

## CONCLUSION

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

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

The region has always been in the eye of powerful dynasties. The sword, the organizational power of the conqueror, and the circumstances of the time have been determined as significantly crucial. It was frequently targeted by Islamic forces, *Marāṭhās*, and Britishers. It witnessed many battles and got recognition as the land of sacrifices. The region was ruled in parts by different dynasties, but no one had control over the entire *Mārwār* before the *Rāṭhōrs*.

The advent of *Rāv Sīhā* in *Mārwār* marked a footing for the *Rāṭhor* dynasty. After him, his next thirteen successors laid down their lives for the establishment and stability of their identity in *Mārwār* but ascending the throne of *Maṁdor* by *Rāv Jodhā* proved crucial. He was a foresighted king and understand the weak defense strategy of the fort of *Maṁdor*, intelligently he found a new capital of *Mārwār* with a stronghold of *Mēhrāṅgaḍha*. Undoubtedly, this proved to be a far-reaching decision that firmly established the iron roots of the *Rāṭhōrs* in *Mārwār*. Jodha's successors also enthusiastically carried forward the construction work of the fort and the *Paḍkoṭā* of the city which provided political stability to the region.

*Rāv Mālādēv* truly emerged victorious in stabilizing *Mārwār*. He is known for several revolutionary changes. Historians consider him to be one of the most powerful kings of that period in India. His successor *Rāv*

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

*Mārwār* region has been famous for its socio-political and cultural heritage. It has a rich identity of art and architecture. The construction of memorial monuments and their types. The varieties that prevailed here are not seen in any other kingdom of *Rājputānā*. In the cultural landscape of *Mārwār*, the efficacy of the funerary sites and built monuments are based on the beliefs propagated for centuries. There were crucial upheavals seen among various castes, they had significantly contributed to prospering socio-cultural aspects of life.

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

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

public is mutually more inclined and paired toward their ruler in comparison to the rulers of different faiths.

In the circumstances of political and social crisis, the architecture of these memorials and the philosophy associated with them kept the public inclination towards their rulers. These memorial monuments became permanent sites of declaration for the life values and famous events of the former king's life, which inspired the public to keep memories of the ruler's valor and the fame associated with him. Among *Rājput*s, building the memorial monuments in the form of *Chatarī* had become a symbolic intimation for land ownership and political sovereignty. This *Rājput* architectural form was so renowned that from sultanate rulers to Mughals, *Marāṭhās*, *Sīkhas*, and even Britishers accepted this form by little change incorporated into the basic styles.

The earlier form of the *Chatarī* structure was simple with *Himḍū* architectural elements but later influenced by the Islamic and British colonial styles. Significantly, the construction of funerary structures like *Dēvals* and *Chatarīs* were built in the memory of a specific person like a king, usually, installations of *Dēvalīs* were the more prominent practice in comparison to any other types of souvenirs.

After *Chamdrasēn*'s death, his elder brother *Udaysimha* made a treaty with *Akbar* and accepted his suzerainty, which was almost like surrendering the self-respect of the *Rāṭhors*. *Udaysimha* got back the throne of *Mārwār* from *Akbar*, but the people of *Mārwār* were not happy with this tie, the *Sāmaṁts* and *Sardārs* internally opposed this act. One of the major reasons for this uneasiness was the standard parameters set by the former rulers and even his father and brother proved themselves in the context of sustaining *Mārwār*'s suzerainty and self-respect.

The situation was worsened when the *Mahārāṇā* of *Mēwār* denied any further marital relations with the *Mārwār*'s royal family because *Udaysimha* married her daughter and sister to the Mughals. *Mahārāṇā* said that the *Rāṭhor* had surrendered their *Dharma* to the *Malēcha* and refused to consider them as socially equal with themselves. This situation had become quite challenging for *Udaysimha* which raised the possibility of an identity crisis. Under these off-the-track regional circumstances, *Udaysimha* has been to deliver the message to their people that he had not sacrificed his identity and the self-respect of the

*Mārwār*, instead he diplomatically constrains the expansion of the Mughals. He was well known that how to exploit sensitive issues among the public, that's why he built *Dēval* in memory of his father by adopting the *Mahā Māru* architectural style.

Therefore, *Udaysimha* tried to manipulate the situation of public uneasiness, and historic events in his favor through the *Dēval* of *Rāv Māladēv*, also the possibility of endorsement was adequate because the sensitivity of *Sāmant*, *Sardārs*, and the people was associated with *Māladēv*. Including this, through adopting the *Mahā Māru* Style, which was identically associated with *Pratihārs*, who successfully terminate the attacks of Arabs, and by associating *Dēval* of *Māldēv* with the stylistic form of *Mahā Māru*, probably *Udaysimha* tried to re-locate his political legitimacy and public identity. In this context, memorial monuments are very significant and lead to an understanding that how architectural form can be exploited.

The *Mātamapośī* custom in *Mārwār* is a centuries-old tradition, this was such a deep-rooted practice that it can evince the kind of socio-political relationships that prevailed in the society. With concern to the *Mātamapośī* customs and etiquettes of *Umrāv*, only after *Jāgīrdār* 's *Mātamapośī* by the king, his son considered as his heir and received the lease of *Jāgīrs*.

The building of large monuments like *Dēvals*, *Thadā*, and *Chatarīs* were inspired by socio-political ambitions. Every region had its customs and values when these customs were performed and memorials were built, they always remain influenced by the key aspects of social-political understandings. The traditions and rituals of funerary sites have been considered an integral part of social life, and the sensitivity of such cultural practices is deeply rooted in society. Usually, before the death of the king, relatives and officials pledge for the deeds of alms and charity of grains, cash, cows, etc., however, similar acts of virtue were performed for the royal family members, but not big pledges as taken for rulers and queens. The twelve days rituals are performed as per the *Hindū* belief system.

The belief in righteousness and charity was such deep-rooted that after the demise of anyone from *Janānā* their ornaments were taken off before cremation and molded into the coins at *Ṭaksāl*. Which were expended for the construction

of water reservoirs. There are about ten letters found in the *Bahīs*, which provide details of the ornaments melted for such purpose, which evinces that the Jewelry was used in the public interest. In the present time, the largest water source of Jodhpur city, *Kāylānā* is the result of such belief in righteousness and charity for social well-being.

Some incidents needed to be noted about *Satī*s system. If the queen's kid is small and needed to be cared for by the mother, in that case, she did not become *Satī* with the king and later when the kid grows up then she becomes *Satī* if she wants. The last *Satī* in the *Mārwar* were *Thakūrāins* of *Thakūr Ghambhīrsimha*. When his three *Thakūrāin* namely, *Solamkīnī*, *Jodhī*, and *Karñot* were ready to become *Satī* behind *Ghambhīrsimha* but *Solamkīnī* forbade *Jodhī* from became *Satī*, because her daughter was a small kid. By agreeing on this further *Solamkīnī* and *Karñot* became *Satī*, before becoming *Satī*, *Solamkīnī* gave an order that after her no one would be *Satī* in *Mārwar*. After this, the practice of *Satī* was abolished forever in the society of *Mārwar*. Although, it was a late decision by society, but no doubt revolutionary to abolish the practice of becoming *Satī*.

Usually, the foundation worship of the memorial monuments, the feast was arranged for the Brahmins, and the *Dakṣiṇā* usually provided Jaggery, Ghee, Pulses, Flour, Utensils, and ornaments. When the *Padmaśilā* was installed in the monument, that time worship material was received from the queen's *Nohrā* and at the end of this Jaggery was distributed among the people who remained present there. The artisans were usually given *Kaḍā*, *Madīl*, *Oḍhaṇī*, and architects were gifted ivory bangles and a dress for their wives. It is worth mentioning that the expenditure on the memorial monuments of the rulers was spent from the treasury of the king, but in the case of the queen's memorial monuments, the expenses were taken care of by the queen herself or their relatives, especially their sister, niece, etc., the relatives who were married in the *Mārwar* royal family.

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

common public faith towards these places. The rural life and these traditions are deeply rooted, which is a significant facet of their faith and the cultural fabric of the region.

It came to be known from the *Kamṭhā Bahīs* that castes were affiliated and identified with their distinct caste occupations, they were identified extensively or to a certain extent engaged in the art and architectural activities. It is figured out that the major facet behind this deviation is the geographical factors of the region. The aridness and agricultural unattainable factors resulted in low income, that's why there is so much diversity exists in the basic traditional occupations in the caste pattern, e.g., the *Mālī* caste is well known for fruits and vegetable cultivations, but to secure livelihood and to raise basic income they were parallelly spotted or even highly engaged in the construction activities. Besides this, various castes derived their caste title from their traditionally known occupations like *Chitārā*, *Ramgarēja* or *Nīlgar*, *Lovār*, etc.

Besides the capital of *Mārwār*, even the small units of the *Pargnā's* have their own social and economic intertwined structure. The *Ṭhikānā Bahīs* of this region provide an idea to understand the basic social and economic patterns of the villages. There are a lot of possibilities seems that in medieval *Mārwār*; the village had at least one family engaged for each basic service. This pattern regulates the proper social and economic system of the villages, be it Blacksmiths, Barbers, Carpenters, etc. In the case of basic architectural activities, the common public does the labor and completes the task.

In the case of major construction activities, the expert or professionals were hired, and this was a common trend in the whole *Mārwār* region. The *Kamṭhā Bahīs* point out different practices of that period, it highlighting construction terminologies, wage patterns, caste patterns, and so on. Here to identify castes involved in art and architectural activities. This study unfolds the caste system in *Mārwār*, which is quite complex, and further became complicated by the intervention of Islam. Those castes converted to Islam for various reasons but completely they have been not able to give up their cultural roots. Even in today's context, castes and religious equations in the rural *Mārwār* are different from those commonly known in urban.

There is also a lot of commiseration in the arrangements of art and architecturally concerned occupational cosmos. Usually, identical occupational castes often shift into other caste-affiliated occupations as well, but for this, they do not have to change their caste identity. Although this arrangement prevailed in other occupations or not, it is a subject of further investigation. A thorough investigation concluded that the geographical condition of the area was such that easy employment opportunities were not available and special efforts had to be made to earn a livelihood. These circumstances encouraged people to look at different possibilities. Generally, it is seen that during summers, the conditions here became harsh and difficult, and often kings and queens usually patronage the construction activities that employed the people. During construction, varied cultural events were organized, and there has been a trend of organizing feasts for people, it is seen that even small incidents and things were taken care of.

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

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

The regional building materials have a substantial influence on their architecture and artistic crafting, such materials have their distinctive features,

and their impact ranges from technical limitations to aesthetic discernment. *Mārwar* region is rich in building materials due to its vast deposits of rocks, metals, and minerals, among them stone and lime being the most prominent building materials preferred since the ancient period. The *Makrānā* is famous for its excellent grades of marble, *Khātū* for yellow sandstone, *Jodhpur*, *Pacapadrā*, *Sojat*, *Pālī*, *Khātū*, *Mēḍatā*, and *Nāgaūr* region known for pink and maroon-colored sandstones. However, due to the expansion of human settlements in most areas, now many old quarries shifted to nearby places.

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

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

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



purchased from the market. The Bullock carts, Camel carts, or simply camels had been used for transporting construction materials.

Although bricks were not used much except for the selected huge domes due to being lighter in weight in comparison to stone. After stone, lime was the major ingredient in the construction, it was used in multipurpose activities like foundation filling, masonry work, mortar, plastering, pointing, whitewashing, and the base of the frescos, etc. In this region, lime was prepared from the tiny pebbles of *Muraḍa*, which had been dug out from the ground, refined, collected, and baked in kilns. Usually, baked lime was purchased from the site (kilns) but if the construction was on a large scale, then usually the authority would buy the kilns. Earlier, dung cakes and wet timber were preferred to provide heating in the kiln.

The tools used in construction were of two types, the first type was large tools like *Zhūmarī*, *Thākanī*, *Gētī*, *Kūdāl*, *Fāvaḍā*, *Sāmbhal*, hammer, etc. which were directly purchased from the market and given to *Bēldār*, *Khaṇḍawāliyā*, *Pēsakār*, etc. while the other types were artistic tools for fine and detailed workmanship, especially *Tāmkalā*, *Tāmkiyā*, chisel, *Gullo*, etc., which were prepared on-demand by Blacksmiths.

Usually, a Blacksmith was appointed on the site for repairing the tools and regularly sharpened the carving tools as per the requirement. Specific timbers of *Kūmaṭ* and *Kair* were procured for preparing the tool's handle so that while hitting on hard surfaces the handles crafted from these timbers reduces tremors in the hands. This shows the scientific understanding at that time. For every particular need, they had specific arrangements with a well-planned approach.

The practice of building construction was so precise and passionate. The tongue-groove technique was highly preferred for assembling large stone blocks. In specific circumstances such as domes, mostly wide and round clamps of iron, brass, and copper were used. Even due to technicalities, if clamping and tongue-groove joints were not applicable then the molten lead was usually filled by drilling parallel holes. If *Kalaśa* or *Ghūmaṭī* had to be prepared of metal i.e., brass, copper, etc. instead stone then metal pipes and *Kalaśa* were purchased

from the market and given to the *Kamsārā* or *Ṭhaṭhārā* for crafting it into *Kalaśa* or *Ghūmaṭī*. To prepare the top surface plastering the wall, dome, and frescoes usually *Kalī* has been used.

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

On *Rojīndārī* payments, *Mahērīs* was appointed on-site to make arrangements for drinking water, and the earthen pots were provided to them. Even a *Pēsakār* was appointed to arrange tiffin for artisans, he brought it from Artisan's homes to the construction sites. Near the construction site, until the completion of construction, it was a religious practice to feed Ants. The wages payment method to artisans and laborers were the *Rozīndārī* and *Mahīndārī* systems. Special attention was paid to small incidents concerning artisans and laborers so that they did not face any kind of trouble, even those who were strenuous and faithful towards their work were often honored. If someone got injured at the site, the authority provisioned for extra payment during his health recovery, even *Pausāk* and Ghee were provided to them. Such records evince the presence of sensitivity and a caring attitude of the king towards their people.

With time new elements fused into the native style and expanded its usual version, certainly, it is an inevitable source of the form evolution. The creation of an architectural form is a by-product of needs, purpose, and philosophical interpretations. When a style develops in a region, it acquires the native character and thus the style becomes their cultural identity. If artisans\artist of one region migrated to another, they carry along their identity, techniques, philosophies, religious beliefs, styles, etc., which certainly

over time have a major impact on their new location. These impacts are so substantial that they downgrade or eliminate the first one, otherwise, a new version emerged from the fusion of those threads.

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

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

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

The region has a rich tradition of consecrating souvenirs (*Satī Hasta*, *Pagaliyā*, *Dēvlī*, *Govardhan Stambha*, and *Shivaliṅga*) and constructing

memorial monuments (*Chabūtarā*, *Chatarī*, *Dēval*, and *Thaḍā*), which reveals the varieties in the region, as rich not observed in any other kingdom of Rājapūtānā. There are not many architectural differences found between *Dēval* and *Dēvālaya*, structural composition is almost the same. The only key difference is the *Praṇapraṭiṣṭhā* in the *Garbhagrha*, usually *Dēvalī*, *Śivalīmga* are consecrated in memory of the departed soul.

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

To develop a complex stone structure, it is a must to stabilize the stone members very precisely. The well-known common techniques identified are clamping and joineries. Usually, clamps made of iron, brass and copper were used, and metal selection depends on the needs and beliefs. These clamps are usually Cramps and Plugs types. The most noted joinery is tongue and groove, especially between the subsidiary members of pillars and the whole pillar fitted in the *Adhiṣṭhāna*, this joint is mostly used in the vertical members.

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

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

The Mughals brought grapes to India and the engraving of grape leaves and roses in the decorative motifs reflects the influence of Mughal art. The tradition of building rooms in *Chatarī* has not prevailed in the past, which was seen in the later phase, and may have been influenced by Mughal tombs. Apart from the corbelled technique, another technique for the dome is a Mughal influence, similarly, in later *Chatarī* design, the *Chālā* dome is influenced by the Mughal style, but in the Mughal, it was influenced by the *Chālā* type roof inherent in the architecture of *Bamgāl*.

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

The *Jaswant Thaḍā* is an excellent example of a fusion of *Hindū*, Mughal, and British colonial styles. The *Ummēd Bhawan* in *Mārwar* is a fine example of colonial influence, after its construction, the colonial style highly influenced the regional style. The monuments of *Mahārājā Jaswantsimha-II* and the later structures are built of marble, these structures are a composite version of different styles. They have flat roofs, no domes like the earlier

structures, and even the parapet wall is built in ornamented *Jālī* pattern, the walls of *Cabūtrā* have semi-relief of arabesque designs and beautiful railings having carved balusters all around.

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

The people of these regions understand bread and daughter and even despite political conflict among the dynasties, the mutual relations of commoners were never affected and didn't make difference. However, there are slight variations noticed in their eating habits, languages, and dresses. Although funeral rites are an essential part of human life and the cultural influences and traditional expansion over time had affected it markedly.

Usually, most of the divine souls worshipped in rural areas are those who sacrificed their lives while protecting the villages, animals, or their country. Most of the divine personalities are accepted as folk deities, as *Pābūjī Dhāmdhal Rāthor* is a significant example of such a folk deity celebrating glory by worshipping and singing their life events. Here *Pābūjī* is known as a warrior folk deity who protects cows and camels. Such practices are common in the region regarding most of the folk deities.

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

matter of souvenirs and architectural types. However, all selected kingdoms have their rich cultural affluence with unique fabric and richness. The locally available materials have a key impact on every site. This research investigation provides the idea that the overall society of the region has a deep understanding of the memorial monuments and their sanctity in society. as per areas and their geography and extrinsic influences have markedly influenced the forms and types of their memorials but the key belief never changed.