



CHAPTER 5

A CRITICAL COMPARATIVE STUDY

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The princely states of *Rājput̥s*, *Jāts*, and *Paṭhān* dynasties located in northwest India were jointly called *Rājputānā*. At present *Rājasthān* includes the maximum part of *Rājputānā*. Various *Rājput̥s* dynasties ruled this region, among them, the important were the *Sisodiyā* dynasty which ruled over the *Mēwār*, *Bāmswārā*, *Dumgarpur* and *Pratāpgaḍha*, the *Cauhān* dynasty ruled over *Būmdī*, *Kotā* and *Sirohī*, the *Rāṭhor* dynasty ruled *Jodhpur*, *Bīkānēr* and *Kiśanggaḍha*, the *Bhātī* ruled over *Jaisalmēr*, *Kachawāhā* over *Jaipur* and *Alwar*, the *Jhālā* over *Jhālāwār* and *Jādon* over *Karaulī*. While *Bharatpur* and *Dholpur* princely states were ruled by the *Jāt Kṣhatriya* dynasty and *Tomk* by *Paṭhān*.

For the comparative analytical study of the memorial monuments of *Mārwar* namely five respective kingdoms have been considered, which are *Jaisalmēr*, *Bīkānēr*, *Mēwār* (*Udaipur*), *Kotā*, and *Būmdī*. These were all *Rājput̥* kingdoms, so it becomes crucial to know that despite having the same religion, cultural and mutual matrimonial ties, what kind of similarities and differences were found in their memorial monuments and concerning beliefs.

While researching, it came to be known that historical factors had marked significant impact on native life. The people of these regions have an understanding of bread and daughter and even despite political conflict among the dynasties, the mutual relations of commoners were never affected and didn't make difference. However, there are slight variations noticed in their eating habits, languages, and dresses. Although funeral rites are an essential part of human life and the cultural influences and traditional expansion over time had affected it markedly.

The political relations with extrinsic forces exerted a significant impact on the art and architecture of these states. Especially the Mughals and British colonial influences are prominently visible in the art, architecture and even the living conditions of the people. Although the intensity of these influences has varied among the states, which has been dependent on their mutual relations.

The architecture of monuments and their primary records are of great importance in art historiography, the research investigations revealed the

changes and challenges that usually occurred over time. The local public has become apathetic and ignorant instead of being culturally aware as before, due to which most of the sources in these areas have been victims of damages or encroached upon. Sub-chapter 5.2 is focused on investigating factors that lead to the emergence of delusions in society that leaves society to become ignorant of historical sources and their relevancy in art historiography.

5.1 *Mārwar* and their Contemporary Kingdoms

The *Mārwar* had *Parganās* for administrative ease, and their numbers increased or decreased according to time and circumstances. Similarly, neighbouring regal states of *Mārwar* also had a system for administrative instruction under which their rural units were regulated. One thing that is common across *Rājasthān* is that from the state capital to the rural unit, the souvenirs and memorial monuments have been looked upon with the utmost respect and reverence by the common public.

Usually, most of the divine souls worshipped in rural areas are those who sacrificed their lives while protecting the villages, animals, or their country. Most of the divine personalities are accepted as folk deities, as *Pābūjī Dhāmdhal Rāthor* (plate 5.1) is a significant example of such a folk deity, and even today people from all over the state of *Rājasthān* visit *Kolūmaṇḍa* village during *Chaitra Amāvasyā*³⁵² and celebrate glory by worshipping and singing their life events. Here *Pābūjī* is known as a warrior folk deity who protects cows and camels. Such practices are common in the region for most of the folk deities.

It is a common practice in the region to build memorials for the warriors who attained martyrdom while protecting others. There are innumerable villages in *Mārwar*, *Jaisalmēr*, *Udaipur*, *Bīkānēr*, *Kotā*, *Būmdī*, etc., regions where *Dēvalīs*, *Cabūtarās*, *Chatarī*, etc., are built at the village entrance, and before entering to the village people have to compulsorily pay respect before

³⁵² *Chaitra Amāvasyā* is very significant in *Himḍū* religious and spiritual beliefs, this *Tithi* falls in the month of March or April. On this auspicious day people offer sacrifices to their ancestors (*Pitrū*).

them. Usually, people address them by different names like *Bhomiya*, *Jhunjār*, *Khētlāji*, *Bābāisā*, etc. On special *Tithis*, *Prasāds* are served as per the beliefs of the regions. As per the custom, this prasād depends on *Mīṭhī* (veg) to *Carakī* (non-veg), throughout *Rājasthān* such practices are largely seen in rural areas.

The profuse diversity and cultural richness observed regarding the memorials and souvenirs of the region, that much not visible in other nearby kingdoms' of *Rājputānā*. However, the socio-cultural ethics and beliefs among these kingdoms have some fundamental similitudes, which are deeply intertwined and mightily observed in their behaviours.

In *Mārwār*, *Satī Hasta*, *Pagaliyā*, *Dēvalī*, *Govardhan Stāmbha* and *Śivaliṅga* were used as their souvenirs' culture, although *Śivaliṅga* was not much in trend but *Dēvalī* type had been used prominently. The obverse of the *Dēvalī* has a semi-relief of a king\warrior, who is symbolically depicted holding weapons while riding a horse. If his queen or wife became *Satī* with him, she showed standing before the king with folded hands, and in the case of *Paḍadāyata*, singers, etc., were shown in the middle and lower panel.

Usually, the relief of the queen was depicted larger than that of other women, this was a common custom practised in the *Mārwār*. The symbolic form of the Sun and Moon are engraved on the upper part of the panel and the inscription on the lower, although it may not necessary that the inscription is always engraved.

Here *Pagaliyās* are mostly crafted of marble and predominantly engraved only in the monuments of queens\emales but also rare engraving found regarding males. Most of the *Pagaliyās* have inscriptions inscribed on the top or bottom which are usually installed on *Piṭhikā* having protected with beautiful *Koṭha*.

The *Samcaturaśra* long-shafted *Govardhan Stāmbha* in *Mārwār* are comparatively high. Usually, the top has a three-dimensional *Padma* motif or *Ghumaṭī* form. The semi-relief of lord *Gaṇēśa* is carved on the upper part of the obverse and inscriptions are inscribed on the middle of the shaft. The *Satī Hasta* was engraved on the fort's walls, mostly near the *Pol*. The inscriptions

regarding the departed souls and their memorials are inscribed in *Samṣkṛt* or *Mārwārī* language (*Dēvnāgarī* \ *Muḍiyā* script), which usually began with the first line of "*Śrī Rāmjī Sāya Chē*" or "*Śrī Parmēśwarjī Sāya Chē*".

The kind of architectural diversity that exists in the memorials of *Mārwār* is not discerned in any other region of *Rājasthān*. The *Dēvalīs* are mainly installed on the *Brahmapada* of the *Chabūtarā* but without *Koṣṭha*. Similarly, there are differences observed in the construction method of *Chatarī* and domes. The earliest domes of the memorial monuments are built-in corbelled techniques, and only one monument is found among the royal monuments which appears to be much earlier, that has a *Phamsānā*-type roof. Although the structure is a four-pillared small size *Chatarī*. Few of the earlier *Chatarī* are bigger and built-in *Himḍū* style, but the later medieval phase *Chatarīs* are comparatively monumental having a fusion of *Himḍū* and Mughal styles.

The platforms of the *Paṁcakumḍā* structures are very high and massive, such types are not found in the structures of any other respective regions. Although no artistic wall carving had been done except for four *Pāgā* on the four corners. Apart from stones, even a few gigantic domes were built of bricks and the built *Chatarī* forms range from four to thirty-two pillars. There are intrinsic carvings of floral patterns, vases and birds, and including these many domes have beautiful murals paintings on top and the inner surface, usually in red and blue, and black colours.

The *Thaḍā* type of monuments is only apparent in *Mārwār*, among them the most fetching and highly artistic structures are associated with the *Mahārājā Mānsimha*, *Mahārājā Takhatsimha*, and *Mahārājā Jaswantsimha-II*. The *Vaidik* residential type plans are mostly found in the *Thaḍā* type, usually, such plans have *Alimḍā* and a few numbers of *Shālā* (including *Garbhagrha*).

In addition to all the above types, the *Dēvals* of *Mārwār* are an exceedingly thriving and developed form of memorials built in the *Mahā Mārū* style. The *Dēval* of *Rāv Māladēv* is the smallest and *Mahārājā Ajitsimha* is the

largest one, such types of memorials are not prevalent among the above-mentioned states of *Rājputānā*.

Jaisalmēr is the first former kingdom in a selected list for the comparative study with *Mārwār*. This kingdom was ruled by the *Bhātī Rājput*s and the city of *Jaisalmēr* was founded by *Jaisaldēv* in 1155 AD. He declared it the new capital of his kingdom, before that *Laudravā* used to be the capital of his dynasty. This region was considered to be the gateway to India (*Ūttar Kiwāḍa*) so the region was constantly targeted by Islamic invaders. The *Bhātī Rājput*s of *Jaisalmēr* were the first line of defence in the region, due to which they were jointly accepted as the keeper of the northern gate and titled "*Ūttar Bhad Kiwāḍa*" by other *Rājput* dynasties.

The *Bhātī Rājput*s lineage is known for two and a half *Sākā* (*Dhāi Sākā*). For the first time, *Mūlrāja-I* with his seven hundred *Sardārs* did *Sākā* against Alauddin Khilji in 1295 AD. In the memory of *Mūlrāja I*, a *Dēvalī* was established on the *Chabūtarā* outside the *Sūraj Pol* in *Sonār Durga*. The second *Sākā* was against Firoz Shah Tughlaq, at that time a platform built in the memory of *Mahārāwal Durjanśāl* and *Rāwal Dudā Tiloksī* at the first gate of the *Sonār Durga*.

The third *Sākā* is also called *Ardha Sākā*, while this *Sākā Sardārs* did *Kēsariyā* (getting martyrdom while fighting) but *Jauhar* did not proceed due to the victory of *Bhātī Rājput*s over Amir Ali in *Kamdhār*, hence it is named *Ardha Sākā*. This incident happened in 1550 AD during the reign of *Rāv Luṇakaraṇ*.

In 1528 AD, on the death of *Mahārāwal Jaitsimha II*, his *Aṁtim Samśkār* was performed on a high rocky site near the dam, this dam was built by him. Later his son *Luṇakaraṇ* built the first memorial monument at this site. After the cremation of *Jaitsimha II*, the site was promulgated as the royal cremation ground (*Dagdha Sthal*) for the members of the *Bhātī* royal family, which is also known as *Baḍā Bāgh* (plate 5.2).

In the *Baḍā Bāgh*, there are more than 103 small and large proportionate memorial monuments built over the period of 473 years. All these monuments are built in yellow sandstones having stone cladding domes

and cornices, but in *Mārwār* preference was majorly given to *Kauḍī* plaster. Among them, twenty memorials are dedicated to the *Mahārāwals* and the rest belong to the queens and royal family members.

The memorial monuments at *Baḍā Bāgh* are built in two rows, commonly referred to as the upper and lower rows (plate 5.3). In the upper row, the first built memorial structure is dedicated to *Mahārāwal Jaitsimha II*. Except for the onion dome-type memorial of *Māhārājā Amarsimha*, the remaining fifty monuments in the upper row are built-in *Phaṁsānā* type roof patterns (plate 5.4a).

The major variations in the *Phaṁsānā* type are *Samacaturasraḥ*, *Ṣadasraḥ*, *Aṣṭāsraḥ*, and *Dvādaśāsraḥ* and the *Amlikā* and *Kalaśa* are installed at the top. The structure form is inspired by the traditional *Maṁdapa* of the *Mahā Mārū* and *Mārū Gurjara*-style temples. The corbelled technique has been used and the short shafts columns are built in the traditional *Bhēmṭī Sīrā* pattern. *Chabūtarās* are usually of low height, and most have the same floor level.

In the lower row except for a few *Phaṁsānā* type *Chatarīs*, most of the structures have graceful Onion and *Chālā* domes, and inverse lotus and *Ghūmaṭī* are installed at the top (plate 5.4b). For unknown reasons, the domes of two monuments remained unfinished and six small size *Chabūtarā* are also built here. The monuments in the lower row are more artistic and intrinsically carved than those in the upper row, even the *Chabūtarā* are comparatively wider and heightened.

There is a structure similitude to the *Thaḍā*, which have *Alimḍā* and *Shālās*, but it is not much evolved to named it *Thaḍā* hence it is classified as *Chatrī*. The influences of the Mughal style are visible on the lower row monuments, especially in the context of the columns, domes and carvings. In the early phase structures, *Dēvalīs* were installed directly in the *Brahmapada* of the floor, but in the later phase especially in the lower row structure, the *Dēvalīs* were installed above the *Bhadra* and *Padma Pīthikā* in the *Brahmapada* of the monument. The practice of building enclosures on the

Pīthikā as in *Mārwār* was not prevalent here, but at a much later phase limited numbers of *Koṣṭha* are seen.

There are two types of *Dēvalī* identified, in the early phase *Dēvalī*'s of the rulers and *Satīs* were erected together but on separate tablets, but later such practices were replaced and the semi-relief of the rulers and *Satīs* were carved on the same tablet, thereafter in the later phase separate *Dēvalīs* are not spotted (plate 5.5).

The equestrian *Bhāṭi* rulers are shown holding weapons in traditional *Rājput* warrior attire and semi relief of queens are carved in the traditional *Pauśāk* with headgear and bangles while standing with folded hands. Along with the horse usually, the deer and the sparrow were also carved, which are also visible in the royal emblem of the *Bhāṭi* clan (plate.5.6). Whereas in *Mārwār* queens were never shown wearing diadem and from the early phase, *Satīs* were always depicted in the kings' *Dēvalī*.

In the initial phase, *Dēvalīs*' prepared from yellow sandstone, but in the later phase, marble was also used for this. Here doesn't have a tradition of installing *Pagalīyās* for princes and princesses, instead, they have a tradition of installing *Dēvalī* for them. Even the symbolic images of the Sun and Moon were not prevalent like in *Mārwār*.

All the inscriptions are inscribed in the *Saṃskṛt* language with *Muḍiyā* script. The first letter of the inscription starts with "*Śrī*" and the further writeup continues with "*Śrī Gaṇēśāya Namḥ*". Like *Mārwār*, they do not have separate cremation sites for kings, queens, and the royal family members, instead, they have one common royal crematorium for all and are commonly referred to as *Baḍā Bāgh*.

Like *Mārwār*, the *Dēval* and *Thaḍā* types of memorials are not prevalent here, the monuments of *Mārwār* are comparatively much larger and built on the higher *Chabūtarās*, even the domes are huge and decorated with mural paintings which are lacking here. The *Phaṃsānā* type memorials were built in large numbers, whereas in *Mārwār* there are no monuments of this style except one unknown structure in *Paṃcakumḍā*. Lime plaster and bricks have not been used much in the dome construction, even the types of the dome are limited.

Bīkānēr is the second former kingdom in a selected list for the comparative study with *Mārwar*, after *Mārwar* it was the second-largest kingdom of *Rājputānā* in terms of area. Although the bloodline of the *Rāṭhor* rulers of *Mārwar* and *Bīkānēr* is the same, *Rāv Sīhā* is the founding father of this bloodline. *Bīkānēr* has founded by *Rāv Bīkā* on 12 April 1488 AD, son of *Rāv Jodhā*; the founder of *Jodhpur*. There were twenty-two *Rāṭhor* rulers who ruled the *Bīkānēr* kingdom. Despite the *Mārwar* and *Bīkānēr* descendants being from the same lineage, even though some differences are seen in the concern for memorial monuments and their beliefs.

The memorial monuments of the early rulers of *Bīkānēr* were built at the "*Bīkājī Kī Tēkrī*", near the temple of *Laxmīnāth*. Here important memorials belong to the *Rāv Bīkā*, *Rāv Lūṇakaraṇ*, *Rāv Jaitsī*, and *Kumwar Bhūpāl*. The earlier structure of *Rāv Bīkā* was built in red sandstone, but in 1916 AD it was renovated with marble stone. The first memorial monument built near *Kalyāṇsāgar* lake in 1630 AD was that of *Rāv Kalyāṇmal*, after that, all the monuments up to *Mahārājā Dūmgarsimha* have been built here. About 350 monuments of rulers, princes, princesses, and their family members were erected on the eastern and western banks of *Kalyāṇsāgar*. This cremation site is called *Dēvīkumḍa*, the memorial structures are built in three rows, which are protected by a high compound wall (plate 5.7).

The earlier monuments were built of red *Dūlmērā* sandstone, but white marble has been used prominently in the later phase structures. *Rāv Kalyāṇmal*'s memorial consists of a simple structure having *Samacaturasraḥ Chabūtarā* with four simple columns at the corners, and above that a small dome built in the corbelling technique. The most magnificent monument here is that of *Rājā Karaṇsimha* (died 1678 AD) and *Anūpsimha* (died 1698 AD), these sixteen columns' structures are the fusion of *Hindū* and Mughal architectural styles, having beautiful and intrinsic carvings of arabesque (*Bēlbutā*) decorative patterns.

In the *Anūpsimha*'s memorial, each surface is intrinsically carved with beautiful floral and creeper patterns. Above the lintel frame in the middle, there is a big dome surrounded by four small ribbed bulbous domes at the corners

and four *Chālā* domes in all four directions, similar to the *Hārā* pattern. The interiors of the domes have highly artistic and ornamental carvings, while the central big dome has the semi-reliefs of *Kṛshṇa Rāsālīlā*.

Unlike *Mārṇār*, comparatively here most of the memorials structures don't have double-layered *Chabūtarās*, they are low height single layered with *Samacaturasraḥ* and *Aṣṭāsraḥ* forms. The walls' surfaces are intrinsically carved with beautiful geometric shapes, creepers, flowers, etc., and beautiful cornices are added to the upper and lower corners. The traditional practice of erecting memorials for the prince and princess who remained unborn or died at birth was prevalent here but uncommon in other kingdoms like *Mārṇār*. These structures are locally called *Nādā*, which is a small *Cabūtarā*-type structure, but instead of installing some divine souvenirs like *Dēvalīs* or *Pagaliyās* usually, a square groove was kept in the *Brahmapada* to fill water so that the birds can drink.

The domes are usually ribbed, hemispherical, onion and *Chālā* types having short and narrow necks and inverse lotus and *Ghūmaṭī* installed on the top. The building materials were *Dulmērā* stone, Marble, and *Kauḍī* plaster, and the designs and material types are similar to the *Mārṇār* type.

Various types of arabesque designs and images of Gods and Goddesses had been painted in the *Ustā Kalā*. Art was depicted in popular themes like *Kṛshṇa Rāsālīlā*, *Daśāvatār*, *Bēlbūtā*, etc. The origin place of *Ustā Kalā* was Iran, from where it entered India through the Mughals. When *Ustā* artists migrated to *Bīkānēr* and worked on regional popular themes, then with the time this style evolved here in a different manner and got recognized as a famous style in the region.

Unlike *Mārṇār*, they had not built forms like *Koṣṭham*, high *Bhadra*, and *Padma Pīṭhikā*. Although, there are few memorials' that have short heightened *Bhadra Pīṭhikā* installed below *Dēvalīs* and *Pagaliyās* which are visually simple and underdeveloped. Most of the divine symbols are carved in marble stone and directly installed on the *Brahmapada* of the *Cabūtarā*.

Bīkānēr had three prominent variants of *Dēvalī*, among them, in the first type the equestrian *Rāṭhor* rulers are shown holding weapons in traditional

Rājput warrior attire and *Satīs*' are depicted in a standing position with folded hands in the front of the horse, whereas in the middle and lower panel usually shown female singers and dancers are depicted performing with instruments, singing, and dancing (plate.5.8a). In the second variant, the top panel showed a semi-relief of horse-mounted *Rāṭhor* rulers holding weapons and wearing traditional *Rājput* warrior attire. The middle and lower panel depicts the figures of queens and *Pāswāns*'. Here *Satīs* had been depicted wearing diadem and folded hands, except for the diadem these figures are similar to the *Mārwar* types (plate 5.8b).

The third type is highly ornate and detailed and in *Ardhaparyamkāsana* Lord *Lakṣmīnārāyaṇ* is seated on a throne, which replaced the earlier depiction of the king and queens from the centre figures. Here lord is holding *Śāṁkha*, *Gadā*, *Cakra*, and the *Padma*, and Goddess *Lakṣmī* is seated on the left bent leg of the lord, and *Garūḍadēv* is carved near the feet, who is sitting in *Virāsana* with folded hands. While standing on the left and right sides of the throne, the king and queen are depicted worshipping with a *Jyota* and a *Camwar*. The upper part depicts the symbolic form of the Sun and Moon, and the whole scene is engraved inside the frame of floral and creeper patterns (plate 5.8c). However, one commonality among these variations is that in all three variants the inscriptions are inscribed in the lower panel.

The third variant of *Dēvalī* came into vogue after the reign of *Mahārājā Karaṇsimha*, especially during his grandsons, such a pattern has not been found in any other kingdom of *Rājputānā*. Along with this, the carving in such a variant is very artistic and detailed, and the influence of Mughal decoration is legibly visible in it. In addition, the space surrounding the *Dēvalīs* is protected with railings and lattices made of marble and sandstone (plate 5.9).

The females from the royal family who had normal death, their *Pagaliyā* have been carved on horizontal stone tablets, it includes symbols of footprints, Sun, Moon, *Śāṁkha*, etc. These horizontal tablets also have inscriptions inscribed in *Samskṛt*, and usually, the first line begins with " *Śrī Gaṇēśāya Namḥ*". Most of the inscriptions are inscribed inside a decorative frame carved in floral and creeper patterns. Except for a few *Cabūtarā*-type memorials, most

of the memorials are *Chatarī* or *Nādā*. Unlike *Mārwar*, the memorial structures like *Dēval* and *Thaḍā* types are not pervasive. Even the tradition of installing *Govardhan Stambha* and *Śivaliṃga* are not common here. However, the engraving of *Satī Hasta* can be seen on the entrance wall of the *Jūnāgaḍha* fort.

When the trend intensified for building *Mahā Mārū* style *Dēvals* in *Mārwar*, that time the Mughal influence began to appear more impressively among the memorials of *Bīkānēr*. Although the memorials of *Mārwar* are more spacious and monumental than those of *Bīkānēr*, even so, the *Chatarīs* here are artistically prepossessing, and also marble had been used intensively.

Unlike *Mārwar*, *Bīkānēr* doesn't have a tradition of separate *Dagdha Sthala* for kings, queens, family members, etc. and the main crematorium site is known as *Dēvikumḍa Sāgar*. Through the above analysis, it can be concluded that despite both kingdoms being from the same lineage, even there have been some fundamental differences observed in the architecture of their memorials. The influence of the Mughal style is more prominent here than in *Mārwar*, especially in the carving patterns, paintings, etc.

Mēwār is the third former kingdom in a selected list for the comparative study with *Mārwar*, the *Mēwār* dynasty has a crucial place in the history of the *Rājput* period, there were many famous majestic rulers, among them *Bappā Rāwal*, *Rāṇā Kumbhā*, *Rāṇā Sāṃgā*, *Mahārāṇā Pratāp*, etc. are prominent. The longest ruling dynasty of *Mēwār* was *Sisodiyā*, earlier the capital of *Mēwār* was *Chittauḍ*, but *Mahārāṇā Udaysimha* II founded the new city *Udaipur* and shifted the old capital to this new city in 1553 AD.

Although memorial monuments of former rulers have not been seen in *Chittauḍ*, there is a high possibility that the monuments have either become dilapidated over time or were destroyed by the invaders. There is no trace found of the memorial of the *Rāṇā Kumbhā*, this certainly raises doubts, but still in the absence of evidence it is not possible to conclude accurately. However, a small four-pillared *Chatarī* of *Rāv Chumḍā*'s brother *Rāghavdēv* is found on the side of the temple of Goddess *Annapūrṇā* which belongs to the period of

Rāṇā Kum̐bhā. Rāghavdēv died during a conspiracy in *Mēwār* at the time of *Raṇmal Rāthor* of *Mārwar*.

There is a twelve pillared memorial structure of *Kum̐war Pr̐thvīrājsim̐ha* located at the *Kum̐bhalgaḍha*, he was the son of *Rāṇā Rāyamal* and elder brother of *Rāṇā Saṁgrāmsim̐ha* (plate 5.10). The architectural form of this structure is simple and very similar to the *Mam̐dapa* of *Him̐dū* temple architecture. The *Brahmapad* has the installation of the *Govardhan Stam̐bha*, and its top is carved like a *Ghumaṭī* form, while the *Samcaturaśra* shaft is comparatively smaller.

The shaft façade has semi-relief that indicates *Kum̐war Pr̐thvīsīm̐ha* and his seventeen *Satis*'. In this, *Kum̐war* is shown mounted on his horse named *Sāh*. On the left of the monument; the second pillar has the name inscribed of the *Sūtradhār Pana*, and even the names of *Kum̐war* 's *Satis*' are inscribed. This memorial structure gives the impression of an early-stage memorial structure in the region.

A few years after the capital of *Mēwār* shifted from *Chittaud* to *Udaipur*, the royal crematorium site for the *Sisodia* dynasty was decided near *Āhaḍa* village; the old capital of the *Guhil* dynasty and named *Mahāsatya*. A few royal structures are identified near the *Āhaḍa* River, but majorly structures are built near the *Gaṁgodbhava Kum̐d* (*Gaṁga Kund*). The *Cabūtarās* and *Chatarīs* built-in *Mahāsatya* are very close to each other's and the whole complex is protected by high *Parkotā*, although the monuments of *Mahārāṇā Udayasim̐ha* and *Mahārāṇā Pratāpsim̐ha* are not here.

The memorial of *Mahārāṇā Udayasim̐ha* is built near the pond of the *Zhālēśwar* temple in *Gogum̐dā*, where other *Chatarīs* of *Zhālā Rājput̐s* have also been built. The eight-pillared marble *Chatarī* of *Udayasim̐ha* is built on a high platform, which has a small *Śivalim̐ga* in the *Brahmapad* (plate 5.11 a). While the monument to *Mahārāṇā Pratāpsim̐ha* remains at *Cāvaṁda*, although this *Chatarīs* is built in a later period, possibly the earlier structure may have been dilapidated. In the *Brahmapad* of this structure, a *Dēvalī* and *Chaturmukhī Śivalim̐ga* are installed (plate 5.11b).

In the *Mahāsatya*, within 350 years, more than 319 memorial monuments have been erected, among them twenty-one belong to the *Mahārāṇās* of *Mēwār*, and the rest to the queens, princes, princesses, and *Sāmaṁts*. The monuments for the *Mahārāṇās* were built from *Mahārāṇā Amarsimha* I to *Mahārāṇā Bhopālsimha*, although the monuments of *Mahārāṇā Rājsimha* and *Mahārāṇā Jayasimha* are simple *Cabūtarās* because *Rājsimha* died in *Oraṇa* and *Jayasimha* did not have good relations with his successor (plate 5.12).

Inside the *Parkotā*, the structures in the southern part are either monumental or normal size, but as we move towards the north, except for the monument of *Mahārāṇā Amarsimha* I, most of the monuments become smaller in size. The monuments range from four pillars to fifty-six, the oldest monument is that of *Mahārāṇā Amarsimha* II (1597–1620AD) and the largest is of *Mahārāṇā Sangramsimha* II (1710–1734 AD). These two storied structures are erected on the massive *Cabūtarās*, which are the grandest memorial monuments of *Mēwār* (plate 5.13).

The royal memorial monuments of *Mēwār* are prominently built-in *Himḍū* style and are influenced by the *Maṁdapa*'s designs of the *Himḍū* temple. Except for a few *Aṣṭaraśra* forms usually, the *Cabūtarās* of the royal memorials of *Mēwār* are *Samcaturaśra*, and mostly are two-tiered. Except for the monuments of *Mahārāṇā Amarsimha* I and *Mahārāṇā Sangramsimha* II, mostly the stairs of the monuments are built on the eastern facade. The height of the *Cabūtarās* is similar to that of *Mārṇār*, which are built at varying heights. Although the decoration on the *Cabūtarās*' wall is negligible, some have *Dēvkoṣṭas* which have high relief sculptures of deities like *Śiva*, etc. (plate 5.14). There are small *Koṣṭas* on the facade of *Hathinīs* which are not common in the *Mārṇār*.

The pillars are built in typical *Himḍū* style having a quadrangular base from the bottom and as they go up, the shaft becomes polygonal, and increased with eight, sixteen and thirty-two sides or become circular at last, even few of the *Bhēmṭī Sirās* are also built in *Kīcaka* type. The extensive scale influence of

Islamic and British colonial styles on *Mārṡār* is not seen on the memorials of *Mēṡār*.

Barring a few later stage monuments, most *Chatarīs* do not have cusped arches and instead of *Ardhachamdrkār Chajjās*, lintel frames and flat *Chajjās* have been prominently used on pillars. The drums of the dome are mostly quadrangular and octagonal, built on lintel frames in the corbelled technique, and marble stone and lime plaster have been used prominently during construction.

The installation of *Dēvalī* in memorials is quite different from that of *Mārṡār*. Mostly *Chaturmukhī Śivaliṃga* is installed in the memorials' *Brahmapad*, and in front of which *Naṡḡī* is installed similar to *Śiva* temples. Instead, *Dēvalīs*, usually short shafted *Govardhan Stambha* are installed, the faces around these shafts have semi-relief carvings of the king and their *Satīs*. These *Stambha* are always installed nearby *Śivaliṃga* (*Brahmapad*) either ascending order in a straight line from *Naṡḡī*, *Śivaliṃga* and *Stambha* (here *Śivaliṃga* is always installed in *Brahmapad*)(plate 5.15).

Usually, *Pagaliyās* were installed in the memorials of the queens or the females of the royal family, although the *Śivaliṃga* was always installed on the *Brahmapad* and *Pagaliyā* was installed near it. Unlike the *Mārṡār*, *Pithikā* is always kept below the *Govardhan Stambha* and *Pagaliyā*, it is similar to the *Yoni Pithikā* of the *Śivaliṃga*. The tradition of installing *Bhadra* and *Padma Pithikā* was not common here like in *Mārṡār*.

The *Mēṡār* royal family did not have separate crematorium sites for rulers, queens, and their family members, although earlier the *Samarṡts* were not cremated here, but at a later phase, their cremations were also allowed. Therefore, from the above analytical study, it is known that there are many fundamental differences in the types of royal souvenirs and memorials among *Mārṡār* and *Mēṡār*. Instead of *Chittar* and *Ghātū*, marble was prominently used in the construction of royal memorials of the *Mēṡār*. The memorials built in *Mārṡār* are not similar to the memorials of *Mahāsatya*. Here the structure can be classified into *Cabūtarā* and *Chatarīs* which are influenced by the *Hindū* temple architecture.

In 1242 AD, the kingdom of **Būmḍī** was conquered by *Rāv Dēvā Hāḍā* from *Bumḍā Mīṇā*, after this entire region is referred to as *Hāḍautī*. The *Hāḍā Cauhān* remained a *Samants* of *Sisodiyā* of *Mēwār* with the title of *Rāv* for almost 200 years. After a conflict with the Mughals in 1569 AD, they handed over the *Raṇthambor* fort to them and agreed to a treaty on Akbar's terms, later the *Hāḍās* of *Būmḍī* assisted the Mughals in their war campaigns for which they were given *Mansabdārī*.

The cremation site of the royal *Hāḍā* family of *Būmḍī* is called *Kṣāra Bāg*, it is located on the western *Ghāt* of the river *Bāṇ Gamgā* near the city of *Būmḍī*. This *Kṣāra Bāga* is spread in two parts, one is surrounded by a *Parkotā* and the other monuments are outspread in the outer part of this *Parkotā*. Various small and big memorial structures have been built here and the major types are *Cabūtarā* and *Chatarīs*, which are grand and highly artistic (plate 5.16).

The first monument built here is the eight-pillared *Chatarī* of *Rāv Imḍā*, son of *Rāv Surtānsimha*, probably built around 1581 AD. Here the monuments range from four pillars to eighty-four pillars. The *Cabūtarās* are comparatively high in height and most have one to two layered quadrangular platforms. Except for the platforms of the *Kotā* kingdom, the *Cabūtarā* types are more artistic than in other selected kingdoms. At the corners, the thick shafts of *Pāgās* are carved in high relief which is more artistic than the *Mārṇār* type.

Mostly the wall surfaces have reliefs of elephants and horses, preferably elephants and horses have been important and highly liked characters in the art of *Būmḍī*. Usually, simple *Cabūtarā* walls are not much decorated but the *Cabūtarā* having *Chatarī* superstructure were artistically decorated. The grid patterns have been developed by the repetitive reliefs of beautiful *Kalaśa* and pillars which have reliefs of elephants, horses, and cows in various stages.

The staircase of some monuments is a replica of the highly artistic *Bājoṭa*, which is not seen in the monuments of any other kingdoms of *Rājputānā*. There are two types of carving patterns in the facade of *Hathinīs*, the first type has *Padmapuṣpa*, and the second has the *Koṣṭas* with idols engraved inside. Usually, most of the *Cabūtarās* are single and double layered

in which the lower base is *Samcaturaśra* and the upper is *Aṣṭaraśra*, around which there are strip cornices patterns are fitted.

Most of the monuments are built on four and eight pillars, and some of the monuments have Islamic influences, especially in decorative motifs. Comparatively, the shafts of the columns are thin and unlike *Mārwār* cusped arches were not much used, instead, the toran pattern was more prevalent between the columns. The *Bhēmṭī Sirās* were placed on the top of the pillars to support the lintel frame and flat *Chajjās* above it, these *Chajjās* are comparatively wide and the trend of *Ardhachamdrākār Chajjā* was not prevalent as in *Mārwār*.

The *Kamgūrā* pattern was frequently used in the parapet wall design. The neck of the dome is built over the central lintels' frames, and the major constructed domes are onion, bulbous, and ribbed bulbous; built in a corbeled technique. An inverted lotus is used as a decorative motif on the top of the dome, and *Ghumaṭī* was widely used instead of the *Kalaśa*. There are small domes built around the central dome's neck in the *Hāra* pattern. Among all memorials few of them were designed uniquely, they have huge quadrangular ornate *Cabūtarās*, and the walls have beautiful reliefs of geometries, flowers, creepers, horses, elephants, and birds.

The region had a rich tradition of installing *Śivaliṅga*, short shaft *Govardhan Stambha* and *Dēvalīs*. The *Govardhan Stambhas* are substantially similar to the *Mēwār* type and all the four-direction surface have reliefs of the king and his queens performing various activities. Although the top of the shaft is relatively different from the *Mēwār* type, it is a symbolic form of a *Śikhara* type superstructure. Indeed, the inspiration of this *Stambha* is *Dēvalī* itself, the *Dēvalī* type souvenir is negligible in the royal memorials, but this type is widely installed in the rural area of *Būmdī*.

The form of *Śivaliṅga* is quite different from that of the *Mēwār* style and installed atop the *Bhadra Pīṭhikā*, however, it is slightly flat on the top which is similar to *Mēwār*, but there is an absence of *Mukhalīṅga*, even the *Naṁdī* sculpture has also been found installed in some monuments. However, influence from the *Mēwār* type is also discerned in the memorial monuments

of *Būmḍī*, possibly because *Hāḍās* of *Būmḍī* were *Samarṁts* of the *Sisodiyā's* of *Mēwār*.

The largest memorial monument in *Būmḍī* is that of *Mahārāv Anirūdhasimha's Dhāi Mā Dēvā* (plate 5.17). It is a massive structure of eighty-four columns, it is built six kilometres away from the royal cremation site (*Kṣārabāg*). Significantly, the grandeur of *Dhāi Mā* 's memorial is beyond comparison to any other monument of the rulers or queens of *Būmḍī*. The *Cabūtarā's* walls are highly ornate, having reliefs of God- Goddesses, *Paurāṇik* themes, elephants, cows, horses, and other decorative motifs (plate 5.18).

The memorial monuments of *Būmḍī* are tremendously artistic, and significant similarities are seen with *Mēwār* types, however, in comparison to *Mārwar* Islamic and British colonial influence is less. There was no practice of erecting *Dēvals* and *Thāḍās*-type memorials. It is concluded from the above analysis that there is a significant difference behold among the memorials of *Būmḍī* and *Mārwar* types.

The next kingdom for the comparative study is ***Koṭā***, which was ruled by *Hāḍā Couhāns*. At first, it was part of the *Būmḍī* kingdom, but when the Mughal emperor Jahangir was returning from *Kaśmīr*, he died near *Lāhor*, at that time his rebellious son Shihab al-Din Muhammad Khurram (Shah Jahan-I) sat on the royal throne with the support of his father-in-law Asaf Jahan. Sensing the circumstances arose out of these political upheavals as an opportune moment, in 1631 AD the ruler of *Būmḍī*; *Rāv Ratansimha* got the favour of Shah Jahan, and by including eight *Parganās* declared his son *Mādhosimha* as the independent ruler of *Koṭā*. Previously, *Koṭā* was part of the *Būmḍī* kingdom, so now wisely declared two independent kingdoms of the *Hāḍā Couhāns*.

The cremation site of the *Koṭā* royal family is locally referred to as *Kṣāra Bāg*, it is built near a water reservoir. Significantly, marble, red and ivory-coloured, sandstone and lime plaster were used for the construction (plate 5.19). These monuments can be classified into types of *Cabūtarās* and *Chatarīs*, most the *Cabūtarās* are one to three layered having square and octagonal forms. In comparison to the selected kingdoms, the utmost ornate walls and

pillars are seen in the *Koṭā's* royal *Kṣāra Bāg*, which usually have reliefs of figurative patterns on the red and ivory-coloured stone.

The upper and lower corners of the *Cabūtarās'* are decorated with cornice strips, while the walls of the monuments have beautiful reliefs of combat elephants. Therefore, the memorials of the *Koṭā's Kṣāra Bāg* are grandeur, wide, and more artistic than those of *Mārwār*. There are intrinsically carved *Pāgās* in the four corners, such ornamental carving defines the monuments as uniquely attractive.

A distinctive feature of the *Koṭā's* memorials monuments is that the *Hathinīs* are comparatively broad, atop there are the sculptures depicting mahouts holding *aṅkuśa* and riding the large tusk elephant. If atop doesn't have this installation, then the facade of *Hathinīs* has fetching reliefs of war elephants riding by mahouts. Indeed, the elephant is a significant subject in *Koṭā's* artwork, especially in paintings and architecture. They were extensively depicted in different themes, i.e., hunting, war, troop marching, sports fighting, etc., Apart from *Koṭā* and *Būmdī*, such sumptuousness depiction of the elephant is not seen in any other above selected kingdom of *Rājputana* (plate 5.20).

Apart from the elephants as a major character for decoration, the façade of the elephant has low-depth *Koṣṭhās* containing reliefs of various deities, the main ones being the reliefs of *Gaṇēśa*, *Umā-Śaṃkar*, *Hamsawāhinī Saraswatī*, *Simharūḍha Durgā*, *Naṃdīārūḍha Śiva*, etc. The monumentality of the *Chatarīs* ranges from four to forty pillars, however, apart from the main load-bearing columns, if the sets of decorative *Chatarī* forms are included then the number of these columns goes up to one hundred and thirty-six.

The design columns are typically *Himḍū* type having a square form at the bottom and becoming sixteen-sided or circular as they move up. The *Bhēmṭīsirās* are lavishly decorated with creeper and floral patterns. The *Chajjās* are flat and comparatively wide than usual and fixed above the outer frame of *Pāts*, unlike in *Mārwār* the *Ardhachamdrākār Chajjās* are not prevalent here (plate 5.21).

The installation of Dēvalī is negligible in the royal memorials of Koṭā, instead, the installation of *Śivaliṃga* on a fine *Bhadra Pīṭhikā* or *Padma Pīṭhikā* was a very common trend, although it is not a *Mukhalīṃga* like in *Mēwār*. As per the local sources, three types of traditional beliefs were followed here, first, if the ruler died in the battleground and his cremation rites were performed at the same site, then usually *Śivaliṃga* was installed inside the monument built on the site.

Second, if the memorial had to be built at the royal crematorium without his body's cremation, then usually the tradition of installing only *Yonipīṭha* (without *liṃgam*) having atop reliefs of sacred symbols, i.e., daggers, conch shells, shields, etc. Third, if the ruler's body was cremated at *Kṣārabāg* and his queens became *Satī* with him then there was a tradition of carving reliefs of kings, queens, and divine symbols on the vertical surface of the *Liṃgam*. This was a unique tradition noticed only in the kingdom of *Koṭā* and their *Parganās*, which is an unusual tradition in any other kingdoms of *Rājputāna*.

The oldest *Chatarīs* here is that of *Rāv Mādhosimha* and the most magnificent *Chatarīs* is that of *Mahārāv Śatrusāl-I* (1815–1821 AD) (Plate. 5.22). The double-storied *Chatarīs* of *Mahārāv Śatrusāl-I* resemble the *Mamḍap* of the *Himḍū* temple. The base of the structure is a large *Aṣṭaraśra Cabūtarā* with beautiful geometric patterns created in maroon and ivory-coloured sandstones. The bottom edge featured a pattern of broad cornice and reliefs of war elephants at certain intervals, while the top edge depicts a continuous cornice pattern of leaves. The stairs of the *Chatarīs* are in the east, the *Hathinīs* have *Koṣṭhās* having reliefs of *Gaṇēśa*, *Umā-Śamkar*, *Hamsawāhinī Saraswatī*, *Simharūḍha Durgā*, *Namḍiārūḍha Śiva* (Plate 5.23). Eight decorative six pillared *Chatarīs* have been built atop eight corners.

The second layer is *Aṣṭaraśra* like the first but its walls are intrinsically carved with the reliefs of elephants. This layer has twenty-four pillars on the outer corners while eight are on the inner side, above these *Bhēmṭisirās* are rested which holds the inner and outer *Pāt* frames. There is a broad and flat *Chajjās* all around the outer frame. The second floor of this structure has a

small but repetitive pattern of the six pillared *Chatarīs* similar to *Cabūtarā* atop corners below.

The dome is built on eight superimposed pillars, and sunlight enters the *Brahmapad* through the openings of these pillars. The huge central dome is a graceful ribbed onion type with an inverted lotus over which the *Amalikā* and *Kalaśa* are installed. The *Chālā* and Onion domes around the neck of the central dome are made in the *Hāra* pattern, which has enhanced the beauty of this monumental *Chatarī*. At the *Brahmapad* the divine symbols are engraved on the *Bhadra Pīṭhikā*, from which it is known that the cremation of *Mahārāv Śatrusāl-I* took place elsewhere.

Apart from this structure, many gracious memorial monuments have been built here, including the monuments of rulers like *Rāv Mukūṁdsimha*, *Mahārāv Ajītsimha*, *Mahārāv Arjunsimha*, *Mahārāv Jagatsimha*, *Mahārāv Durjansāl*, etc. However, with respect to *Mārwar*, significant differences have been noticed based on the above analytical study, particularly concerned with architectural forms and their stylistic approach. The traditional rituals and souvenir installations in the *Brahmapad* are quite different and the *Dēval* and *Thaḍā* types of monuments were not prevalent here.

While researching it has been observed that as the customs and rituals performed by the kingdoms, similar streams were followed by their *Jāgīrdārs*. These *Jāgīrdārs* were faithful to their king and as per need joined war campaigns with him, and many of them sacrificed their lives in the service of the kingdom. To better understand this context, a critical study has been done on the *Palāyathā Jāgīrī* of the *Koṭā* kingdom. It has been already detailed discussed in the second chapter that most of the important *Rājput Jāgīrdārs* ' bloodline was from the king's lineage.

Similarly, *Madhosimha* was the first coronated king of the *Koṭā* kingdom, he had five sons respectively *Mukūṁdsimha*, *Mohansimha*, *Jumjhārsimha*, *Kanhīrām*, and *Kīśorsimha*. After *Madhosimha*, *Mukūṁdsimha* became the ruler of *Koṭā*, while *Mohansimha* and *Kīśorsimha* were given *Mansabdārī* of eight hundred and four hundred. *Mohansimha* had mostly accompanied his father in war campaigns, due to that he was assigned

with the *Jāgīrī* of *Palāyathā* with eighty-four villages, while *Junjhārsimha* got twenty-one villages with the *Jāgīrī* of *Koṭāda*, *Kanhīrām* got *Jāgīrī* of *Koyalā* with twenty-seven villages, and the fifth son *Kiśorsimha* was given the *Jāgīrī* of *Sāmgod* including twenty- four villages.

According to the available records, *Palāyathā* was a large and powerful *Jāgīrī* of the *Koṭā* kingdom. In the crematorium of *Palāyathā*, there are three *Chatarīs*, nine *Cabūtarās*, and two *Caukīs* of *Satīs* were erected and all of them belong to the *Samant* family of *Palāyathā*. Visually these memorials are mini versions of *Koṭā*-type memorials, reflecting the adoption of the *Koṭā*'s style.

Among all, the most significant memorial is that of *Mohansimha*, it is the grandest of all and built in the distinctive *Rājput* style (plate.5.24). The facade of *Hathinīs* has semi-reliefs depicting war elephants riding by mahouts, deities i.e., *Gaṇēśa*, *Ūmā Śamkar* engraved as a couple on *Namdī*, *Haṁsawāhinī Saraswatī*, Goddess *Durgā* holding a trident, daggers, sword, Pallet drum, *Cakra*, skull, nature of these divine figures are shown in the dynamic state (plate.5.25). The base layer of *Cabūtarās* is *Samcaturaśra* and atop layer is *Aṣṭaraśra*.

A fourteen-column superstructure had erected on top of this *Cabūtarā*, having a large dome set on a central *Pāts* frame in corbeled techniques. There is a *Chālā* dome on the facade and four small domes at the four corners with *Kalaśa* atop the inverted lotus. Sacred symbols have been carved in place of the *Śivaliṅga*, i.e., the mace, lotus, dagger, sword, shield, and conch are prominent, which are symbolic and adorn the deities (Plate. 5.26A).

A *Govardhan Stambha* is installed on the right side of the *Chatarī*, this long-shafted *Stambha* is carved from local sandstone having beautiful *Ghumaṭī* atop. The upper facade of the shaft has a carving of Lord *Gaṇēśa*'s relief; this portion is a *Samcaturaśra* and the middle part has an inscription revealing that the monument was built by *Amarsimha* I; this portion is *Aṣṭaraśra*, this design is much similar to *Mārwar* type (Plate 5.26B).

Another important monument is that of *Pratāpsimha*, this monument has a platform, in the *Brahmapad* where a *Śivaliṅga* is installed (plate. 5.27).

The *Śivaliṅga*'s surface is not the usual type, instead, it has carved figures of a *Katār* holding man (possibly *Pratāpsimha*), a woman (*Satī*), a spear, and trees, The third structure belongs to *Gopālsimha*'s also has the similar type. Except for a few minor changes in the form and decoration variations the basic structure of all three *Chatarīs* are similar.

Apart from the *Chatarīs*, other memorials are single and double-layered *Cabūtarās*. At the *Brahmapad*, all the *Cabūtarās* have the installation of *Śhivliṅga*. It is known from the above analysis that the kingdoms and their *Jāgīrīs* have similar traditional associations. Due to high esteem and financial reasons, the structure may not be as grand as that of the kingdoms but the installations of the souvenir's tradition and beliefs are almost found similar.

With this comparative analysis, it is concluded that the memorials' diversity concerning ritual beliefs and architectural richness beheld by the *Mārṇār*, indeed was not similar to the above-selected kingdoms. However, all kingdoms indicate their rich architectural characteristics, but *Mārṇār* seems more opulent and sensitized in this context and consequentially diverse in the matter of souvenirs and architectural types.

5.2 Negligence of The Memorial Monuments and Art Historiographical Delusions

The principal cornerstone of historiography and its authenticity depends on the primary sources, if these records would be lacking and the links of the historic events are not coalescent; in this case, historians only depend on a hypothesis. Such a hypothesis is mostly based on limited sources, experiences, and proverbs. The authenticity of such writings will remain full of doubts and without authentic sources, history cannot be judged on the test of truth.

If errors remain in the historiography, they should be considered extremely fatal for the future. In the region, it has been noticed that due to a lack of academic ken and ignorance of native society, the task of historiography is falling prey to misconceptions. The primary sources in the region have reached the brink of destruction or had been destroyed.

The status of primary sources are dispiriting, and circumstances revealed how the research prospects are being affected. An analytical study based on the facts, incidents and experiences concludes the veracity. The present conditions of the memorial monuments and souvenirs are alarming (Plate 5.28).

While research investigations it is observed that the *Dēvalīs* are missing from most of the memorial monuments, although, the monuments are standing intact but in fragile conditions (Plate.5.29). It is worth noting that there is usually an inscription inscribed on the *Dēvalī*, which guides that in whose memory the structure was built. If the *Dēvalī* is missing or destroyed by a loathe mindset, then decisive confusion arises in the historiography, and due to such faulty activities, bustle occurs in the various ideological affairs.

The unsocial elements intended to eliminate the importance of the memorials through the above activities. If the significance of the memorials is detached, it becomes easy to encroach on the respective land. With the intentional tampering of the historical sources on many sites, earlier established *Dēvalīs* were replaced with their ancestors' *Dēvalīs*. The outcome of such action is that it becomes easy for those anti-social minds to show their legal rights on the land. Sometimes such activities are also influenced by caste hatred, which results in the sources becoming victims of this repugnance. Therefore, the destruction of the souvenirs and monuments is a great loss to art historiography.

In the *Mārwār* kingdom, it has been noticed that earlier due to unsatisfactory reasons *Paṭṭā* held by the *Zamīndār* was taken back by the rulers and provided to the newly appointed *Zamīndār*. It has been noticed among some *Ṭhikānās*, that the newly appointed *Zamīndār* had removed the old *Dēvalīs* from the *Chatarī* and installed their ancestors' *Dēvalīs*, like as in the *Bāgāwās*. Earlier this *Ṭhikānā* used to be of the *Ūhaḍ Rāṭhor*, which was later confiscated by the ruler and the *Karṇot Rāṭhor* appointed as the new *Zamīndār*. It came to see that they replaced pre-installed *Dēvalīs* with their ancestors' *Dēvalīs*.

The above fact comes to be known when these monuments are carefully investigated. The inscriptions on the monuments' surfaces and the *Dēvalī*'s do not match. Usually, monuments' inscriptions were inscribed on the pillars or below the *Chajjās*, etc. Most such facts were possibly ignored due to a lack of knowledge or a neglected approach. perhaps this practice was not performed under the influence of hatred, instead, it may have been done to save the construction expenditure of the memorial structure.

Another important factor behind the over-time distortion is the shortage of preservation funds. To preserve these structures, efforts are also being made by government and non-government organizations. The paucity of funds undermines the conservation efforts over time and hence gradually many memorials are turning into ruins. Therefore, efforts are not getting enough momentum, which is an important concern.

About the traditional settlement practices of humans in *Mārwār*, a few interesting facts came to be known. Whenever a new village settlement was planned, the scientific understanding of land management was taken care of, but it is crucial to know that in the region the major dependency of life was on agriculture and animal husbandry. A part of the land was reserved in the name of a divine entity and referred to as *Oraṇ*, *Oṇa*, or *Āṇ*. The *Oraṇ* is an indigenous form of the *Saṃskrit* term *Aranya*. The experienced elders used to find out the potential of selected land and finalize the site of their *Kula-Dēvatā* and used it to build the temple. On the auspicious *Tithi*, villagers worship and offer milk to the deity, and then the whole village contributes to the *lāh*. With this effort, the villagers used to raise dense forests on the vast *Oraṇ* land.

The *Āṇ* was the collective result of will and efforts by the natives. Collectively *Āṇ* was taken for not cutting the green trees of *Oraṇ* and before preparing the *Oraṇ*, the *Zāgīrdār* or leader of the village used to take vows with all the natives that unitedly they would prepare an *Oraṇ* and protect it. In this way, the green forest had been planted all over. To harvest rainwater, the water bodies (*Nāḍā*) were prepared in the land of *Oraṇ*.

Such activities draw attention to the scientific approach and environmental coordination of Indian rural settlements. Among the village

territory, a particular land was reserved for the crematorium and the installation of souvenirs (Plate 5.30). The souvenir installation indicates this place is reserved, which is an important site for sources concerned with the historical context.

It has been observed that some anti-social elements try to damage such evidence. When these souvenirs are destroyed, the information about the special reserve zone is also lost so that unauthorized possession of land can be done and land leases are illegitimately prepared in their name. Usually, the records of these special zones are not available in the government data. In the village, due to day by day shortening of the cattle population, the transit land remains mostly vacant. In the employment search, the young villagers are migrating in higher numbers to bigger cities. By taking advantage of the situation, unsocial minds are taking this as an opportunity to occupy public land.

The rural economy of *Mārwār* is based on agricultural and animal husbandry. In the *Mārwār*, the occupation of rearing sheep and goats is comparatively higher than in other regions of the *Rājasthān*. Open forest lands are preferred for grazing, and unknowingly shepherds used rock inscriptions and architectural elements as a source for sharpening tools like axes and sickles. Due to illiteracy and ignorance about the significance of the sources in the historiography, this act caused damage (plate. 5.31). Its result can be seen in the form of permanent destruction of the inscriptions and artistic works of the monuments.

It has been observed that people in rural areas are generally ignorant of the importance of these historical sources. Often, important historical elements, such as large stone slabs of *Dēvalīs* and monuments are turning them upside down on the banks of water bodies and using them for washing clothes. Obviously, from this heinous act, these rock inscriptions are destroyed. Such visuals have been seen in the *Āgolāī* and *Bāḍī* areas of the region.

It was also noticed in the *Bāḍī* under the *Osiyā* town that the *Āslēts* and architectural elements are also being used to shift the flow of water in the agricultural fields, this is a very considerable historical loss. It has now become

necessary that society must be made aware of this heritage wealth, and by preserving and restoration of such elements, future damages can be prevented.

It is shocking to find that important sources like *Govardhan Stambha*, *Putlī*, *Dēvalīs*, etc. are being used for tying cattle. *Dēvalī*'s surface is being used for preparing dung cakes (plate.5.32). The deterioration of architectural elements and erosion of inscriptions is happening too fast, which can't be put under ignorance. The transfer of inscriptions from the event-specific to other places is raising the concern of losing the event site. The events for which the inscription was placed, such activities are disappointing and deeply thought-provoking. The *Stambha*, *Putlī*, and *Dēvalīs* are important sources for the authenticity of the historical events on the particular site. Unknowingly shifting of these *Āslēts* creates the danger of delusion of the event-specific historical sites. Such incidents are observed in the area of *Mēḍtā*, *Bālotrā*, etc.

In the areas like *Mēḍtā*, *Riyā*, etc., some anti-social elements are involved in stealing architectural elements, which later can be seen in the façade of their houses. When this issue was discussed with them, the behaviour of people become aggressive. Due to safety factors, it was not possible to conduct a detailed investigation regarding, and such activities must be considered under indecent and social degradation.

In the most of rural belts of *Mārwār*, the previous *Dagdhashtala* are left abandoned and the cremation rituals shifted to new sites, due to this, there has been a lack of maintenance of the old monuments. These structures have reached a dilapidated state, either ruined due to a lack of preservation over time. Usually, the architecture of the memorial monument is delicate; especially the *Chatarīs*. If the preservation is not executed on time, then such delicate structures deteriorate easily and what remains are the ruins (plate 5.33).

Due to negligence, anti-social minds also become active in these places, there are usually theft incidents of installed artworks ensue. Sometimes, if the artwork is a masterpiece, then efforts are made to earn money by selling them, such incidents take place due to the ignorance of society.

The memorial monuments are facing crucial damage due to stone mining activities nearby the heritage sites. The mining waste dumping is in a very disturbing position, the sites like *Paṃcakumḍā* and *Kāgā* have become victims of this activity (plate.5.34). Usually, nearby these memorial sites researchers are threatened by unknown people for research investigation.

Over time, due to the negligence of these sources, they are scattered here and there and many have been destroyed either on the verge of being. They are getting deteriorated due to climatic factors, therefore, there is an urgent need to preserve them, copies of the inscriptions should be prepared under a project so that the work of historiography can get a new perspective in the future. They are important sources to understand the aspects of socio-cultural, political, and art scenarios of the past (plate.5.35).

Various site-specific loopholes were observed, and the state of the sources is disappointing. The national and international organizations have recognized temples, palaces, forts, etc. as important heritage wealth, but these sources are at the core of this heritage. If the process of destruction is not prevented, then the heritage of historical importance will remain only as a tourist destination and it would prove to be a great impairment.

The major part of the field research has been limited to the *Mārwār* region. The above-discussed situation is a current circumstance in the whole region and the destruction of the sources is very frightening. Even after efforts by different institutions, not very significant and appropriate changes are beholding on the ground. The worth noting factor is that due to ignorance of regional medieval scripts by the archives and the scholars, the responsible don't have much sensitivity towards these epigraphic sources.

The archives and concerned institutions have to act on an approach level to preserve *Govardhan Stambha*, *Putalī*, *Dēvalīs*, monuments, and inscriptions. There is a need to include heritage protection, awareness and importance at the foundation stage of the academic curriculum. Since most of the rock inscriptions are exposed to harsh climatic conditions, responsible institutions should develop imprints and translations from the inscriptions.

The efforts will not hit core intentions without public participation, Therefore, taking lessons from past executed errors, there is a need for grassroots efforts to prevail sensitivity among the public towards heritage. With this, the past events influence the learnings and assist to reconnect, and a better understanding will lead society to a better future.

These sources are the root affirmation of the socio-political and cultural aspects, the autochthonic identity of *Mārwār* lies in threads of rural life so it would be incomplete without knowing their traditions and beliefs. To understand the profundity, we require evidence, and that is why it necessitates protecting the sources so that future historiography will not be adversely affected.