

Synopsis of the thesis entitled

Art And Architecture of The Royal Memorial Monuments of *Mārwār*:

An Analytical Study in The Socio-Political and Cultural Outlook

Submitted by

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Introduction

Architecture is an ancient phenomenon. It began with the early cavemen as they began to build their shelters to live in. When they stepped out from the natural habitat of dense forest covers, they began to create and fix their shelters. With artistic faculties of men awakened in the search for larger and better-sheltered spaces. They began to build shelters with an inherent aesthetic sense, that seemed pleasing to the eyes. That is why the emergence of architecture is the combination of needs, imagination, capacities of the builders and the capabilities of the workers.

As humans become civilized, rituals of life stages became more intricate. The rituals activities from birth to death are very common among different civilizations. In Hinduism commonly known as *Solah Saṃskār*¹ and death regarding is known as *Antyēṣṭi Saṃskār*. At the cremation and burial sites, installing signs or building temporary or permanent structures have been a common practice among tribal to civilized societies. They developed architecture at the places of cremation and burials, with a deep concept of beliefs and philosophies. Such concept varies according to situations and culture. The archaeological evidence of the prehistoric period indicates that Neanderthals buries their dead around 50,000 BC and likewise in different civilizations around the world.

During the reins of the *Rāṭhōrs*, the *Mārwar* kingdom came to be known as *Jodhpur* kingdom. This region is situated in the western part of *Rājputānā*. It was surrounded by the borders of other kingdoms. The eastern border of this kingdom was shared by *Jaipur*, *Kiśangadhā*, and *Ajmēr*; on the south-east border by *Udaipur* (*Mēwār*); on the south by *Sirohī* and *Pālanpur*; on the south-west by Rann of Kutch;

¹ Sixteen rituals

on the western by *Thārpārkar* and *Simdh*; on the north-west border by *Jaisalmēr*; on the northern border by *Bikānēr*; and the north-east border by *Shēkhāwāṭī*.²

This region lies between 24° 37' to 27° 42' north latitude and 70°5' to 75° 22' east longitude. Its greatest length, north-east and south-west are about 290 miles, and its greatest breadth is about 130 miles; which contains an area of 37,000 square miles.³ It has a vast sandy plain, within the southeast of the district or to the south of the *Luni* river. There are various isolated hills however, none of these hills is of the same description as of the *Aravali* range, because none of these is sufficiently elevated or extensive to be called a mountain.

It is pertinent to note that before *Jodhpur* emerged as the capital, *Mamdore* was the capital of the kingdom. This former capital is located at a distance of five miles from *Jodhpur*. The *Mārwār* finds its early references in rock inscriptions and *Sanskrit* literature. Due to the geomorphology of the region, this region is termed as *Marū*, *Marūsthala*, *Marūsthali*, *Marūmaidinī*, *Marūmaṇḍal*, *Mārav*, *Marūdēśa* and *Marūkāmtar*⁴, which is referred for desert or arid land. Colonel James Tod referred to this region as:

Its ancient and appropriate application comprehended the entire 'desert,' from the *Sutlej* to the ocean⁵.

Before the *Rāṭhor*, other clans like *Mouryans*, *Kuśaṇa*, *Kshatrapa*, *Gupta*, *Huṇa*, *Gurjara*, *Chāvada*, *Baisa*, *Pratihāra*, *Guhila*, *Parmāra*, *Solamkī*, and *Chauhān* ruled this region.

When *Rāv Sīhā* emigrated to *Mārwār* and here he founded the *Rāṭhor* clan, which afterwards, spread continuously. The *Rāṭhor* claimed that they are *Rāwuḍa*

² "The Rajputana Gazetteer": Vol-2. Calcutta: Office of the superintendent of Govt. Printing, 1879, 222.

³ Ibid, 222.

⁴ The terms *Marū* and *Marūkāmtar* are referred for whole desert of *Rājputānā*.

⁵ Tod, Col. James. "Annals and Antiquities of Rajasthan": Vol-2. New Delhi: Rupa Publications. 1997, 1.

Vamsi (descendants of Sun). Until *Rāv Chūndā*, *Maṃdore* was the capital of the *Mārwar*, which was shifted by *Rāv Jodhā* to the new capital *Jodhpur*⁶.

From ages, this region evolved a new sense of art and architecture, with the time, it was influenced by the rich values and intentions. But the values and intentions differ due to the contradiction of movements. It also differs due to the distinct notion of individual patrons and architects. The differences in values and intentions are without deviated linked to the design outcomes within architecture. It is also a major contributing factor that how an architect operates for design outcomes concerning the patron's penchant.

When we look at history, which has its truth and so has a legend. Legendary truth is of another nature than historical truth. Legendary truth is the invention whose outcomes become a reality. Although, history and legend have the same goal to depict eternal existence beneath momentary existence. History is ought to be a source of pleasure. In literature, history always has its high place, which is an enlargement of the experience of being alive.

However, the notion of constructing memorials is very common since the prehistorical era. It evinces that the history of memorial architecture is very old and substantial, but rituals may vary due to religious, cultural and social beliefs. After death, the dead body is cremated in Hinduism, the ritual space is called *Dagdha Shala*. But among Christianity and *Islām* the dead body is buried and the ritual space is called a Cemetery or *Kabristhān*. To build superstructures either on the cremation site or in memory is a common practice among most cultures. In *Rājasthān*, such memorials signs and monuments are categorised as *Dēvalī*, *Putalī*, *Chatrī*, *Dēval* and *Thaḍā*, etc.

⁶ Ojha, Rayabhadur Gourishankar Hirachand. "*Jodhpur Rājya Kā Itihās*": Vol. 1. Jodhpur: Maharaja Man Singh Pustak Prakash Research Centre. 2010, 33.

Among various *Rajput* dynasties, the tradition of constructing memorial monuments of the rulers, queens, royal family members, *Samant* and *Sardārs* was a very common practice. The concept of building memorials having its importance seen among all *Rajput* dynasties. The *Rāṭhor* dynasty is very well known in the *Rajput* history, and the research is focused on the royal memorials built during *Rāṭhor's* of *Mārwar*.

In 1947, when India got independence from British rule, *Mārwar* was the third-largest princely state after *Kaśmīr* and *Haidrābād*, which shows the significance of the region in Indian history. Inside *Jodhpur* and surrounding places, we can locate various royal memorial monuments sites associated with the royals of *Mārwar*. Among them, *Maṇḍor*, *Paṃcakuṇḍa*, *Kāgā*, *Jaswant Thaqā* are prominent, where monuments were built in the memories of the kings, queens, royal family members, *samanta*, and *sardārs*.

Among these sites, *Maṇḍor* was an ancient town, and capital of the *Pratihāra* of *Maṇḍavyapur*, who ruled the region in the sixth century. The rulers of this dynasty probably became vassals of the imperial *Gurjara-Pratihāra*.⁷

These memorial monuments are significant in many ways, they are helpful in decoding beliefs, socio-political and cultural fabrics of the region as well as art and architectural journey. The evolution has distinct qualities and characteristics, its distinctiveness is a fusion of various styles like *Marū*, *Mahāmarū*, *Islāmic* etc. A glimpse of British colonial styles can also be seen.

The construction materials like, various coloured sandstone and marble enhance its uniqueness, carving has fetching intimations to the unbeatable talent of the artisans. The role of artisans, which are associated with different castes, their

⁷ Puri, Baij Nath (1957). The History of the Gurjara-Pratiharas. Munshiram Manoharlal.p.19.

exigency of identification, contribution and recognition is foremost important. The most important is to bracketing different historically referred construction materials and techniques from the records and site-specific structures.

The *Rājputānā*⁸ was comprised of different kingdoms of *Rājput* clans and they have their identities, marital and cultural relations. While field visits, it was noticed that they have few regionally influenced distinctness regarding beliefs and faiths of the memorial monuments. In this context, the comparative study of *Mārwar* with few neighbouring kingdoms will lead to a new understanding of art historiography.

During the investigation, with shreds of evidence many historical and artistic facts have been tried to be analyzed, hoped that this research will play a decisive role in future studies.

Scope of the Study and Objectives

From time to time, many art historians revealed multifarious certainty and manifest different faces of the subject in the art historical research. With concern to the proposed topic, to date; except few documentations and articles, there is a lack of noteworthy and detailed research work. Even though, enough archival sources are retained in the possession of various archives; which still need to be investigated.

But there is always seen lack of efforts, largely due to not any undeviating itinerary to the native tongue and difficult script. This factor causes the indolent attitude of scholars, therefore still there is an immense possibility to explore this topic.

⁸ During British rule other than *Rājput*s there two *Jāts* and one Muslim princely state exist in *Rājputānā*.

In the context of art-historical research of the royal memorial monuments of *Mārwār*; very few related descriptions and archival sources are investigated. There is a need for descriptive art historical research to associate various concealed and intermit links in the revised and peruse of the academy. Unidentified episodes needed to be investigated so that they can be historically justified and new evidence can be established. Through this research, it will be possible to step ahead and understand the various aspects of the socio-political and cultural significances of the memorial monument.

Regarding the region, with the concern of other streams, there had been contented social-political, economic and cultural research executed by the scholars. But miserably, the memorial monuments of the *Mārwār* region had faced enough ignorance, which resulted in the lacking of proper research work and regarding outputs. Through ignorance, we can't sidestep the importance of this topic, there is a need for detailed and profound art historical research investigations instead of indolent. This research assuredly set a parameter for the future and provide a broad idea in understanding stylistic developments of art and architecture of the region.

Earlier, there were intricacies in getting access to the archival sources, but in the last few years, there is an ease in access due to the digitalization of the archival sources. These archival sources are the 'treasure trove' of the vast knowledge, needed to be decoded for the footprint of a better society.

Literature Review

Considerably, concerned with the socio-political and historical aspects of the *Mārwār* kingdom, there are many research publications and articles published especially regarding the reign of *Rāṭhōrs*. But with concern to inscriptions and

primary records of the memorial monuments, it is circumvented and a handful of scholarly activities are available. Therefore, there is an urgent need to execute research activity in this subject matter.

Regarding the royal memorial monuments of the *Rāṭhor*'s of *Mārwār*, to some extent, the primary sources are kept safe in the archives. Archival sources like *Khyāt*, *Kamṭhā bahis*, official files, letters, gazetteers are key sources. Whereas rock inscriptions, *Dēvalī*, *Cabutrā*, *Chatrī*, *Dēval*, *Thadā* are the primary sources available on sites. Therefore these primary sources are proving to be very directional in the research.

Among significant research publications, the research by Melia Belli Bose is concerned with the *Chatrīs*. Instead of focusing on *Mārwār*, her effort is generalised to the whole *Rājputānā* and the nearby princely states and context are different in comparison to presently proposed research. The published work of Ratanlal Mishra is again generalised to the whole *Rājputānā* and briefly discussed art and architecture, the focused area is widely political. With the review of the available literature, it is known that there is not much research execution done while keeping in mind the memorial monuments of *Mārwār*. Whatever little has been investigated, I don't see quite good references from the primary records which connecting the *Mārwār* kingdom.

Due to the above factors and the reduction in research priorities, now it is foremost to carry out such research on a priority basis. while considering the significance of primary sources, special priority has been given to archival records. The archive records are preserved from Rajasthan State Archives, Maharaja Mansingh Pustak Prakash Shodh Sansthan, and Rajasthani Sodh Sansthan Chopasani. Next to archive records, rock inscriptions and other site-specific

evidences are the key mediums for research augmentation. These primary sources are foremost for the appropriate analytical educt.

The art and architectural monuments and ruins are the principal sources for comprehension of the chronological stylistic developments. They provide an opportunity to engage with art historical and epigraphic shreds of evidence. These primary records are providing a comprehensive understanding of the ethnography, rituals, and religious milieu of the respective period.

Research Methodology

The art historical research is probably more varied and debated than in any other branch of history. The intent of the research would be the art historical development and stylistic contexts. In the *Mārwār* region, the development of art and architecture is not only limited to the native style but also responsive to the different foreign influences. With the art historical pivot, the analytical need for the research topic is multidisciplinary. The prospect threading is of historical, philosophical, stylistic developments, socio-political, and cultural trends.

To filter unexplored sources and track out required facts is one of the complicated tasks. The available sources are written in native script *Mūrḍiyā* (*Ghasīt*,) which covers a foundation part of the research. The extensive parts of the records are still unexplored and yet not edited much. To explore and tracing out shreds of information, the challenge was to learn this language and script pattern properly.

To understand this language and filtering primary sources for the facts; special training was required. For this task, I took training and guidance under the

regional experts. While this process, the first hurdle was the medieval *Rājasthānī* and secondly, observed influences of other tongues in the regional language. This situation made this task even more convoluted. But with tireless efforts finally, success has been achieved and the *Khyāts*, *Bahis* and Rock inscriptions yielded considerable details.

While investigating the archival records; the shreds of information received like, the memorial monuments belong to whom, which castes were involved in what art occupations and what professional title they have, etc. Apart from this, which construction materials were preferred and purchased from whom and what was the methodology of working. Especially about the religious and cultural events, that were organized during the construction stages or activities.

Among sources about construction activities, *Kamṭhā bahis* has been proved to be an important source. Which includes local terminologies of architectural elements and patterns of wages received by artisans and labourers. The archival sources deciphered about the cultural traditions of mourning rituals. These rituals varied among the rulers, queens, and their family members. Records also disclosed; the mutual decorum by the rulers of nearby kingdoms, which was a salient aspect of the political facet inherent in the mourning traditions.

Among the primary sources, nothing certain facts are found in concern to the architectural stylistic fusion. However, analytical studies of the chronological evolution of site-specific structures have made it possible. Such investigated studies assess the influences of architectural evolution and foreign stylistic fusion. An unusual circumstance arose during the field investigation. Among the memorial monuments, most of the inscriptions or *Dēvalīs* were found missing. Often such factors affect research investigations.

However, due to available primary sources and architectural stylistic patterns, the research work has been successful in reaching a decisive position. Decoding architectural stylistic patterns; yielded a great deal of understanding of construction techniques. This comprehension decoded the techniques preferred and other stylistic influences among *Dēvalīs*, *Dēval*, *Chatrī*, *Thaḍa* etc.

In this context, an analytical study is executed among *Mārwar* and other selected former nearby kingdoms like *Bikānēr*, *Jaisalmēr*, *Sirohī*, *Kotā* etc. This field research investigation highlights key findings. Because yet not specific research concerned with this has been executed, which makes it even more crucial.

During field research, visited some important former *Thikānās* of the *Mārwar* Kingdom. The information received is quite astonishing. The findings get to conclude the challenges in the art hystorography of the memorial monuments. It reveals the cause of delusion in historiography.

This research has been based on a combined methodology. which go around from exploration of archival records to field visits. For the digital presentation of collected data, various software and computer applications have been preferred, like AutoCAD, Sketch-up, Photoshop, Google Maps, etc.

Chapterisation

Chapter One: A Historical Overview: Retrospective of *Mārṡār*

- 1.1 The Naming of *Mārṡār*, Area, Geographical Expansions and Borders, Hill Ranges, Rivers, Lakes, Mines and Agriculture
- 1.2 Dynasties Prior to The Rathore Dynasty and Their Emanation
- 1.3 Rathore's Emanation in the Marwar

Chapter Two: Royal-Memorial Monuments of *Mārṡār*

- 2.1 Origin, Concept and Customs.
- 2.2 Classification and Categorisation of The Royal Memorial Monuments
 - 2.2.1 The Memorial Monuments of The Rulers
 - 2.2.2 The Memorial Monuments of The Queens and Family Members
 - 2.2.3 The Memorials of The *Sāmant* and *Sardārs*

Chapter Three: Significances of The Memorial Monuments

- 3.1 Socio-Political Significances
- 3.2 Cultural Significances
- 3.3 Various Castes and Their Association in The Burgeoning of Art and Architecture

Chapter Four: Art and Architecture: Influences and Techniques

- 4.1 Construction Materials Used and Their Sources
- 4.2 Construction Techniques and Architectural Elements
- 4.3 A Critical Analysis on The Impact of Extrinsic Styles

Chapter Five: A Critical Comparative Study

- 5.1 *Mārṡār* and Their Contemporary Princely States
- 5.2 The Negligence of The Memorial Monuments and Art Historiographical Delusions

Under chaptalization, this research is divided into five chapters.

Chapter One

This chapter is based on the 'Historical overview in the retrospective of *Mārṡār*.' This chapter is further divided into three sub-chapter. The first sub-chapter focuses on the understanding that why the *Mārṡār* is not just a name but an

identity. This identity is based on different factors, which are crucial in the naming of the *Mārwār*.

The climatic factors affecting the habitat and life patterns of the region. Here the analytical part will be based on geographical and related facts about the region, and its geographical expansions. In what conditions this kingdom was sharing its borders with other formerly kingdoms.

The desert, hills and mountain ranges played an important role in settling the political boundaries of this region. These factors made this region a most suitable place of attraction for foreign invaders. These circumstances tempted numerous military operations and executed many treaties. Likewise, rivers have their role in prospering the region. Various minerals mines were an important source of revenue for the kingdom. There is a direct relationship between agricultural status and prosperity. By knowing the agricultural activities of the past, we can estimate the historical prosperity of this region.

The second sub-chapter is focused on the dynasties that ruled this region wholly or partly, prior to *Rāṭhor*'s reign. Among them *Mouryans*, *Kuśāṇa*, *Kshatrapa*, *Gupta*, *Huṇa*, *Gurjara*, *Chāvada*, *Baisa*, *Pratihāra*, *Guhila*, *Parmāra*, *Solamkī*, and *Chauhān* dynasties are prominent.

The third sub-chapter is focused on the emanation of *Rāṭhor* in the *Mārwār* region, especially from *Rāv Sīhā*. Also, the focus will be given to the critical circumstances in which *Rāṭhor* rulers reigned the region.

Chapter Two

This chapter is based on the core understanding of the ‘**Royal-Memorial Monuments of the *Mārwār* Kingdom.**’ This chapter is divided into two sub-

chapters, among them, the first sub-chapter is focusing on the critical understanding of the concept and origin of the memorial monuments. The customs associated with the memorial monuments differ from place to place, based on beliefs, cultures, and religious ideology, etc. In the context of *Mārwar*, try to perceive how these customs assimilated with architectural understanding and flourished with the period.

The second sub-chapter focuses on the royal memorial monument. Specifically focused on the reserved crematorium site of the Royal family, which were allocated in the *Jodhpur* and nearby areas. Majorly these sites are outspread in three places mainly *Maṇḍor*, *Paṁcakumḍā*, and *Jaswant Thadā*.

Thereafter, briefly discussing the *Kāgā*; because this site is in fair mean related to the royal family and the kingdom, which is dedicated to *Sāmānt* and *Sardārs*. Although this chapter is not covering the architectural technicalities of the monuments but instead architectural space and style. whereas the architectural technicalities are discussed in another chapter.

Chapter Three

This chapter is based on the core understanding of the ‘Significances of the Memorial Monuments.’ To look into the different significances there is a need to look at the subject from multifarious aspects. This chapter is divided into three sub-chapters, among them, the first one is focusing on the critical understanding of socio-political significances. In this, our purpose is to know the behaviours of their *Sāmānt* and the rulers of nearby kingdoms during the death of a ruler.

Usually, such behaviour is inspired by political ambitions and state relations. Apart from this, how these structures were a medium to retrieve the crisis of identity during Islamic dominance and treaties compulsions. Because especially in the case

of constructing *Dēval*, such activities seem an attempt to messaging political will and attempt to recover the identity crisis among the society.

The second sub-chapter is based on the records received regarding the rituals and funeral sites of the royal family. While investigating records on such sad traditional rituals, I got to know varied interesting information. Like throughout the kingdom, what kind of sentiments and interactions prevails among the common public. The study reveals that the sensitivity of such cultural practices is deeply rooted in society.

Among the archival sources, *Śoka bahis* are holding even more crucial information. Such sources are primary records of procedures and traditions of the cremation rituals, which are very significant in historiography. These sources provide an idea about the traditions and kind of arrangements, which conducted during the funeral rituals of the royals or those who were associated with them. This chapter is very important in understanding the cultural aspects of the Memorial Monuments.

Thereafter, the third sub-chapter is covering ‘the various castes and their association in the burgeoning of art and architecture.’ In this, trying to understand the weaving threads of castes pattern in the *Mārwar*. Among all the castes, our concerned castes are scrutinized from the most reliable primary source *Kamṭhā bahis* records. These castes were found extensively involved or either to a certain extent in the activities of art and architecture. During analytical probing of the texts, it came to be known that castes were affiliated and identified with their distinct caste professions were also found involved in such artistic activities. Efforts have been made to know their

roots before coming to *Mārwār*. An analytical study has been done on how they expanded their artistic occupational identity in this region.

Chapter Four

This chapter is based on the core understanding of the ‘Art and Architecture-Influences and Techniques. Which is divided into three sub-chapters, among them, the first one is focusing on the construction material used and their sources.’ *Mārwār* is well known for its rich art and architectural heritage. With time many parameters change in construction or even the demographical changes make the point. By investigating primary records, I am tracing out the construction materials used while the construction and artistic activities. There were proper methods of purchasing materials and even traced different methodologies applied at that time.

The second sub-chapter is based on the technical aspects of art and architecture. Specially to understand the construction techniques and different architectural elements used in composing a final form of structure. The architectural elements like pillars, brackets, decorative motifs, etc. are important sources of identity. The joinery techniques that make possible such complicated structures need to reinvestigate. This investigation will help to understand the native style and foreign elements’ assimilation. This investigation will be mainly based on site-specific studies.

Thereafter, the third sub-chapter is based on tracing out the level of impacts of the extrinsic styles on the native art and architectural style. Specifically in concern to Islamic and British Colonial influences. This analysis is based on the technical understanding among different styles.

Chapter Five

This chapter is based on a critical comparative study. Which is divided into two sub-chapters. Among them, the first one is focusing on a critical comparative study of *Mārwar* and few selected neighbouring kingdoms. The context is the memorial monuments and their relative practices. For this, I preferred kingdoms like *Bikānēr*, *Jaisalmēr*, *Sirohī*, *Kotā*, etc. Through this research investigation, I will identify and understand the concerned practices among the former neighbouring kingdoms. Despite being related to the same cultural heritage, it will be interesting to know the differences. These values evolved with time and reflecting in signs, symbols, *Dēvalī*, statues, and architectural elements. This investigation will be helping in understanding behavioural similarities and differences. This research will be proved an important concern in knowing the cultural threads of the region.

Thereafter, the second sub-chapter is based on the negligence of the memorial monuments and art historiographical delusions. The principal cornerstone of historiography and its authenticity depends on the primary sources. While writing, if there will be the absence of primary sources and the links of the events that happened are not coalescent, in such instance, the historian can only depend on a hypothesis. Which is based on limited sources, experiences, and proverbs. In such writing, the authenticity always remains full of doubts. Without proper proof, history cannot be judged on the test of truth. This content is based on an analytical study regarding the facts and incidents experienced during the research investigation. By this, we can conclude the veracity. In the region, the present conditions of the memorial monuments and souvenir stones are alarming.

This research report is based on the field investigations in *Jodhpur* and other important former *Thikānās*. This is based on shreds of evidence with eye-opening

facts. This aspect is a must to know by every researcher who is working in the concerned field. It should be considered extremely fatal for the nation's future and society. The task of historiography is falling prey to misconceptions. The primary sources in the region have reached the brink of destruction or have been destroyed. The status of primary sources is dispiriting. Circumstances reveal how the research prospects are being affected.

Conclusion

The art and architecture of *Mārwār* evolved through the ages. Apart from the natural and obvious evolutions, many great and important historical shifting marks were influenced. Indubitably, the collapsing and emergence of great dynasties in their way influenced the growth and shaped the evolution of the architectural fabrics of the region.

The architectural notions accommodated regional traditions in the context of socio-political and cultural threads, economic prosperity and religious practices of different times. Hence, the study of architectural history reveals to us the cultural diversities, which help us to understand the rich traditions of *Mārwār*. The foreign influences also shaped nature, which reflects into the styles.

Due to the harsh and arduous setup of life, the residents here are of strong and hard physical build and high stature. The geographical conditions here became a shelter for the native rulers in dire circumstances. The geographical conditions have contributed a lot to shaping the social, cultural, and political nature of *Mārwār*. This region was a gateway of India; saw numerous wars and was often identified as the

land of sacrifices. For a long time, this region check-out external invasions.

Hundreds of thousands of people sacrificed their lives in protecting the region.

This region is full of memorial signs and monuments. These places are considered very sacred by the natives and often do worships as *Bhomīājī* or Folk deities. The customs and traditions are very rich and stream in people's veins. Even these monuments reveal the deep understanding of socio-political and culturally rich colourful threads. The archival sources have uncovered many new layers. Here the mutual understanding of the castes seems to be quite different from the rest of India. Especially their involvement in the construction works is on a different level. The relation between the public and their ruler has seemed on another sensitive scale. Therefore, after the death of a king, there was mourning among the common people throughout the kingdom.

The amount was released officially by the department before construction. Construction materials were bought from traders and the common public. Kiln for lime was hired from the people. Wages were paid on the pattern of *Rojīndāri* and *Mahindāri*, depending on the specialization of the work. Often, most of the castes were found involved in the construction activities. people who were honest and engaged in good work were honoured. Often to honour, expensive clothes, gold and silver ornaments were presented by the king. After the completion of the memorial monuments, organizing a public banquet was a tradition

After the treaty with the Mughals, the influence of Islamic art and architecture reflects in the regional style. Later influence of British colonial style was seen in the *Thaḍā* type structure. By identifying the shreds of evidence and concluding as analytical research, I am hopeful this research will be proved worthwhile.

Glossary

- ***Abhilēkhāgār:*** A place in which historical records and primary sources are preserved, also known as the Archive.
 - ***Cabutrā:*** A base platform or *Adhiṣṭhān* on which superstructure build
 - ***Chatrī:*** It is an elevated Dome\Umbrella-shaped pavilion used as an element in *Rājput* architecture.
 - ***Dagdha Sthala:*** It is a funerary place for *Hindū*, where dead bodies are brought to be burnt on a pyre.
 - ***Dēval:*** Temple or Temple like *Hindū* religious structure.
 - ***Dēvalī:*** Stone tablet having relief for idolatry also known as *Āsalēt* or *Pāliyo*
 - ***Ghasṭa:*** A very rough form of writing.
 - ***Kamṭhā bahis:*** Record book regarding construction account activities.
 - ***Mūrḍiyā:*** A type of *Dēvanāgarī* script plicated like a creeper
 - ***Rāwuḍa:*** Sun
 - ***Saṁskār:*** The ritual among *Hindūs*, which is concerned with the sixteen sacraments of life.
 - ***Sardār :*** A term referred to a male *Rājput*
 - ***Thadā:*** A type of memorial monument having hall like structure.
 - ***Ṭhikānā:*** In medieval *Rājasthān*, it means a residential village of *Samant*, under whom certain numbers villages were controlled by the order of the king.
 - ***Rojīndāri:*** Daily wages
 - ***Mahindārī:*** Monthly wages
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