī* in *Mārwār*, so after this, the practice of *Satī* was abolished forever.<sup>259</sup>

Here discussing the details of the practicing *Satī* does not mean to praise this practice, but only to provide details of a historic from the archival records that a basic understanding can be developed to understand such practices. In those days, maybe the concept of *Satī* was recognized in the beliefs of the society, but everyone has the right to live life with honour, and surrendering live oneself to the fire is inhumane and injustice to humanity. Undoubtedly, over time, the acceptance of the practice of *Satī* as a bad practice should be said to be very commendable, the abandonment of the practice of *Satī* should be considered as a lifegiving again to human sensibilities. To what extent it is justice to become *Satī* when mothers leave their children behind?

It is known from the *Kamthā* record of the *Chatarī* of *Mahārājā Mānsimha* 's *Rāj Lok Pāmcawā Bhatiyāñi* that before construction the worship had been done for the foundation stone of the *Chatarī* and during this, a feast was arranged for the *Brahmins*, and in the *Dakṣiṇā*, Jaggery, Ghee, Pulses, Flour, Utensils, and ornaments were gifted.

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<sup>258</sup> Ajmer Historical and Descriptive Writer Har Vilas Sharda, 1933. (Nagar, *Rasileraj*, 82).

<sup>259</sup> Nagar, *Rasileraj*, 87.

When the *Padmaśilā* was fixed in the Monument, that time worship material was often received from the queen's *Nohrā* and after completing the worship, Jaggery was purchased from *Maṁdor* and distributed among all the people who remained present there. As we know from the record:

“*Chatarī Rī Padamaśilā Savā Por Dīn Cadīyā Cadī Tarai*  
*Pujāyo To Norā Su Āyo Nē Gul Kharīd Maṁdor Su Mulārai Su*  
*Tīṇ Rī Dīyā.*”<sup>260</sup>

During this event, artisans were gifted *Kaḍā*, *Madīl*, *Oḍhaṇī*, and *Gajadhar Gaṇēśa* (architect) was gifted with ivory bangles and a dress for his wife.

It is worth mentioning that the expenditure on the memorial monuments of the rulers was spent from the treasury of the king, but in the case of the queen's memorial monuments, the expenses were taken care of by the queen herself or their relatives, especially their sister, niece, etc., the relatives who were married in this royal family, e.g., the expenses of the *Chatrī* of *Pāmcavā Bhatiyāṇī* was bear by her niece *Chauthā Bhatiyāṇī*.

In the regions like *Mārwar*, the water reservoirs become the key medium of drinking water supply for the people, and it is important to know that mostly built from the funds received from queens. While referring to the archival sources, it came to know that the traditions performed by the royal family were also followed by the people of that region too, people from the entire region had used to express their grief on the death of the ruler by wearing mourn colour clothes or either only turban. Even for the twelve days, they shut down their occupations, which indicates common public respect and affinity towards their king.

Directly or indirectly people of various castes participate in the rituals regarding the king's death, a distinct reference to the social structure of the region. From the foundation to the completion of the memorial monuments it was a common tradition to organize feasts for various castes, and they were gifted clothes and ornaments, which indicates their cultural affluence.

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<sup>260</sup> *Maharaja Man Singh Ke Rajlok Panchawa Bhatiyani Sahiba Ki Chatrī Ki Kamtha Bahi (No.434)*. Jodhpur: Maharaja Man Singh Pustak Prakash Shodh Sansthan.

Often people from different communities do visit these monuments for *Jāgāraṇ*, during auspicious *Tithis* married couples visit these places for circumambulation and with devoutness taking vows for wish fulfilment, etc. which indicates common public faith towards these places, the rural life, and these traditions are deeply rooted, which is a significant facet of their faith and the cultural fabric of the region.

### **3.3 Various Castes and their Associations in the Burgeoning of Art and Architecture**

As we scrutinize the present social structure, historically the sequence was not like that but a result of deliberate refinements and amplification. In such identical patterns, the key links of the sequence are a family, group of people, *varṇa*, and castes. The concept of state, country, and the world as an evolved society leads to social furtherance and disintegration. Throughout the world, there are varied aspects that are responsible for sequential social patterns as experienced in vivid disciplines.

In India, the *varṇa* system and its conversion into caste patterns are a very compelling concern of history, after *varṇa*; castes split up into further sub-castes and slowly with virtues and vices, and becomes part of the Indian way of life. Thoroughly and in the generality of history, the caste system plays an influential and decisively pivot, and consciously from time-to-time significant studies have been executed by native and foreign scholars, researchers, and government agencies.

In *Rājasthān*, the castes are of a unique kind and riveting, in the ancient period, socio-politically, culturally, and economically this system had been influenced a lot in society. This region had earlier divided into various kingdoms, unitedly known as *Rājputānā* and almost similar caste patterns have been found in the whole region. In particular, due to arid geographical conditions, life in *Mārwār* was challenging and affects this caste system differently in comparison to the rest of India. When Islam has its political appearance in the region, it makes castes and subcastes patterns even more complex.

Due to religious bigotry, many had been forcefully converted to Islam, whereas the lower castes were unsatisfied due to caste injustice, and due to the uncomplicated religious structure of Islam, few of them were attracted to this. Casteism not only divided them but also nourished hatred among each other, even after forcefully converting, many want to return to Hinduism but other *Hindū* castes were not ready for an affianced relationship with them. This societal failure and helplessness had persuaded them to remain in Islam.

However, many social reformers like *Pābhū*, *Rāmdeo*, *Saint Pīpā*, *Jasnāth*, etc. were actively involved in social reforms and mostly were *Rājput*s. They were against castes' untouchability and were known for active efforts for religious tolerance and social unity. Due to their deeds in the public interest and social reforms, in *Rājasthān*, *Gujarāt*, and *Madhya Pradēsa* they are worshipping as *Lokdevatā*. *Rāmdeo* was against the caste system, whereas saint *Pīpā* was known for their efforts in creating social equality, saint *Jambhā* was an influential social reformer, according to him, a human's birth and caste are not the cause of his superiority but karma. His followers are known as *Bishnoī*, who later unify into *Bishnoī Samāj*.

While undertaking a case study through the records of *Mārwar*, revealed another aspect, specifically on the castes (*jāt*), communities (*Nyāt/Birādarī*), and their associations in the burgeoning of art and architecture. It unfolded the caste structure and variable identities of the artisans, craftsmen, and labourers. It is about the interaction and overlapping of diverse forms of social identities and highlights socio-politics, which supports fragmented but interlinked identities.

In the seventeenth century during the reign of *Mahārājā Jaswantsimha*, the first known official report on the population of *Mārwar* was concluded by his *Dīwān Muhnot Nainsī*, and his literary works are known as '*Nainsī Rī Khyāt*' and '*Mārwar Rā Parganā Rī Vigat*'. In these, he divided the kingdom of *Mārwar* into seven *Parganā*, which were *Jodhpur*, *Sojat*, *Jaitāraṇ*, *Falodī*, *Meḍtā*, *Sivāṇā*, and *Pokaraṇ*. He includes data based on the human population, castes, communities, and their religion, besides that appended information on cattle, geography, and farming. After a long discontinuity, the second attempt was undertaken in 1891 AD under the

directorship of *Rāi Bhādur Mumśi Hardayāl Simha*, this report is well known as '*Mardumśumarī Rājmarwār*'. Under this project, the data were collected by officials appointed at different regional centers of the *Mārwar* state.

According to the *Mardumśumarī Rājmarwār*, there were four thousand and sixty-two castes were resident in the region. During census not only counted population but besides, also had collected data regarding origin, religions, rituals, etc., this detailed report provides a better understanding of caste structure. As per the report, these castes are divided into six classes i.e., a, b, c, d, e, and f, which are briefly mentioned below.

- **A class castes** include ruling and warrior castes, *Fuṭakar Rājput*, farming castes, and hilly Tribes.
- **B -class castes** include religious castes, Singers, Dancers, Performers, and *Mutsaddīpēsā kaumē*.
- **C-class castes** include traders' castes and those who ancestrally engaged in importing and exporting trade.
- **D -class castes** include professionals like Goldsmiths, Barbers, Blacksmiths, Carpenters, etc...
- **E -class castes** include *Fuṭakar and Majdūrīpēsā kaumē* and Tribals.
- **F -class castes** include migrants and foreigners like *Śeikh*, Mughal, *Pathān/Afghān*, *Makrānī*, *Srai*, *Habśī*, *Īsāī* and *Pārsī*.

All the above classes were residents of the *Mārwar* region, which are further categorized into subcategories and subcastes. For such scrutinization, the *Kamṭhā Bahīs* are considered the most reliable primary source, and while probing their texts, it came to be known about castes that were affiliated and identified with its distinct caste occupations, and they were identified extensively or to a certain extent engaged in the art and architectural activities.

While examining the issue, it is figured out that the major facet behind this deviation is the geographical factors of the region. The aridness and agricultural unattainable factors resulted in low income, that's why there is so much diversity exists in the basic traditionally occupational caste pattern, e.g., the *Mālī* caste is well known for fruits and vegetable cultivations, but to secure

livelihood and to raise basic income they were parallelly spotted or even highly engaged in the construction activities. Besides this, various castes derived their caste title from their traditionally known occupations like *Chitārā*, *Raṁgarēja* or *Nīlgar*, *Lovār*, etc...

Besides the capital of *Mārwar*, even the small units of the *Pargnā*'s have their own social and economic intertwined structure. Even thirty years ago to an extent barter system had been practiced in lieu of services, even when the developed monetary system of the country had been implemented successfully.

The *Ṭhikānā Bahīs* of this region provides an idea to understand the basic social and economic patterns of the villages. There are a lot of possibilities seems that in medieval *Mārwar*; the village had at least one family for each basic service. This pattern regulates the proper social and economic system of the village, be it Blacksmiths, Barbers, Carpenters, etc. In the case of basic architectural activities, the common public does the labour and completes the task. In the case of major construction activity, then only the expert or professionals were hired and this was a common trend in the whole *Mārwar* region.

*Kamṭha Bahīs* can be considered an important source to understand the tradition of construction in the region. It highlights different aspects practiced during that period like construction terminologies, wage patterns, caste patterns, and so on. Here to identify castes involved in art and architectural activities, I preferred *Kamṭha Bahīs* as a primary source for listing castes and professions, and all castes listed below were somehow associated with the burgeoning of art and architecture of the *Mārwar*. The common castes concerned with their occupations listed below are usually found in the primary records, which are:

***Bēldār*:** The term *Bēldār* was formulated during middle age, originally this caste is known as *Oḍha* and well-known for the occupation of digging the land, quarrying mine, excavations, etc.<sup>261</sup> In ancient times they were used to dig military fronts, trenches, and tunnels, and during the reign of *Nāhrarāv*

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<sup>261</sup> Kothari, Komal, ed. *The Castes of Marwar*. (Jodhpur: Book Treasure, 1990), 208.



*Parihār*, *Puṣakar*'s lake was dug by them.<sup>262</sup> The term *Bēldār* is commonly found in medieval primary sources like *Kamṭha Bahīs*. As per these sources, the foundations of the royal structures were dug by them.

As per their claim, they were employed in the construction of *Rāma Sētu* during *Rāma*'s campaign to *Laṃka*. During the Sultanate period, many *Rājput*s had accepted this occupation and became *Bēldār*, that's why some sub-castes of *Bēldār* have caste sub-titles similar to *Rājput*'s clan, like *Cauhān*, *Bhāti*, *Solaṃkī*, *Paṃwar*, *Moyal*, etc. They worship Goddess *Cāmuṃdā*. The description of *Bēldār* in the *Bahīs* is usually mentioned as:

“2) *Bēldārā nīvā khodai tatha sambhara khodai tīṇ tālke  
dengīyā*<sup>263</sup>

1) *Parso Khētā Ro*

1) *Mojī Harkā Ro*”

This means two *Bēldār* namely *Parso*, son of *Khētā*, and *Mojī*, son of *Harkā*, have been paid Rs. 1 each for digging the foundation, which evinces the occupation of *Bēldār*.

***Bhadbhumjā*:** The term *Bhadbhumjā* was derived from their occupational practice of grain roasting.<sup>264</sup> They exist in both *Himḍū* and Islam beliefs, but both claimed their origin from *Yaduvamśi Rājput* and in different regions of India also referred to as *Jhinvār*, *Jhujawā*, and *Catavārī*.<sup>265</sup> The maximum population of *Bhadbhumjā* in the *Mārwar* is *Himḍū*. They prepare sweets at the people's homes and also engage in the confectionery business for the occasions like marriages and big feasts.<sup>266</sup> Muslims *Bhadbhumjā* especially resides in the villages and their maximum population is settled in the *Nāgaur* region.

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<sup>262</sup> Gehlot, Devendra Singh. *Rajasthan Ki Jatiyo Ka Samajik Evam Arthik Jivan*. (Jodhpur: Jagdish Singh Gehlot Shodh Sansthan, 1988), 187.

<sup>263</sup> Nagar, Dr. Mahendra Singh, ed. *Rasileraj: Mandiro Ki Kamtha Bahi*. Vol. 12. (Jodhpur: Mehrangadh Museum Trust, 2014), 16.

<sup>264</sup> Mishra, Dr. Arun Kumar. *Bhartiya Jati Kosh*. (Jodhpur: Rajasthani Granthagar, 1985), 37.

<sup>265</sup> Gehlot, *Rajasthan Ki Jatiyo*, 294.

<sup>266</sup> Ibid.

The sub-castes among *Himḍū Bhadbhumjā* are *Cauhān*, *Bhāti*, *Bhatnāgar*, *Dhankutā*, *Kanaujiā*, *Kāyath*, *Kiśanmotī*, etc., and all of them intermarry without any discriminations and follow Shakta cult.<sup>267</sup> The Muslim *Bhabdbhumjā* were initially *Himḍū*, and during Mu'zza ad-Din Muhammed Gauri they were forcibly converted, so for survival, they accepted the occupation of *Bhabdbhumjā*.<sup>268</sup> All Muslim *Bhabdbhumjā* belongs to the Sunni sect and their sub-castes are *Bhāti*, *Pamwar*, *Bahlīm*, *Cauhān*, *Saiyad*, and *Solamkī*.<sup>269</sup> As per archive records, most of them were engaged in labourer and *Fuṭakar* works of building construction activities.

**Cavāliyā:** Their occupation belongs to a very laborious class, well known for lifting heavy stones for construction activities. During the reign of *Mahārājā Vijaysimha*, all the butcher premises were shut down and these people were allotted the job of *Cavāliyā*.<sup>270</sup> But over time, it also comes to see that other castes also joined this occupation, which includes *Maherā*, *Mālī*, *Kumhār*, etc., although, even after changing the occupation, these people remained attached to their original root castes.

**Cejārā:** This caste is well known for its distinct occupational type and considers to be descended from the Mughals and *Lakhī*. They belong to Islam and believe in the Sunni sect, their rituals are similar to those of the common Muslims.<sup>271</sup> They are experts in the *Cejā* work (masonry), lime plastering, due to their workmanship of masonry type, their names are too common in the *Mārwar's Kamṭhā Bahīs*, as given below the phrase regarding *Cejāra* from one of the *Bahī* records:

“*Cejāro Mālī Kisno Dalārā Mai Bhadvā Rai Māsarā Alal  
Hisāb*”<sup>272</sup>

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<sup>267</sup> Kothari, *The Castes*, 188.

<sup>268</sup> Gehlot, *Rajasthan Ki Jatiyo*, 186.

<sup>269</sup> Ibid.

<sup>270</sup> Singh, Rai Bahadur Munsī Hardayal. n.d. *Mardumsumari Rajmarwar (Census Report 1891)*. (Jodhpur: Mehrangarh Fort), 513.

<sup>271</sup> Gehlot, *Rajasthan Ki Jatiyo*, 283.

<sup>272</sup> *Kachawaiji Ri Chatri Ri Kamtha Bahi*. (No.1952). (Jodhpur: Maharaja Man Singh Pustak Prakash Shodh Sansthan).

**Citārā:** They are well known for painting on wooden surfaces, wall surfaces (frescoes) and decorations, etc. Earlier the *Himḍū Citārā* do not have a distinct caste but just an artistic occupation, but later exceptionally few affiliated themselves with this as a cast occupation. They exist in both *Himḍū* and Islamic beliefs and their sub-castes originated from the *Rājputs*, in particular *Bhāti* and *Pamwar*.

They claimed their origin from the *Laudravā* of *Jaisalmēr*, but due to the Islamic invasion, they left the place and under the pressure of the Islamic invaders accept this occupation for their livelihood,<sup>273</sup> although few of them converted to Islam and those who remained *Himḍū* were also no longer *Rājputs* and got married into *Citārā*.<sup>274</sup> *Citārā* has a separate caste in Muslims and due to *Multānī Luhārs* and *Citārā* belonging to the same fraternity, so they have a mutual marital relationship but do not marry in other Islamic castes.<sup>275</sup>

**Chīmpā:** The Muslim *Chīmpā* of *Mārwār* is originally converted from *Himḍū* and belongs to the Sunni sect, but they are different from the *Ramgarēja*. Their main occupation is dyeing and printing fabrics and but don't apply Indigo and *Kasūmal* as *Himḍū Chīmpā* do because *Nāmdev* had termed the act of printing as a sin and refused to do so.<sup>276</sup>

*Nāmdev* have two disciples as *Tīkam* and *Gobind* and their followers are known as *Tāk Chīmpā* and *Golā Chīmpā*, their chief deity is *Viṣṇu* and customs are very similar to *Mahājan*.<sup>277</sup> The *Tāk Chīmpā*'s sub-castes are *Nāthiā*, *Rūṇḍwāl*, *Gosāliā*, *Sarwā*, *Untwār*, *Mīndā*, *Ludār*, and *Nāgī*, whereas *Golā Chīmpā* have *Bhāti*, *Cauhān*, *Parihār*, *Solamkī*, *Gēhlot*, and *Pamwār*,<sup>278</sup> which indicate their conversion from *Rājput* clans. *Chīmpā* women also have expertise in dyeing, tying, and printing work. Mostly they prepared fast colours with *āl*, turmeric, alum, *kasīs*, etc. and are known for the dyeing art for *Jāzam*, *Palamgpośa*, etc.

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<sup>273</sup> Gehlot, *Rajasthan Ki Jatiyo*, 173.

<sup>274</sup> Ibid., 174.

<sup>275</sup> Kothari, *The Castes*, 209.

<sup>276</sup> Gehlot, *Rajasthan Ki Jatiyo*, 292.

<sup>277</sup> Kothari, *The Castes*, 171.

<sup>278</sup> Ibid.

**Cūnagar:** This caste was associated with lime regarding construction workmanship,<sup>279</sup> and expertise in preparing lime, lime mortar, pointing, plastering, and *kalī* work.<sup>280</sup> In the *Kamṭhā* records their names are found as the way mentioned below:

“88-)/ *Mitī Chait Vad 2 Tāl Kamṭhā Tāl Kai Chatarī Rā Gumaṭ Rai*  
*Chūno Huvē Tīṇ Tāl Cūnagar Mairīyā Majur Masālo Bagairē*  
*Ro Fāgaṇ Rē Māsaro Hīsāb Vaitīyo Nai Chait Ra Māsaro Alal*  
*Hīsāb Baitīyo Hastē.....Sīvachamda Gajdhar Mālī Ganais*  
*Tīṇ Tālakē.”*<sup>281</sup>

This indicates that *Cūnagar* was paid for the lime plastering work of the dome, this paragraph is about the dome construction payment of the *Chatarī* of *Pāmcavā Bhatīyāñī* in *Paṃcakumḍā*.

**Gajadhar:** The literal meaning of *Gajadhar* is *Gaja* (a length measuring scale divided into sixteen *Girha* or three feet)<sup>282</sup> and *Dhar* (the bearer), so it means an expert who keeps *Gaja*. *Gajadhar* was the main artisan\architect who used to prepare the building design before its construction. Earlier the scale of *Gaja* used provided by the department of the kingdom,<sup>283</sup> and it was a senior position in the field of construction, for example:

“//*Mārājdhirāj Mājī Śrī Śrī 108 Śrī Śrī Pāmcavā Mājī*  
*Bhatīyāñī Sāyabā Upar Chatarī Paṃcakumḍā Tyār Hūvai Tīṇ*  
*Tālrā Kamṭhā Rā Jamā Kharac Ro Sāvo Ināyat Sāvaṇ Vad 1*  
*Bhom Lagāyat Vad 14 Bhom Sudhā Mās 1 Mai Jamā Kharaca*  
*Hastē **Gajadhar** Mālī Gaṇēśa*  
 //\_\_\_\_\_ *Samvat 1938 Rā*<sup>284</sup>”

<sup>279</sup> Lalas, Sitaram. *Rajasthani Sabdakosh*. Vols-3. Jodhpur: Up Rajasthani Sabdakosh Chaupasani, 2013), 1289.

<sup>280</sup> Bhati, Dr. Vikram Singh. *Marwad Itihaas Evam Sanskriti Ke Sopan*. (Jodhpur: Maharaja Man Singh Pustak Prakash Shodh Sansthan, 2013), 52.

<sup>281</sup> Maharaja Man Singh Ke Rajlok Panchawa Bhatiyani Sahiba Ki Chatrī Ki Kamtha Bahi (No.434). Jodhpur: Maharaja Man Singh Pustak Prakash Shodh Sansthan.

<sup>282</sup> Lalas, *Sabdakosh*. Vol-2, 905.

<sup>283</sup> Ibid., 907.

<sup>284</sup> *Panchawa Bhatiyani Sahiba Ki Chatrī Ki Kamtha Bahi*.

The above paragraph from *Kamṭhā Bahī* records evinces that the *Gajadhar* of the Memorial Monuments (*Chatarī*) of *Pāṁcavā Mājī Bhaṭiyāñijī Sāyabā* was *Mālī Gaṇēśa*.

***Ghañāīdār:*** *Ghañāī* means the act of shaping or carving.<sup>285</sup> The one who does the work of a *Ghañāī* is called a *Ghañāīdār*. This craftsmanship is related to the carving or giving a particular form to the stonework. It has ancestral artisanal tradition evolved community, Although the analytical study of *Kamṭhā Bahī* revealed that other ethnicities were also engaged in this profession.

***Ghāmchā:*** People of the *Ghāmchā* caste are from the *Himḍū* faith, in *Mārwār* they prepare Bamboo baskets, but in *Mālāñī*, they are also working as oilmen and cultivators.<sup>286</sup> These people claim their initial arrival from *Gujarāt*, earlier they were *Rājput*s, but when they were being forced to convert to Islam, a few of them hide in the temple of *Locharā Mātā* and later accept the profession of bamboo basket making (*Ṭhaṭiyō*), which led to their name being *Ghāmchā*,<sup>287</sup> due to which they were expelled from their original community.

Initially, they had nine sub-castes, including *Cauhān*, *Gahlot*, *Sāmḥalā*, *Solamkī*, *Parihār*, *Bhāti*, *Sisodiyā*, *Parmār*, and *Rāthoḍ* but over time it has reduced and now remained to six, initial three are over.<sup>288</sup> They are Shaivite and worship *Locharā Mātā* as a *Kuldēvī*.<sup>289</sup> In the villages, including basket making they are also engaged in cultivation. In the *Kamṭhā* records of the *Chatarī* of *Kachawañijī*<sup>290</sup> in *Paṁchakumḍā*, *Ghāmchā* names are often as mentioned below:

“*Miti Fagan Suda 15 Sukar / Sammat 1889 Rā*

*1=) Hastai Mhairo Rēkho Kharīd Gāmchā Daivārā*

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<sup>285</sup> Lalas, *Sabdakosh*. Vol-3. 1080.

<sup>286</sup> Sherring, M.A. (Reprint) 1975 (First Indian Print). *The Tribes and Castes of Rajasthan*. (Jodhpur: Books Treasure, 2016), 57.

<sup>287</sup> Gehlot, *Rajasthan Ki Jatiyo*, 230.

<sup>288</sup> Kothari, *The Castes*, 214.

<sup>289</sup> Gehlot, *Rajasthan Ki Jatiyo*, 214.

<sup>290</sup> Queen of *Mahārājā Mānsimha*.

=) *Cālaṇo 1 Cuno Cālāṇ Nai*

1) *Chabalīyā Nag 22 Tīn Ro Rupīyo 1) Tīn Mai Nag 3*  
*Nhorai Rākhayā.*”

This indicates that twenty-two Bamboo baskets and one lime filter were purchased from *Gāmchā Daivārā*, which evinces that *the Gāmchā* caste was engaged in making and trading Bamboo baskets (*Chabalīyā*) and Filters (*Cālṇo*).

**Jāṭs:** They are considered to be native to *Brajmaṇḍal* and *Mālwā* and fall under the category of *Kṣatriya*. *Bharatpur* and *Dhaulpur* were two *Jāṭ*'s *Riyāsat* in the *Rājputānā*. Initially, *Jāṭs* faced foreign invaders with great valour and courage but eventually merged with foreign castes including *Śaka*, *Huṇa*, etc.<sup>291</sup> about 1500 years ago, the power of the *Jāṭs* was rich in the western border provinces of India, initially, they lived in *Punjab* and *Simdh* and then shifted to the middle part of *Gangā* and *Yamunā* and later *Rājasthān*, that's why in *Rājasthān*, *Jāṭs* are seen spread over a wide range.<sup>292</sup>

By nature, *Jāṭs* are independent, thoughtful, and self-respecting, and rather cities, they preferred to live around their land in villages. Before *Rāthod* dominion of *Bikāner* region, this region was divided into seven *Janapad* of *Jāṭs*,<sup>293</sup> which were *Godārā*, *Sihāg*, *Sohubā*, *Sāraṇ*, *Bēṇivāl*, *Kasbā*, *Pūniā*, Their other prominent sub-castes are *Suhāg*, *Bhādū*, *Bhūkar*, *Cāhar*, *Jākhaḍ*, *Vadiyāl*, *Golyā*, *Khadāy*, *Rūbālā*, *Borī*, *Saravaḍiyā*, *Jalāvadā*, *Lāmroḍ*, *Parḍod*, *Kāmēḍiyā*, *Āmcholiā*, *Bhadādā*, *Gāṁgvāl*, *Gorā*, *Kālā*, *Chapariyā*, *Khokhar*, *Ākodiā*, *Ḍāvlā*, *Khudāliyā*, *Bāmboliā*, *Jājḍa*, *Bhāvāriyā*, *Cāṁdaḍayā*, *Cāḍā*, *Caṁdorā*, *Jhāḍēlā*, *Kharḍiyā*, *Bobacā*, *Saḍivāl*, *Ḍodivāl*, *Nīmaḍ*, *Mirdhā*, *Kaḍvā*, *Kaḍvāḍā*, etc.<sup>294</sup> Their main folk deity is *Tējājī*. *Dhannā Bhagat* and *Karmā Bāi* are the most respectful and famous among them.

In general, the *Jāṭs* are not much directly engaged in the construction activities, but the transporting of construction materials like stones, rocks, lime,

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<sup>291</sup> Mishra, *Bhartiya Jati*, 22.

<sup>292</sup> Gehlot, *Rajasthan Ki Jatiyo*, 107.

<sup>293</sup> Sherring, *The Tribes*, 75.

<sup>294</sup> Gehlot, *Rajasthan Ki Jatiyo*, 107.

sand, etc. mostly used to be transported from their bullock carts or camel cart. An important reason for this is that this caste was more engaged in agricultural cultivations and regarding, due to which it is possible to have sufficient numbers of bullock and camel carts.

***Kaṁsārā / Ṭhaṭhārā:*** *Kaṁsārā* and *Ṭhaṭhārā* castes are considered to be of the same fraternity. They exist in both *Himḍū* and Islam faith. *Kaṁsārā* is well-known for making and selling utensils made out of copper, brass, zinc, and silver.<sup>295</sup> Regarding the origin of *Kaṁsārā*, scholars have the opinion that they converted from *Rājput*s, in terms of craftsmanship they differ from *Bāmaṇiyā Sunār*.<sup>296</sup>

Their number is more in *Mārwar* and having faith in Shaktism but some of them also believe in *Śiva* and *Viṣṇu* as well. During workmanship, they mix a cup of copper with *Kathīr* powder and melt it in a crucible bowl and when it is melted, they shaped it into small and large sheets and slices, and then shape it into plates, bowls, cups, dishes, gongs, cymbals, chains, etc. they are also good at mould casting.

***Khaṇḍawāliya:*** The term *Khaṇḍawāliya* is mainly used for those professionals who are engaged in breaking stone blocks for construction work. Here the term *Khaṇḍā* means the blocks of stone, which are consumed substantially in the stone masonry work. Therefore, those who work as stone breakers in the stone quarries are known as *Khaṇḍawāliya*.<sup>297</sup> from the research study through *Kamṭhā Bahīs*, it is known that different castes are involved in this profession. In the *Kamṭhā* records often found their names listed as given below:

“150) *Mitī Fāguṇ Vad ʔalal Hīsāb Dīyā Hastē*

*Paṁcholī Jaganāth Rajghar Aśrf*

5) *Khaṇḍawāliya Mahero Kusāl Māsamro*

93) *Karigar...*”<sup>298</sup>

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<sup>295</sup> Mishra, *Bhartiya Jati*, 10.

<sup>296</sup> Gehlot, *Rajasthan Ki Jatiyo*, 162.

<sup>297</sup> Lalas, *Sabdakosh*. Vol-2, 773.

<sup>298</sup> *Kachawajji Ri Chatri Ri Kamtha Bahi*.

**Khātī (Suthār):** The term *Khātī* is derived from *Kaṣṭa* or *Kāṭha*, which means wood and those who are engaged in the occupation of making and selling wooden products are known as *Khātī (Suthār)*.<sup>299</sup> The term *Suthār* is an *Apabhraṃśa* of *Sutradhār*. The *Khātī* claim their origin from *Viśavakarmā*, they have different subcastes, among which *Suthār Bīsotrā*, *Mēvādā*, *Pūrbīā*, *Suvālakā*, *Nārnoliā*, *Jāmgñā*, *Gauḍ*, *Rājan* are prominent.<sup>300</sup>

The *Suthār Bīsotarā* claims that, *Siddharāj Jaya Simha Solamkī* built *Sahastraliṅga Śiva* temple of *Pāṭan (Gujarāt)*. During construction, four gotra's *Khātī* namely *Bas*, *Dhīr*, *Pīḍvā (Braham Khātī)*, and *Gopāl (Kūtēṇa)* were appointed for wooden craftsmanship, but as per demand their number was less, so on the orders of the king, one hundred twenty *Rājput*s also joined this occupation seeing this as a means of good income. They were called *Bīsotarā*, a new caste in *Khātī*.<sup>301</sup>

*Khātīs* are of Vaishnavite faith, but some of them also have Shakt cults. They have different *Kuldēvīs* as per *Gautras*, but they all worship *Sāvitṛī Dēvī*. Among them, *Jāmgñā Khātī* has different *Gautra*, they considered themselves as original *Khātī* and descendants of *Viśavakarmā*, while others are descendants of converted *Rājput*s and they can be identified with their *Gautras*.<sup>302</sup>

The sub-castes of the mainstream *Khātī* are *Vanvarā*, *Rūliā*, *Āmērā*, *Puḍāniyā*, *Harsāvā*, *Pāṭodiyā*, *Sīlak*, *Varnēlā*, *Daroliā*, *Kijā*, *Būcar*, *Dēman*, *Ḍāmalvāl*, *Khamḍēlvāl*, etc., some of them are also engaged in ironwork and known as *Khātī Luhār*.<sup>303</sup>

**Kumhār:** This is one of the oldest communities engaged in Pottery making occupations.<sup>304</sup> They exist in both *Hindū* and Muslim beliefs and are also known as *Prajāpat*. This community can be divided into the following sub-castes in which *Khatēr*, *Bāmdā*, *Mārū*, *Jatīyā*, *Purabiyā*, *Mēwāḍā*, and *Moyalā* are prominent.<sup>305</sup>

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<sup>299</sup> Mishra, *Bhartiya Jati*, 16.

<sup>300</sup> Gehlot, *Rajasthan Ki Jatiyo*, 183.

<sup>301</sup> Ibid.

<sup>302</sup> Kothari, *The Castes*, 166-167.

<sup>303</sup> Gehlot, *Rajasthan Ki Jatiyo*, 183.

<sup>304</sup> Mishra, *Bhartiya Jati*, 14.

<sup>305</sup> Kothari, *The Castes*, 181.



*Khatēr Kumhār* do not keep donkeys like others, but keep cows and bulls and consider themselves superior to other sub-castes. They mostly engage in agricultural work and do not marry in other *Kumhār*'s sub-castes. Whereas *Bāmdā Kumhār* had migrated from *Gujarāt* to *Mārwar*, in *Gujarāt Bāmdā* means shameless, this name was given to them by king *Siddharāj Jaysimha* of *Gujarāt*. They do not marry in other sub-castes as *Jatīyā*, *Purabiyā*, and *Mēwāḍā*.

*Mārū Kumhār* was converted from *Rājput*s, who settled in *Rājasthān* and do not marry in other *Kumhār*'s sub-castes. Their main occupation is making pottery as well as farming, hence also called *Khētaḍā*, and pottery makers are called *Mātēḍ* and most of the kilns in the *Jodhpur* region belong to them.<sup>306</sup>

The *Jatīyā Kumhār* believed that the origin of the term *Jatīyā* was taken from the hair (*Jatā*) of *Śiva*. Their main occupation is agriculture and building construction. They are also engaged in making ropes from Sheep and Goat's hair.<sup>307</sup> *Purabiyā Kumhār* immigrated to *Rājasthān* from the east. Their expertise is in making clay toys. Whereas *Mēwāḍā Kumhār* is originated from *Mēwār*, they are good at stone and clay crafts, and also do farming.<sup>308</sup>

*Moyalā Kumhār* has Islam belief and immigrated here from *Simḍha*. Earlier in lieu of making utensils for the *Jāgīrādārs*, they used to cultivate the land "*Māfi Kī Zamīn*". Despite being Muslim, their customs are similar to *Hindūs*.<sup>309</sup>

***Lakhārā*** - In *Mārwar*, people of the *Lakhārā* community found in both *Hindū* and Islam faith. There are mainly two sub-branches among *Hindū Lakhārā* namely *Hatadiyā*, and *Rājakulī*, out of which *Hatadiyā* is the original branch and *Rājakulī* are the other castes who joined *Lakhārā* community to save their lives from enemies, among them *Cauhān*, *Paṁwār*, *Rāṭhor*, *Sisodiyā*, *Bhātī*, *Kacchwāhā*, *Gēhlot*, *Bāgaḍiyā*, *Būmdīwāl Hādā*, *Nēṇawā*, *Hāraḍā* are prominent. However, despite this difference, there are marital

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<sup>306</sup> Gehlot, *Rajasthan Ki Jatiyo*, 167.

<sup>307</sup> Ibid.

<sup>308</sup> Kothari, *The Castes*, 181.

<sup>309</sup> Gehlot, *Rajasthan Ki Jatiyo*, 167.

relations allowed between *Hatadiyā* and *Rājakulī*. They are mainly worshipers of *Umā-Mahēśawara* but their *Kuladēvīs* are different.<sup>310</sup>

Most of the *Lakhārā* Muslims were converted from *Himḍūs*, but some original immigrated Muslims are also engaged in this profession, among them *Bahalīm*, *Tājak*, *Mirzā*, etc. are prominent. Although earlier, when they used to make glass bangles, they were referred to as *Śīsāgar*. The founding profession of *Lakhārā* is making *Lākha* bangles (*Lākha Kā Cūḍā*) which are prepared by both males and females.<sup>311</sup>

Although *Lakhārā* is mainly considered to be skilled in making artistic *Lākha* bangles, but their importance in building construction cannot be denied. It is known from the *Kamaṭhā* records that during the artistic work or the fitting if there was a crack in the stone, these *Lakhārā* used to stick them again with the help of *Capaḍī*, this *Capaḍī* acts as an adhesive to the stones.

**Loyā:** In the *Mārwār* region, *Loyā* is also known as *Lovār* or *Luhār*. This term is derived from *Lohā* (Iron) *Kār* (worker).<sup>312</sup> According to Henry Elliot, they are the descendent of a *Kurmī* man with an unknown concubine. whereas M.A.Sherring describes them as descend of ancient sage *Viśvakarmā*. They exist in both *Himḍū* and Islamic beliefs.

*Himḍū Loyā*, have four sub-divisions, mainly *Mālaviyā*, *Mārū*, *Jāmḡḍā* and *Gādoliyā*. *Mālviyā* immigrated from the *Mālwā* region and do craftsmanship in iron and wood, due to which is also referred to as *Khātī Luhār*. Whereas *Mārū Luhār* specialized in making guns, swords, *kaṭār*, etc..., and was also known as *Sikalīgar*<sup>313</sup>. *Jāmḡḍā Luhār* is known for weapon repairing but rarely engaged in new manufacturing, their numbers are rare in *Mārwār* and mostly scattered in other parts of *Rājasthān* specifically in the *Jaipur* region. Whereas *Gādoliyā* is wandering *Luhār* and always keep *Gādo* with them, they converted from *Rājput*s and claimed their origin from *Chittauḍgaḍha*. All four *Luhār* castes do not have an intermarriage relationship<sup>314</sup>.

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<sup>310</sup> Singh, *Mardumsumari*, 472.

<sup>311</sup> Ibid., 473.

<sup>312</sup> Lalas, *Rajasthani Sabdakosh*. Vol-8, 543.

<sup>313</sup> *Sikalīgar* is a Persian term.

<sup>314</sup> Gehlot, *Rajasthan Ki Jatiyo*, 177.

The Muslim *Luhārs* in the region claimed as converted and their subdivisions are *Multānī* and *Nāgaaurī*. During the reign of *Mahārājā Vijaysimha*, *Multānī Luhārs* migrated from *Multān* to the *Mārwār* region and settled in *Jodhpur*, *Nāgaaur*, *Pālī*, and *Kuchāmaṇ* and well known for their craftsmanship in executing very fine detailing and highly finished products. *Nāgaaurī Luhār* also known as *Desi Luhār* and claimed their conversion from *Rājput*s and become *Luhār*, even today their caste titles are similar to *Rājput*'s sub-castes like *Cauhān*, *Sām̐khalā*, *Rājāvat*, *Bhātī*, *Joyā*, etc...<sup>315</sup>

The *Kamṭhā* records of *Kachawāijī's Chatarī* provided the idea of the common activities of *Luhārs* in regarding to the construction:

7||) || *Luhār Abadulā Nai Rupiya* 7) *Pravāra Dīyā Tīṇarī Vigat*  
 5||) || *Hisab.... Mhā Vad 1 Bhom Lagāyat Fāguṇ Sud 15 Sukar Sudhā*  
*Dīn 60 Mai Rāch Painīyā Su Cīdhīyā Su Hīsāb Jodīyo*  
 5||) | *Tām̐kīyā Painī Jonā*  
 |...) ... *Tām̐kīyā Rē Tāv Dīyā*  
 1) *Tām̐kīyā Narājā Bhagī So Pāchī Sam̐dhai*  
 |=) *Sāwal Painī Tīṇ Rā*  
 =) *Kum̐dālā Painī Tīṇ Rā*  
 ...) *Karot Bhāgo Su Pācho Sam̐dhāyo Mhā Mai Vār 3 Tīṇ Rā*  
 1||) *Rāchā Rai Kaidī Bām̐dhī Tīṇ Rā Mhā Mai*

By giving reference to *Luhār Abadulā*, the above-mentioned activities detailed that while construction, *Luhār* had been an important role, mostly all metal tools and metal architectural members manufacturing, its sharpening and repairing had been done by them.

***Mahēr*:** The *Mahēr* is a sub-division of the *Kahār* caste. The *Kahār* caste has mainly three subdivisions, which are *Pūrabiyā*, *Ḍhum̐dhādā* and *Mahēr* who are residents of *Mārwār*. The *Kahār* claimed their origin from the *Rājput*s, mainly the *Cauhāns*. During the last war between *Pr̐thviraj Cauhān* and *Muhammad Gaurī*, those who laid down their arms were called *Kahār*, this term is derived from *Kāyar* which means a coward.<sup>316</sup> The *Mahēr* caste does

<sup>315</sup> Report: *The castes of Marwar*. Vol-2. (Jodhpur: *Mārwār Darbār*, 1894), 143.

<sup>316</sup> Gehlot, *Rajasthan Ki Jatiyo*, 164.

not have any kind of matrimonial and food-drinking relationship among the other two sub-divisions of the *Kahār*.

Once, after the victory, when *Sultān Muhammad Gaurī* was suffering from a stomach ache and was not cured by any medicine when this news reached the war prisoners, then one of these prisoners suggest the traditional treatment of *Bijorā*, which cured the Sultan, so he summoned that prisoner and ask to demand a desired reward, on that prisoner to free his imprisoned relatives in *Laśkar*, *Sultān* ordered that the one whom he calls his relative, should be freed.<sup>317</sup> On that for whom he said that he is mine (*Yē Mērā Hai*), they were released and came to be called *Mērā*, which later became the *Mēhrā* \ *Mahēr*, and the rest of the prisoners were called *Kahār*, who later formed their sub-caste and accepted the occupation of lifting the Palanquin.<sup>318</sup>

In *Mārwār*, the *Mahēr* were engaged in construction activities like stonework, and making roofs and some of them had been started working as chefs for non-vegetarian food. Their women are called *Mēhrī*<sup>319</sup> and they work in the *Kamaṭhā* as water suppliers to the construction sites, grinding lime (*Kālī*), washing stones, and settling concrete by dabbing on the broken joints, women of other castes also do this work, due to which they are also referred as *Mēhrī* during *Kamaṭhā*.

They are *Shaivite* but also worship the Goddesses. They have the following sub-castes in which *Cauhān*, *Hādā*, *Khīmci*, *Sonagarā*, *Nirvān*, *Māyal*, *Sāmbhariyā*, *Sāmcorā*, *Mādarēcā*, *Sāhalot* etc.<sup>320</sup> On observing these sub-castes, it is known that the major of these belong to the *Cauhān* sub-castes.

**Mālī:** They are agriculturists and very industrious and well known for cultivating vegetables, fruits, and flowers.<sup>321</sup> They are spread all over *Rājasthān* and in a good number present in the *Mārwār* region. As per the report *Mardumśumārī Raj Mārwār*, this caste has two major branches, as original and oldest is known as *Mor* or *Mahur Mālī* and the second is converted from *Rājput*s. As per local narration, in 1199 AD they were put into confinement in

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<sup>317</sup> Ibid.

<sup>318</sup> Sherring, *The Tribes*, 61.

<sup>319</sup> Mishra, *Bhartiya Jati*, 39.

<sup>320</sup> Kothari, *The Castes*, 186-187.

<sup>321</sup> Sherring, *The Tribes*, 55.

*Ajamēr* and *Nāgaur* by *Sultān Qutubuddīn*, but with the help of the emperor's gardener named *Bābā*, they were permitted freedom on the promise of adopting his gardening occupation. Even today their sub-castes are similar to *Rājput*s.<sup>322</sup>

As far occupation is concerned, those who solely followed all types of cultivation were designated as *Ban Mālī*, while those cultivating flowers are termed as *Phul Mālīs*, but they both are found promisingly co-mingled.<sup>323</sup> As per the 1891 census report, in *Mārwār* there were four thousand families of *Mālī*. The ancestors of *Mahur Mālīs* have immigrated from *Mathurā* and the subcastes of *Mahurs* are *Mum̄dēr wāl*, *Churī wāl*, *Daṁtawāl*, *Jamāl purīyā*, etc., and most of them settled in the eastern part of *Rājasthān*. As per the census report, *Mahur Mālīs* are very less in the *Mārwār* region and comparatively *Rājput Mālīs* are much more.

In *Jodhpur*, the population of *Gēhlot Mālīs* is comparatively in higher numbers, who are the descendent of *Isharadās*, *Mālīs* were well roled in the Political History of *Mārwār*. According to the *Kamṭhā Bahīs* records, it comes known that *Mālīs* were highly engaged in construction activities, from architects to labourers, and there is a good presence of their people.

As per the construction of a *Chatarī* at *Pham̄cakum̄dā*, the architect was *Gaṇēśa Mālī*, even in the region most of the ownership of stone mines are belongs to *Mālīs* and as per primary sources, most of the construction stone for the royal architectures were purchased from their mines. *Mālī* were also highly engaged in labour work, so even historically this caste doesn't have any direct affiliations with the construction activities but their names are found in almost every *Kamṭhā* record.

***Pēsaghār***: A class of labourers also called *Pēsakār*, especially a helper who helps in shifting construction materials like lime, soil, stones, etc., to the construction site.<sup>324</sup> As per *Kamṭhā* records, among *Pēsaghār* most of the

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<sup>322</sup> Kothari, *The Castes*, 40.

<sup>323</sup> Gehlot, *Rajasthan Ki Jatiyo Ka Samajik*, 153.

<sup>324</sup> Lalas, *Rajasthani Sabdakosh*. Vol-5, 3416.

castes were found engaged. In these males and females were equally engaged in *Pēsaghārī*.

***Raṁgarēja*:** The *Raṁgarēja* are dyers and also known as *Nīlagar* in the *Mārwār*, but the difference between them is that those who are using *Kasūmal* for dyeing fabrics are *Raṁgarēja* and those using *Nīla* (Indigo) is called *Nīlagar*.<sup>325</sup> They are from the Islam religion and belong to the *Sunnī* sect and have immigrated to *Mārwār* from Delhi, their sub-castes are *Couhān*, *Khokhar*, and *Bahalīm*.

The specific person who dyes fabric is commonly called *Raṁgarējao* in *Mārwār*. There is one more caste among dyers known as *Carohā*, they claimed *Multān* as their original home, and expertise in tie-dying scarves in various colours, *Carohā* is distinct from *Raṁgarēja* and does not inter-marry with them. The *Carohā* caste has thirteen sub-castes.<sup>326</sup>

***Silāwaṭa/ Saṁgtarāśa*:** The term *Silāwaṭa* is derived from *Silāwaṭa* and refers to one who is an expert at sculptural art (stone). They have expertise in sculpting stone (*Pathar Gaḍāī*) and structural design. They are often called *Sūtradhāra* due to keeping a *Sūtra* (a measuring thread) to measure their artistic parameters. But in the *Bāṁgāl* region, *Sūtradhār* is also referred for *Badhāī* or carpenter who has expertise in the wooden craft.<sup>327</sup>

*Silāwaṭa* exists in both *Himḍū* and Islamic faith. Earlier in this region, there was no separate *Silāwaṭa* caste existed in *Himḍūs* and often *Kumhāra*, *Mālī*, *Mēhars*, etc. were engaged in this occupation. But over time, the *Himḍū Silāwaṭa* also developed into sub-castes, in which *Solamkī*, *Bhātī Gahlot*, *Parmār*, etc. are prominent. Although in the *Mārwār* region the term *Sompurīyā Silāwaṭa* is referred for the *Somapurā* community, this topic has been discussed separately below.

Including *Himḍū* there are also Muslim *Silāwaṭa* belonging to the *Sunnī* sect, among them, *Mēḍaṭīyā* and *Nāgorī* are two major branches, that claimed

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<sup>325</sup> Sherring, *The Tribes*, 57.

<sup>326</sup> Kothari, *The Castes*, 172.

<sup>327</sup> Mishra, *Bhartiya Jati*, 52.

their conversions from *Rājput*s. The sub-castes in *Mēḍaṭīyā Silāwaṭa* are *Khaṭāī*, *Bahlīm*, *Tājīk*, *Khilajī*, *Couhān*, *Sīsodīyā*, *Solamkī*, *Badgujar*, etc. likewise, the *Nāgorī* sub-castes are *Khatrī*, *Bhaṭṭa*, *Couhān*, *Rāṭhor*, etc.

**Sipāyī:** They are also referred to as *Dēsawālī Paṭhān*, when from 1000 AD to 1200 AD, Arabs and Turks attack the *Simdha* and forcefully converted them into Islam, later they immigrated from *Simdha* to *Mārwār*.<sup>328</sup> Earlier they were employed as soldiers (*Sipāyī*), because of that *Sipāyī* became their identity, and later it became a caste.

**Somapurā:** The *Somapurā* have the traditional knowledge of *Sthāpaty Śilpa* and *Śilpa Karma*, and claimed their origin from *Dēva Śilapī Viśvakarmā*. The roots of *Somapurā Silāwaṭ* in *Mārwār* traced back to the well-known *Somapurā* tradition of *Gujarāt*. It is mentioned in *Skandapurāṇ* that God handed over art occupation to *Somapurā Śilapī*, from the time they settled down in *Gujarāt* and were known as *Somapurā* because of Lord *Somanāth*.<sup>329</sup> They considered themselves pious Brahmins and wear *Yagopavit Janēū*, avoiding non-veg and alcohol.<sup>330</sup>

As per the *Mamdasor* inscriptions near *Gwāliyar*, some of the *Somapurā* families migrated to *Rājputāna* in 500 AD<sup>331</sup> and crafted many best art and architectural masterpieces. Here few of them engaged in agricultural activities and others in the traditional knowledge of *Sthāpatya* and *Śilpa Karma* specifically in the context of *Prasādā*. Their sub-castes in the *Mārwār* are *Bālēchā*, *Monāwat*, *Borāwat*, *Kalāwat*, *Barkāṇā*, *Kopalyā*, *Gadā*<sup>332</sup>. Here they are not only excellent *Sthāpati* and *Śilpī* but also good painters, even a few of them were good at moulding guns during the kingdom era.

**Sunār:** In the *Mārwār*, the Goldsmith is locally known as *Sonī* and *Sunār*. Usually, at least a family from this community is found in most of the villages, they majorly work on crafting precious metal jewellery like gold and

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<sup>328</sup> Singh, *Mardumsumari*, 66.

<sup>329</sup> Shete, V.D. "Sompuras-Silpin's Tradition in Gujarat." Edited by Prof. Deepak Kannal. (Vadodara: *Nirukta* (Sadhana Press), 2004), 52.

<sup>330</sup> Gehlot, *Rajasthan Ki Jatiyo*, 293.

<sup>331</sup> Shete, *Sompuras*, 53.

<sup>332</sup> Kothari, *The Castes*, 212.

silver and also good at enamelling and inlay work. Predominantly, resident *Sunār* of the *Mārwar* has three branches namely *Mēḍha*, *Bāmaṇīyā*, and *Nyāriyā*.

The *Mēḍha Sunār* follow the Shakt cult, among *Mēḍha* those who roam in villages for livelihood are identified as *Bhātadiyā Sunār*.<sup>333</sup> In *Bhīnmāl*, the *Bāmaṇīyā Sunār* was the result of a relationship between *Śhrīmālī Brāhmaṇ* and *Rājput*s. *Śhrīmālī* learned crafting jewellery from *Sunār*s, that's why they were out-caste from the *Śhrīmālī*, and being *Brāhmaṇ*, they could not even be part of the *Mēḍha Sunār*s, that's why they initiated with their own separate identity as *Bāmaṇīyā Sunār*.<sup>334</sup>

They have nine *Gautra*, which are *Vaśiṣaṭh*, *Haritās*, *Parāśar*, *Gautam*, *Bhāradwāj*, *Ātrēy*, *Kauśik*, *Kāśyap*, *Kokāsur*. Each *Gautra* further streamed into different sub-castes, later some *Rājput*s especially *Padiyār*, *Solamkī*, *Parmār*, *Bhāti*, *Dēval*, *Dahiyā*, *Cauhān*, and *Rāṭhor* became part of them.<sup>335</sup> They follow all three major cults Shaivism, Shaktism, and Vaisanivism, and their customs are almost similar to *Mēḍha Sunār*. Whereas *Nyāriyā Sunār* has Islamic faith, and they are good at making gold and silver jewellery. <sup>336</sup>

**Thalāīdār:** *Thalāīdār* is a specialized artisan in construction activities. As per the *Kamṭhā bahī* records, they must have been associated with the activities of levelling and possibly the installation of the heavy stone members in the structural work. As per records, most of the names are associated with *Mālī* and *Ghāmchī* castes.

The above study unfolds that the caste system in *Mārwar* is quite complex, which is further became complicated by the intervention of Islam. Those castes converted to Islam for various reasons but completely they have been not able to give up their cultural roots. Even in today's context, castes and religious equations in the rural *Mārwar* are different from those commonly known in the rest of India.

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<sup>333</sup> Gehlot, *Rajasthan Ki Jatiyo*, 294.

<sup>334</sup> Ibid.

<sup>335</sup> Kothari, *The Castes*, 159.

<sup>336</sup> Ibid.



There is also a lot of commiseration in the arrangements of art and architecturally concerned occupational cosmos. Usually, identical occupational castes often shift into other caste-affiliated occupations as well but for this, they do not have to change their caste identity. Although this arrangement prevailed in other occupations or not, it is a subject of further investigation.

A thorough investigation of this subject leads to the conclusion that the geographical condition of the area was such that easy employment opportunities were not available and special efforts had to be made to earn a livelihood. These circumstances encouraged people to look at different possibilities. Generally, it is seen while studying the *Kamthā* records that during summers, the conditions here became harsh and difficult and often kings and queens had patronage construction activities that employed the people. During construction, varied cultural events were organized, and there has been a trend of organizing feasts for people, it is seen that even small incidents and things were taken care of.

In the region, castes engaged in art and architectural associated occupations have been identified from the regional construction records. The above castes were engaged in different occupations, often for the honest approach they were encouraged, and incentives were provided. Shifting of caste identical occupations due to the harsh circumstances and concern for livelihood revealed the harmony and coordination among the society.