



CHAPTER 2
THE ROYAL MEMORIAL MONUMENTS
OF MĀRWĀR

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The idea of architectural planning has been an important event that has brought the development sequence of human civilizations to a new dimension. The struggle to keep oneself safe from natural calamities and wild animals, in this struggle, to search for protection in natural caves, proved to be an important event of the primitive period, from where the human brain started configuring life. The artistic faculties of humans were awakened in the search for bigger, better, and more secure shelters, where his goal was not just to build but began to build by inheriting aesthetic sense, shelters that seemed pleasing to the eyes.

Over time, the architectural forms have defined their place not only for living but also in their religious beliefs. The emergence of architecture becomes the combination of needs, imagination, builders' capacities, and workers' capabilities. Such evidence and sequences have been unearthed from the Palaeolithic Age, the Iron Age, and various civilizations of the world.

In the ancient and medieval literature of India, *Sthāpatyavēd* is considered a *Upavēd* of the *Atharvavēd*.²⁰⁶ In the sacred text like *Yajurved*, *Skāṁdapurāṇ*, *Matsyapurāṇ*, *Garūdapurāṇ*, *Agnipurāṇ*, *Viṣṇudharmottarapurāṇ*, *Bṛhatasamhitā*, *Nāradasamhitā*, etc., have a rich discussion on *Vāstuśāstra*. Whereas *Kālidās*, *Bāṇabhaṭṭa*, *Bhāsa*, *Kauṭilya*, etc., interpreted *Vāstu* in their literary work. Apart from this, there are numerous treaties written on *Vāstuśāstra* that discuss various aspects of *Vāstusīlpa*, like *Aprājīt Pṛcchā*, *Viśwakarm Prakāś*, *Samrāṁgaṇ Sūtradhār*, *Vāsturājvalabh*, *Prasādmaṁdan*, *Buvanpradīp*, *Mansollās*, *Mayamatt*, *Vāstupurūṣavidhān*, *Śīlpa Ratna*, *Śīlpasaṁgrah*, *Sukranītisār*, *Bhuvanpradīp*, etc.

As time passed, human needs and ambitions expanded, and over time the definition of architectural utilities has been determined, which proposed a variety of forms and designs. From the ancient to medieval period

²⁰⁶ Shukla, D.N. "Bhojarachit Samrangan Sutrardhar." Vastu Vangmaya Prakashan Shala, Lucknow (1965), p.1

architectural monuments are categorized as peruses. According to the *Samrāṅgaṇ Sūtradhār* structures have been categorized into five types, i.e., civil architecture, religious architecture, royal architecture, military architecture, and secular architecture. In this sequence, the worldview on death has been highly sensitized to religious faiths and cultural beliefs, and there have been evolving practices of installing souvenirs and building architectural forms.

The accomplished art and architectural activities of *Mārwār* are not only significant to the region but are also remarkable in the context of Indian art historical activities. In the well-evolved pattern, archaeological and historical evidence indisputably proved the evolution of architectural activities. During the research investigation of the *Mārwār*, it has been noticed that at every short distance there are innumerable intact or deteriorated forms of souvenirs or memorial monuments have been erected. This study evinces a deep-rooted idea of the socio-cultural practices and rituals of *Āntim Saṁskār*. The Archaeologically preserved remains of objet d'art and memorial monuments are prima facie of the well-planned cultural behavioural outline and the rich artistic plenitude of *Mārwār*.

2.1 The Origin, Concept, and Customs.

Around the world, different methods have been adopted for funeral rites, depending on religious beliefs and philosophies, the principal methods being cremation and burial. Since the era of aborigines and civilizations, after death, there is a common ancient practice of installing souvenirs or building architectural forms. It also includes, when the deceased person had specific importance and values like a king, warrior, saint, etc., in that case, memorials were built on his last breathed site or in public places. This idea inspires the future so that society will be able to inspire by their life values.

Over time, the practice of erecting memorials intensified. Since ancient times, it can be traced that social and religious beliefs, philosophies, and the influence of a region have had influential roles in determining architectural

forms, types, and customs. Although the architectural forms, souvenirs, and rituals performed may be different, but the intention seems close.

As per different beliefs after the cremation, the ashes and remains were kept in the pit and covered with soil, and in the case of burial, a dead body used to be placed inside the ground and fill it with soil. It was an ancient practice to erect a clay mound or stone tablet to mark the site or to secure it. The tribals have been at forefront of erecting different forms over the remains of their dead, but often their rituals are highly influenced by the vengeance of magic, spirit, curse spell, etc.²⁰⁷

India is the native home of numerous tribes such as *Bhīl*, *Samthāl*, *Bamjārā*, *Gomḍa*, *Nāgā*, *Toḍā*, *Mumḍā*, etc., and all have their customs and beliefs. The *Gomḍas* usually erect a human-scale stone tablet in the memoir of their dead, whereas the *Toḍās*' built a funeral hut, and likewise others build burial mounds, etc. It is a common practice among all the tribes to erect a monolithic tablet, especially on the remains of their chiefs and warriors who emerge as divine and worshipped as folk deities due to their deeds.

Although in the Indus sites, no specific evidence has been found regarding the cremation or graveyard sites, instead the pitchers filled with bones, ashes, and charcoal were found in the excavation of the floor, possibly cremation took place at a distance from the residential place or on the river's bank. So, it can be inferred that after cremation there may have been a practice of burying the remains of the dead and raising a tumulus over it.

In the *Vaidīk* literature, especially *Ṛgvēda*, *Yajurveda*, and *Atharvavēda* are important sources of rituals and ceremonies. The *Atharvavēda* mentioned rich sources of *Samskār* and ceremonies which contain the text of funerals and comprehensive methods. The *Gṛhya Sūtras* are the crucial and capacious source of the *Vaidīk* School which is considered the first systematized deal of the *Vaidīk* sacrifices and domestic *Samskār*. In the *Gṛhya Sūtras*, there are guidelines for all sorts of usage, ceremonies, *Samskār*, customs, and sacrifices which are binding on the *Hindūs*.

²⁰⁷ Frazer, J.G. The Belief in Immortality. Vol-1. London: Macmillan and Co. 1913. 203-04

The *Gr̥hya Sūtras* begin with the marriage ceremonies and at last deal with the *Am̥tyēṣṭi Saṁskār*, which is the last *Saṁskār* among sixteen *Saṁskār*. They provide details of *Saṁskār* with *maṁtras* and formulas to be recited during varied stages. Many *Gr̥hya Sūtras* omit the funeral ceremonies due to their inauspicious nature as outlined in *Pariśista* and *Pitṛamēdh Sūtras*. The *Pitṛamēdh Sūtras* and *Śrāddhakalp* have been directing rules regarding funeral ceremonies and ancestral sacrifices.²⁰⁸

The *Pitṛamēdh* or *Śaṁsān* is about the funeral ceremony regarding building a mound over the dead body's remains, which is an integral part of the *Am̥tyēṣṭi Saṁskār*.²⁰⁹ In the *Vaidīk* literature, it is precisely directed that a mound should be made on the remains of the dead, which enjoined a circular *Paridhi* around the mound.²¹⁰ As per the *Satapatha Brāhmaṇ*, the stupa should be *Caturasra* and for the Easterners and the Asuras it should be of *Vartul*, so there should be no haste about its construction, and its visibility from the village must be avoided.²¹¹

The *Stūpa* is the traditional architectural representation of the mound\tumuli built during the funeral rites in the *Vaidīk* period, and this practice has richly prevailed in Buddhism. In the early phase of Buddhism, *Stūpas* were built for *Buddha* and his disciples, although there has been an established custom of building such monuments from long before the *Buddha*. In the *Dīgha Nikāy*, there is a mention of the *Stūpa* at *Vaiśālī* during the sixth or seventh century BC, the people in the *Vr̥jī Saṁgha* worshipped *Chaitya*. Apart from this, the *Buddha* himself had mentioned the *Stūpas* of the *Licchavi*. Even in *Mahāparinirvāṇ Sutta*, the *Buddha* mentioned *Ānaṁda* to erect *Stūpa* at each major crossing of highways (*Caurāhā*). Even A. Cunnigham, E.B. Havell, and A.K Coomarswamy agreed on the opinion that *Stūpa* is a Pre-Buddhist form.

This evinces that the concept of the *Stūpa* is traced back to the *Vaidīk* beliefs, where the ashes or remains of the dead were placed inside the ground

²⁰⁸ Pandey, Rajbali. Hindu Samskaras: A socio-religious study of the Hindu Sacraments. Banaras: Vikram Publication. 1949. 10-12

²⁰⁹ Mishra, R.L. 11

²¹⁰ Hindu Sanskara. 12

²¹¹ Mishra Ibid

and an earthly funeral mound was built over it. When this form was accepted into Buddhism, over the period it became more elaborate and commemorated as a pivot of their sacred center. Even in the early Jainism *Stūpa* forms were erected as a memorial like *Stūpa* built at *Vaiśālī* for *Munisuvrata* and *Stūpa* of *Supārśvanātha* at *Mathurā*. The religious literature on funeral rituals and ceremonies has been influenced by local beliefs and morals; it has endured various changes over time.

In India, the state of political upheaval had persisted since ancient times but a religion in many aspects continued to be the cause of the interrelationship among societies. The evolution of temple architecture as seen in the *Gupta* period has been reflected among different architectural styles and sub-styles like *Nāgara*, *Drāviḍa*, etc. In Indian society, the ruler was considered to be God's representative, due to this, the belief in memorials got stronger with time, and hence the importance of memorials built for the ruler had been immense. At one time, the memorials of the *Mārwār* rulers were built similitudes to the temple's form. In India, memorials similar to the temple form are known by different names such as *Dēval*, *Thaḍā*, *Pallīpaḍāī*, *Thān*, etc.

According to the tenth and twelfth-century inscriptions found from the *Śiva* temples in *Tamil Nādu* and *Āmḍhra Pradēśa*, which were built during the reign of the Chola rulers, they were mentioned as *Pallīpaḍāī* (memorial sepulchral\temple). Similarly, the *Śiva* temple was built by the *Paramāra* king "*Rājā Bhoj*" at *Bhojpur*, *Madhya Pradēśa* around 1000 AD, which is also considered a funerary temple. This tradition can be seen in the memorial monuments in *Mārwār* from *Rāv Māladēv* to *Mahārājā Ajītsimha*. Across India, such building traditions can be traced to one form or another due to the deep influence of philosophical and cultural aspects on the region. Therefore, it is known from the above analysis that there has been a long tradition of construction of memorial monuments in *Dagdhasthala*.

If the research will be focused on *Mārwār*, *Dagdhasthala* has a long tradition of erecting monuments. Such monuments can be seen in dilapidated or complete condition at various sites in the region, especially in the southeast of *Rājasthān*. These structures are substantially crucial from the point of view

of archaeology, history, art, culture, etc. These memorials are the result of a cultural fusion between *Vaidik* and Tribals cultures. Such practices blended over time and evolved into a new form of cultural practice and architectural forms.

It has been seen over a large area of *Mārwar*, that the memorials arrangements are visible in the form of *Dēvalī*, *Govardhan Stambha*, *Pāgāliyā*, *Śivalimṅga*, *Cabūtarā*, *Chatarī*, *Dēval*, and *Thaḍā*. Among all, it was a common practice to install *Dēvalī* and *Govardhan Stambha* on bare land and over *Cabūtarā*. Different scholars believe that the construction of the *Chatarī* form in *Rājput* culture is influenced by Mughal architecture, but this doesn't seem to be true. Certainly, the Mughals accepted this form in their architectural style, but it has been noticed that this form was prevalent in Indian architecture before their arrival. Even before the Mughals, this form was widely used in the tombs of the Sultans of the Delhi Sultanate.

Indeed, the original form having a *Phamsānā*-style roof on the *Pāts* frame is ancient and seems to be influenced by the *Maṃdapā* of *Himḍū* temples. When the *Rājputs* came in contact with the Mughals, the *Chatarī* form saw a great deal of influence, especially in the designs of pillars, domes, and ornamental patterns. The root term *Chatarī* is inspired by the *Sanskrit* word *Chatra*, in ancient times the shape of the *Chatra* was a symbol of pride and the status of an emperor (*Chatrapati*).

In Islamic belief, the practice of carving figurative sculptures is a *Harām* (forbidden) act, so preferably they used arabesque, geometry, and calligraphy designs for their art and architectural decoration. When the *Rājput* rulers came into contact with the Mughals, the Islamic sense of aesthetics influences their styles as well, possibly because of the economical, timesaving, good-looking, and overall, not affecting their religious belief system. Therefore, it can be concluded that the tradition of building memorial monuments in *Rājput* culture, its earlier form was a fusion of *Vaidik* and Tribal cultures. The later phase was influenced by the Islamic and British colonial styles, but overall, it is extremely based on *Vaidik* culture.

Customs

In the religious textual sources, the basic customs regarding the *Himḍū Am̐tyēṣṭi Saṃskār* remain the same while practicing these often the influences of regionalism seem to dominate. In *Mārṇār*, during the death of any member of the royal house, the customs to be followed were usually documented in the manuscripts like *Śoka Bahīs*, *Rojnāmcā*, etc. In fact, with an analytical review of these records, the customs and associated etiquette have been concluded.

By reviewing primary records like *Śoka Bahīs*, *Rojnāmcā*, *Khyāts*, files, and letters, it is evinced that whenever the person reached the *Morībunḍa* state, then the floor used to be cleaned and sanctified by sprinkling *Garṃgājala* and laid straws of *Kuśa*. After that, the person was taken off the bed and made to lie on that sacred ground and then the holy *Garṃgājala* and Basil leaves were usually put in his mouth. While nearby, the *Śloka* were recited from *Śhrīmada Bhagavad Gītā* by the Brahmin, and the family members and close people used to come and pledge charity.

Whenever a member of the royal house died, his body was bathed and adorned with clothes, ornaments, etc., this job was usually done under the supervision of *Jośī* and *Vēdīyā*. At the time of adornment, as per dignity, the king's body was given special rites and made to wear specially ornamented attire. Whereas, on the death of other *Rājput* warriors (*Sardārs*), they were made to wear *Kasumal-coloured Sāfā* and white attire.

Usually, when the funeral procession was taken up to the crematorium, this journey was conducted in three ways, if the dead person was of very special impact, like the ruler, then usually his body had been taken in the posture of *Baikum̐thī*. Secondly, if a family member (except a newborn or young child) died, the procession was carried in a *Samdūk*. Thirdly, if a newborn or young child died, the body was wrapped in a cloth and taken to the crematorium.²¹²

Usually, the king's body was gracefully carried in *Baikum̐thī* posture and a grand *Śoka Lavājmā* accompanied him to the crematorium. However, if

²¹² To see detail analysis, see chapter three

the procession was held for a member of the royal family, a small group accompanied by *Jośī*, *Vēdīyā*, *Sardārs*, *Kāmdār*, etc., usually go to the cremation site. While the journey to the crematorium, a person was deputed to toss *Coins*, *Koḍīs*, and *Fulīyā* ahead of the procession.

In crematoriums, it was invariably necessary to perform certain rituals before cremation. The site was usually cleaned with a broom and water sprinkling, and a pyre was made from *Pīpal* (*Ficus religiosa*) or sandalwood. After the completion of the *Pimḍadān* ceremony, the corpse was placed on the Pyre. Usually, before the *Agni Saṁskār*, the corpse was coated with ghee, Coral stones were placed over the eyes, and pieces of gold were placed in the mouth. During all these activities, *Vēdīyā* used to chant *Mantras*.

After that ritual, the son or brother used to circumambulate the Pyre and performed the tradition of giving *Dhāramdād*, followed by the *Agni Saṁskār* and the *Kapāl Kriyā*. All the people used to be bald there and collectively do the *Pāñīwāḍā* rituals at the water body. If the corpse has to be brought in the wooden chest, then that had to be separately burnt there. While that information about the *Agni Saṁskār* was conveyed to *Janānā* in the fort by the equestrian messenger appointed at the cremation site, where they also used to perform the ritual of *Pāñīwāḍā*.

The material kept with the corpse was usually given to *Vēdīyā*, and the horses used during the funeral procession were donated to the temples. All the people who were part of the funeral procession were returned after *Agni Saṁskār* and usually gathered at one pre-decided place. Here other people used to come for *Mātamapośī*, which is called a *Tāpaḍ* or *Sātharwāḍā*. After that, everyone wore a mourn\white colored *Fēmtā* or *Sāfā*, and the first meal after this cremation used to be salty (primarily *Khicaḍī*). Compulsorily, the *Sātharwāḍā* was conducted for twelve days, and no one slept on the bed or sat on a chair during these days.

On the third day, usually, the pyre was quenched with milk and water, and *Fūla* (*Asthī*) had been collected in the Urn, which was kept on a high platform and offered wheat flour and lightened a lamp. At this place, *Vyāsa* used to recite sacred texts from *Garūḍa Purāṇ*. On auspicious days and times,

usually, a procession of Urn was taken out in the city and then sent to *Haridwār*, while the native people used to offer *Gulāl* and garland.

When the appointed person reaches the *Haridwār* with an Urn containing *Fūla*, after some rituals, he used to immerse that *Fūla* in the holy river *Garṅgā*. Along with this, one thing is worth mentioning, according to the traditions of the royal house, the *Aṅgoliyās* used to collect the hairs and nails of the king from childhood to till death, which was also later immersed in the river. *Aṅgoliyās* had been given Mohurs of weight equal to those hair and nails.

During the twelve days of *Mātamapośī*, various customs were usually performed which ended with the *Ūṭhāvanā* ritual. At that time, money and clothes were presented to *Vyāsa* upon completion of the *Garūḍa Purāṇ* recitation. After that *Sardārs*, *Rāvrājās*, *Jāgirdārs*, *Mutsaddīs*, etc. use to go to the temple.

After checking the auspicious time, the new heir used to remove the mourn-colored turban and attire and put on a *Kusumal*-colour turban, after which the people present there also replaced the mourning clothes and wore new ones. During this, two cannon shells were usually fired from the fort and then a variety of sweet dishes were kept in the *Mosar*. After the twelfth day, people use to return to their normal routine with the coronation ceremony of the new king.

In most cases, souvenirs were erected in the *Brahmapad* of the cremation spot. Usually, the foundation was dug at the site at an auspicious time. After that, to preserve the purity of the remaining *Fūlas* and Ashes it was laid inside the foundation so that they would not be scattered by the wind. As per the beliefs, after building the *Cabūtarā* and *Chatarī*, the body's navel and *Brahmapad* were kept on the same axis. If the memorial type was *Dēval*, the souvenir was erected in the *Brahmapad* inside the *Garbhagr̥ha* and the body's navel axis would be the same as discussed above. Usually, the sanctification of souvenirs was performed with *Vaidīk Maṁtra*.

2.2 The Classification and Categorisation of the Royal Memorial Monuments

There are ample records available in the archives concerned with the *Dagdhassthalas* and rituals of the royal house of *Mārwār*, i.e., *Bahīs*, *Khyāts*, inscriptions, etc. These sources evince the feelings and interactions that prevailed among the royal house of *Mārwār*. Whenever a member of the royal house reached the death bed, the family used to follow the traditions and rituals with *Sanātan* sanctity. The *Dagdhassthalas* of the royal house of *Mārwār* are located at four different sites in *Jodhpur* city, which are known as *Maṁdor Bāg Dagdhassthalas*, *Paṁcakumḁā Dagdhassthalas*, *Kāgā Dagdhassthalas*, and *Jaswaṁta Thaqā (Dēvakumḁa)*.

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 *Dagdhassthalas*, and for this reason, usually, the activities related to *Aṁtim Saṁskār* 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 *Dagdhassthalas* (the royal *Dagdhassthalas* of *Mārwār*). Although the memorial monuments of *Sāmaṁts* and *Sardārs* were mainly built in their respective *Thikāṁās*, but in certain circumstances, their monuments were also built in the *Kāgā Bāg* and around *Mēhrāṁgaḁha*.

If critically analyzing the above *Dagdhassthalas*, the *Maṁdor Bāg Dagdhassthalas* (plate 2.1) seems to be the oldest, although this statement is controversial among historians. This site is 8.2 km from *Mēhrāṁgaḁha* towards the north. The city of *Maṁdor* was founded in the 4th century AD as *Māṁdavyapur* as there used to be the hermitage of the sage *Māṁdavya*. Later this city came to be known as *Maṁdor* and remained the capital of *Mārwār* for a period. However, it cannot be said from the authentic source how ancient the *Maṁdor Bāg* is, but it is confirmed that this garden existed during the reign of *Rāv Māldēv*.

The *Dagdhassthalas* situated in this garden is dedicated to the *Rāḁhor* rulers of *Mārwār*. The chief memorial monuments are ranges from *Rāv*

Māldēv to *Mahārājā Takhatsimhasimha* and some of the prince and princesses. The queens' records of being *Satī* with their rulers (husbands) are found in epigraphic sources, yet no separate memorials are found on this site. Mainly three types of memorial monuments can be seen here, namely *Chatarī*, *Dēval*, and *Thaḍā*, which are built of *Ghāṭū* sandstone. Among all the memorial monuments of *Mārwār*, the largest and most highly ornate structures have been built in *Maṁdor*.

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The second most significant *Dagdhashtala* of the royal family of *Mārwār* is located at *Paṁcakumḍā* behind the hills of *Maṁdor* (plate 2.2). *Paṁcakumḍā* once used to be an important pilgrimage center of *Mārwār*, about two hundred years ago a sage *Baldēv* did penance here, in the absence of water arrangements, on the instructions of the *Gurū*, *Baldēv* dug five different water bodies (*Kumḍa*), since then this place became famous as *Paṁcakumḍā*. These *Kumḍa* were named after the synonyms of the river *Garṅgā*, namely *Jaṭāśamkarī*, *Viṣṇupādīkā*, *Garṅgasāgar*, *Siddhēṣwarī*, and *Brahmakumārī* respectively.²¹³

The *Dagdhashtala* of *Paṁcakumḍā* is mainly dedicated to the queens and their princesses, there are a total of forty-six memorial monuments built, of which *Cabūtarā* and *Chatarī* are the main types. Most of the structures are highly artistic and grandiose, of them, thirty-six are dedicated to queens. Most of them were built at the expense of the queen's personnel or by her relatives,

²¹³ Gupta, Mohanlal. Jodhpur sambhaag ka jilewar sanskritik ewam etahasik adhyayan. Jodhpur: Navbharat Prakashan, 2004. 63

who were married in the royal house of *Mārwar* i.e., sisters, paternal aunts (*Bhūāsā*), nieces, etc.

The *Chatarī* of the *Pāmcavā Bhaṭṭyāṇī Rāṇī* was built by her niece *Indar Kamwar Bhaṭṭyāṇī* she was the daughter of *Ṭhākur* of *Goṭhadā* and was married to *Mahārājā Takhasimhasimha* in 1856 AD. Among all the forty-two *Chatarīs* of *Paṃcakumḍā*, the thirty-six pillared *Chatarī* of *Surya Kamwar* is the most magnificent and highly ornate. There are many other monuments in the complex which are anonymous due to the non-availability of site inscriptions and archival records.

The third *Dagdhashtala* is in *Kāgā Bāg* (Plate 2.3), it is situated 5 km north of *Jodhpur* city and in the lap of the *Arāvali* range. It is an ancient pilgrimage and the sage *Kāga Bhūsumḍī* is believed to have meditated here.²¹⁴ The *Kāgā Bāg* was a famous garden in history as *Mahārājā Jaswaṃtsimha-I* was returning from Afghanistan after suppressing the aggression of Pathans, at that time he brought pomegranate plants with him and planted them here. Later the cultivation of pomegranates spread from here to all over India. When *Rājsimha Kumpāwat*, the most loyal chief of the *Mahārājā* died, then *Aṃtim Saṃskār* of *Rājsimha* was done here under the direction of *Mahārājā Jaswaṃtsimha-I*.²¹⁵ After that many *Ūmrāvs* of the *Mārwar* were cremated here and the garden was completely transformed into a *Dagdhashtala*.

There were more than one hundred fifty memorial monuments built here, of which *Cabūtarā* and *Chatarī* are the main types. Most of the memorial monuments belong to *Rāṭhors*, *Bhāṭīs'*, *Rājpurōhitas'*, *Chāraṇas'*, *Swāmīs'*, *Sāṃghīs'*, etc. Now except for a few prominent structures, most of them have collapsed, either standing in a ruins state. Except four to five other structures are anonymous due to the absence of *Dēvalīs'*, indeed, the site is facing a serious challenge of encroachment. All the structures were built of *Ghāṭū* stone, among them, some *Chatarī* appears to be magnificent and highly artistic.

²¹⁴ Gupta, Mohanlal. *Jodhpur Sambhaag ka Jilewar sanskritik ewam etihāsik Adhyayan*. Jodhpur: Navbharat Prakashan, 2004. 65.

²¹⁵ Bhatī, Hukam Singh. *Rajasthan Ki Sanskriti Aur Itihaas Ke Vibhinn Aayam*. Jodhpur: Rajasthan Granthaghar. 2017.247

The fourth cremation site of the royal house *Mārṅwār* is built 1 km away from *Mēhrāngāḍha* situated at *Dēvkumḍa* and known as *Jaswaṁt Thaḍā* (plate 2.4). According to the last wish of *Mahārājā Jaswaṁtsimha-II*, for the first time, *Pratāpsimha* decided to perform the last rites of the *Mahārājā* near *Dēvkumḍa*, later all the members of the royal house were cremated here.²¹⁶ The architecture of *Jaswaṁt Thaḍā* proved to be a path-changing structure and influenced significant artistic changes in the later memorial trend. Here most of the structures are built of marble.

Apart from these prominent *Dagdhasthala*, a few memorial monuments have been erected near the entrance *Jaypol* of *Mēhrāngāḍha*. These monuments mainly belong to the *Sāmarāts* and *Sardārs* who died while defending the fort during the battles. Therefore, other than *Mārṅwār* the differences observed in the types of royal *Dagdhasthala* and their memorial monuments are not visible in any other kingdom of *Rājputānā*.

2.2.1 The Memorial Monuments of Rulers

The political history of the *Rāṭhor* rulers of *Mārṅwār* has been discussed in the first chapter. Here the focus will be paid to the causes of death and the types of memorial monuments built-in their memories.

Rāv Sīhā

He was the son of *Sētarama* and grandson of *Vardāyīsēna* and is known as the founder of the *Rāṭhor* reign in *Mārṅwār*. It has been already discussed in chapter one how he laid the foundation of *Rāṭhor* 's power in *Mārṅwār*. In the absence of primary evidence, there is a difference of opinion among various scholars regarding the incident site of his death. There is no specific memorial monument is found dedicated to him, although an abandoned *Dēvalī* inscription was found near the village of *Biṭṭū*, fourteen miles northwest of the city of *Pālī*, confirming that he died in 1273 AD (plate 2.5).

²¹⁶ Rasileraj 91

This inscription is presently preserved in the *Bārngāḍ* Museum in *Pālī*. In *Dēvalī*'s relief, *Sīhā* is depicted without a crown, in a bun of tied hair and a dense hanging beard, while he is mounted on a horse and hurling a spear at the enemy's chest. It is known from this relief that he died while fighting the enemies. Along with *Sīhā*'s depiction his queen *Rājaldē Solamkī* is also depicted, indicating that she became *Satī* with *Sīhā*.

Rāv Āsthān

Rāv Sīhā had three sons; *Āsthān*, *Sonag* and *Aja* respectively, of whom the eldest son *Āsthān* became the successor of *Rāv Sīhā*. In 1290 AD, after the killing of Shamsuddin, Jalaluddin Khilji himself ascended the throne of Delhi in the name of Firoz Shah II. In the next year, his army marched on *Pālī* where there was a battle between *Āsthān* and Khilji's army, in this, on 15 April 1291 AD, *Āsthān* got martyrdom while fighting with his 140 *Rājput Sardārs*. No evidence has been found regarding his memorial structure.

Rāv Dhūhaḍ

According to the “*Mārwār Kī Khyāt*,” *Dhūhaḍ* was the eldest of the eight sons of *Rāv Āsthān* and succeeded him. He captured *Maṁdor* by defeating the *Paḍihārs*, but the *Paḍihārs* soon seized the opportunity due to political turmoil and took back *Maṁdor*. However, *Dhūhaḍ* assailed back them and encounters them on the way between *Thoba* and *Tīrasīngāḍī* village near *Pacapadarā*. Here on VS 1366, he was martyred while fighting.

Later in his memory, an inscription inscribed *Dēvalī* was established on a *Cabūtarā* near the pond of *Tīrasīngāḍī* village. However, due to the erosion of that inscription, it is no longer possible to decipher the written record, leading to confusion about event specifics. Colonel Tod wrote of *Dhūhaḍ*'s death in the battle of *Maṁdor*, while in some *Khyāts* he was martyred near *Thoba* while fighting the *Cauhāns*.

Rāv Rāyapāl

According to Colonel Tod, *Rāyapāl* was the eldest of the seven sons of *Rāv Dhūhaḍ* and succeeded him. His death period is mentioned in VS 1301 in "*Jodhpur Rājya Kī Khyāt*" and VS 1293 in "*Dayāldās Kī Khyāt*". However, as per the *Dēvalī* inscription of *Rāv Dhūhaḍ*, he died in VS 1366, therefore, there is confusion about the time of *Rāv Rāyapāl*'s death. Till now, no evidence has been found so far concerning his memorial structure.

Rāv Kānapāl

With the concern about the numbers of the *Rāyapāl*'s children, confusion led due to the records given in the *Khyāts*. However, it is known that *Kānapāl* was the eldest son of *Rāyapāl* and succeeded him. He died in 1323 AD during a battle against joint invasions of *Bhāṭī Rājput*s and Islamic forces. There is no evidence found regarding his memorial structure.

Rāv Jālaṇasī

He was the second son of *Rāv Kānapāl*, his elder brother *Bhīma* was killed in a joint attack by *Bhāṭī Rājput*s and Islamic forces during his father's reign, so he became the successor. By seeing his ever-increasing influence over the region, once again *Bhāṭīs* and Islamic forces jointly attack him, in which he died in 1328 AD. Still, no evidence has been found so far concerning his memorial structure, so it is not possible to say anything with certainty.

Rāv Chādā

He was the eldest among the three sons of *Rāv Jālaṇasī* and succeeded him. He died near a village called *Rām* in 1344 AD during a joint attack by the forces of *Sonagrā* and *Dēvḍā Cauhāns*. Till now no specific evidence has been found regarding his memorial structure.

Rāv Tīdā

Rāv Chādā's eldest son *Tīdā* became his successor. He was the nephew of *Sātal Som*, the *Cauhān* ruler of *Sivānā*. When there was a war between the *Sātal Som* and the Sultan of Delhi, *Rāv Tīdā* reached for the help of his

maternal uncle, he died there in 1357 AD. So far, no evidence has been found regarding his memorial structure.

Rāv Salakhā

Rāv Tīdā's younger son *Salakhā* became his successor. After seeing his increasing glory, the sultan of *Gujarāt* made a sudden attack on him in 1374 AD, in which *Salakhā* was killed. So far, no evidence has been found regarding his memorial structure.

Rāv Vīramdēv

He was the third son of *Rāv Salakhā* and became his successor. He died while fighting a battle against *Johiyās* in 1383 AD. So far, no evidence has been found regarding his memorial structure.

Rāv Cumdā (Cāmuṇḍarāya)

He was the second son of *Rāv Vīramdēv* and became his successor. When *Vīramdēv* died, his son *Cumdā* was only 6 years old, despite this, he handled the kingdom administration very well. For a long time, there was a dispute going on between him and *Bhāṭī Rājput*s, due to which the *Bhāṭī*s attacked *Nāgaur* with the help of Salim the commander of Multan, and *Sāmkhalās* of *Jāmgal Pradēśa*. When *Bhāṭī* reached *Nāgaur* with their allied forces, they proposed to initiate reconciliation to deceive *Rāv Cumdā*.

By seeing the reconciliation approach of *Bhāṭī*s, *Cumdā* himself came out from the protected city to meet him. The enemies who were waiting for this opportunity suddenly moved forward and surrounded him, seeing this treacherous move *Cumdā* faced them strongly, but the opposite forces won due to their numerical strength and finally, *Rāv Cumdā* was killed in 1424 AD. So far, no evidence has been found regarding his memorial structure.

Rāv Kānā

Despite not being the eldest son of *Cumdā*, he became his successor as per his wish. *Rāv Kānā* lost control over *Nāgaur*, so he established his new center at *Māmdor*, where he died in 1424 AD after ruling for about eleven months. So far, no evidence has been found regarding his memorial structure.

Rāv Sattā

He was the second son of *Rāv Cumdā* and at the time of *Kānā* 's death, he sat on the throne of *Maṁdor* due to *Rāv Raṇmal* being in *Mēwār*, but *Raṇmal* had taken over *Maṁdor* in 1427 AD with the help of *Mahārāṇā Mokal* of *Mēwār*. Later *Rāv Sattā* went to *Mēwār*, where *Mahārāṇā Mokal* kept him with him by giving him a *Jāgīr* for his living, where he later died. No evidence has been found so far regarding his memorial structure.

Rāv Raṇmal

Rāv Cumdā's eldest son *Raṇmal* became his successor but fell victim to a conspiracy by the *Sāmānts* in *Mēwār*. On the night of 2 November 1438 AD, he was tied to the bed and killed while sleeping in a state of unconsciousness. However, due to his skill and valour, *Mahārāṇā Mokal*, and especially *Mahārāṇā Kumbhā* was successful in defending *Mēwār* during the political conspiracies. Former Archaeological Superintendent Jagdish Singh Gehlot has mentioned the presence of a *Chatarī* in *Paṁcakumḍā* in memory of *Rāv Raṇmal*.

However, during physical verification at the site, I could not find any evidence of such a structure that could be called a memorial of *Raṇmal*. Indeed, some unnamed *Chatarī* structures are built in the *Himḍū* architectural style and do not have much Islamic influence. It is possible that any of these monuments were built in memory of *Raṇmal*, but it is not possible to reach any conclusion due to a lack of evidence.

Rāv Jodhā

Rāv Raṇmal's second son *Jodhā* became his successor. *Mārwar* got a new political definition and capital during his reign. *Jodhā* died at *Jodhpur* on 6 April 1489 at the age of seventy-three. Jagdish Simha Gehlot mentions the presence of *Jodhā*'s memorial at *Paṁcakumḍā* but it is difficult to draw any conclusion due to the non-availability of archival records or inscriptions. However, there are a group of anonymous monuments that exist here but records are not available.

Rāv Sātal

Rāv Jodhā's third son became his successor. When Hakim Mallu Khan (Mallik Yusuf) reached *Kosāṇā* and looted *Pīpād*, *Rāv Sātal* attacked him to stop his invasion, in this sudden calamity Mallu Khan had to flee towards *Ajmēr*. Although *Rāv Sātal* was victorious in this attack, but due to serious injuries he died on the same night of 1 March 1492 AD. According to the *Jodhpur Rājya Kī Khyāt*, he died near *Kosāṇā* pond where he was cremated under a *Khējaḍī* tree (*Prosopis cineraria*) and a *Cabūtarā* was built in his memory.

Rāv Sūjā

Rāv Satal's younger brother *Sūjā* became his successor. *Sūjā's* elder prince *Bāghā* died on 3rd September 1514 AD, this severely affected his health, and died on 2nd October 1515 AD at the age of seventy-six. Although Col. Tod has written about *Sūjā's* reign from 1491 AD to 1516 AD and being killed in the battle of *Pīpād*. Here Tod's view does not seem true, because the inscription of 1459 AD found at *Āsopa* belongs to his time and another inscription of 17 May 1512 AD at *Sāthin (Bilāḍā Parganā)* mentioned that he had given donations to the *Purohits*.

Rāv Gāṅgā

He was the grandson of *Rāv Sūjā* and the second son of Prince *Bāghā*. On 9 May 1532 AD, due to opium intoxication, he fell from the window of the palace and died there. However, some historians have written that he died after being pushed by his son *Māladēv*. Near *Paṁcakumḍā*, a ruined *Dēval* has been marked by some historians as a monument to *Rāv Gāṅgā* (plate 2.6). Although no specific evidence has been found regarding this opinion, so it is not possible to say it with complete authenticity.

This monument of *Mahā Mārū* style is built of *Ghātū* stone, the *Adhiṣṭhān* has plain walls without any carving. There may have been a small *Maṁdapa*, although no remains have survived to substantiate this fact. The entrance door frame of *Garbhagrha* is highly ornamented, which have reliefs of *Gāṅgā* and *Yamunā* on the lower part and *Mātrkas* on the upper part of

vertical members, while the *Pāts* (lintel) is in deteriorated condition. No idol form or souvenirs are remaining in the *Garbhagr̥ha*.

Its wall plan depicts *Bhadra*, *Pratiratha*, and *Karṇa* elaboration. Whereas in the *Pīṭha* elevation from bottom to top there are subdivisions of *Bhittas*, *Jāḍyakumbha*, *Karṇaka*, *Antarapatra*, *Chāḍyakī*, *Grāspatṭī*, *Gajapīṭha*, and *Narapīṭha*. Despite the small size of *Dēval*, its *Maṃdovara* is highly ornate and the subsections from bottom to top are *Khuraka*, *Kumbhaka*, *Kalaśa*, *Antarapatra*, *Kapotālī*, *Mancikā*, *Jaṃghā*, *Udgama*, *Grāspatṭī*, *Bhāranī*. The *Śikhar* is destroyed but even the remains of this *Dēval* give evidence of its excellent art form in the past.

Rāv Māldēv

The eldest son of *Rāv Gāṃgā*, *Māldēv* became his successor. He expanded the political boundaries of *Mārwār* and established himself as the most efficient ruler of the *Rāṭhor* power. He fought fifty-two wars during his reign and at one point he controlled about fifty-eight minor and major *Parganās*. He died on 7 November 1562 AD and was cremated at *Maṃdor Bāg*. Ten queens became *Satī* with *Rāv Māldēv*, but no such souvenirs or inscription has been found here. His son *Udaysimha* built a memorial monument in 1590 AD (*Fāguṇa Vadi 1*, VS 1647) and the architect was *Sutradhār Narasimha*. The *Pāt* at the entrance of the *Garbhagr̥ha* bears an inscription (plate 2.7).

This *Dēval* is built from *Ghātū* stone, which is relatively smaller in size than other *Dēvals* built-in *Maṃdor*. The east facing *Adhiṣṭhāna* extends only below the *Maṃdapa*, which has plain walls and is low in height. Whereas the core superstructure is erected directly from the ground without an *Adhiṣṭhāna*. Earlier the *Maṃdapa* was erected on twelve pillars, with an octagonal pat frame resting on *Bhēmti Sirā* and a dome having *Padmaśilā* above it, but now only four pillars remained as testimony to this fact. While entering the *Garbhagr̥ha*, there is an *Amtrāl* of lesser width, which has *Dēvkoṣṭha* in each right and left side wall. Presently there is no a souvenir or idol left in the *Garbhagr̥ha* (plate 2.8).

The outer wall plan of the *Garbhagrha* has an extension of *Bhadra* and *Koṅikā*. There are no figurative sculptures on its wall elevation, but even after it is pleasing. From the bottom to the top of the *Pīṭha* elevation, its subdivision layers are *Bhittas*, *Jāḍyakumbha*, *Karṇaka*, *Antarapatra*, and *Chādyakī*. *Mam̄dovara* lacks any kind of figurative sculptures, but three highly carved *Dēvkoṣṭhas* are cantilevered from the walls. From bottom to top the subdivisions are *Khuraka*, *Kumbhaka*, *Kalaśa*, *Kapotālī*, *Mancikā*, *Jamghā*, *Udgama*, *Bharanī*, *Kapotālī*, *Khuracchādyā*.

Its *Śikhar* is mainly composed of a repetitive pattern of *Ūrūśṛṅga* and *Karṇaśṛṅga* all around the *Śṛṅga*. At the back and both sides of this superstructure, there are highly carved *Koṣṭhas* that don't bear any idol forms. At the top of the *Śikhar*, there is a progressive layer of *Grīvā*, *Āmlakā*, and *Kalaśa*, although the *Kalaśa* is now broken. This is probably the first *Mahā Marū* style *Dēval* in *Mārwār*, however considering *Rāv Māldēv*'s achievements and personality, this structure does not fully justify his glory as compared to other's memorials in *Mam̄dor*.

Rāv Cam̄drasēn

He was the third son of *Rāv Māldēv*. Since *Rāv Māldēv* was unhappy with his elder sons *Rāmsimha* and *Udaysimha*, he declared *Cam̄drasēn* as his successor. *Rāv Cam̄drasēn*'s reign was full of conspiracies and conflicts and his life was spent stopping the conspiracies done by the brothers with the influence of the Mughals (Akbar). Despite Akbar's repeated attacks on *Mārwār*, he did not surrender to him. Historians also consider him the inspiration of *Mahārāṇā Pratāpsimha* of *Mēwār*, *Pratāpsimha* followed the path shown to him after about ten years. Despite Mughal control over *Jodhpur*, *Rāv Cam̄drasēn* continued his fight against the Mughals while living in the *Sim̄cīyāī* range of mountains (*Sāran*). During this struggle, he died on 11 January 1581 AD, after being poisoned in his food.

Rāv Cam̄drasēn's memorial monument has been built near the *Mahākālēśwar* temple located in *Sāran* village near *Pālī*. The monument type is a platform, with a *Dēvalī* on the *Brahmapad*. The *Dēvalī* depicts *Rāv Cam̄drasēn* as a warrior, riding a horse and holding a weapon. In front of him

are his three queens with folded hands namely *Rānī Bhaṭṭiyānī Jaggīsā*, *Rānī Soḍhī Mēghā Amarkoṭ*, *Rānī Cauhān Purab*, and two *Olgañiās*, who became *Satī* with *Rāv Camdrasēn* (plate 2.9).

Seeing the contribution of *Rāv Camdrasēn* in history, during the research visit to the site, it came to be known that his descendant *Gajasimha II* is building a *Chatari* in place of *Cabūtarā*, although *Dēvalī* will remain status quo.

Motā Rājā Udaysimha

He was the son of *Rāv Māldēv*, after *Rāv Camdrasēn* 's death, the kingdom of *Mārwār* remained in the *Khālsā* for three years but finally, Akbar agreed to give control of *Mārwār* to *Rāv Camdrasēn* 's elder brother *Udaysimha* by conferring the title of *Rājā*. After this stand, a new situation of political relations arose between the *Rāṭhors* of *Mārwār* and the Mughals. When *Udaysimha* went to *Lāhor*, he died there on 11 July 1595 AD. During the cremation, his queens *Cauhān Rānībāi*, *Cauhān Tārāmatī*, and *Pātarīyā Phūlmālā*, *Guṇasāgar*, *Rūpālā*, and *Olgaṇa Harbolā* became *Satī* with him. To see the event of becoming *Satī*, Akhbar himself went to *Lāhor* by boat. In the context of this incident, a record is mentioned in the *Jodhpur Rājya Kī Khyāt*, which is given below:

“*Samvat 1651 Rā Asāḍha Suda 15²¹⁷ Rāta Ghaḍī Chār Pāchalī Thī,*
Tarē Lāhor Mē Motā Rājā Rāma Karyo / Samvārā Hī Dāh Diyo /
Tarē Akbar Pātaśāha Nāma Baisa Nai Satīya Jovaṇ Nai āyo
Tathā Ayā Pēlī lāmpo Dē Diyo Tho |“²¹⁸

When the *Pāg* of *Udaysimha* reached Jodhpur, his queen *Sonagirī Jashodā* who was residing here became *Satī* in *Maṁdor Bāg Dagdhasthal* along with the *Pāg*. The *Dēval* of *Udaysimha* was built by *Sawāi Rājā Sūrsimha* in 1611 AD. The names of *Sutradhāras* are inscribed on the walls and pillars, namely *Hari*, *Sonwāl*, *Kēsav*, *Kisnā*, *Rāmdās*, *Shrāsā*, *Giwā*, *Dhāṁdhal*, *Dhanrāj*, etc.

²¹⁷ Saturday, 12th July 1595 AD.

²¹⁸ Jodhpur Rajya Kī Khyat Page 127-128 (Raghuvir Singh)

This east facing *Dēval* made of *Ghātū* sandstone is built in the north direction of *Rāv Māldēv's Dēval*. The *Adhiṣṭhān* walls are plain without any decoration. The *Pīṭha* have the subdivision layers of *Bhittas*, *Jāḍyakumbha*, *Karṇaka*, *Antarapatra*, *Chādyakī*, and *Grāsapaṭṭī*. Except for the *Grāsapaṭṭī*, no other relief figures are carved in this part, hence it looks like simple curved moldings of stone. Above the *Pīṭha*, the outer elevations of the walls of *Ardha Maṃdapa* and *Maṃdapa* have subdivision layers, which are *Gajathāra*, *Rājsēnā*, *Vēdī*, *Asinot*, and *Kākshana*. The east-facing staircase leads *Ardha Maṃdapa*, and either side of this space has sitting balconies. The ceiling of this space is built with a corbelled technique having a small *Padmaśilā* in the middle (plate 2.10).

The superstructure of the *Maṃdapa* is raised on twelve pillars, and the names of the *Sutradhāras* are inscribed on these pillars. In ascending order, the design of the pillar's shaft is square, octagonal, and hexagonal and the capital is circular. The *Pāṭs* frame rests on the *Bhēmti Sirās*, above that, a massive hemispherical dome is built with the corbelling technique (*Dādrī Thar*), having *Padmaśilā* in the center which acts as a keystone to stabilize the dome. The top hemispherical shape of the dome is built with stone blocks and lime-based mortar, and the surface is treated with *Kauḍī* plaster. On top of this were placed lotus, *Amlikā*, and *Kalaśa* but they are now broken. While the *Chajjā* all around the structure is flat and the vertical parapet wall above the edge of the roof is made in the design of *Kaṃgūrā*.

The *Amṅrāl* space is moderately carved, with the niches on either side without idols but the frame is well carved. The door frame of the entrance to the *Garbhagrha* is nicely decorated, having low reliefs of *Gaṇēśa* in the mid-upper portion, *Mātrūkā* in the upper and middle portions, and *Gaṃgā* and *Yamunā* with their vehicles in the lower portion. An attached strip along the door frame is depicting *Kalpalatā*, etc. The *Garbhagrha* has unadorned walls and niches, and there is no souvenir *Dēvalī* on the *Brahmapad*, possibly a victim of theft or damage.

The *Bhadra* part of this *Dēval* is similar to the *Dēval* of *Rāv Māldēv*, the ascending subdivision layers are *Khuraka*, *Kumbhaka*, *Kalaśa*,

Antarpatra, *Kapotālī*, *Mancikā*, *Jaṃghā* (presently no idol image exist), *Udgama*, *Bhārānī*, *Kapotālī*, and *Khuracchādya*. There is a fragmented *Makarmukhī* attached to the north side of *Khuraka*. The *Śikhāra Śṛṅga* is composed of repetitive members of *Uruśṛṅga* and *Karṇaśṛṅga*. On the three sides (back and either sides) of which there are ornate *Dēvkoṣṭhas* without idols, though idols are also carved below the base. There has a *Diśamukha* placed on the neck and the top is inherent with *Amlikā*, *Amalsārikā*, and *Kalaśa* in ascending order. The structure of *Dēval* still stands in intact condition.

Sawāi Rājā Sūrsimha

He was the younger son of *Rājā Udaysimha* and became his successor. He died on 7 September 1619 AD in the *Mahakār Thānā* of Southern India. During the cremation, his queens *Sujānadē Bhaṭiyāṇī*, *Bālābāī*, *Chamturamgade Pamwār*, and *Pātarīyā Sūrēkhā*, *Guṇamhar*, *Nānjēbā*, *Caṃpā*, *Anaṃdarāī*, *Raṃgamurtī*, and *Phūlkalī* became *Satī* with him. His *Dēval* was built in 1622 AD by *Mahārājā Gajsimha-I* at *Maṃdor Bāg Dagdhasthal*, which is built on the north side of the *Dēval* of his father.

The *Adhithana* of *Sūrsimha's Dēval* is higher than that of his father's *Dēval*. The structure is monumental but the *mandap* is now broken, but the footprints of the remains are still visible which suggests that the design of this *Māṃdapa* was like his father's *Dēval*. However, the names of the *Sutradhāras* are not found on the walls like their father's *Dēval*. The remaining intact part of this *Dēval* is the *Garbhagrha* and a *Śikhāra* above it. The walls and *Śikhāra* have fewer intrinsic carvings and motif details, unlike other *Dēvals*. Whatever details are there have less depth in carving and are comparatively flatter, in fact structurally it is a loftier structure than the earlier *Dēvals* (plate 2.11).

Mahārājā Gajsimha-I

He was the eldest son of *Sawāi Rājā Sūrsimha* and succeeded him. He died in *Āgrā* on 6 May 1638 AD, and his cremation was performed at the bank of the *Yamunā* river. The queens who became *Satī* with *Mahārājā* were *Rānī Kalyānadē Kachawāī*, *Kēsardē Narūki*, *Sūrajadē Kachawāī*, and the

Gāyaṇīyās were *Tanrēkhā*, *Kamodakalī*, *Harīmālā* and *Mukumḍī*. On May 14, 1638 AD, after the practice of *Sūnāvaṇī* in *Jodhpur*, *Gāyaṇīyā Lāmchā* and *Mādhurī* became *Satī* at *Maṁdor Bāg Dagdhasthal*.

A red sandstone *Chatarī* was built on the bank of the *Yamunā* near *Bālkēśwar* temple where he was cremated. Although Prabhudayal Mittal has described this *Chatarī* as dedicated to *Jaswaṁtsimha-I*, possibly said out of confusion because this structure was built by *Mahārājā Jaswaṁtsimha-I*. In 1649 AD, he also built a *Dēval* in memory of his father at *Maṁdor Bāg Dagdhasthal*. It is the third largest *Dēval* among all *Dēvals* built-in *Mārwar* kingdom (plate 2.12).

The east facing *Dēval* is built of *Ghātū* sandstone, it is situated towards the south of *Mahārājā Jaswaṁtsimha's Dēval*. Unlike earlier *Dēvals*, the entire superstructure (including the *Ardha Maṁdapa*, *Maṁdapa*, and *Garbhagrha*) is raised on a single continuous *Pīṭha*. The sub-layers of the *Pīṭha* are *Bhittas*, *Jāḍyakumbha*, *Karṇaka*, and *Antarapatra*. The sub-layers of the *Ardha Maṁdapa* and *Maṁdapa* walls are the *Rājsēnā*, *Vēdī*, *Asinot*, and *Kākshana* on the top edge of the *Asinot*, the *Kāmtā Sirā* has been used as a decorative element. The structure of *Ardha Maṁdapa* and *Maṁdapa* is similar to the *Dēval* of *Udaysimha* but its pillars are much more decorative, voluminous, and lofty. There is a staircase on the right side of the *Ardha Maṁdapa*, which leads to the seating of the adjacent balconies. The roof and the dome are comparatively larger, but the structure formation is similar to that of *Udaysimha's Dēval*.

The door frame of the *Garbhagrha* has geometric and arabesque patterns instead of figurative sculptures. The *Brahmapad* of the *Garbhagrha* doesn't bear any souvenirs or *Dēvalī*, it seems a victim of theft or deterioration. on the outer wall, a *Pranālā* attached to the *Khurak* leads to a possibility of a *Śivaliṅga* being installed here. With slight differences, the walls of the *Maṁdovar* and *Śikhar* are similar to those of *Sūrsimha's Dēval*.

Mahārājā Jaswaṁtsimha-I

He was the second son of *Mahārājā Gajsimha* and became his successor. *Mahārāj Kumār Jagatsimha*, the son of *Mahārājā Jaswaṁtsimha*, died at *Jamrūda* on 4 March 1660 AD, this incident made him very disappointed and anxious for his successor. In this worry, he died at the age of fifty-two. There is a reference to this incident in the *Jodhpur Rājya Kī Khyāt*, as mentioned below:

*“Eka Por Cār Ghadī Dina Cadhiyā Pīsaur Mē Dēvalok Huwā,
Bumḍelā Pūrṇan Rā Bāg Mē Dāga Huwo, Khawās Gayaṇīyā
Āmṭha Hājar Thī Tīkē Satīyām Huī Pūrabīyo Kalyāṇ Rathī Mē
Kūda Paḍayo Tiṇa Nē Nyāro Pākhatī Citā Mē Dāga Diyo Gayo”²¹⁹*

A *Chatarī* was built in the garden of *Puraṇmal Būmḍelā* of *Pēsāwar*, but its remains are no longer available at the site. When the *Sunāvaṇī* of *Mahārājā's* death reached Jodhpur, here *Caṁdrāwat Sukhadēv* became *Satī* at *Maṁdor Bāg Dagdhasthal*. The *Mahārājā* had thirty *Khawās Pāswāns*, twenty-one of them committed *Jauhar* at *Sivāṇā* Fort, and the remaining nine became *Satī* at *Pēsāwar*.²²⁰ *Mahārājā Ajītsimha* had built this *Dēval* in memory of his father in 1720 AD. This magnificent structure is built in the *Mahā Mārū* style. The east-facing *Thaḍā* has a long but low-height *Adhiṣṭhāna*, which has eight steps with *Hathinīs* on either side. The front face of *Hathinīs* has beautiful reliefs, depicting an elephant hunting a lion which has been controlled by a mahout.

The entire structure above the *Adhiṣṭhāna* is built on a continuous *Pīṭha* and the *Pīṭha's* sub-layers are the *Bhittas*, *Jāḍyakumbha*, *Karṇaka*, and *Antarpatra*. While the sub-layers of the outer walls of *Ardha Maṁdapa* and *Maṁdapa* are *Rājsēnā*, *Vēdī*, *Asinot*, and *Kākshana*. After going upstairs from the east facing *Adhiṣṭhāna*, the *Maṁdapa* can be entered through the east, north, and south direction, each entrance has eight stairs with *Hathinīs* on either side. These porticoes are raised above highly decorative, voluminous, and lofty double-height columns. The eastern part is erected on

²¹⁹ Jodhpur Rajya Ki Khyat. Page 267

²²⁰ Ibid., 272

two columns while the northern and southern porches have four column extensions.

Above the outer walls, balcony seating space has been provided on three sides. The whole superstructure is built over sixty pillars, out of which forty-eight are engaged in raising the flat roof of the *Maṃdapa* and the dome above. The types of pillars can be classified based on their design; the first type has an extension below the *Bhēmti Sirā* while the second type does not have such extensions (plate 2.13).

The *Amtrāl* have *Dēvkoṣṭha* on either side wall, which doesn't bear idols, but their frames have nicely detailed carvings. The ceiling portion has a relief of floral pattern. The *Garbhagr̥ha* entrance has a graciously carved doorframe; it has a relief of *Gaṇēśa* in the middle of the upper vertical member. The rest of the vertical and horizontal members have decorative carvings of arabesques and geometric patterns rather than figurative sculptures, the *Brahmapad* in the *Garbhagr̥ha* has no sculptural forms or souvenirs remaining, it is possible to have fallen victim to theft or damage.

In the southeast corner of the *Maṃdapa*, there is a staircase leading to the flat roof. The octagonal opening in the middle of the roof has a massive dome raised above the eight double voluminous columns. These columns are erected above the ground floor and the inner open space can be seen through an octagonal gallery. The grand dome is made with the corbelled technique, its hemispherical shape is crafted from stone masonry and lime-based plaster, and the final glossy surface has been treated with *Kauḍī* plaster. The top of the dome is covered with *Amlīkā*, *Caṃdrikā*, *Amalsārikā*, and *Kalaśa* (now the *Kalaśa* is missing). The triple-bays of the roof is resting above the three-sided ground floor porticoes, which have eight pillared, flat-roofed *Jarokhā*-like balcony seating. There are adjacent flat balconies above the outer *Pāts*, the parapet wall is built with repeated *Kaṃgūrā* designs and each corner of the terrace is decorated with elephant sculptures.

The outer wall plan of the *Garbhagr̥ha* has an elaboration of the *Bhadra*, *Naṃdikā*, *Prathiratha*, *Koṇikā*, and *Karṇa*. The *Maṃdovar* elevation has ascending sub-layers (*Thar*) of *Khuraka*, *Kumbhaka*, *Kalaśa*,

Antarapatra, *Kapotālī*, *Mancikā*, *Jamghā*, *Udgama*, *Bharnī*, *Kapotālī*, *Antarapatra* and *Khuracchādyā*. The *Jamghā* doesn't have any figurative sculptures except the highly decorated *Dēvkoṣṭha*. On the northern side, a beautifully carved *Makarmukhī Pranālā* is connected through the *Khuraka*.

The *Śikhar* is composed of *Śṛmga*, repetitive *Uruśṛmga*, and *Karṇaśṛmga*. The *Grīvā* has four attached *Diśāmukha*, while the top is adorned with *Amlikā*, *Camdrikā*, *Amalsārikā*, *Padma*, and *Kalaśa* in ascending order. The *Śukanāsā* at the face of the *Śikhāra* has a tall sculpture of a lion trampling an elephant. While the remaining three sides' faces have beautifully carved *Koṣṭha* having no idol forms. This richly decorated magnificent *Dēval* is the second largest memorial monument in *Maṃdor Bāg Daghdashthala*.

Mahārājā Ajītsimha

He was the son of *Mahārājā Jaswantsimha-I* and ascended the throne of the successor after a long struggle. His early phase was a period of conflicts and intrigues for the *Raṭhor* power of *Mārwar*. *Ajītsimha* died during his night sleep on 23rd June 1724 AD. Whereas during his cremation there were a total of sixty-six women including six queens who became *Satī* with him.

Regarding the construction of this *Dēval*, an inscription has been found on the right-side wall of *Ardha Maṃdapa* (plate 2.14). According to the inscription, the construction of this *Dēval* was begun by his successor *Mahārājā Abhaysimha* in 1736 AD. However, it could not be completed during his lifetime, then *Mahārājā Bhīmsimha*, son of *Abhaysimha*, completed its construction in 1793 AD. The architect of this *Dēval* was *Gajdhar Virāmaha*.

The architecture of this *Dēval* is grand, spacious, and artistically well-elaborated among all the *Maṃdor Dēvals*. The superstructure is four-storied, built on a medium-height *Adhiṣṭhāna*. The walls of the *Adhiṣṭhāna* have *Koṣṭhas* with ornate frames like beautiful *Toraṇa*. All around the upper edge is decorated with *Puṣpapattī* and decorative strip cornice patterns. The main entrance of this *Adhiṣṭhāna* is east facing, the entrance has seven stairs with

Hathinīs on either side. The whole structure is raised over the same level *Piṭha* and its sub-layers are *Bhittas*, *Jāḍyakumbha*, *Karṇaka*, and *Am̐tarapatra* (Plate 2.15).

Although the main entrance to the *Dēval* is in the east facade, even then *Maṁdapa* can be entered through the porticoes in the north, and south directions. Each portico has been raised on two single-height columns, which stand above the extension of balcony seating. Each portico has seven stairs with *Hathinīs* on either side, and the front of the *Hathinīs* has reliefs of the *Gaṇēśa* and *Im̐dra*. The wall elevation of *Maṁdapa* has sub-layers of *Rājsēnā*, *Vēdī*, and *Asinot*.

The *Maṁdapa* is raised over double-size columns, its planning is similar to the *Dēval* of *Jaswaṁtsim̐ha*. The interior of the dome has nice detailing of carvings, which is depicting the sculptures of *Kṛṣṇa* playing the flute and *Gopīs* playing musical instruments and dancing, the scene depicting the theme of *Rāslīlā*. Unlike other domes at *Maṁdor*, this dome has a very elaborate *Padmaśilā* in its central part (plate 2.16).

The plan layout of the *Am̐trāl* space is unusual from regular design. There are four *Am̐trāl* spaces, one in each direction, which open into a narrow gallery of circumambulation. Though *Garbhagr̥ha* has a single east-facing entrance while the other three sides are covered the beautifully decorative walls with motifs and *Jālīs*. The Souvenir\ *Dēvalī* is missing from *Brahmapad*, possibly the victim of theft or damage. The details of the artistically decorated *Am̐trāl* space and *Maṁdovara* are discussed below:

East facing *Am̐trāl* (façade): The *Am̐trāl* space on the eastern façade has magnificent wall carvings, and either side wall has idol-less *Dēvkoṣṭha* with intrinsically carved frames. The frame of the entrance door has five types of ornamental *Paṭṭīs* and a relief of *Gaṇēśa* is carved at the middle of the lintel. In these *Paṭṭīs*, except the middle one, the remaining two *Paṭṭīs* on either side have ornamental arabesque (*Bēlbūṭṭā*) patterns. In the broad middle, *Paṭṭī* has the reliefs of *Māṭṛkas* i.e., *Vīrēśvarī*, *Brahmāṇī*, *Māheśvarī*, *Kaumārī*, *Vaiṣṇavī*, *Varāhī*, *Im̐drānī*, and *Raktacāmuṁḍā*. The lower part of the door frame has reliefs of gods and goddesses from the Shaivite family. The richly

carved frieze above the lintel depicting *Ūmā-Māheśvara* with their vehicle *Naṃdī* and the frames on either side have reliefs of two *Mātrkas* seated on *Bhadrapīṭha* in *Ardhaparyāṅka Āsana*. The ceiling of this space has nicely carved floral patterns (plate 2.17).

South-facing *Amtrāl*: The ornamental carvings of this *Amtrāl* are almost similar to those of the east face except for the carvings on the ceiling. The ceiling depicts the theme of *Kāliyādaman* in the center and has carvings of *Kīrtimukha* on either side.

West-facing *Amtrāl*: The ornamentation of this part is similar to the ornamental carvings on the east side.

North-facing *Amtrāl*: Although the decorative carving of this portion is similar to that of the east, but the frieze above the lintel depicts a relief of *Lakṣmīnārāyaṇ* with *Garūḍa* in the middle. While either side of the middle panel depicts the reliefs of *Gaṇēśa*. In the left panel dancing, *Gaṇēśa* is depicted with a mouse and a swan, while the right panel is depicting standing *Gaṇēśa* with *Riddhi-Siddhi*.

Most of the idols installed in this *Dēval* are associated with the Shaivite family, yet some idols are associated with other subjects as well. Except for the *Jamghā*, the rest of the sub-layer from *Khuraka* to *Khuracchādyā* is similar to *Mahārājā Jaswanṭsimha's Dēval*. Unlike other *Dēvals* in *Maṃdor*, this *Dēval* has idols of deities installed on *Jamghā*, and the most popular theme is the *Dikpālas*, which are stepwise discussed below:

- **East *Dikpāla*:** Here an idol of *Imdra* is depicted as the *Dikpāla* of the East (*Pūrvadik*). The *Āyudhas* he is holding are *Kamaṃdal*, *Aṃkuśa*, *Vajra*, and *Akṣhmālā*, and the elephant (*Airāvata*) has been shown standing near the foot as a vehicle (plate 2.18a).
- **Southeast *Dikpāla* (*Vidiśā- Vikon*):** An idol of *Agnidēv* is depicted as the *Dikpāla* of the southeast (*Agnikon*). The *Āyudhas* he is holding are *Akṣhmālā*, *Sūcī*, and *Agnijavālā*, and the Ram (*Mēṣa*) has been shown standing near the foot as a vehicle (plate 2.18b).

- **South *Dikpāla*:** The idol of *Yamadēv* is depicted as the *Dikpāla* of the South (*Dakṣiṇdik*). The *Āyudhas* he holds are two books, a *Khadag*, and a *Daṇḍa*. Although, *Lēkhinī* is a very common *Āyudha* in *Yamadēv*'s iconography instead of *Daṇḍa*. A Buffalo as a vehicle is shown standing near his feet (plate.2 18c).
- **Southwest *Dikpāla* (*Vidiśā- Vikṛṇ*):** Usually, the idol of *Nairūtī* is depicted as the *Dikpāla* of the southwest (*Nairutya*), but here *Bhairāv* is depicted with the *Āyudha* as a dagger, shield, and skull. As a garland, he is wearing a snake around his neck. The Dog as a vehicle is shown standing near his feet (plate 2.18d).
- **West *Dikpāla*:** An idol of *Varuṇadēv* is depicted as the *Dikpāla* of the West direction (*Paścimdik*). The *Āyudhas* he is holding is *Akṣhmālā*, *Padma*, *Pāsa*, and *Kamaṇḍal*. The Crocodile (*Makar*) has been shown standing near the foot as a vehicle (plate 2.18e).
- **Northwest *Dikpāla* (*Vidiśā- Vikṛṇ*):** An idol of *Vāyudēv* is depicted as the *Dikpāla* of the Northwest (*Vāyavya*) direction. The *Āyudhas* he is holding are two flags, *Akṣhmālā*, and *Kamaṇḍal*, and a Deer has been shown standing near the foot as a vehicle (plate 2.18f).
- **North *Dikpāla*:** An idol of *Kubēr* is depicted as the *Dikpāla* of the north direction (*Uttardik*). In the idol, all the *Āyudha* held by *Kubēra* are now broken. However, according to the literature he holds money Bag\Kalaśa (*Drāvya Nidhi*) in his upper hands and mace and *Kamaṇḍal* in his lower hands. In iconography, his vehicle varies between an elephant and a vimana(plate 2.18g).
- **Northeast *Dikpāla* (*Vidiśā- Vikṛṇ*):** An idol of *Īśa* (a form of *Śiva*) is depicted as the *Dikpāla* of the Northeast (*Īśāṅkoṇ*) direction. The *Āyudha* held by *Īśa* is now broken, but according to the literature, his one hand is elevated in *Varadhasta* and the remaining three hands are holding Trident, *Nāgēṇḍra*, and *Bijorū*. *Namḍī* is shown as a vehicle near the feet.
- ***Udharva-Akasha Dikpāla*:** The *Udharva-Lokadhishwar Dikpāla* is a *Brahma*, and his idol is depicted on the northern wall. He is shown

holding *Akṣhmālā*, *Manuscript (Vēdas)*, *Saṁkha*, and *Kamaṁdal*. A *Haṁsa* is shown as a vehicle near the feet (plate 2.18h).

- ***Adho- Pātāl Dīkpāla***: The idol of *Anamta* is not found on the *Mam̄dovara*'s elevation, but it is engraved on the shaft of a northwest pillar.

Apart from the above-discuss, the idols of other Gods - Goddesses are also carved here, among them the idols of *Harihar*, *Śaṁkar*, *Mātrkas*, *Caṁdradēv*, *Aghor*, *Mahādēv*, *Lokēsvara*, *Viṣṇu*, etc. are prominent. While *Virālikā*, *Gajavirālikā*, and different types of *Dēvāṁganās* are placed in the space between the main idols.

To the north of the *Mam̄dapa*, there is a staircase leading to the terrace of the first floor. The walls of the raised first floor above the *Garbhagr̄ha* are nicely carved, this level has transepts of balconies on three sides and an opening to the terrace on the east side. The roof has an octagonal opening in the middle; it is covered by a massive and highly decorated dome surmounted by eight double pillars erected from the ground floor. The entire central open space can be seen from this octagonal gallery. The construction technique and hemispherical form of the dome are similar to that of *Jaswaṁtsim̄ha*'s *Dēval*.

The staircases installed on the north transepts lead to the second and third floors. Similarly, the plan of the first floor above the *Garbhagr̄ha* has been repeated in the next second and third floors with a reduction in size and carving details. The structure of the *Śikhara* above the third floor is similar to that of *Jaswaṁtsim̄ha* 's *Dēval*, but with much more elaborate carvings and an increase in the number of *Diśā mukha* above the multiple *Uruśṛṅga*. It is a classic example of the richly carved *Mahā Mārū* style structure (*Dēval*) of the region.

Mahārājā Abhaysim̄ha

He was the eldest son of *Mahārājā Ajitsim̄ha* and became his successor. In 18 June 1749AD, he died due to severe illness while living in *Ajmēr*. He was cremated at *Puṣakar*, and along with him two *Khawāsaṅs* and eleven *Paḍadāyats* had become *Satī*. When his *Sūnāvāṇī* did in *Jodhpur*, then

his six queens and seven *Gāyaṇiyā* and *Paḍadāyats* also became *Satī* at *Mam̄dor Bāg Dagdhsthala*. In memory of *Abhaysim̄ha*, a *Chatarī* was built at the western *Ghāta* of *Puṣakar* near *Koṭā* temple. Though Ojha mentioned its presence in a dilapidated condition, and it had been known by the name of "*Abhaysim̄ha Kā Thadā*", but at present, no information has been available regarding the condition of his memorial *Chatarī*.

Mahārājā Rāmsim̄ha

He was the son of *Mahārājā Ajitsim̄ha* and succeeded him. During his reign, most of the *Sāmants* and *Sardārs* got angry with him because of his behavior and went to *Bakhatsim̄ha* at *Nāgaur*. Even *Mahārājā Abhaysim̄ha* considered him ineligible and due to his incompetence, he lost the kingdom of *Mārwar* to *Mahārājā Bakhatsim̄ha*. He died in *Jaipur* on 3 September 1772 AD, there is no information has been received about his memorial structure.

Mahārājā Bakhatsim̄ha

He was the son of *Mahārājā Ajitsim̄ha* and the younger brother of *Mahārājā Abhaysim̄ha*. He was an efficient ruler who conquered the throne of *Mārwar* by defeating his nephew *Rāmsim̄ha*. He died on 21 September 1752 AD, due to severe illness, and was cremated near the pond of *Sim̄dhaulī* village, at that time this village comes under the kingdom of *Jaipur*. Although people believe that the reason behind his death was the conspiracy done by *Mahārājā Mādhausim̄ha*, but there is no evidence available that supports this belief.

In 1761 AD, in memory of *Mahārājā Bakhatsim̄ha*, *Mahārājā Vijaysim̄ha* built a *Dēval* near *Bhopēlāv* pond, *Dēval* is enclosed with *Ghātū* sandstone *Paḍkoṭā*. There are four direction entrances given at the *Garbhgr̄ha* and a *Chaturmukha liṃga* over marble *Piṭhikā* is installed at the *Brahmapad*. There is a marble tablet has been installed near this *liṃga* having relief of *Pagalīyā* in the center, and the sun and moon above, while the inscription inscribed at the lower part, as given below:

“*Śrī Gaṇēsāya Namḥ Śrī Śrī Mahārājādhirāj Śrī Śrī Bakhatsim̄hajī
Kā Dēval Kī Nīva Dīnī Samvat 1818 kā Mai su Sammat 1822 mē Śrī Jī*”

*Rī Pādukā PadHāraī Aur Pratiṣaṭhā Huī Śrī Pāvē Navgaḍha Jodhpur
Rā Dhaṇī Na Dīvāṇ Muhaṇot Śrī Sūrat Rāmri Marfat Dwārā Hastu
Vyās Dēvakisan Purohit Swawās Sēvā Kēśar Chamdan Caḍhāsī Śrī
Bhāgwat Jī Rā Pāṭha Sunāsī Śrī Dēval Rī Vandaḡī Karsī Nai Śrī Jī Nē
Āśīrwād Dēsī Duvātī Ṭhākura Śrī Suratrāmji Rī Mārfat|”*

Its architecture is monumental but austere in decoration, no distinctive carvings are visible. The pillars are simple, but the structure looks beautiful due to the Cusped arches set in between pillars. On top of the roof, the hemispherical and *Cālā*-type domes along with the graceful *Ghumaṭīs* make this structure majestic.

Mahārājā Vijaysimha

He was the son of *Mahārājā Bakhatsimha* and became his successor. Although *Bhimsimha* had captured the throne of *Jodhpur* by deceit, but on the persuasion of the *Sāmants*, he handed over the throne of *Jodhpur* back to *Vijaysimha*. Due to illness, after a long rule of 40 years, he died on 8 July 1793 AD.

The construction of the *Thaḍā* of *Mahārājā Vijaysimha* was begun by *Mahārājā Bhimsimha* at the *Maṁdor Bāg Dagdhasthala*, but only the foundation work could be completed during his tenure, so it was later construction finished by *Mahārājā Mānsimha*. This is built in front of the *Thaḍā* of *Mahārājā Mānsimha* (plate 2.19). Architecturally this structure has no distinctive artistic character, the east facing *Thaḍā* is rectangular in plan and has a courtyard on the west wall. Presently this memorial monument has become a victim of encroachment, as well as its heritage identity has been destroyed by installing ceramic tiles in the interior.

Mahārājā Bhimsimha

He was the grandson of *Mahārājā Vijaysimha* and the son of *Mahārājā Bhomsimha*. *Mahārājā Vijaysimha* 's sons *Fatēhsimha* and *Bhomsimha* died during his lifetime, so *Bhimsimha* succeeded his grandfather on 20 July 1793 AD. He ruled for about ten years and died in *Jodhpur* on 19 October 1803 AD due to severe illness. Eight of the *Mahārājā*'s eleven queens became *Satī* with

him at the *Mam̄dor Bāg Dagdhasthal*. The *Thaḍā* of *Mahārājā Bhīmsim̄ha* was built at *Mam̄dor* by the queens who survived after him.

The architectural plan of the *Thaḍā* is similar to the *Chaturmukha Vaidīk* dwelling unit, although the pattern distribution of the *Śālās* are not the same. The facade faces north with two entrances, the main entrance opens into an open-sky courtyard, and its area covers half of the entire monument. The *Śālās* of the memorial is adjacent to the south and west walls. The *Koṣṭha* at *Garbhagr̄ha* is a simple niche type with no pillars, domes, and *Ghumaṭī*. There is a staircase in the southwest corner leading to the roof, the roof has neither a dome nor a parapet wall, and it is completely a flat roof. There are no distinctive artistic carvings or motifs to be seen on this *Thaḍā*, but on the façade of the *Śālās*, there are six cusped arches installed between the ornate pillars, which seems beautiful (plate 2.20).

Mahārājā Mānsim̄ha

He was the grandson of *Mahārājā Vijaysim̄ha* and the son of *Mahārāj Gumānsim̄ha*. Due to not having a son, *Mānsim̄ha* became the successor of *Mahārājā Mahārājā Bhīmsim̄ha*. His reign was of *forty* years, he died on the night of 4 September 1843 AD due to illness. According to the *Jodhpur Rājya Kī Khyāt*, Queen *Dēvaḍī* became *Satī* with him, and she was the last of the *Jodhpur* royal family, in *Mārwar*, after then no other queen became *Satī* with her king. In memory of *Mahārājā Mānsim̄ha*, his successor *Mahārājā Takhatsim̄hasim̄ha* built a *Thaḍā* in 1843 AD (*Margaśīrṣa*, VS. 1900) at *Mam̄dor Bāg Dagdhsthala*.

The architecture of this *Thaḍā* is much more ornate than the former *Thaḍā* structures. The facade portico has four pillars with graceful cusped arches in between and above it there are attached *Ardhacham̄drākār Chajjās*. The walls adjoining the portico have two beautiful *Jharokha*-type windows with *Ardhacham̄drākār Chajjās*. After crossing the portico, the next space is a gallery space that opens into an open sky courtyard, which has *Śālās* on the right and a gallery on the left, while a beautifully decorated *Garbhagr̄ha Śālā* is in the front (plate 2.21).

There is a beautiful *Koṣṭha* made of white Marble, attached to the western wall of the *Garbhagr̥ha*. The base is a *Bhadrapīthikā* on which the *Koṣṭha* is erected on four pillars. The cusped arches, *Ardhachamdrākār Chajjās*, and *Cālā* Dome with *Ghumaṭī* are placed in ascending order to create a *Chatarī*-type form. The inner wall's surface is decorated with glass mosaic and the surface has golden color motif designs and outlines. While the ceiling of the *Garbhagr̥ha* has decorative motifs of lotus petals.

The southeast corner of the monument has a spiral staircase leading to the terrace. A huge graceful *Cālā* dome on the roof above the *Garbhagr̥ha* is made with a *Nāgfaṇī Hāra* pattern on the neck and covered with inverted lotus and *Ghumtī* above it. The surface of the dome is covered with lime plaster and treated with *Kauḍī* plaster for shine and weather protection. The parapet wall has a decorative motif of *Kamgūrā* patterns. This structure is a fine example of the architectural fusion of *Himḍū*, Mughal, and British colonial styles

Mahārājā Takhasimhasimha

He was the descendant of *Mahārājā Ajitsimha* and the king of *Ahmadnagar (Idar State)*. As discussed earlier that *Mahārājā Mānsimha's* sons died during his lifetime, so *Takhasimha* was adopted and declared the successor of *Mahārājā Mānsimha*. His reign was of thirty years, and he died on 12 February 1873 AD at the Jodhpur fort due to ill health. At the time of *Mahārājā Takhasimha*, due to the ban on *Satī* practice, no queen or other woman had become *Satī* with him. The memorial monument of *Mahārājā Mānsimha* was built by *Mahārājā Jaswantsimha-II* in 1875 at *Maṁdor Bāg Dagdhasthal*.

Among all the *Thaḍās* at *Maṁdor Bāg*, this *Thaḍā* is the biggest one, the east-facing entrance has ten steps staircase at the facade. The highly decorated portico is erected on eight graceful pillars and has cusped arches in between. The entrance door frame has a beautiful carving of arabesque patterns. After the portico, the next space is an open sky courtyard having *Śālās* on both side and a beautiful *Garbhagr̥ha* space in the front (plate 2.22).

In the *Garbhagrha*, a highly ornate *Chatarī*-type *Koṣṭhas* has been built adjacent to the western wall. Except for its graceful ribbed dome and minor changes, this is similar to that in the above-discussed *Koṣṭha* in *Mānsimha Thaḍā*. Beautiful mural paintings on the western wall depicting the themes of *Kṛshna Līlā*, *Rām Darbār*, etc. In addition, the ornamentation is done through golden, red, green, yellow, and blue colors with patterns of arabesques, and straight and curved lines, in which indigo color has been prominently used. The eastern face is raised on pillars with cusped arches between them, while the north and south have smaller chambers. The interior walls are giving splendid effects due to the *Kauḍī* plaster treatment, and the interior neckline of the dome (ceiling) has a beautiful repetitive relief depiction of *Drakṣapatra*, this space is the most ornate part of the *Thaḍā*.

The monument has a stairway at the southeast corner leading to the terrace. The western portion of the terrace has a large *Cālā* dome having *Nāgfaṇī* pattern ornamentation on the neck and *Ghumaṭīs* on the top. At the four corners of the terrace have octagonal *Chatarī* forms with beautiful *Ardhachandrākār Chajjās* and highly ornate bases having flower buds (plate 2.23). This form has been used as a decorative element, rather than a structural one, they are cantilevered outward from structural walls. There is a parapet wall that has a relief decoration of the *Kamgūrā* pattern; it is a fine example of an architectural fusion of *Himḍū*, Mughal, and British colonial styles.

Mahārājā Jaswantsimha II

He was the eldest son of *Mahārājā Takhatsimhasimha* and became his successor. He is known for the major changes in the administrative and education system of *Mārwār*. On 6 October 1895 AD, even after proper treatment, his health constantly deteriorated and his health did not recover. He died on 11 October 1895 AD, at *Aṭhaphalu* Bungalow in *Rāi-Kā-Bāg* Palace. At the time of his cremation, a major shift took place concerning the *Dagdhashtala* of the royal family of *Mārwār*. The former rulers from him were cremated at *Mamḍor Bāg Daghadsthal*, but during their time it was

shifted to *Dēvkuṃḍa* near *Mēhrāṅgaḍha*, which later became famous as *Jaswaṃt Thaḍā*.

In memory of *Mahārājā Jaswaṃtsimha-II*, a *Chatarī* had been built over the cremation site and a gigantic *Thaḍā* is built near it. The construction of *Jaswaṃt Thaḍā* was begun by his son *Mahārājā Sardārsimha* and was completed in 1909-10 AD during the reign of his next successor *Mahārājā Sumērsimha*, it took six years to complete. According to archival sources, its foundation was laid in 1900 AD but the construction work started in 1904 AD, its architect was *Muṃśī Sukhlāl*.

The memorial monuments built at *Dēvkuṃḍa* brought far-reaching changes in the later architectural design of memorial monuments. Earlier *Ghātū* sandstone was used abundantly in the construction of memorial monuments, whereas the *Makrāṇā* marble stone has been used extensively at the memorial structures of *Dēvkuṃḍa*. Even the form of the memorial structures has seen radical changes, such as the newly built *Chatarīs* without the dome. The *Thaḍā* structure also appears to be a new experiment, in that, unlike *Thaḍās* in the past, here different architectural elements have been used with the sense of fusion.

While entering the Memorials compound of *Jaswaṃt Thaḍā*, the first structure built here is the **funerary *Chatarī* of *Mahārājā Jaswaṃtsimha II*** (plate 2.24). This structure is built on highly decorated double layered *Samcaturaśra* *Cabūtarā*. The base layer is made of *Ghātū* stone, having a beautiful arabesque design on the walls and railings above it. whereas the second layer above is made of marble stone with beautiful floral motifs on the walls. Although the façade is on the east, but it can be entered from both the east and the west. Each side has eight steps between flower bouquet motifs adorned *Hathinīs* on either side.

The *Cabūtarā* has marble railings above the edges of both layers, such development is not seen in any of the earlier *Chatarī* forms of Jodhpur, this element is used for the first time in this kind of memorial. An intricately carved superstructure raised on twelve pillars, the curved arches set between these pillars has beautifully refined carvings of flowers and creeper patterns. A

square Pat frame is placed above the capitals of the pillars, which holds graceful broad flat *Chajjās*. The parapet wall is made with beautiful marble *Jālīs*. Above the roof, unlike other memorials, this structure does not have a *Śikhāra* or domical types of forms, instead, it is flat.

At the *Brahmapad*, an Onion dome type *Chatarī Koṣṭha* has placed over the *Padmapīṭha*, next to the *Pats* frame the *Ardhachamdrākār Chajjās* are attached on the four sides. This form is covered from three sides with marble slabs and has a wooden door in the east. Inside the *Koṣṭha* has reliefs of *Pagliyā*. This *Koṣṭha* is made of marble stone which is believed a gracious form in the region.

This structure evolved from the Indic style and can be considered the best example of stylistic fusion (hybrid structure) with Mughal and British colonial styles, which gave a new architectural definition to the memorial monuments in the region. This monument is very gracefully and intrinsically decorated, followed by the commemorative monument of all subsequent rulers replicating this architecture.

Apart from this Funerary *Chatarī*, a gracious ***Thaḍā*** has also been built in memory of *Mahārājā Jaswantsimha*, it is ahead of this *Chatarī* (plate 2.25). This monumental structure is built on a massive platform of *Ghātū* Sandstone, there are three sets of Staircase to reach inside the *Thaḍā*. The first set of stairs is on the west side which leads to a four-grid beautiful garden, this garden has a beautiful fountain in the center and its design is influenced by the *Chār Bāg* Mughal Garden pattern. After crossing the garden, the next south-facing marble staircase leads above the massive *Adhiṣṭhāna*, which has stone railings for protection. The third set of marble stairs faces east and opens into a hall of the main shrine.

The east-facing main structure of the *Thaḍā* is built on a rectangular *Jagati*. There are beautiful transepts in each direction in which the eastern has an opening while the other three are blocked by beautiful marble screens and flat marble slabs. These transepts are raised on gracious marble pillars, the capitals are decorated with high reliefs of *Drakṣapatra*, and the space between the pillars is covered with Cusped arches. while the flat *Chajjās* have

been placed above the *Paṭ*'s frames. Above all the four-sided transepts have beautiful domes, among them, the eastern and western transepts have onion-ribbed domes covered with inverse lotus and *Ghumaṭī* of brass. On either side of this dome have small four-pillared *Chatarīs* used as a decorative element and also these transepts have highly curved *Ardhachamdrākār Chajjās* and the wall surface is decorated arabesque pattern. The outer edges are covered with a *Kamgūrā* pattern parapet.

The north and south transepts are wider than the other two and are raised on sixteen pillars on each side. Each dome is of huge *Cālā*-type built on the low height neck and with reliefs of *Nāgfaṇī* carved in a *Hāra* pattern. The top is covered with inverted lotus petals and three brass *Ghumaṭīs*. Eight pillared medium sized *Chatarī* have been added as decorative elements on either side of the dome, while the *Chajjās* added to these transepts are broad and flat.

The four corners of the main structure have embossed octagonal tower-like structures and its top is added with eight pillared *Chatarī* forms. The walls of these towers have recessed impressions of the pointed arch. Through the southeast corner tower, a spiral staircase leads to the roof. Instead of a parapet wall, beautiful marble railings are added and twenty-four small decorative *Chatarī* elements are added at a particular interval. Above the twelve pillars, an octagonal *Phamsānā* roof is raised in the center of the roof, and pointed arches are set between these pillars. The four-pillared unique *Śikhara* top *Chatarīs* are placed at each corner. The main *Śikhara* is adorned with lotus and a graceful brass *Ghumaṭī*.

Inside the shrine, the walls are not much adorned with carvings, but the western wall has an adjacent *Chatarī*-type *Koṣṭha* which is highly decorated carvings, where worship is performed. The architecture of this *Koṣṭha* is a copy of the funerary *Chatarī* of *Mahārājā Jaswantsimha*, as its form is already discussed above (plate 2.26). While space has been developed in the central part of the hall between the four huge pillars, this area is also reserved for worship, and entry is restricted by iron chains. This Memorial monument is a classic example of the architectural fusion of *Himḍū*, Mughal,

and British Colonial styles, the structure is often referred to as the Taj Mahal of *Mārwar*.

Mahārājā Sardārsimha

He was the second son of *Mahārājā Jaswantsimha* and became his successor. He ruled for thirteen years and at the age of thirty-one years, he died due to ill health on 20 March 1911 AD. A *Chatari* was built in the left-wing garden of the *Jaswamt Thaḍā* near *Dēvkumda*. Its architecture is similar to that of his father's funerary structure built in the right-wing garden of the *Jaswamt Thaḍā*, (plate 2.27).

Mahārājā Sumērsimha

He was the son of *Sardārsimha* and became his successor but died at the young age of twenty-one due to influenza disease. At the *Dēvkumda*, in the left-side garden of *Jaswamt Thaḍā*, a *Chatari* was built in the memory of *Mahārājā Sumērsimha* during the reign of *Mahārājā Umaid Simha*, which is built near the *Chatari* of *Mahārājā Sardarsimha*. Its architecture is similar to the *Chatari* of *Mahārājā Jaswamt Simha II* (plate 2.28).

Mahārājā Ummēdsimha

He was the son of *Mahārājā Sardārsimha* and the younger brother of *Mahārājā Sumērsimha*. He became the ruler of Jodhpur on 14 October 1918 AD due to the absence of a son behind the late *Mahārājā Sumērsimha*. *Mahārājā Ummēdsimha* died on 9 June 1947 AD in Mount Abu. His memorial was built by *Mahārājā Hanawantsimha* in 1952 AD at *Dēvkumda*, which is built in the left-wing garden of *Jaswamt Thaḍā*. Its architecture is similar to the *Chatari* of *Mahārājā Jaswamt Simha II*, which is built near the *Chatari* of *Mahārājā Sumērsimha* (plate 2.29).

Mahārājā Hanawantsimha

He was the eldest son of *Mahārājā Ummēdsimha* and became his successor. During his reign, the Republic of India was united by Sardar Patel, and the princely state of *Mārwar* was merged with India. *Mahārājā Hanawantsimha* died in a helicopter crash on January 26, 1952, the crash site was on the

Śivagarṃja river, two miles from *Sumērpur*. The *Chatarī* of *Hanawaṃtsimha* was built by his son *Gaj Simha* in June 1952 in the left-side garden of *Jaswaṃt Thaḍā*, which is built near the *Chatarī* of his father *Mahārājā Ummēdsimha*. Its architecture is similar to that of the funerary monument of *Mahārājā Jaswaṃt Simha II* (plate 2.30).

2.2.2 The Memorial Monuments of the Queens and the Members of the Royal Family

It has been seen that the *Rājput*s clans used to have many queens of their kings, the main reason for this was political motivation. The marriage of a female from a direct royal family or families connected to the royal bloodline such as the daughter of *Thākūr* to a ruler of another *Rājput* lineage was responsible for establishing mutual harmony and strong family ties between the kingdoms. Many historical events evince that through such relations, mutual enmity had been ended between the kingdoms. Also, there was a lot of uncertainty in life due to constant conflicts, conspiracies, and wars, so having more sons was also a need at that time, due to which polygamy was prevalent.

In *Mārwar* it is observed that the memorials of queens who became *Satī* along with their husband (ruler) usually have their memorial not built separately in fact, their memorial is considered inbuilt with the ruler's memorial monument itself. Although, there has been a tradition of building separate memorials for the queens and members of the royal family like *Rājādādi*, *Bājīlāl*, *Kuṃwar*, *Kuṃwarāñī*, etc. who had a natural death. This subchapter discusses the memorials of the queens and members of the royal family. It has been discussed earlier that early phase memorials of the queens were built in the *Paṃcakuṃḍā Dagdhsthal* and the practice of building memorials at *Dēvkuṃḍā* started from the time of *Mahārājā Jaswaṃtsimha-II*.

Though a proper sequence has been given to the monuments at *Paṃcakuṃḍā*, but now many *Dēvalīs*, *Pāgāliyās*, and inscriptions are misplaced or deteriorated from the memorials, so it is difficult to identify to whom these monuments were dedicated. But some of the monuments bear

inscriptions indicating to whom they are dedicated. The monuments numbered 1 to 22, 24, 25, 26, 27, 30, 31, 32, 34, 36, 41, and 42 are anonymous as per the list, which are mentioned at the end.

Chatarī of Rānī Sirdār Kamwar Bhaṭṭiyānī (Monument no. 23)

She was the queen of *Mahārājā Gumānsimha* and the daughter of *Śērsimha Viśansimhot* of *Thikāṇā Jākhaṇ*. *Gumānsimha* was the father of *Mahārājā Mānsimha*. Her memorial monument was built on (5 *Sudī Āṣāḍh*, VS 1943) 1886 AD. by queen *Pratāp Kamwar Bhaṭṭiyānī*, she was the queen of *Mahārājā Mānsimha* and niece of queen *Sirdār Kamwar* (plate 2.31).

This memorial is built of *Ghātū* stone and stands in intact condition. The *Cabūtārā* is double-layered, in which the base layer is higher than human height, and the *Pāgā* pattern is carved on all four corners, but the walls are austere. However, for aesthetic reasons, the lower part of the platform is broad and protrudes outward, whereas the upper edge cornice is of a *Koṇikā*-type. The walls of the second layer are decorated with a pattern of *Padma* petals, while the cornice at the top edge has a leaf pattern design.

The east-facing facade has eight steps with undecorated *Hathinīs* on either side. The superstructure is erected on fourteen pillars decorated with reliefs of *Kalaśa* and *Drakṣaptra*. The facade is extended on two pillars above the first layer, while the remaining twelve pillars are erected on the second layer. The cusped arches have been used between all the pillars, and above that flat *Chajjās* are placed but exceptionally the *Ardhachamdrākār Chajjā* is used on the facade extension.

Above the extension of the façade, a beautiful *Cālā* dome is placed, but the rest of the rear roof has five round domes placed in the *Pamcāyatana* pattern in which the central dome is larger while the four corner domes are comparatively smaller. The neck of the main dome has the *Nāgfaṇī* design in a *Hāra* pattern while the top is covered with inverted lotus, *Amlīkā* and *Ghumatī* were placed in ascending order (*Ghumatī* is now broken). Although the four smaller domes are replicas of the main dome, but the design of lotus petals is used on the neck instead of the *Nāgfaṇī* design.

At the *Brahmapad*, there is a *Chatarī*-type *Koṣṭha* placed over the *Padmapīthikā*. This *Koṣṭha* bears an inscription on the inner back wall of the *Koṣṭha* but now due to sand erosion, it is indecipherable. While the relief of *Pāgāliyās* is carved on a stone tablet placed in the center above the *Pīthikā*. (plate 2.32). Mughal influence can be seen in the architecture of this monument.

***Chatarī of Rānī Vadan Kamwar Cāvaḍī* (Monument no.28)**

She was the queen of *Mahārājā Mansimha*, her monument was built by queen *Cāvaḍī* (*Ṭhikāṇā Mamsārā*) in 1862 AD (6 Jeth Suda, VS 1919), she was the queen of *Mahārājā Takhatsimhasimha* and niece of queen *Vadan Kamwar*. This monument is one of the big and most beautiful monuments built here (plate 2.33).

The *Cabūtarā* of the memorial is double-layered, the base of the lower layer is broad and has a *Dēval*-type decorative *Paṭṭīs* as *Bhittas*, *Jāḍyakumbha*, and *Koṇikā*-type cornice, while the wall surface is flat and unengraved but all around the upper edge has cornice design of *Parnapaṭṭī*. The east-facing facade has eight steps and the *Hathinīs* facade has reliefs of the bouquet of flowers. The top layer of the *Cabūtarā* is less heightened than the base but its walls are beautifully carved with arabesque patterns. The superstructure stands on twenty pillars, eight of them erected as extensions above the base layer (two pillars on each side), while twelve pillars are erected above the top layer. The cusped arches are installed between these pillars, which have decorative carvings of floral and creeper patterns. The capitals have high relief decorations of *Drakṣapatra*, and the *Chajjās* used are of the *Ardhachamdrākār* type. The parapet wall is made with the *Kamgūrā* design pattern.

Above the extended part of the roof over the four sides, four *Cālā* domes are placed, one on each side. There is a large dome built over the central part of the roof and four smaller domes in the four corners, which are almost replicas of the middle dome, planning is similar to the *Pamcāyatan* pattern. The neck of the middle dome has a *Hāra* pattern with the *Nāgfaṇī* design and the top is covered with inverse lotus having *Ghumaṭī* above it but

now it is broken. Unlike the main dome, corner domes have a design of a Padma petal on the neck instead of a *Nāgfaṇī*. The surface of the domes had been treated with *Kauḍī* plaster. There is *Samcaturaśra Pīthikā* installed at the *Brahmapad*, earlier there was a souvenir above it but now it is damaged. The architecture of the monument is influenced by the Mughal style, it is very artistic and grand in appearance.

Chatarī of Mahārānī Surya Kamwar Kachawāī (Monument No.29)

She was the wife of *Mahārājā Mānsimha* and the daughter of *Mahārājā Pratāpsimha* of *Jaipur*. She lived only for 12 years after marriage and died on 20 January 1826 during the lifetime of *Mahārājā Mānsimha*. Her body was cremated at the *Pamcakumdā Dagdhsthala*, where a grand memorial was built at the cremated site. This *Chatarī* is the biggest and most beautiful monument among all memorials at *Pamcakumdā*. It has a double-layered *Cabūtarā*, and the base layer is the *Samcaturaśra*, which is similar to the *Chatarī* of *Vadan Kamwar*. It can be entered from all four directions, having eight steps with undecorated *Hathinīs* on all four sides (plate 2.34).

The superstructure is built on thirty-two pillars, eight of which are erected above the base layer to support the extension of the roof, two on each side. While the twenty-four pillars erected above the second layer, their cusped arches and *Chajjās* are similar to the above-discussed *Chatarī* of *Rānī Vadan Kamwar*. The central massive ribbed onion dome has a high neck, with the *Nāgfaṇī* design in a *Hāra* pattern around the neck. Dome's top is covered with inverted lotus, *Amlīkā*, and *Ghumatī* in ascending order, which is highly defined and decorated as compared to other structures here. There are twelve ribbed domes placed around the central dome, which are small but almost replicas of the key central dome.

Above the four-sided extension, a *Cālā* dome is placed on each side, the reliefs of the *Cālā* dome-like pattern used on the neck for decorative purposes. The use of brick is rare, but to reduce the self-load of its massive dome, bricks were preferred instead of stone blocks. Lime-based mortar and *Kauḍī* plaster have been used to treat the dome's upper surface, while lime-based decorative patterns have been repeatedly used on the ceiling. These patterns are mostly

beautiful dancing peacocks, bouquets of flowers, etc., and the *Padmaśilā* in the center of the dome is painted with red, white, and black colors.

In the *Brahmapad*, a beautiful *Chatarī*-type *Koṣṭha* of marble stone has been placed over the *Samcaturaśra* base, this space is closed on three sides and open from the east. It bears a beautiful relief of *Pagalīyā* on a marble tablet, while on the front wall of the *Koṣṭha* base an inscription is separately inscribed (plate.2.35).

As per the inscription, *Mahārānī Sūraja Kamwar Kachawāī* died in 1825 AD (5 *Sudī Māgha VS* 1882) and her *Chatarī* was built in 1828 AD (13 *Sudī Māgha VS* 1885). The architecture of this structure is influenced by the Mughal style, this *Chatarī* is attractive and grand among all.

Chatarī of Mahārānī Rāya Kamwar Bhāṭiyānī (Monument no.33)

Rāya Kamwar Bhāṭiyānī was the queen of *Mahārājā Mānsimha*, and her maternal home was *Khāriyā, Jaisalmēr*. Her grand *Chatarī* was built by *Lādī Bhāṭiyānī* in 1883 AD (Sud 2, Jeth, VS 1940) at *Paṃcakumḍā Dagdhasthala*. *Lādī Bhāṭiyānī* was the queen of *Mahārājā Takhatsimhasimha* and the niece of *Rāya Kamwar*. The double layered *Cabūtarā* of this *Chatarī* is higher as compared to the memorials discussed above, though its surface decoration is similar to the *Chatarī* of *Vadan Kamwar Cāvaḍī*. The east-facing façade has eighteen steps with either side unadorned *Hathinīs*. The walls of the second layer are decorated with *Drakṣapatra* patterns all around (plate 2.36).

The superstructure is erected on a total of twenty pillars, eight of which are raised above the base layer of the *Cabūtarā* and below the four-side roof extensions, whereas twelve pillars are erected above the second layer of the *Cabūtarā*. The cusped arches are installed between the Pillars and the Pat frame is placed above the pillars, while the *Chajjās* installed have an *Ardhachamdrākār* design. The Parapet walls are made in *Kamgūrā* design.

On the roof, there have been installations of the *Cālā* dome above two pillars on each side roof extension. It has *Padma* petals ornamentation around its neck while *Drakṣapatra*, patterns are adorned each corner. The central portion of the roof has a large ribbed onion dome with a *Nāgfaṇī Hāra*

pattern on the neck, whereas the top is covered with inverse lotus and *Ghumaṭī*. The four small domes installed at four corners of the roof are the design replicas of the larger central dome. These five domes are giving an impression of the *Paṁcāyatana* plan. The surface finishing and decoration of all the domes have been done with a lime base mortar and *Kauḍī* plaster.

In the *Brahmapad*, possibly a *Pagalīyā* was installed but now it is missing, only a fragmented *Pīthikā* remained. This *Ghātū* Sandstone structure is grand and beautiful. The structure has the influence of the Mughal style.

Chatarī of Mahārānī Naval Kamwar Dēvaḍī (Monument no.35)

Mahārānī Naval Kamwar was the queen of *Mahārājā Takhatsimha* and the daughter of *Vijaysimha* of *Ṭhikāṇā Rāṇāsar* (*Gujarāt*). She died in *Jodhpur* in 1866 AD. Her *Chatarī* was built at the cremation site by the *Lāḍī Rānī Dēvaḍī*, the queen of *Mahārājā Takhatsimha* (plate 2.37).

This *Chatarī* has a two-layered *Cabūtarā*, its base layer being comparatively less high than eastern groups of memorial monuments. This east facing *Chatarī* has ten steps with either side unadorned *Hathinīs*, although its decoration is similar to the *Chatarī* discussed above. The second layer of the *Cabūtarā* is *Aṣṭharasra* and its walls are decorated with *Puṣpapatṭī*. The superstructure is raised on the ten pillars with two erected above the base layer to support the facade extension, while the remaining eight are erected above the second layer. The cusped arches have been set between the pillars and *Ardhachamdrākār Chajjās* have been fixed on the facade extension and flat *Chajjās* on the rest part.

Above the facade extension, a beautiful *Cālā* dome is placed, while in the center a big onion dome is placed above the low-height octagonal drum. The neck of the dome has a beautiful *Hāra* pattern of *Nāgfaṇī* and the top is covered with inverted lotus and *Ghumaṭī*. The surface of the dome is treated with lime-based mortar and *Kauḍī* plaster. In the *Brahmapad* a simple *Koṣṭha* is built above the *Pīthikā*, which bears a marble stone tablet in the center having reliefs of *Pagalīyā* above the flower, and an inscription inscribed aside (plate 2.38). This inscription details the names of *Naval Kamwar*'s husband and father including death time. This medium-sized

beautiful monument is built of *Ghātū* sandstone, which has the influence of Mughal architecture.

Chatarī of Mahārānī Baḍā Dēvaḍī Sirohī (Monument no.37)

She was the queen of *Mahārājā Takhatsimha*. She died in the *Jodhpur* fort in 1885 AD and was cremated in the *Paṁcakumḍā Dagdhasthala*. Her niece *Rānī Cāmda Kamwar* built a *Chatarī* over the cremation site in 1883 AD. The architecture of her memorial is similar to the *Naval Kamwar Dēvaḍī's* memorial, as discussed above. Only the *Bhadrapīthikā* survives in the *Brahmapad*, the *Koṣṭha* is broken, and the souvenir and inscription are missing (plate 2.39).

Chatarī of Maharānī Jaita Kamwar Bhaṭiyānī (Monument no.38)

The fifth *Bhaṭiyānī Jaita Kamwar* was the queen of *Mahārājā Takhatsimha*, she was the daughter of *Prthvīrāj Udaibhānot* of *Bīkamkaur*. She died in *Jodhpur* fort in VS 1930 and her body was cremated at *Paṁcakumḍā Dagdhasthala*. Her *Chatarī* was built at the site on VS 1940. The architecture of his *Chatarī* is similar to that of *Mahārānī Naval Kamwar Dēvaḍī's* memorial, as discussed above. In the *Brahmapad*, a *Koṣṭha* had been built over the *Bhadrapīthikā*, but the souvenir and inscription kept inside are missing now (plate 2.40).

Chatarī of Mahārānī Bhaṭiyānī (Monument no.39)

She was the queen of *Mahārājā Jaswantsimha II*, her body was cremated at the *Paṁcakumḍā Dagdhasthala*. Her memorial was built by the *Chauthi Bhaṭiyānī Inder Kamwar* on VS 1940, She was the queen of *Mahārājā Takhatsimha* and her ancestral home was *Goṭhaḍā*. The *Cabūtarā* of this *Chatarī* is double-layered, the base layer is *Samcaturaśra* and the upper one is *Samacaturaśra* (plate 2.41).

The superstructure is erected on eight pillars, among which two pillars are placed on the facade extension and the other six are erected above the upper layer of the *Cabūtarā*. A *Cālā* dome is placed over the extension part. Apart from this, the rest of the architecture is similar to the *Chatarī* of *Naval*

Kaṁwar Dēvaḍī, as discussed above. Due to missing, now there is no souvenir or inscription left at the *Brahmapad*.

Chatarī of Maharānī Jasa Kaṁwar Bhaṭṭiyānī (Monument no.40)

Maharānī Jasa Kaṁwar Bhaṭṭiyānī was the queen of *Mahārājā Mansimha* and daughter of *Mohabatsimha* of *Gothda (Jaisalmēr)*. The memorial was built by *Takhatsimha Simha's* queen *Cauthā Bhaṭṭiyānī Imḍar Kaṁwar* in memory of her aunt *Jasa Kaṁwar Bhaṭṭiyānī*. This *Chatarī* was built in 1881 AD (*Sudī Āsāḍha 10 VS 1938*). The *Cabūtarā* of this structure is different from other memorials at the site because in the base layer a gallery space developed around it with the help of pillars and a cusped arch, but there is no ornamentation on the walls and pillars, it is simply austere. Whereas the upper layer of *Cabūtarā* is *Samcaturaśra* (plate 2.42).

The east-facing facade has eighteen steps with either side *Hathinīs*. The superstructure is erected on fourteen pillars, of which two pillars are placed atop the base layer on the facade extension, and the remaining twelve pillars are erected over the upper layer. The facade extended part has an addition of *Ardhachamdrākār Chajjā* and atop the roof is covered with a *Cālā* dome. The remaining twelve pillars are surmounted by flat *Chajjās*, and the remaining architecture above the roof is similar to that of *Rānī Sirdār Kaṁwar's Chatarī*, as discussed above.

In the *Brahmapad*, a *Chatarī*-like *Koṣṭha* has been built over the *Bhadrapīthikā*, which bears a tablet of marble stone with a relief of *Pagaliyā* over a flower and inscriptions next to it, as given above. The inscription reveals the details about the patron of the monument and to whom it is dedicated (plate. 2.43). This *Chatarī* is made of *Ghātū* stone, and its height is comparatively high due to its high base with good perfection.

Chatarī of Rānī Bāghēlī (Monument no.43)

This *Chatarī* belongs to *Rānī Tulsī Prasād Kaṁwar (Bāghēlī)*, she was the queen of *Mahārāj Kumār Mohabatsimha*, son of *Mahārājā Takhatsimha*, and daughter of *Śivanāthsimha Bāghēlā*. He died in 1874 AD (8 Kartik VS 1931), in her memory a small but majestic *Chatarī* was built in 1876 AD (V.S

1933) (Plate 2.44 a). If the lower layer of the *Cabūtarā* of the structure (whose height is less as compared to the previously discussed *Chatarīs*), then its superstructure is similar to that of *Mahārānī Bhaṭṭiyāṇī's* memorial (monuments no.39).

Its *Brahmapad* has a *Chatarī*-type *Koṣṭha* erected on the *Samcaturaśra Padmapīthikā*, in which relief of *Pāgāliyā* on marble stone tablet placed in the middle of this *Koṣṭha*. This tablet has an inscription engraved on the top and either side, which provides details about the queen and the construction of this monument (plate 2.44 b).

Chatarī of Rānī Ummēd Kamwar Dēvaḍī (Monument no.44)

She was the queen of *Mahārāj Kumār Mohabatsimha*, son of *Mahārājā Takhatsimha*, and daughter of *Bhavānīsīmha* of *Nīmaca*. She died in 1874 AD (4Bhadrapada, VS 1931), and her body was cremated at the *Paṃcakumḍā*. In her memory, a *Chatarī* was built at the cremated site and its inauguration was done on (8 Vadi Bhadrapada, VS 1933). The architecture of this *Chatarī* is similar to the *Chatarī* of *Rānī Bāghēlī*, as discussed above (plate 2.45). Though the inscription installed at the *Brahmapad* is now missing.

Chatarī of Mahārānī Dhan Kamwar Cauhān (Monument no.45)

She was the queen of *Mahārājā Takhatsimha* and her ancestral home was *Soyatrā*. She died in 1886 AD (*Asoj Sudī* 8, VS 1943) and her body was cremated at *Paṃcakumḍā Dagdhsthala*. A beautiful *Chatarī* was built at the cremation site in his memory. Its architecture is similar to that of *Rānī Ummēd Kamwar Dēvaḍī*, as discussed above (plate 2.46). A tablet that has the relief of *Pagaliyā* and inscription inscribed is installed at the *Brahmapad*, although the text is indecipherable due to fragmentation and deteriorating condition.

Chatarī of Rānī Ful Kamwar Narūkī (Monument no.46)

She was the queen of *Mahārāj Kumār Mohabatsimha*, son of *Mahārājā Takhatsimha*. She died on Posh Vad 6 VS 1936 and was cremated at the

Pañcakumḍā where a *Chatarī* was built in her memory (plate 2.47). The architecture of this *Chatarī* is similar to the *Chatarī* of *Mahārānī Dhan Kamwar Cauhān*, as discussed above. There are relief Pagaliyā and an inscription inscribed above it, this marble tablet is installed inside *Chatarī* type *Koṣṭha* above the *Brahmapad* (plate 2.48).

Chatarī of Mahārānī Kumārī Pañwār

She was the queen of *Mahārājā Jaswanṭsimha II*; her memorial is built on the left side of *Jaswanṭsimha II*'s funerary *Chatarī* near *Dēvkumḍa*. It is built on a *Samcaturaśra* double-layered small *Cabūtarā*, the base layer is made of *Ghātū* stone, and the upper one of marble (plate 2.49). Its superstructure is a *Chatarī*-like sculpture with a *Sikhāra*-like pattern on the top, this is a solid form without interior space, which is more symbolic rather than functional.

Chatarī of Maharānī Rāj Kamwar Jādēcī

She was the queen of *Mahārājā Jaswanṭsimha II*; her memorial is built on the right side of *Mahārājā Jaswanṭsimha II*'s *Chatarī*. Its architecture is similar to the memorial of *Mahārānī Kumārī Pañwār*, as discussed above.

Chatarī of Mahārānī Pratāp Kamwar Jādēcī

She was the queen of *Mahārājā Sumērsimha*, her *Chatarī* is west facing built in front of the memorial of *Mahārājā Sumērsimha*. The *Chatarī* of the queen has built over the double layered *Cabūtarā*, the lower base is made of sandstone and the upper one is of marble stone (plate 2.50).

The superstructure is built on four pillars, and the façade has a beautiful wooden gate, while the remaining three sides are covered with marble stone. All around the structure, the *Chajjā* are made in the *Ardhachamdrākār* design and above that, a parapet-like member is added in the *Kamgūrā* engraved pattern. On the roof, a beautiful low-necked onion dome is made of marble stone, and atop covered with inverted lotus and *Kalaśa*. The *Brahmapad* of the structure has an installation of a relief of *Pagaliyā* engraved on a marble tablet. This *Chatarī* is very similar to the

Chatarī type *Koṣṭha* built at the *Brahmapad* of *Mahārājā Sumērsimha's* memorial.

Chatarī of Mahārānī Badan Kamwar Bhatiyānī

She was the queen of *Mahārājā Ummēdsimha*; her memorial monument is built in front of *Mahārājā Ummēd Simha's Chatarī*. The *Cabūtarā* is built of marble stone and its architecture is similar to that of *Pratāp Kamwar Jādēcī's* memorial as discussed above (plate 2.51). Apart from the queens' memorial monuments, the memorials of the royal family members were built in these crematoriums, the details of the identified monuments are given below:

The Memorial Monuments of the Royal Family Members

The Memorial Monuments of The Royal Family Members were built in all the cremation sites reserved for the royal house. Although, most of them have been ruined due to the lack of preservation and even primary documents are unavailable about many monuments that were built in *Pamcakumḍā*, *Kāgā*, etc. However specifically *Thaḍā* and *Chatarī* types of memorials are well documented in *Mamḍor* and are well preserved, their details are as follows.

Chatarī of Mahārāj Kumār Fatēhsimha

Mahārāj Kumār Fatēhsimha was the eldest son of *Mahārājā Vijaysimha*, who was born on 14th July 1747 AD and died on 8th November 1777 AD during his father's lifetime. His was cremated and performed at *Mamḍor Bāg* where a grand *Chatarī* was built by *Mahārājā Vijaysimha*. This memorial structure was built at the entrance of the memorial complex from the east (plate 2.52).

This *Chatarī* is built of *Ghātū* sandstone having double layered *Cabūtarā*, its lower layer is *Samcaturaśra* and the upper layer is *Aṣṭharaśra* and designs of the floral pattern carved on the walls. The east-facing structure has eight steps with undecorated *Hathinīs* on either side. Above this *Cabūtarā* a superstructure is raised on ten pillars, of which eight pillars are built on the octagonal layer while the other two pillars are built on the façade extension.

These pillars have cusped arches in the middle while the reliefs of *Drakṣapatra*, are carved on the capitals of the pillars.

The octagonal frame placed on these capitals has flat *Chajjās* above it. The parapet wall has the designs of *Kaṃgūrā* pattern and in the center of the roof there is a beautiful dome having small eight dome-type reliefs made on the neck above the main dome there is an inverse lotus having *Ghumaṭī* placed over it. Above the façade extension pillars, a *Cālā* dome is placed, and all the domes have surface finishing done with *Kauḍī* plaster. A *Koṣṭha*-type enclosure has been made in the *Brahmapad*, but no souvenirs exist inside now. This *Chatarī* is a fusion of *Himḍū* and Mughal architecture.

Chatarī of Mahārāj Kumār Bhomsimha

He was the son of *Mahārājā Vijaysimha*, who was born on 10th December 1749 AD and due to illness, he died during his father's lifetime on 4May 1769 AD. His cremation was performed at *Maṃdor Bāg* where a grand *Chatarī* was built by *Mahārājā Vijaysimha*. If two pillars facade extension of *Fatēhsimha's Chatarī* is removed, then the architecture of *Bhomsimha's Chatarī* is similar to that of *Fatehsimha's Chatarī* as discussed above (plate 2.53).

Chatarī of Mahārāj Kumār Sardārsimha

He was the son of *Mahārājā Vijaysimha*, who was born in 1748 AD and died in 1769 AD due to illness. In his memory, the *Chatarī* was built by his father. Except staircase, The architecture of this *Chatarī* is similar to that of *Bhomsimha's Chatarī* as mentioned above (plate 2.54).

Thaḍā of Mahārāj Śersimha, Sāwamṭsimha, and Bhamwar Surasimha

Mahārājā Śersimha and *Sāwamṭsimha* were the sons of *Mahārājā Vijaysimha* while *Surasimha* was the grandson of *Vijaysimha* and son of *Sāwamṭsimha*. The souvenirs of all three were placed in the same *Thaḍā* structure. The plan of the memorial is rectangular, which is built of *Ghātū*

stone, having three-sided simple walls, while the west-facing facade has three cusped arches between four pillars and a flat *Chajjā* above it.

A huge *Cālā* dome has been built on the top of the memorial, which has a *Koṇikā* pattern cornice on the neck and inverse lotus on the top, but the *Ghumaṭī* is now broken. The architecture of the memorial monument is austere (plate 2.55).

Thaḍā of Mahārāj Kumār Gumānsimha

He was the father of *Mahārājā Mānsimha*, who was born on 4 November 1761 AD and died on 26 September 1791 AD. His *Thaḍā* was built by his son *Mānsimha* in 1819 AD, (plate 2.56 A). It is an east-facing structure built of *Ghātū* stone, which is built to the left side of *Mahārājā Mānsimha*'s *Thaḍā*. This structure is similar to that of *Sāwamṭsimha*'s *Thaḍā* as discussed above but comparatively small in size.

Chatarī of Bhābhā Tējkarāsimha

He was the son of *Mahārājā Vijaysimha* whose mother was a *Pāswān Gulābrāya*. His *Chatarī* was built by his father in 1785 AD, and the architecture of this memorial is similar to that of *Mahārāj Kumār Bhomsimha*'s *Chatarī* (plate 2.56 B).

Chatarī of Bājī Lāl Abhē Kamwar

She was the daughter of *Mahārājā Kumār Fatēhsimha* and the granddaughter of *Mahārājā Vijaysimha*. This is the only *Chatarī* of a princess (female of the royal family) at the *Mamdor Bāg* (plate 2.57). The portion up to the cusped arch of this structure is similar to the *Chatarī* of *Mahārāj Kumār Bhomsimha*, but above that, they are curved like arches in contrast to the straight pat on top of the pillars. The surface of the central dome is austere and was treated with *Kauḍī* plaster instead of stone cladding or carvings. On the neck of the central dome, there are eight dome-like protrusions, which appear to be aesthetically fetching. This monument is built on the right side of *Mahārājā Gajsimha Dēval*.

Thaḍā of Mahārāj Kumār Chatarsimha.

He was the son of *Mahārājā Mānsimha*, who was born on 22 February 1801 AD. *Mahārājā Mānsimha* gave him the title of *Yuvrāj* and entrusted the task of managing the state in 1817 AD at the age of seventeen, but he suddenly died on 26 March 1818 AD. In 1818 AD, *Mahārājā Mānsimha* built a *Thaḍā* in his memory. It is built in front of *Sawāi Rājā Sūrsimha's Dēval*, which is a very simple structure of two rooms with no dome over it (plate 2.58).

Thaḍā of Mahārāj Kumār Jorāwarsimha

He was the son of *Mahārājā Takhatsimha*, who was born in 1843 AD and died in 1887 AD. His *Thaḍā* was built during the reign of *Mahārājā Jaswantsimha II* on the west side of *Mahārājā Gajsimha I's Dēval*. This east-facing structure opens into an open sky veranda and has two *Sālās* in front. Inside the west wall, there is a small *Chatarī-type Koṣṭha* where worship was performed earlier. The structure is very simple with an austere wall and flat roof without a dome (plate 2.59).

Thaḍā of Mahārāj Bahādūrsimha

He was the younger son of *Mahārājā Takhatsimha*, who was born in 1853 AD and died in 1879 AD. His *Thaḍā* has been built in the southern part of the *Dēval* of *Mahārājā Jaswamt Simha I* (plate 2.60). The architecture of this monument is like that of a *Vaidīk* residential building with an east-facing façade with five cusped arches between six pillars. The entrance gate opens into an open sky veranda surrounded by *Śālās* on three sides.

The unornate railings have been placed around the terrace and rainwater drainage pipes open into the verandah. The western part of the roof has a huge *Cālā* dome, which has a *Nāgfaṇī Hāra* pattern on the upper part of the neck and highly curved *Drakṣapatra*, on all four edges, whereas now the *Ghumṭīs* have been broken. The worship was performed inside the *Śālā* of the western part, which has a *Koṣṭha* adjacent to the west wall, which was used for keeping souvenirs or images.

Thaḍā of Mahārāj Kumār Madhosimha

He was the eighth son of *Mahārājā Takhatsimha*, who was born in 1856 AD and died in 1881 AD at the young age of 25 years. His *Thaḍā* was built during the reign of *Mahārājā Jaswantsimha II*, it is built behind *Mahārāj Bahādūrsimha's Thaḍā*. The architecture of this monument is like that of a *Vaidīk* residential building having a south-facing façade (plate 2.61). The entrance gate opens into a small open sky verandah in the middle, which is surrounded by the *Śālās*.

There are decorative windows (*Jharokhās*) with *Ardhachamdrākār Chajjās* at the opening of the wall. Railings have been placed around the terrace, while the western part of the roof has a massive *Cālā* dome treated with *Kauḍī* plaster, whereas the *Ghumtīs* have been now broken. In the front *Śālā* of the monument, there is a small *Chatarī* alike *Koṣṭha* where worshipused to happen earlier.

Probably some *Cabūtarās* were built here which are no longer present, but the *Pagliyā* and inscriptions installed on them have been received, which are kept in the niche of the *Garbhagrha* of *Thaḍā* of *Mahārājā Takhatsimha*, which is mentioned below:

Pagaliyā of Mahārāj Kumār Mohabatsimha

He was the son of *Mahārājā Takhatsimha*, who was born in 1857 AD and died in 1887 AD. In connection with his memorial inscription, a marble stone inscription has been received, which has the *Pagaliyā* in the center, a sun and crescent at the top, and a lotus at the lower part (plate 2.62).

Pagaliyā of Bakhtāwarsimha Rājāwat

This marble stone tablet inscription has been received from the *Cabūtarā* in front of the *Thaḍā* of *Mahārāj Kumār Chatarsimha*. presently this inscription is placed inside the *Thaḍā* of *Mahārājā Takhatsimha* on the right-side niche of the *Garbhagrha*. No ornamentation is found on the inscription tablet and its inscription (plate 2.63).

Cabūtarā of Rājvī Pratāpsimha

This *Cabūtarā* is built on the left side of the *Thaḍā* of *Mahārājā Mānsimha*, which is visually austere in design, it is known from archival records that he died in 1791 AD. At present worship is performed on the site.

Several memorial monuments are still intact in various *Dagdhasthalas* of *Jodhpur* like *Paṁcakumḍā*, *Maṁdor*, *Kāgā*, and other surrounding areas which belong to queens, members of the royal household, *Sāmaṁts* and *Sardārs* but due to lack of *Dēvalī*, inscriptions, and archival records, this is not possible to recognize their identities. Although in the archival records there is mention of the construction of memorials for *Anjan Kamwar*, *Tijā Dēvaḍī*, *Gulāb Kamwar*, *Cauthī Cauhān Hīra Kamwar*, *Mahārānī Raṅchoḍ Kamwar*, *Bāghēlī Rānī Ratan Kamwar*, *Rānī Hamīr Kamwar*, etc., but due to lack of site inscriptions it is difficult to recognize the specific structure. However, the list of these anonymous monuments along with photographs and plans has been added to this research.

2.2.3 The Memorials Monuments of the *Sāmaṁts* and *Sardārs*

In the course of *Rājput*'s reigns in the medieval period, the *Sāmaṁt* system had a key place in the socio-political life of the region, With the foundations of the *Rājput* kingdoms, the refined identity of *Sāmaṁts* started to be rectified. This system in *Mārwar* emerged from hereditary identification, the earlier *Rāṭhor* rulers of *Mārwar* granted *Jāgīrs* to their bloodline relatives and trustworthy persons which prone them as their abiding adherent.²²¹ This move of the *Rāṭhors*' strengthened their governance in the region, which proved to be the backbone of their kingdom. With such administrative positioning, the rulers were able to execute their rule smoothly throughout the territory.

Earlier to *Rāv Jodhā*, *Mārwar* had no rectified structure of the *Sāmaṁt* system, but he made significant alterations for uninterrupted governance and systematized it which gave stability to his reign. He appointed

²²¹ Vyas, R.P. *Utarmadhyakalin Rajasthan me samanti Vyavastha*. 173

new *Sāmañts* from his lineage and segregate them into two parts and gave them titles "*Dāvī* and *Jivañī Mīsal*". His brothers were designated in the *Jivañī Mīsal* namely *Chāmpāwāt*, *Kumpāwāt*, *Jaitāwāt*, and *Karṇot* whereas the *Dāvī Mīsal* was reserved for his children, and the legitimate branches including *Mēḍṭiyā*, *Udāvat*, *Karamsot*, *Jodhā*, etc.²²²

During his reign, *Rāv Māldēv* made some changes to this system and also gave *Jāgīrs* to non- *Rāṭhor Rājput*s. After this, the *Jāgīrs* of *Rāṭhor Sāmañts* were called 'Sirāyat', and non- *Rāṭhor Rājput Sāmañts* were called 'Ganāyat'. The *Ganāyat Ṭhikāṇās* belonged to those *Sāmañts* who either received *Jāgīrs* because of marital relations in the royal family or controlled some or the other part of *Mārwār* before the establishment of the *Rāṭhor* kingdom in *Mārwār* and later accepted the rule of *Rāṭhors*' over *Mārwār*, among them, the main *Rājput* castes were *Cauhans*, *Bhāṭīs*, *Tamwars*, etc.²²³

In the later phase, apart from the *Sirāyat* and *Ganayat*, others like *Mutsaddī* etc. were also rewarded with *Jāgīrs* due to their good administration works, which lasted till their service, though sometimes these *Jāgīrs* were declared hereditary for them. The number of villages in each of the *Jāgīrs* was determined by the rulers.

The relations of the *Sāmañts* and *Sardārs* with the kings were more of bloodline brothers than appointed officials. They regarded their king as the head of their clan and during war accompanied their king with the feeling that they were collectively protecting their ancestral kingdom and had a sense of political and social equality. The proof of this can be seen in the battle of *Sumēlgirī* when despite *Rāv Māldēv*'s decision not to fight and to retreat, the *Sāmañts* (*Rāv Jētā* and *Rāv Kumpā*) and *Sardārs* decided to remain behind to protect *Mārwār*. They fought against a large army of Sher Shah Suri and selflessly sacrificed their lives for the defense of *Mārwār* and the dignity of the clan.

During the reign of Mahārājā *Mānsirḥa*, when some of the *Sāmañts* were expelled from their *Jāgīrs*, a letter was sent by them to the British

²²² Twarikh Jagirdaran Rajmarwad. 2

²²³ Vyas, Role of Nobility in Marwad. 171

resident, in which they said that “ *Mahārājā Mānsimha* and we are all descendants of the same *Rāthor* ancestor. When *Mahārājā* accepts our services, he is our lord otherwise we are all his brothers and hence we have equal rights on the land of *Mārwār*”.²²⁴ This letter reflects the ideology of the *Sāmañts* of that period.

In *Mārwār*, *Sāmañts* were addressed as *Ṭhākūrs* of *Ṭhikāñās*, there used to be many villages subordinate to the *Ṭhikāñā* and controlled by *Ṭhākūr*. Mostly this was a hereditary system under his permanent residence allowed by the ruler. Apart from administrating the place, the area divided by the *Ṭhākūrs* based on brotherhood is also considered under the category of *Ṭhikāñās*.

These *Sāmañts* had ruled their *Jāgīrs* independently and considered it their duty to assist the king in the administration and management of the kingdom. According to this system, the *Sāmañts* had their separate units of soldiers and these units were combined to form the army of the *Mārwār* kingdom. Due to this in a short period, the king managed a huge army with the help of *Sāmañts* and *Sardārs*. Hence this arrangement proved the backbone of their sovereignty and eminence.

The *Sāmañts* had always played a crucial role in determining the successor of *Mārwār* and considered it their pride to sacrifice their lives for the king. It can be proved from this incident that after the death of *Mahārājā Jaswañtsimha-I*, their *Sāmañts* fought with the Mughals selflessly for thirty years for the succession of *Jaswañtsimha* 's eldest son *Ajītsimha*. It was the result of courage and constant struggle that even after such a long period, Aurangzeb failed in capturing Jodhpur. Finally, the Mughals accepted *Ajītsimha* as a sovereign ruler of *Mārwār*, showing how the *Sāmañts* and *Sardārs* brought *Mārwār* again under *Rāthors*' suzerainty.

These *Sāmañts* were important advisers to the *Mārwār* ruler, even though the rulers faced strong opposition from those due to their dissatisfaction with the unfair actions and behaviors of the rulers. Even some

²²⁴ Tod Dwara Anudit. P 159-60, Part 1, Rp Vyas. 374

events showed that some rulers were removed from the throne, so they had to persuade the *Sāmants* to keep the peace and secure the throne of *Mārwār*.

The archival sources evince very crucial records regarding *Mātamapośī* of *Sirāyat Ṭhākūrs*. Whereas at the death of *Sirāyat Ṭhākūrs* there was a tradition to declare state mourning in their honor.²²⁵ Only after the king expressed his *Mātamapośī* for the dead *Sāmants*, their sons could assume the title of their father and be considered the heirs of the hideout by receiving the lease (*Paṭṭā*) of the *Jāgīrs*. Therefore, the *Ṭhākūrs* were keen on *Mātamapośī* and the king was usually requested to soon carry on the tradition of *Mātamapośī*.

There are many such references given in the *Bahīs* that usually the king of *Mārwār* invite *Jāgīrdārs* to the capital city and by setting separate tents for the *Jāgīrdārs* where *Mahārājā* had gone there for expressing *Mātamapośī*. Even he used to visit the *Ṭhikānās* of the *Jāgīrdārs* for this custom. A reference given below belongs to 1851 AD when *Mahārājā Takhatsimhasimha* went for *Mātamapośī*:

“Śrī Hajur Rī Aswārī Āūwā Rā Ṭhākar Rī Ṭhakarāṇī Saṃgārot
Cal Gaī, Khaṃgārot Rī Mātamapośī Karāy Nē Uṭhēhij Dūjā
Dērā Mē Khārḍā Rā Ṭhākar Rī Mātamapośī Karāī Nē Fēr Dūjā
Dērā Mē Kāmkanī Rā Ṭhākar Rī Mātamapośī Karāī, Pachē
Uṭhā Sū Jētāraṇ Ro Gāmv Dēvariya Rā Ṭhākar Rē Kholē
Ahamadnagar Rā Udāwat Udēsīmha Nē Diyo Jiṇarī Havēlī
Mātamapośī Karāwaṇ Nē Padāriyā|”²²⁶

Most of the *Jāgīrdārs* had built their *Havēlīs* in the capital. It is known from the available records that *Mahārājā Ummēdsimha* had gone to *Pokaraṇ Havēlī* on 20 July 1929 AD to express *Mātamapośī*. After this *Pokaraṇ Ṭhākur Bhavānisimha* was given *Siropāv* by giving him the title of *Pradhān* and honored with the *Kurba* of *Bāhapasār*.²²⁷

²²⁵ Asopa, Ramkaran Asopa Ka Itihas, Jodhpur 218

²²⁶ Bhati, Dr. Narayan Singh(ed.). Maharaja Takhat Singh Ri Khyat. 137

²²⁷ Maharaj Ka Pokaran Padharna, File No.10602. Recordroom. MMPP, Mehrangadh, Jodhpur.

From the archival records, it is known that apart from the *Ṭhikāṇās*, the *Umrāvs* were cremated at *Kāgā Bāg*. The first cremation performed at this *Dagdhassthalā* was that of the most loyal chief of *Mahārājā Jaswantsimha I, Pradhān Rājsimha Kūmpāwat*. Over time, this site was also used for the cremation of other castes. ²²⁸

All the memorial structures of *Kāgā Bāg* were made of *Ghātū* stone, which was erected on four, six, fourteen, twenty, and twenty-two pillars. The remains suggest that the facade of most of the monuments was probably on the east side. During a discussion with the prominent historian Dr. H.S. *Bhātī*, I learned that about thirty years ago he investigated and cataloged the existence of *Dēvalīs* and provide detailed it in his publication " *Kāgā Chatarīyo Kē Abhilēkh*".

During my investigation of this site, I came to know that most of the *Dēvalīs* listed by historian *Bhātī* are now lost. The few remaining *Dēvalīs* have reliefs of horse-mounted warriors, *Satī*, and dancers, and the inscriptions are written in *Murḍiyā* script. These inscriptions mention the names of '*Umrāvs*' their death and the construction period of the memorial monument, and causes of the death, and other concerns. Some *Dēvalīs* have been installed on *Piṭhikās* and secured by the *Koṣṭhas*.

The most spectacular and important monument here is dedicated to *Rājsimha Kūmpāwat*. At the time of *Mahārājā Gajsimha-I*'s death in VS 1695, his son *Jaswantsimha* was only 12 years old, so Shah Jahan appointed *Rājsimha* as the head to oversee and manage the affairs of the state. He was given a *Mansab* of a thousand *Jāts* and four hundred *Sawārs*, he did excellent management of the kingdom and after his death, his son *Nāharsimha* built this magnificent *Chatarī* in his memory. This memorial monument is the oldest and largest among all memorials of *Kāgā Bāg* (plate 2.64).

This *Ghātū* stone monument is built on a double-layered *Cabūtarā*, the lower layer is unornate but huge in size, though the upper edge has leaf pattern cornices. Under the stairs, there is an entrance to the *Sala* (chamber)

²²⁸ To know detail about Kaga Bāg, see sub chapter 2.2: Classifications of the royal memorial monuments.

built under the *Cabūtarā*. The east-facing facade has twenty-two steps while the *Hathinīs* has flat surfaces.

Brahmapad is situated on the second layer that is accessible from four directions, in which there are six steps on each side. On both sides of the stairs, there are a total of eight *Himḍū*-style pillars erected above the *Hathinīs*. This area is protected by walls having subdivisions of *Rājsēnā*, *Vēdī*, *Asinot*, and *Kākshana*. The superstructure of the memorial is erected on a total of twenty pillars, and the shafts of these pillars are octagonal, and above it has attachments of *Kamtā Sirā* and *Bhēmti Sirā*. Above the *Bhēmti Sirā*, *Pāts* frames are resting on which the roof and domes have been built. all around the roof, there are flat *Chajjās* and the parapet wall is built from *Kāmgūrā* patterns.

Above the octagonal *pat's* frame, the large central dome is built in corbeled technique. The inner surface of the dome is highly artistic with a *Padmaśilā* in the center. The upper part of the dome is a bulbous shape made of stone masonry and layers of lime-based plaster and *Kaudī* plaster. Apart from this central dome, there are four smaller domes on the top of the staircase extending in four directions, which are technically the same as the central dome. Visually this Memorial is similar to the temple's *Mamḍapa*, which is magnificent.

On the *Brahmapad* of the monument, a three-sided enclosed *Chatarī*-type *Koṣṭha* is built, with a beautiful engraved *Dēvalī* installation. The relief of *Dēvalī* depicts *Rājsimha Kumḍāwat* on horseback and *Satī* standing in front of him with folded hands, while the middle panel has the relief of three female musicians (Instrumentalists), the lower panel has *Murḍiyā* inscriptions (plate 2.65).

This means that *Rājsimha Kumḍāwat* was the son of *Khēmā Rāṭhor*, he died on VS 1697. Along with his *Thakūrānī Bhāṭiyānī Jēsalmērī* (daughter of *Vairīdās Dayāldasot*), the concubines *Kumjadāsī*, *Kamalā*, and *Guṇrēkhā* also became *Satī* which are shown as the musicians in the middle panel of the *Dēvalī*. This Memorial (*Chatarī*) was built in 1644 AD (*Asādha Sudī Mamḡalwār*, VS 1701).

After *Rājsimha Kum̐pāwat*, another structure that remained intact is dedicated to *Gordhandās Udayrāmot* (plate 2.66), he was the *Thākūr* of *Kērū*. He was appointed as the *Kilēdār* of *Mēhrāngaḍha* during the reign of *Mahārājā Mānsimha* and is known for his military campaigns. The *Chatarī* of *Gordhandās* is comparatively smaller in size than that of *Rājsimha*, but stylistically the Mughal influence can be widely seen. The structure is built on a double-layered low-heightened *Cabūtarā* having a staircase in four directions, though the Façade is east facing.

The superstructure is erected on twenty Mughal-style pillars and its capital has carvings of *Drakṣapatra*, the arches are of the cusped type. The Pat frames resting on these capitals from which the *Ardhachamdrākār Chajjās* have been cantilevered and the parapet wall has the reliefs of *Kamgūrā* patterns. above the central *Pāts* frame, a big but low-neck onion dome is built, its top has inverse lotus, *Amlikā*, and *Ghumaṭī*. This big dome is surrounded by four onion and four *Cālā* domes, among them onion domes are rested on corners whereas *Cālā* domes are extended in four directions above the staircase, but overall, it looks like the *Hāra* pattern. The wall surface of the monuments is engraved with patterns of flowers and creepers (like arabesque).

At the *Brahmapad* there is a *Chatarī*-type *Koṣṭha*, inside which the *Dēvalī* has been installed. There is only a relief of horse mounted *Thākūr Gordhandās* shown, which suggests that probably there was no one who became *Satī* with him, the upper part has a carving of the sun and moon while the lower part has the inscription. The influence of Mughal art and architecture can be visible in the memorial structure.

Similarly, the *Chatarīs* of *Sāmarants* and *Sardārs* like *Bakhatsimha*, *Budhasimha*, *Swarūpsimha Soḍhā*, *Imdarsimha Cāmpāwat*, *Sālamsimha Cāmpāwat*, *Sardārsimha Karamsot*, etc. were built. By looking at the ruins they resemble the fusion of the memorials of *Rājsimha* and *Gordhandās*. These memorials are the symbols of laurel that evince the glorious past of *Mārwar*. Most of them were in the service of the *Mārwar* rulers and they

sacrificed their lives in the battles defending the *Mārwār* kingdom with a sense of loyalty.

Apart from *Kāgā Bāg*, some memorial structures and distinct *Dēvalīs* were erected near *Mēhrāngadhā*. These structures were built in memories of the *Sāmanāts* and *Sardārs* who laid down their lives while defending the fort from the invading forces, which are discussed below.

Chatarī of Dhannā Bhimīyā is dedicated to *Dhannā Gahlot* and *Bhimīyā Cauhāns* who was maternal uncle and nephew. Both of them were in the service of *Thākūr Mukumdas Cāmpāwat* of *Pālī*, the prime minister of *Mahārājā Ajītsimha*. When *Thākūr Mukumdas* was tricked and killed in the fort by the conspiracy of *Thākūr Pratāpsimha Udāwat* and immediately closed the gates of the pole, but *Dhannā* and *Bhimīyā* reached there and decided to avenge his master's death. During this, while breaking the door, *Dhannā* 's head exploded and *Bhimīyā* entered inside the pole and took revenge by killing *Pratāpsimha*.²²⁹ Impressed by *Dhannā* and *Bhimīyā* 's loyalty towards their master, the *Mahārājā* built this *Chatarī* (plate 2.67 and 2.70 A).

This structure is built near the *Cokēlāv* palace of *Mēhrāngadhā*, which is built in *Ghātū* stone having *Himḍū* architectural influence. Their superstructure is erected on the double layered *Cabūtarā*, the lower layer is square and the upper is octagonal with no carvings on the wall surface, although a leaves pattern cornice has shown all around the upper edge. In the facade, there are two pillars erected above the lower layer, while eight pillars are erected in the upper octagonal layer at each corner. Above the *Bhēmṭi Sirā* of the pillars, an octagonal frame has been placed to hold flat *Chajjās* all around and a parapet wall is given in the *Kamgūrā* design pattern over it. In the center, a dome is built in a corbelled technique having *Amlikā* and *Kalaśa* kept atop, while in the facade a small but central dome alike dome is placed above the two-pillar extension of the facade. Instead of lime plaster, stone cladding has been done on the dome. On the *Brahmapad* there is no *Dēvalī* or

²²⁹ Jodhpur Ka Etahasik Durga Mehrangadh. 100

inscription left, in fact, not much carving is found on the structure, yet this memorial looks attractive due to its form and surrounding location.

During the reign of *Mahārājā Mānsimha*, the *Pimdārīs* and the kingdoms of *Jaypur* and *Bīkānēr* jointly attacked *Jodhpur* but were unsuccessful even after several attempts. The joint forces tried to dig a tunnel under the ramparts of *Fatēhpōl*, but hot oil poured from the fort, because of that many soldiers got burnt and the rest fled. At the *Fatēhpōl* of the Fort, there was a troop appointed of *Bhātīs* of *Khējaḍla* who suddenly attacked by coming out of the stronghold. The tunnel was dug from the side of *Rāṇīsar* lake, there was also a strong retaliation that had been faced by invading forces, and while this *Bhādūrsimha Tamwar* attained martyrdom, later his *Chatarī* was built on that site.²³⁰ Outside *Lākhaṇpōl* near *Rāsolāī*, the *Dādūpamthīs* of *Jaipur* took the front, here *Jasol Thākūr Jaswantsimha* with his troop made an open attack at night, where a fierce battle took place. While this head (*Pradhān*) *Soḍhā Kiratsimha* fought valiantly with extraordinary valour and attained martyrdom.²³¹

A beautiful ***Chatarī of Kiratsimha*** was erected on the left side inside the *Jaypōl* of *Mēhrāngaḍha* (plate 2.68 and 2.70C). The structure base is a double-layered *Cabūtarā*, the lower layer being of a square shape equal to the human scale, while the second layer is octagonal with a lower height. The superstructure is erected on ten pillars and cusped arches are installed in between these pillars. Above this, a frame of *Pāts* is installed which has the flat *Chajjās* and above it a Parapet wall of *Kamgūrā*' design.

The central part of the roof is topped by a low-neck onion dome with a *Nāgfaṇī* design around its neck and an *Amlīkā* disc and *Ghumaṭī* installed at the top. A dome similar to the central dome but smaller in size is set on an extension of the two pillars at the façade. There are not many carvings on the walls of the structure. In the *Brahmapad* of the structure, there is a *Dēvalī* in which the relief of *Kiratsimha* is shown as a warrior mounted on a horse.

²³⁰ Ibid. 79

²³¹ Ibid.

Thakur Śyāmsimha Cauhān of *Rākhī* was the maternal uncle of *Mahārājā Mānsimha*, who attained martyrdom while defending the fort from enemies. ***Chatarī Śyāmsimha*** was built on the right side outside *Jaypol* (plate 2.69 and 2.70 B). This *Chatarī* in *Mēhrāngadhā* is the biggest among all the other memorials at this site. The base of the structure is a double-layered *Cabūtarā*, in which the lower layer is more heightened than the upper. In the east-facade structure, at the base layer, there are six steps between *Hathinīs* and, in the second layer, there are three steps without *Hathinīs*. The superstructure is erected on fourteen pillars and cusped arches are installed in between. A frame of *Pāts* is installed above the pillars which have a combination of the flat and semi-circular *Chajjās* on all four sides and a parapet wall of *Kaṅgūrā*' design.

There are five onion domes placed in the *Paṁcāyatan* pattern above the roof, with the central main dome being larger and four smaller domes at the four corners. The domes have a *Nāgfaṇī* pattern around their necks and atop covered with inverted lotus which have *Amlīkā* and *Ghumaṭī* placed over them. The exterior surface of the dome had been treated with *Kauḍī* plaster. In the *Brahmapad*, there is an inscription *Dēvalī* that depicts the relief of *Thākūr Śyāmsimha* mounted on a horse. The influence of Mughal architecture is visible in the pillars, *Chajjās*, and domes of the structure.

The ***Dēvalīs*** of ***Badīsīmha***, ***Rāmsīmha***, ***Ratansīmha***, ***Durgādās Khimcī***, etc. installed near the right wall adjoining *Jaypol* (plate.2.71). These *Dēvalīs* belong to the heroes who sacrificed their lives while protecting the capital of *Mārwār*. The reliefs of those warriors are shown on horseback while holding weapons. The *Sāmaṁts* and *Sardārs* firmly believed that the kingdom of *Mārwār* was not only a kingdom ruled by a king but belonged to their ancestral bloodline and this was the factor for which they never hesitate to sacrifice their lives to protect *Mārwār*. At times when the administration of the state was disrupted due to the incompetence of the ruler, the *Mārwār* politics saw the interference of the *Sāmaṁts* and they played an important role in the determination of the ruler.