

## Summary

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The present tranquillity of *Mārwār* is a witness to the remarkably significant historical shiftings marked here which acutely affected other parts of India. Indubitably, the rise and fall of great dynasties in their way impact the growth and shaped the overall art and cultural fabrics of the region. It reflects the deep notions that accommodate regional parameters of socio-political beliefs, cultural threads, economic prosperity, and religious practices of different times.

The region witnessed extreme climate conditions and the challenges of unforeseen factors for a normal life. But, due to adaptation overages, the natives were of strong physical build and high stature in such an arduous setup of life. The typical climatic conditions proved a shelter for the native rulers during dire circumstances. So it can be affirmed that geographical factors played a significant role in shaping the socio-political and cultural identity of the region.

Before the *Mauryans*, historical sources regarding *Mārwār* are still in the dark, but what is available is revealed that the region has always been in the eye of powerful dynasties. The sword, the organizational power of the conqueror, and the circumstances of the time have been determined to mark and significantly crucial. This region was frequently targeted by Islamic forces, *Marāṭhās*, and Britishers. It witnessed many battles and got recognition as the land of sacrifices. The region was ruled in parts by different dynasties, but no one had control over the entire *Mārwār* before the *Rāṭhōrs*.

The advent of *Rāv Sīhā* in *Mārwār* marked a footing for the *Rāṭhor* dynasty. After him, his next thirteen successors laid down their lives for the establishment and stability of their identity in *Mārwār*. Getting the throne of *Maṃdor* by *Rāv Jodhā* proved crucial, but the weak defense issue of *Maṃdor Durga*, he laid the foundation of a new fort *Mēhrāngaḍha* by establishing a new capital in his name. The construction of the fort was carried forward by the new successors eagerly. A far-sighted step of *Jodhā* gave stability to the kingdom.

*Rāv Māladēv* truly emerged victorious in stabilizing *Mārwār*. He is known for several revolutionary changes, especially fortifying (*Paḍkotā*) the entire city of Jodhpur, and expanding the political boundaries of the state to the maximum. Historians consider him to be one of the most powerful kings of that period in India.

*Rāv Māladēv* 's successor *Rāv Chāmdrasēna* was a brave and freedom-loving ruler, but due to the alienation of elder brother *Rāmsimha* and *Udayasimha*, *Chāmdrasēna* eventually lost the kingdom of *Mārwār* in the hand of *Akbar*. He was the last *Rāṭhor* ruler who never compromised his freedom with Islamic forces and lived with sovereignty. *Chāmdrasēna*'s elder brother *Udayasimha* accepted *Akbar*'s conditions of *Mansabadārī* and joined the services of the Mughals. It was a path-changing step for the *Rāṭhor*, after that as per situations, *Rāṭhor* rulers adjusted, and made treaties with the Mughals, *Marāṭhās*, and later with Britishers.

*Mārwār* region has been famous for its socio-political and cultural heritage. It has a rich identity of art and architecture. The construction of memorial monuments and their types. The varieties that prevailed here are not seen in any other kingdom of *Rājputānā*. In the cultural landscape of *Mārwār*, 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, they had significantly contributed to prospering socio-cultural aspects of life.

The modus operandi of the royal house, religious beliefs, the administration run by them, their victory in wars, carried out of social reforms, honoring distinguished persons for their honesty and special services, and their social relations had affected society and the political environment a lot. While concerning the cultural aspect of the royal family, it is observed that the cultural traditions were sensitively intermingled with emotional kinship. The royal family had a deep impact on public sentiments. The memorial monuments are often inspired by deep thoughts of socio-political comprehension, the enormity of the memorial affects the style (the identity concern) and the ascendancy and political interpretations of the ruler. Among the *Rājput* kingdoms

After the ruler's demise, it used to be the responsibility of his successor to build a grand memorial monument in his honor 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 the public have similar subjects of cultural and religious traditions, in that case, the public is mutually more inclined and paired toward their ruler in comparison to the rulers of different faiths.

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 valor and the fame associated with him. Among *Rājput*s, 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*, *Sīkhas*, and even Britishers accepted this form by little change incorporated into the basic styles.

The earlier form of the *Chatarī* structure was simple with *Hindū* architectural elements but later influenced by the Islamic and British colonial styles. Significantly, the construction of funerary structures like *Dēval* and *Chatarī* was built in the memory of a specific person like a king, usually, installations of *Dēvalī* was the more prominent practice.

*Rāv Chamdrasēn* did not accept *Akbar*'s suzerainty and fought till death, due to which people of *Mārwār* had been inclined 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 *Rāṭhors*, with this agreement he got back the throne of *Mārwār*, but the people of *Mārwār* were not happy with these ties and even their *Sāmaṁts* and *Sardārs* internally opposed this act. One of the major reasons for this uneasiness was the standard parameters set by the former rulers and even his father and brother proved themselves in the context of sustaining *Mārwār*'s suzerainty and self-respect.

The *Mēwār* royal family had also denied any further marital relations with the *Mārwār* royal family by saying that the *Mārwār* royal family got their daughters married to the Mughals and made a treaty, so they believed that the *Rāṭhor* had surrendered their *Dharma* in front of *Malēcha*. Even *Mahārāṇā* of *Mēwār* refused to consider them as socially equal to themselves. This situation had become quite challenging for *Udaysimha* which raised the possibility of an identity crisis. Under these off-the-track regional circumstances, *Udaysimha* 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 he built *Dēval* in memory of his father by adopting the *Mahā Māru* architectural style.

Therefore, *Udaysimha* tried to manipulate the situation of public uneasiness, and historic events in his favor through the *Dēval* of *Rāv Māladēv*, also the possibility of endorsement was adequate because the sensitivity of *Sāmānt*, *Sardārs*, and the people was associated with *Māladēv*. Including this, through adopting the *Mahā Māru* Style, which was identically associated with *Pratihārs*, who successfully terminate the attacks of Arabs, and by associating *Dēval* of *Māldēv* with the stylistic form of *Mahā Māru*, probably *Udaysimha* 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.

The *Mātamapośī* custom in *Mārwar* is a centuries-old tradition, with the discernment of contemporary mourn behaviors of *Sāmānts*, rulers of neighboring kingdoms, it can be evinced about the kind of socio-political relationships and their significance. With concern to the *Mātamapośī* customs and etiquettes of *Umrāv*, only after *Jāgīrdār* 's *Mātamapośī* his son considered as his heir and received the lease of *Jāgīrs*. When the king express *Mātamapośī*, only after the colored *Pēcā* was sent to the successor of the *Jāgīrdār* and as per this customs he got all the rights. The building of large monuments like *Dēvals*, *Thadā*, and *Chatarīs* were possibly inspired by socio-political ambitions. Every region had its customs and values when these customs were performed and memorials were built, they always remain influenced by the key aspects of social-political understandings.

The traditions and rituals of funerary sites have been considered an integral part of social life, and the sensitivity of such cultural practices is deeply rooted in society. Archival records evince 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 mournful colors. Usually, before the death of the king, relatives and officials pledge for the deeds of alms and charity of grains, cash, cows, etc., however, similar acts of virtue were performed for the royal family members, but not big pledges as taken for rulers and queens. The twelve days rituals are performed as per the *Himdū* belief system.

It is worth noting that after the demise of anyone from *Janānā* their ornaments were taken off before cremation and molded into the coins at *Ṭaksāl*. which were expended for the construction of water reservoirs. There are about ten letters found in the *Bahīs*, which provide details of the ornaments melted for such purpose, which evinces that the Jewelry was used in the public interest.

If any member of the royal family used to die somewhere else and when this news was announced at the capital after that the family members had to perform *Pañiwādā*. After twelve days of mourning rituals, usually *Āṇḍuāī* ceremony had been 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 do *Agni Saṁskār* to the dead body. However, *Mahārājā Hanawaṁtsimha* put an end to this traditional practice and after the death of his father, he went to the cremation to perform the rituals and became *Bhadar*.

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 *Satīs* tradition. If the queen's kid is 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. The last *Satī* in the *Mārwar* were *Thakūrāins* of *Thakūr Ghaṁbhīrsimha*. When his three *Thakūrāin* namely, *Solaṁkīnī*, *Jodhī*, and *Karṇot* were ready to become *Satī* behind *Ghaṁbhīrsimha* but *Solaṁkīnī* forbade *Jodhī* from becoming *Satī*, because her daughter was a small kid. By agreeing on this further *Solaṁkīnī* and *Karṇot* became *Satī*, during this, *Solaṁkīnī* before becoming *Satī* gave order that after her no one would be *Satī* in *Mārwar*. After this, the practice of *Satī* was abolished forever.

After the foundation puja of the memorial monuments, the feast was arranged for the Brahmins, and the *Dakṣiṇā* usually provided Jaggery, Ghee, Pulses, Flour, Utensils, and ornaments. When the *Padmaśilā* was installed in the monument, that time worship material was received from the queen's *Nohrā* and at the end of this Jaggery was distributed among the people who remained present there. The artisans were usually given *Kaḍā*, *Madīl*, *Oḍhaṇī*, and architects were gifted ivory bangles and a dress for their wives. 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 the *Mārṇār* royal family.

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. Often people from different communities do visit these monuments for *Jāgaraṇ*, during auspicious *Tithis*, married couples visit these places for circumambulation and with devoutness taking vows for wish fulfillment, 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.

There are many incidents where the ruler or a member of his family had died far away from his territory, so it was not possible to bring the body to his native *Dagdḥsthala*, and for this reason, usually, the activities related to *Āntim Saṃskār* and building memorials were performed at the respective places. However, from primary records, it is known that in some cases, the memorials were erected not only at the incident sites but also at the native *Dagdḥsthala* (the royal *Dagdḥsthala* of *Mārṇār*). Although the memorial monuments of *Sāmants* and *Sardārs* were mainly built in their respective *Thikāṇās*, but in certain circumstances, their monuments had been erected in the *Kāgā Bāg* and around *Mēhrāṅgaḍha*.

There are four assigned *Dagdḥsthala* for the royal family, namely, the *Maṇḍor Bāg Dagdḥsthala*, the *Paṃcakumḍā Dagdḥsthala*, the *Kāgā Bāg Dagdḥsthala*, and *Dēvkumḍa*. In *Maṇḍor Bāg*, the memorial monuments are ranges from *Rāv Māldēv* to *Mahārājā Takḥatsimḥasimḥa* and for some of the princes and princesses. In the *Paṃcakumḍā*, usually, the memorials were built for queens. The *Kāgā Bāg Dagdḥsthala* is known for *Umrāvs* and *Dēvkumḍa* is known for the memorials of kings and queens from the time of *Mahārājā Jaswarṇtsimḥa II*.

It came to be known from the *Kamṭhā Bahīs* that castes were affiliated and identified with their distinct caste occupations, they were identified extensively or to a certain extent engaged in the art and architectural activities. 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 traditional occupations in the 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*, *Ramgarēja* or *Nīlgar*, *Lovār*, etc.

Besides the capital of *Mārwar*, even the small units of the *Pargnā* have their own social and economic intertwined structure. The *Ṭhikānā Bahīs* of this region provide 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 engaged for each basic service. This pattern regulates the proper social and economic system of the villages, be it Blacksmiths, Barbers, Carpenters, etc. In the case of basic architectural activities, the common public does the labor and completes the task.

In the case of major construction activities, the expert or professionals were hired, and this was a common trend in the whole *Mārwar* region. The *Kamṭha Bahīs* point out different practices of that period, it highlighting construction terminologies, wage patterns, caste patterns, and so on. Here to identify castes involved in art and architectural activities. This study unfolds the caste system in *Mārwar*, which is quite complex, and 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.

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 concluded 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 that during summers, the conditions here became harsh and difficult, and often kings and queens usually patronage the 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 castes were engaged in different occupations, often for the honest approach they were encouraged, and incentives were provided. The shifting of caste-identical occupations due to the harsh living circumstances aroused due to climatic factors and concern for livelihood revealed the harmony and coordination among the society.

A thriving architecture and its artistic quality indicate the rich descriptive order of the society, and *Mārwār* should be seen as a perfect example of these concerns. The periodic powers shifting, frequent invader attacks, and treaties with foreign competence were the important frames of reference that innately influenced the traditional order of the region. The intensity of such influences markedly depends on how the region had been exposed to external influences, whether they were culturally mutual ties, and if so, what type of they were. Such transposition brought a significant impact on socio-cultural behaviors and developed the version of crucial polymorphism.

The regional building materials have a substantial influence on their architecture and artistic crafting, such materials have their distinctive features, and their impact ranges from technical limitations to aesthetic discernment. *Mārwār* region is rich in building materials due to its vast deposits of rocks, metals, and minerals, among them stone and lime being the most prominent building materials preferred since the ancient period. The *Makrānā* is famous for its excellent grades of marble, *Khāṭū* for yellow sandstone, *Jodhpur*, *Pacapadrā*, *Sojat*, *Pālī*, *Khāṭū*, *Mēḍatā*, and *Nāgaur* region known for pink and maroon-colored sandstones. However, due to the expansion of human settlements in most areas, now many old quarries shifted to nearby places.



There were varieties of materials used from basic construction activities to artistic murals. The construction planning was based on a pre-construction appraisal and a certain amount released from the royal treasury. The construction account was maintained by *Mutasddī*, and for that, the department purchased loose papers and given to them. Through a prescribed procedure by the concerned authorities, the required materials were procured by the appointed officer-in-charge under the supervision of the architect.

The stone mining activities of the region are traced back to the ancient period, which is related to the ruined temple of the fourth century inside the *Mam̄dor* fort and the eighth-century *Marū*-style temples at *Osiyā*. There are several stone quarries between *Sētarāwā* and *Jodhpur* among them, *Bilāḍā* and *Nāgaur* are prominent. Especially in *Jodhpur*, these monuments were built out of three varieties of stones mainly *Ghātu*, *Chittar*, and Marble, among them, *Ghātu* was prominently used for the construction of the memorial monuments.

*Chittar* stone came to be a preference when it was first used in the construction of *Ummēd Bhawan* palace, otherwise, *Ghātu* sandstone was prominently used. It has regular bedding of finer and uniform grains which is suitable for smooth chiseling and intrinsic carving and has better elasticity in comparison to *Chittar* and is a better rational choice for *Śilpakārya*. The *Khaṇḍawāliyā* were employed for breaking large stones into *Khaṇḍā*. The *Somapurā* artisans, *Silāwaṭa*, and *Ghaṇāīdār* were engaged in shaping forms, intrinsic carvings, etc. The *Kalaśa* or *Ghumaṭī* used to fit on the *Śhikhar* or dome were mostly crafted from marble or metal and usually on direct order purchased from the market. The Bullock carts, Camel carts, or simply camels had been used for transporting construction materials.

Although bricks were not used much except for the selected huge domes due to being lighter in weight in comparison to stone. After stone, lime was the major ingredient in the construction, it was used in multipurpose activities like foundation filling, masonry work, mortar, plastering, pointing, whitewashing, and the base of the frescos, etc. In this region, lime was prepared from the tiny pebbles of *Muraḍa*, which had been dug out from the ground, refined, collected, and baked in kilns. Usually, baked lime was purchased from the site (kilns) but if the construction was

on a large scale, then usually the authority would buy the kilns. Earlier, dung cakes and wet timber were preferred to provide heating in the kiln.

The main ingredients for the preparation of lime plaster were lime and river sand and subsidiary ingredients were *Tārsīnī*, *Tāpaḍo*, *Gugul*, *Dāṇā Mēthī*, and *Patāśē*. The materials were procured from the *Sāhūkār* and confectioners and provided on the site. *Cūnagar* used *Mumja Rī Kūmciyā* for sprinkling lime water while plastering and *Kalī* work. *Kalī* is a by-product of lime that is used for various purposes such as whitewashing, frescoes, etc., so while preparing *Kalī* from lime, usually, fabrics of *Mūlmūl* and *Sēlo* procured to refine it. *Nāgaur* was the main source for procuring *Khaḍḍī*, especially from the villages of *Bhadvāsī* and *Goṭha Māmglod*. *Khaḍḍī* was used to stabilize architectural elements with the main structure, it acts as a fast dry binder. When construction work used to continue during the night, usually, oil was purchased from the market and provided on the site for lighting.

The tools used in construction were of two types, the first type was large tools like *Zhūmarī*, *Thākanī*, *Gēti*, *Kūdāl*, *Fāvaḍā*, *Sāmbhal*, hammer, etc. which were directly purchased from the market and given to *Bēldār*, *Khaṇḍawāliyā*, *Pēsakār*, etc. while the other types were artistic tools for fine and detailed workmanship, especially *Tāmkalā*, *Tāmkiyā*, chisel, *Gullo*, etc., which were prepared on-demand by Blacksmiths. Usually, a Blacksmith was appointed on the site for repairing the tools and regularly sharpened the carving tools as per the requirement. Specific timbers of *Kūmaṭ* and *Kair* were procured for preparing the tool's handle so that while hitting on hard surfaces the handles crafted from these timbers reduces tremors in the hands.

For the scaffold, their components were procured from the market, this scaffold was assembled from wooden poles and planks and tied with *Mumja* or *Oḍhan* ropes. ladders were made with the wooden poles of the Jujube tree, for that straight poles of Jujube were purchased and given to the carpenter. The reason for the preference for this wood is simply because of its hard and strong wooden fibers and naturally grown straight and long poles which can bear heavy weight. The work of lifting heavy stones to the top floors had been done by the *Cavāliyās*, the ropes of *Mumja* and heavy iron chains were provided to them for the lifting job. Usually,

*Khamdā*, concrete, etc. were lifted in big strong bamboo baskets (*Audhiyā*) and sheets of thick fabric (*Ralkiyā*). Crafting these baskets was the ancestral occupation of the *Ghāmchās*.

The tongue-groove technique was usually preferred for assembling large stone blocks. In specific circumstances such as domes, mostly wide and round clamps of iron, brass, and copper were used. Even due to technicalities, if clamping and tongue-groove joints were not applicable then the molten lead was usually filled by drilling parallel holes. If *Kalaśa* or *Ghūmaṭī* had to be prepared of metal i.e., brass, copper, etc. instead stone then metal pipes and *Kalaśa* were purchased from the market and given to the *Kamsārā* or *Ṭhaṭhārā* for crafting it into *Kalaśa* or *Ghūmaṭī*. To prepare the top surface plastering the wall, dome, and frescoes usually *Kalī* has been used.

The role of *Chitārā* usually begins after *Kalī* plaster, they used to make wall paintings (frescoes) for which raw materials such as oil, *Himgul Rī Puḍiyā*, *Simdūr*, *Lāl Khūraja Rī Puḍiyā*, *Nīla*, etc. were purchased from *Sāhūkār*. If there had been cracks occurred in stone artifacts or architectural elements, then *Lakhārā* was an expert in repairing them with the *Chapaḍī*. The Carom seeds (*Ajamo*) were used for polishing the marble stones. To ensure regular availability of water usually, people were appointed to bring water in containers (*Pāṇī Rī Pakhālā*), mostly Ox and Camels were had been used as the water transporting medium and the amount was paid for each unit of the container.

Those Artisans and laborers, who were intoxication addicts, for them regularly *Zardā* purchased from the market and provided to them. On *Rojīndārī* payments, *Mahērīs* was appointed on-site to make arrangements for drinking water, and the earthen pots were provided to them. Even a *Pēsakār* was appointed to arrange *Bhāhto* for artisans, he brought it from Artisan's homes to the construction sites. Near the construction site, until the completion of construction, it was a religious practice to feed *Kiḍīnagrā* to Ants.

The wages payment method to artisans and laborers were the *Rozīndārī* and *Mahīndārī* systems. Special attention was paid to small incidents concerning artisans and laborers so that they did not face any kind of trouble, even those who were strenuous and faithful towards their work were often honored. If someone got injured

at the site, the authority provisioned for extra payment during his health recovery, even *Pauśāk* and Ghee were provided to them. Such records evince the presence of sensitivity and a caring attitude of the king towards their people.

With time new elements fused into the native style and expanded its usual version, certainly, it is an inevitable source of the form evolution. The creation of an architectural form is a by-product of needs, purpose, and philosophical interpretations. When a style develops in a region, it acquires the native character and thus the style becomes their cultural identity. If artisans\artist of one region migrated to another, they carry along their identity, techniques, philosophies, religious beliefs, styles, etc., which certainly over time have a major impact on their new location. These impacts are so substantial that they downgrade or eliminate the first one, otherwise, a new version emerged from the fusion of those threads.

There are numerous factors responsible for causing diversities in art and architecture. This region drew inspiration from its ancient identities such as the *Vaidīk* and tribal art and architecture. Their stylistic blending is legibly visible in ancient and medieval artistic and structural forms. The early architectural phase evolved through a by-product of wood, clay, and grass and later in the highly artistic genre, stone and lime have been extensively used as building materials. The artistic techniques and aesthetic sense have developed through centuries of tireless efforts and experiences.

The different matured styles of Brahmanical temples initially evolved from the temples of the *Gupta* period, but their regional development had markedly been influenced by their politics, culture, preferences, philosophy, and other beliefs. Although the core of their inspiration was the same, so the basic technical aspects have not affected much, instead, the availability of regional building materials was impacted a lot. Over time, politically swayed foreign races entered India, and their philosophies and belief systems greatly influenced regional styles, especially the Sultanate, Mughal, and British colonial styles.

The region has a rich tradition of consecrating souvenirs (*Satī Hasta*, *Pagaliyā*, *Dēvlī*, *Govardhan Stāmbha*, and *Shivalīmga*) and constructing memorial monuments (*Chabūtarā*, *Chatarī*, *Dēval*, and *Thaḍā*). *Satī Hasta* is the tradition of hand printing and engraving, when the queens were finally leaving to become *Satī*,

they performed a hand printing ritual on the fort's wall. There was a tradition of smearing vermilion and worshipping that hand marks. *Pagaliyā* is a relief of footprints on a stone slab. It is a tradition of engraving divine symbolic footprints along with the relief of the Sun, Moon, Conch, Daggers, etc. Usually, the inscriptions are engraved at the top or bottom of the footprint. The tradition of engraving *Pagaliyā* varied across provinces, especially in *Mārwār* to a large extent this divine symbol was engraved for females, however, in some rare cases it is also found in male monuments.

The consecration of *Dēvalī* is the most popular tradition in the *Mārwār*. Usually, the façade is carved in a semi-relief, but both the sides and back are flat and uncarved. The most artistic and beautiful *Dēvalīs* among kingdoms of *Rājputānā* are of *Rāṭhor* rulers of *Bikānēr*. *Dēvalī* is believed to be the soul of its monument, the inscriptions on the tablets revealed to whom the monument is dedicated. The consecration of *Dēvalī* has been done in the same way as the idol in the temple. *Govardhan Stambha* is an ornate quadrangular long monolithic shaft carved into four segments from top to bottom. The topmost segment has a *Padma* motif or temple-like *Ghumaṭī*, the second segment is most artistically significant, the third segment which is usually *Samcaturaśra* and *Samaṣṭaraśra* type has inscriptions on the façade about the glory and notability of the rulers, and the fourth is keeping inside the land to erect the pillar, these *Stambha* are more of a kind of *Kīrti Stambha* of the ruler.

The consecration of *Śivaliṅga* in the memorial monuments of *Mārwār* is not very prevalent, but the border region especially the adjoining part of *Mēwār* and *Sirohī* has the traditional practices. *Cabūtarā* is similar to the *Adhiṣṭhāna*, usually of *Samcaturaśra*, *Samṣaṭaraśra*, and *Samaṣṭaraśra* types, and raised from one layer to four layers, and mostly stairs are kept in the east. Among the memorial types, it is the most basic type of structure, and its design could range from too simple to highly decorated. The wall has usually carvings of *Paurāṇik* themes, animals, and birds like elephants, horses, cows, deers, peacocks, swans, parrots, etc., arabesque, geometric patterns, and usually top and lower corners are carved with beautiful cornices.

*Chatarīs* are the best example of symmetrical architecture usually ranges from small to massive. At least a minimum of four pillars requires to stand the

superstructure, while these numbers can be increased if needed to expand its size. Earlier only *Pāṭs* frames were built over the pillars, but later this structure came under the influence of the Mughal style, which introduced new versions of elements, such as the cusped arch, *Ardhachamdrākār Chajjā*, Domes, decorations, etc. The purpose of adding the cusped arch was more aesthetics rather than load bearing, so even after adding this element, the lintel frame is a key component for the load transferring of the roof\dome.

Usually, the dome lies in the geometric calculations, it is raised on the square *Pāt* frames progressively to octagonal, sixteen- and thirty-two-sided polygon frames, which are combinedly referred to as a neck of the dome. The inner face of the dome is usually a built-in corbelled technique (*Tharyukta Vitān*), this layer rests on the neck which is often the most decorative part of the dome. Here the *Padmaśilā* is a keystone, whereas temporary locking of the corbelled stone *Khaḍḍī* and clamping was the important material and techniques. The top surface is treated with *Kauḍī* plaster or stone cladding. The top of the dome is erect with lotus with progressively *Grīvā*, *Amlikā*, *Kalaśa*, or *Ghumaṭī*. Usually, the types of domes built were the Hemispherical dome, Ribbed domes, Onion domes, *Cālā* domes, etc. Apart from this, there was also the trend of the *Phaṁsāṅkār* roof and flat roof. Using the *Paṁcāyatan* pattern or *Hārā* pattern of Onion and *Cālā* domes was very common.

There are not many architectural differences found between *Dēval* and *Dēvālaya*, structural composition is almost the same. The only key difference is the *Praṇapraṭīṣṭhā* in the *Garbhagrha*, usually *Dēvalī*, *Śivaliṅga* are consecrated in memory of the departed soul. Mostly, there are reliefs carved on the door frames are of *Gaṁgā-Yamunā* and *Saptamātrkā*. Whereas the *Pāṭs* are carved with idols of *Gaṇēśa*, *Ūma Śaṁkar*, *Laxmīnārāyaṇ*, etc.

These *Dēvals* have developed *Piṭha* having *Bhittas*, *Jāḍyakumbha*, *Karṇaka*, *Antarpatra*, *Chādyakī*, and *Grāspaṭṭī* as subsidiary divisions but the *Piṭha* of *Gāṁgā's Dēval* at *Paṁcakumḍā* has additional *Gajapaṭṭī* and *Narapaṭṭī*. All the *Dēvals* have developed wall plans and the *Maṁdovar* is highly developed which has *Khuraka*, *Khumbhaka*, *Kalaśa*, *Antarapatra*, *Kapotālī*, *Mancikā*, *Jaṁghā*, *Udgama*, *Bharnī*, *Kapotālī*, *Antarpatra*, *Khuracchādyā* as subsidiary divisions. At the level of

*Khuraka*, there is a beautiful *Pranālā* that drains out water from the *Garbhagrha*, these *Pranālās* are usually of U-shaped, *Kumbhamukhī*, and *Makarmukhī* types.

The superstructure resting on the *Maṇḍovar* wall is of the *Śikhara* type, it is composed of elements like *Śṛṅga* and surrounded by the *Hāra* pattern of *Uruśṛṅga* and *Karṇaśṛṅga*. Apart from this, there are other highly decorative elements such as *Tīlak*, *Rathikā*, *Ugham*, *Nasikā*, etc. At the top, there is a small neck below the *Amlīkā* having four faces representing four directions, and above the *Amlīkā* other elements layered from bottom to top are *Amalsārikā*, *Padmachamḍrikā*, and *Kalaśa*. The principal direction of load movement of *Śikhara* is very much pyramidal, which is progressively transferred to the ground through the walls, *Pīṭha*, *Adhiṣṭhāna*, and foundation. While among the *Dēvals* of *Maṇḍor*, only *Ajītsimha's Dēval* has a proper circumambulation.

Here most of the sculptures belong to Shaivite and Vaishnavite themes. The *Dikpālas* have depicted on the *Jaṁghā* part, even in the *Vaidīk* literature, *Dikpālas* had been given crucial positions. There are ten *Dikpālas*, among them, *Indra*, *Yama*, *Varūṇ*, and *Soma* associated with four main directions, the *Dikpālas* of *Vidiśā- Vikon* are *Agni*, *Naiṛutya*, *Vāyu*, and *Īśa*, whereas the *Dikpālas* of *Adho- Pātāl* and *Urdhava Ākāśa* are *Ananta* and *Brahmā*. Even *Asuras*, *Nāgavāsukī*, *Kinnar*, *Gaṇḍharva* couples, *Kṣētrapāl*, etc., have also been carved on the walls of *Maṇḍovar*. While sculpting such masterpieces special attention had been given to *Tālamān* (Iconometry). The deities have symbolic attributes such as nature, interest, and vehicles. The vehicles are of two types i.e., *Cala* which can walk, like a Bull, Swan, Rat, Crocodile, etc., and *Acala* cannot walk, like *Padmapīṭha*, *Bhadrapiṭha*, etc., likewise, as per their character and energy, they possess *Āyudha*.

*Thadā* type of monument is mostly seen in the *Mārwār*, if the dome on top is ignored then the structural plan is almost identical to the *Vaidīk* residential units such as *Daṇḍaka*, *Vardhamān*, *Sarvatobhadra*, *Chaturmukha*, *Nindyavarta*, etc. The entrance of structure opens at an *Alīmḍā* which has interconnected *Shālās* on three sides like a row house. The east facing *Shālā* in front of *Alīmḍā* is functionally like the *Garbhagrha* of *Dēval*. This chamber has a beautiful cenotaph-type *Koṣṭa*, usually on the *Bhadra* or *Padma Pīṭha*. Inside the *Koṣṭa*, the *Pagaliyā* or an image of the departed souls are installed, for whom this memorial was built.

Onwards *Thaḍā* of *Mahārājā Takhatsimha*, "railings" and parapet walls were of "*Jālī* pattern" it was a new element added in the memorials, which were proved as a revolutionary swap in designs. The *Phaṁsānā* roof pattern was added as a key roof element for *Jaswanta Thaḍā*, it was the first time in any *Thaḍā* type structure. The structures at *Dēvakumḍa* indicated a new drift to the architectural fusion, marble had never been used as a key building material before *Jaswant Thaḍā*.

Processed lime used in these monuments was prepared from *Muraḍa* rather than limestone. In the *Jodhpur* and surrounding areas mostly the small pebbles of the *Muraḍa* are collected near the water bodies like the ponds and lakesides by digging and refining the soil and then processing in kilns. These kilns are usually of a cone shape having a narrow bottom and a wide circular top. Earlier wet wood and dung cakes were used to ignite the fire so that significant and stable heat can be transferred to the *Muraḍ*, locally called "*Tāv*". Mostly *Muraḍiyā Cūnā* " was used in all the memorial monuments of *Mārwar*.

The varieties of ingredients such as Jaggery, *Gugal*, Fenugreek powder, *Tāpaḍo*, concrete, and river sand were mixed in a lime-based mortar. The use of Jaggery depends on the seasons, its quantity of mixing in summers is less as compared to winters. Jute fibers are usually added as a binder for the concrete. The *Kauḍī* plaster is a premium plasterwork, it was prepared from the *Muraḍiyā Cūnā* by refining through four layers of muslin fabric. The *Kālī* is only ready to use for *Kauḍī* plaster when the salinity gets neutralized.

Once the base layer is done then, experts execute the implementation of *Kauḍī* plaster. To enhance the shine, the surface is washed with water prepared from *Arīṭhā*. For the part on which the painting had to do that surface is not treated with the *Ghuṭāī* process. The artists from the *Chitārā* community were used to paint frescoes. The raw materials for the painting work were procured from the market and prepared on-site with expertise techniques. usually, *Simḍūr* (vermilion) was used for the red color, *Nīla* (Indigo) for the blue color, and black was prepared from the carbon black (*Kājal*) collected, by lighting an oil lamp.

To develop a complex stone structure, it is a must to stabilize the stone members very precisely. The well-known common techniques identified are



clamping and joineries. Usually, clamps made of iron, brass, and copper were used, and metal selection depends on the needs and beliefs. These clamps are usually Cramps and Plugs types. The most noted joinery is tongue and groove, especially between the subsidiary members of pillars and the whole pillar fitted in the *Adhiṣṭhāna*, this joint is mostly used in the vertical members.

In *Rājasthān* there was a rich tradition of building *Dēval* in the memory. The *Laxminārāyaṇ* temple at *Ambēr* was built in the sixteenth century by the *Kachwāhā* ruler *Prthvīrāj* in memory of his queen. Similarly, the *Jagat Śīromaṇī* temple was built in the seventeenth century by *Rājā Mānsimha* in memory of his eldest son. There are innumerable examples of this type built in the rich *Rājput* architecture. A similar sequence has been noticed in the *Mārwār* region, the early phase of architecture being of the *Hindū* belief, and the region is known for the earliest implementation of the *Mārū* style. The ancient temples of *Osiām* and *Kirādū* located in this region are excellent examples of the *Mārū* and *Mahā Mārū* style.

In the past, the *Chatarī* structure was preferred only for a notable person such as a ruler, this practice became common over time, and such structures were also erected for the members of the royal family, *Sāmañts*, *Sardārs*, Saints, etc., otherwise building *Cabūtrā* and erecting *Dēvalī* had been more in vogue for them. The *Chatarī* monument appears to be a fusion of the *Vaidīk* mound and the tradition of the tribals, with the tradition of erecting the *Dēvalī* inspired by the installation of pillars in memory of the dead among the tribals. The *Pada Vāstū* platform is prominent among the *Chatarī* and *Cabūtrā* construction, in which the *Dēvalī* is installed in the *Brahmapada*, the superstructure of the *Chatarī* has been the descendancy of the *Maṇḍapa*'s superstructure of the *Hindū* temples.

Although many scholars have the belief that the use of the *Chatarī* element in *Rājput* architecture had been inspired by the tombs of Mughal architecture, this does not seem to be true as this form was also used in pre-Mughal monuments, such as monuments from the Sultanate period. Instead, it can be assumed that during the Mughal period there were some changes in the original form of the *Chatarī*, such as the finial, shape of the dome, *Chajjā* pattern, columns, decorative motifs, etc.

The Mughals brought grapes to India and the engraving of grape leaves and roses in the decorative motifs reflects the influence of Mughal art. The tradition of

building rooms in *Chatarī* has not prevailed in the past, which was seen in the later phase, and may have been influenced by Mughal tombs. Apart from the corbelled technique, another technique for the dome is a Mughal influence, similarly, in later *Chatarī* design, the *Chālā* dome is influenced by the Mughal style, but in the Mughal, it was influenced by the *Chālā* type roof inherent in the architecture of *Baṁgāl*.

The reason for this confusion among scholars is also because the *Rājput* architectural form of *Chatarī* was infused by the Mughals as a decorative element in their palaces, forts, and tombs, the best example of which can be seen in the Humayun's tomb. During the Mughal period, some of the basic forms of decoration changed over time, which were later also accepted by the *Rājput* ruling class, and possibly led to the misconception that this form was from Mughal sources and that *Rājputs* acquired it when they came with the contact of Mughal architectural forms. The cusped arch used in the *Chatarī* was influenced by *Hindū* -style *Toraṇa* and the Buddhist Chaitya arches, however, this arch is not as load-bearing as other arch types. Balban's tomb was the first to use a load-bearing keystone arch in India.

The technique used in the *Chatarī* is a combination of corbelled and lintel techniques, while in the Mughal influence the use of arch is decorative rather than load bearing. Most of the *Hindū* architectural forms have been used in Mughal architecture, as the well-known form *Chatarīs* fused in the Humayun's tomb. When the *Rāṭhor* rulers of *Mārwār* came in the contact with the Britishers, the influence of colonial architecture was reflected in their architecture. Predominantly from the time of *Mahārājā Mānsimha's* memorial monument, *Thaḍā's* construction reflects the influences of colonial architecture, although there is a fusion of *Hindū* and Mughal architecture.

The *Jaswant Thaḍā* is an excellent example of a fusion of *Hindū*, Mughal, and British colonial styles. The *Ummēd Bhawan* in *Mārwār* is a fine example of colonial influence, after its construction, the colonial style highly influenced the regional style. The monuments of *Mahārājā Jaswantsimha-II* and the later structures are built of marble, these structures are a composite version of different styles. They have flat roofs, no domes like the earlier structures, and even the parapet wall is built in ornamented *Jālī* pattern, the walls of *Cabūtrā* have semi-relief of arabesque designs and beautiful railings having carved balusters all around.

The simplest way to identify the influences of Islamic and colonial architecture can be the lookout at the evolution of columns and brackets from the earliest memorial structures to the latest ones. Such decorative motifs and forms shifting is periodical and visually descriptive and provides a clear idea of influences and evolution. The region has a strong tradition of building memorial monuments. The artistic form has been changing due to the influence of time and circumstances, resulting in a fusion of architectural styles, the influence of Mughal and colonial architecture is visible in the *Hindū* style, these forms were accepted by *Rājput* rulers, and the style jointly referred to as the *Rājput* style.

The people of these regions understand 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.

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* is a significant example of such a folk deity celebrating 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 regarding most of the folk deities.

There are innumerable villages in *Mārwār*, *Jaisalmēr*, *Udaipur*, *Bikānēr*, *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 them. Usually, people address them by different names like *Bhomiṃyā*, *Jhumjār*, *Khētlājī*, *Bābāisā*, etc. On special *Tithis*, *Prasāds* are served as per the beliefs of the regions. As per the custom, this prasād depends on *Mīthī* (veg) to *Carakī* (non-veg), in *Rājasthān* such practices are largely seen in rural areas. The profuse diversity and cultural richness observed regarding the memorials and souvenirs of the *Mārwār*, 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 behaviors

In Mārwar, the inscriptions regarding the departed souls and their memorials are inscribed in *Samskṛt* or *Mārwarī* language (*Dēvnāgarī* \ *Muḍiyā* script), which usually began with the first line of "*Śrī Rāmjī Sāya Chē*" or "*Śrī Parmēśwarjī Sāya Chē*". The platforms of the *Paṃcakumḍā*'s memorial 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 domes have beautiful murals paintings on top and the inner surface, usually in red and blue, and black colors.

If comparing the memorial monuments of *Jaisalmēr* with *Mārwar*, there are differences observed. In the *Jaisalmēr*, *Dagdthsthalā* is referred to as the *Baḍā Bāgh*, have more than 103 small and large memorial monuments built over the period of 473 years. All these monuments are built in yellow sandstones having stone cladding domes and cornices. The memorial monuments at *Baḍā Bāgh* are built in two rows, commonly referred to as the upper and lower rows. 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 *Phaṃsānā* type roof patterns.

The major variations in the *Phaṃsānā* 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 *Maṃdapa* 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 Sirā* pattern. *Chabūtarās* are usually of low height, and most have the same floor level.

In the lower row except for a few *Phaṃsānā* type *Chatarī*.s, most of the structures have graceful Onion and *Chālā* domes, and inverse lotus and *Ghūmaṭī* are installed at the top. 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 in the lower row that has similitude with the *Thaḍā*, which has *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 *Brahmapad* of the floor, but in the later phase especially in the lower row structure, the *Dēvalīs* were installed above the *Bhadra* and *Padma Pīthikā*. 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.

The equestrian *Bhāṭī* 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 *Bhāṭīs*.

A tradition of installing *Pagaliyās* for princes and princesses are not observed here, instead, have a tradition of installing *Dēvalī*. 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 royal family members, instead, they have one common royal crematorium for all. The *Phaṃsānā* type memorials were built in large numbers. Lime plaster and bricks have not been used much in the dome construction, even the types of the dome are limited.

In *Bīkānēr* the memorial monuments of the early rulers were built at the "*Bīkājī Kī Tēkrī*", near the temple of *Laxmīnāth*. Here the important memorials'

belong to the *Rāv Bikā*, *Rāv Lūṇakaraṇ*, *Rāv Jaitsī*, and *Kuṁwar Bhūpāl*. The earlier structure of *Rāv Bikā* 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 belongs to *Rāv Kalyāṇmal*, after that, all the monuments up to *Mahārājā Dūṁgarsimha* 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 *Dēvikumḍa*, the memorial structures are built in three rows, which are protected by a high compound wall.

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 styles of architecture, having beautiful and intrinsic carvings of arabesque (*Bēlbuṭā*) decorative patterns.

Here 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, which are referred to as *Nādā*.

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 are *Dulmērā* stone, Marble, and *Kauḍī* plaster. The arabesque designs and images of Gods and Goddesses had been painted in the *Ustā Kalā*. Art was depicted in popular themes like *Kṛshṇa Rāsalīlā*, *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, with time this style evolved here in a different manner and got recognized as a well-known style in the region.

*Bikānēr* 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. 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 a diadem and folded hands, except for the diadem these figures are similar to the *Mārwār* types. The third type is highly ornate and detailed and in *Ardhaparyāmkāsana* Lord *Lakṣmīnārāyaṇ* is seated on a throne, which replaced the earlier depiction of the king and queens from the center figures, 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.

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.

For the females from the royal family who had natural death, their *Pagaliyā* have been carved on horizontal stone tablets, it includes symbols of footprints, the Sun, Moon, *Śāmkha*, 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. Unlike *Mārwār*, *Bikānēr* doesn't have a tradition of separate *Dagdha Sthala* for kings, queens, family members, etc. and the main crematorium site is known as *Dēvīkumḍa Sāgar*. Through the above analysis, it can be concluded that despite both kingdoms being from the same lineage, even then there have been some fundamental differences observed in the memorial's architecture. The influence of the Mughal style is more prominent here than in *Mārwār*, especially in the carving patterns, paintings, etc.

The *Mēwār*'s Sisodiya has a crucial place in the history of the *Rājput* period, there were many famous majestic rulers, among them *Bappā Rāwal*, *Rāṇā Kumbhā*, *Rāṇā Sāmgā*, *Mahārāṇā Pratāp*, etc. are prominent. The longest ruling dynasty of *Mēwār* was *Sisodiyā*, earlier the capital of *Mēwār* was *Chittauḍ*, but *Mahārāṇā Udayasimha* II founded the new city of *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. 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 Kumbhā*. There is a twelve-pillared memorial structure of *Kumwar Prthvīrājsimha* located at the *Kumbhalgaḍha*, he was the elder brother of *Rāṇā Saṁgrāmsimha* (*Sāmgā*). The architectural form of this structure is simple and very similar to the *Maṁdapa* of *Hindū* temple architecture. The *Brahmapad* has the installation of the *Govardhan Stambha*, and its top is carved like a *Ghumaṭī* form, while the *Samcaturaśra* shaft is comparatively smaller.

This memorial structure gives the impression of an early-stage memorial form in the region. A few years after the capital of *Mēwār* shifted from *Chittauḍ* to *Udaipur*, the royal crematorium site for the *Sisodia* dynasty was finalized near *Āhaḍa* village and named *Mahāsatya*. The *Cabūtarās* and *Chatarīs* built-in *Mahāsatya* are very close to each other's and the whole complex is protected by high *Paḍkotā*. The monuments of *Mahārāṇā Udayasimha* and *Mahārāṇā Pratāpsimha* are not here. The memorial of *Mahārāṇā Udayasimha* is built near the pond of the *Zhālēśwar* temple in *Gogumḍā*. While the *Chatarī* of *Mahārāṇā Pratāpsimha* is built *Cāvaṁda*.

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*. 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*.

The royal memorial monuments of *Mēwār* are prominently built-in *Himḍū* style and are influenced by the *Mamḍapa*'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 *Mārṇwār*, 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.

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 a few of the *Bhēmṭī Sirās* are also built in *Kīcaka* type. The extensive scale influence of Islamic and British colonial styles on *Mārṇwār* is not seen on the memorials of *Mēwār*. Barring a few later-stage monuments, most *Chatarīs* do not have cusped arches and instead of *Ardhachamḍrākār Chajjās*, *Pāt*'s 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.

The installation of *Dēvalī* in memorials is quite different from that of *Mārṇwār*. Mostly *Chaturmukhī Śivaliṃga* is installed in the memorials' *Brahmapad*, and in front of which *Naṃḍī* 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 in ascending order in a straight line from *Naṃḍī*, *Śivaliṃga*, and *Stambha*. 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 *Mārṇwār*, *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. The *Mēwār* royal family did not

have separate crematorium sites for rulers, queens, and their family members. There are many fundamental differences in the types of royal souvenirs and memorials between *Mārwār* and *Mēwār*.

In 1242 AD, the kingdom of *Būmdī* was conquered by *Rāv Dēvā Hāḍā* after this entire region is referred to as *Hāḍautī*. The cremation site of the royal *Hāḍā* family of *Būmdī* is called *Kṣāra Bāg*, it is located on the western *Ghāt* of the river *Bāṇ Gaṃgā* near the city of *Būmdī*. 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 *Paḍkotā*. Various small and big memorial structures have been built here and the major types are *Cabūtarā* and *Chatarīs*, which are grand and highly artistic.

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. 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 *Mārwār* 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 *Būmdī*. 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.

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 installed. 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 *Ardhachamḍrākār* is not common here.

The *Kaṁgūrā* 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 *Śivaliṁga*, short shaft *Govardhan Stambha* and *Dēvalīs*. The *Govardhan Stambhas* are substantially similar to the *Mēwār* type and all four-direction surface has reliefs of the king and his queens while 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 *Būṁdī*. However, influence from the *Mēwār* type is also discerned in the memorial monuments of *Būṁdī*, possibly because earlier *Hāḍās* of *Būṁdī* were *Samaṁts* of the *Sisodiyā's* of *Mēwār*.

The largest memorial monument in *Būṁdī* is that of *Mahārāv Anirūdhasimha's Dhāī Mā Dēvā*. It is a massive structure of eighty-four columns, it is built six kilometers away from the royal cremation site (*Kṣārabāg*). Significantly, the grandeur of *Dhāī Mā* 's memorial is beyond comparison to any other monument of the rulers or queens of *Būṁdī*. The walls of this monument are highly ornate, having reliefs of God- Goddesses, etc.

The *Koṭā* was ruled by *Hāḍā Cauhāns* who are the offshoots of the *Hada's* of *Būṁdī*. The royal cremation site of the *Koṭā* is locally referred to as *Kṣāra Bāg*, it is built near a water reservoir. Significantly, marble, red and ivory-colored, sandstone and lime plaster were used for the construction. These monuments can be classified into types of *Cabūtarās* and *Chatarīs*, most of the *Cabūtarās* are one to three-layered having square and octagonal forms. They have utmost ornate walls and pillars, which usually have reliefs of figurative patterns on the red and ivory-colored 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 highly artistic. A distinctive feature of the *Koṭā's* memorials monuments is that the *Hathinīs* are comparatively broad, atop the sculptures depicting mahouts holding aṅkuśa, sitting on the large tusk elephant. 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 sumptuous depiction of the elephant is not seen in any other kingdoms from the selected list.

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*.

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*) with reliefs atop 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*.

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 and discussed in the second chapter that most of the important *Rājput Jāgīrdārs* 'bloodline was from the king's lineage.

*Madhosimha* was the first coronated king of the *Koṭā* kingdom, he had five sons respectively *Mukūmdasimha*, *Mohansimha*, *Juṃjhārsimha*, *Kanhīrām*, and *Kīśorsimha*. After *Madhosimha*, *Mukūmdasimha* 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. According to the available records, *Palāyathā* was a large and powerful *Jāgīrī* of the *Koṭā* kingdom. In the *Dagdhsthala* of *Palāyathā*, there are three *Chatarīs*, nine *Cabūtarās*, and two *Caukīs* of *Satīs* 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* style.

Among all, the most significant memorial is that of *Mohansimha*, it is the grandest of all and built in the distinctive *Rājput* style. The facade of *Hathinīs* has semi-reliefs depicting war elephants riding by mahouts, deities i.e., *Gaṇēśa*, *Śiva-Pārvatī* engraved as a couple on *Naṃdī*, *Hamsawāhinī* *Saraswatī*, *Devi Durgā* holding a trident, daggers, sword, Pallet drum, *Cakra*, skull, nature of these divine figures are shown in the dynamic state. The base layer of *Cabūtarās* is *Samcaturaśra* and atop layer is *Aṣṭaraśra*. A fourteen-column superstructure had been erected on top of this *Cabūtarā*, having a large dome set on a central *Pāt* frame in corbeled techniques. Sacred symbols have been carved in place of the *Śivaliṃga*, i.e., the mace, lotus, dagger, sword, shield, and conch are prominent, which are symbolic and adorn the deities.

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.

Another important monument is that of *Pratāpsimha*, this monument has a platform, in the *Brahmapad* where a *Śivaliṅga* is installed. The *Śivaliṅga*'s surface is not the usual type, instead, it has carved figures of a man *Katār* holding (*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. 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 *Mārwār*, indeed was not similar to the above-selected kingdoms. However, all kingdoms indicate their rich architectural characteristics, but *Mārwār* seems more opulent and sensitized in this context and consequentially diverse in the matter of souvenirs and architectural types.

There are various complexities involved in the historiography and this is encountered while the site visits for research investigation of the primary sources. Such sources are the principal cornerstones of historiography, as the authenticity depends on them. 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.

It has been noticed in the region 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. The *Dēvalīs* are missing from most of the memorial monuments, although, the monuments are standing intact but in a fragile state. It is worth noting that there is usually an inscription inscribed on the *Dēvalī*, which guides that in whose memory the structure was built.

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 *Oran*, *Oṇa*, or *Āṇ*. The *Oran* is an indigenous form of the *Saṁskṛit* 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 *Oran* 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 *Oran* and before preparing the *Oran*, the *Jāgīrdār* or leader of the village used to take vows with all the natives that unitedly they would prepare an *Oran* 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 *Oran*.

Among the village territory, a particular land was reserved for the crematorium and the installation of souvenirs. 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 have been 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, 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, this act caused damage. Its result can be seen in the form of the permanent destruction of the inscriptions and artistic works of the monuments.

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 is shocking to find that important sources like *Govardhan Stambha*, *Putlī*, *Dēvalīs*, etc. are being used for tying cattle. The deterioration of architectural elements and erosion of inscriptions is happening too fast. The transfer of inscriptions from the event-specific to other places is raising the concern of losing the event site. The *Stambha*, *Putlī*, and *Dēvalīs* are important sources for the authenticity of the historical events on the site.

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 *Paṁcakumḍā* and *Kāgā* have become victims of this act. 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.