

Shrines of the Maheshvari Meghwar Saints in Sindh



Dr. Mohan DevRaj Thontya

SINDH ARCHIVES

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SINDH ARCHIVES
Information & Archives Department
Government of Sindh

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Book Name: Shrines of the Maheshvari Meghwar
Saints in Sindh
Author: Dr. Mohan DevRaj Thontya
Editor: Dr. Kaleemullah Lashari
First Edition: March 2012
Print-run: 1000 copies
Price: Rs. 200/-

ISBN# 978-969-9543-06-7

Published by:

Director, Sindh Archives
Information & Archives Department,
Government of Sindh

Printed by:

Peacock Printers,
Suit # 252, International Shopping Center, Saddar, Karachi
Ph # 021 35213829 Cell # 0300 2152634

Dedication

To my mother & father who gave me unfathomable courage and also to all those people who contributed their information to complete the task.

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Understanding with Transliterated
words used into this book

Ā and ā = آ

Ð and ð = ڈ

Ǿ and ǿ = ڊ

Ī and ī = آئ

Ŋ and ŋ = ڻ

Ŋ and ȡ = ڻ

Ř and ř = ڙ

Ṭ and ṭ = ٽ

Ü and ü = اُ

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MINISTER'S NOTE



The protection of the national heritage particularly the rare artifacts and the preservation of the historical document of importance and use them in the welfare of common people is the standard of the developed nations. I have learnt in the politics that our every aim should be oriented in the benefit of the people, therefore by assuming my charge, I have directed to the

Department's officials to put up the national issues which have been delayed due to one or another reason and the same should be completed on priority basis. In our publishing efforts include bibliographical list on the manuscripts collected by the great Sindhi scholar of international repute Dr. Nabi Bux Khan Baloch in his whole life which was published on eve of his first anniversary. We are pleased that in the conference the whole community of the scholars, authors and researchers have praised our effort with applause, thus encouraged, we are publishing two books on the history and literature "Sindhi Mathri ji Likhat jo Abhiyas" and "Mukhtalif Dauran mein Sindhi Boli ji Tarraqi", besides the books Rasha'hat-ul-Funun", "Sons of Desert" and "Identification of the Maheshvari Meghwar Saints' Shrines in Sindh" on the historical and Cultural investigation on Sindh will be out soon.

I personally believe that in our this democratic tenure, the offices of the Archives Department should be set up at district level so that at the one hand, scattered written material of rare and historical significance be not only

preserved but these become accessible as such students and scholars can take benefit according to their academic taste and aptitude.

I am also of the view that the Archives Department be equipped to make use of sophisticated technology for availability of source material to researchers and scholars. Accordingly, the following projects have been started:

- Enactment of Sindh Archives
- Preservation of pre-post partition records
- Establishment of Oral Archives
- Establishment of Photo Archives
- Establishment of Central Record Rooms
- Training initiatives in Archival Management
- Establishment of permanent Exhibition Galleries

This is a matter of great pleasure for me to acknowledge that our vibrant team which include Dr. Kalimullah Lashari, Dr. Abdul Ghaffar Soomro, Dr. Muhammad Idrees Soomro and such other eminent scholars *par excellence* under whose guidance research and development works are being successfully driven.

At this juncture, I am glad to reassert that the staff members of the Archives Department specially the Director Roshan Ali Qanasro is striving hard to accomplish the aforementioned tasks with maximum potentialities, hence I am thankful to them all.

In the last, I shall request to all readers, scholars, authors and researchers that they must share their precious views that how further we can make the Archives Department more beneficial and a modern institution.

Engr. Muhammad Rafique
Provincial Minister

PUBLISHER'S NOTE

The pilgrimages to the Maheshvari Meghwar saints are particularly performed by the Bārmaṭi Pañṭh Maheshvari Meghwar followers since many centuries. They not only come from different cities and villages of Sindh, but also from India to pay homage to their holy saints. Peculiar processes of rites and rituals performed at these shrines by the priests, 'Matang Potras', create a unique and pleasant atmosphere while the sacred verses are sung with sweet melodies. These Ginans were composed by Shree Mamai Dev in the Kutchhi dialect which is a part of Sindhi language. The Bārmaṭi Pañṭh was established in the 12th century A.D. in Gujarat (India) by a great religious reformist Shree Dhaṇi Matang Dev, who gave religious and social esteem and identity to the Untouchables on other wise the caste-ridden society. He negated the religious superiority of any one group in the society and created a system of beliefs which facilitated the opportunity to different castes of people at one place to worship god in a peculiar way which can still be seen being performed on these shrines. Nevertheless, at that period, Dhaṇi Matang Dev had emerged as a powerful saviour of the oppressed people of Sindh, and the Indian regions: Kutchh, Gujarat and Rajasthan. He had established cordial relations with local Samma rulers of Sindh. He was killed at a place called 'Seni' located a few kilometers away from Ali Bandar- once a famous port of lower Sindh. The followers recite Jātar in local dialect to commemorate his death at Seni every year.

The spiritual lineage passed over to his son Shree Lurang Dev. The shrine of this saint is at the historical place

Tharai Taluko Matli, and is still attended by the followers in thousands every year. There are some historical proofs which the author has beautifully presented in this book and proves the antiquity of these saints. At some kilometers distance another shrine of Shree Matai Dev, the son of Lurang Dev and third spiritual Guru is located in Taluko Talhar. The devotees seek special powers from the sacred saint as according to them Matai Dev had controlled over various diseases. Similarly, the fourth shrine at Makli belongs to the fourth Bārmaṭi Pañṭh saint Shree Mamai Dev, the fourth spiritual guru who is the most revered saint. His miraculous personality fills the hearts of the followers with devotion and reverence. He was the author of the sacred scripture of Bārmaṭi Pañṭh.

The contribution of these holy Meghwar saints in Sindh's history, culture and literature was previously unknown and as such the present attempt of the author may very well be taken as the first such research reflecting at the rich and diversified history and culture of Sindh.

The author of the book Dr. Mohan DevRaj Thontya has done painstaking work which point at his being a fervent devotee as well as a keen observer. He has brought all facts and figures with sincerity, and for this he deserves much praise.

The Director Sindh Archives, Mr. Roshan Ali Kanasro deserves special is praise for his efforts in publication of this book and his strew to attract the attention of scholars, researchers and students.

Qazi Shahid Pervez

Secretary

Information & Archives Department

Government of Sindh

EDITOR'S NOTE

I feel great pleasure that the author of this book Dr. Mohan DevRaj Thontya has at last succeeded in his task to complete this beautiful book to bring out some forgotten traces from history and culture of Sindh that relate to one of the oldest people of the land viz., Meghwar. Particularly the book is a narrative and pictorial tour on the magnificent shrines of Maheshvari Meghwar Saints located in the Lower Sindh. The author has also done painstaking efforts to collect useful data through field work and interviews to describe the brief history of the Maheshvari Meghwar Saints, Matang Dev, Lurang Dev, Matai Dev and Mamai Dev who flourished between the 12th century A.D. and 15th century A.D. and had established Bārmaṭi Pañṭh of which followers have been attending these shrines since past centuries. In this book, it has been shown that how the indigenous rites and rituals are to be performed and that how the devotional songs called Ginans are to be recited which are in Kutchhi dialect, apparently makes this study interesting and informative for scholars as well as the general readers.

The Sindh Archives Department has been good enough to provide its full support and help to carry out this project and act as a patron till the publication of this book.

Dr. Kalimullah Lashari
Editor

PREFACE

The gift of this book was primarily aimed to get recognized the historical importance of the shrines of Maheshvari Meghwar saints in Sindh, it nonetheless also has contributed its part to the history, culture and linguistic diversity of Sindh. As a fact, the Bāрмаṭi Paṅṭh and its founding gurus, who flourished between the 12th century A.D. and 15th century A.D. had imprinted remarkable course of events in Sindh and the neighbouring areas of Kutchh, Gujarat, and Rajasthan, where traces of which can still be found. Basically, it has been shown that how an indigenous community performs rites and rituals on the shrines in a unique way and what changes have occurred in the span of several centuries owing to their socio-economic development. A brief historical background of those saints have been given although a complete separate work has already been carried out under the title *History of Barmati Panth*, which soon will come out, the readers are however advised to also consult the some other work of this scribe to get familiarity with current study. Thus it will definitely help in the efforts to fill historical gaps whenever the Sindh's documented history will be narrated in unequivocal way.

I am indebted to the Information and Archives Department which felt the importance of the subject and not only provided me an opportunity to complete this project but also helped me in making a wish fulfilled not of thousands of Maheshvari Meghwar people living in Sindh and across the border who touched their foreheads at the feet of their religious masters every year

periodically. The renowned archaeologist Dr. Kalimullah Lashari, Secretary, Inter-Provincial Coordination Department, Government of Sindh, also the Editor of this book, enjoys an authority on Sindh's archaeology. Throughout this work, he has remained an inspirational power for me moreover without his excellent guidance and cooperation this work could not be brought out into the published form. Another world-class academic personality Dr. Francoise Mallison, Professor Emeritus EHESS (France), who has shown special interest into my project and has recognized the significance of this subject. I am also thankful to Prof Dr. Javed Husain, my Ph.D. thesis supervisor who has also taken pains to review the contents of this work thoroughly. Before closing these ending lines, I shall never remiss to thank hundreds of Maheshvari Meghwars who generously provided me the precious knowledge about the ways of the Bārmaṭi Pañṭh rites and rituals their forefathers used to perform on these shrines. Being a member of this community, I not only deeply felt the feelings of their devotion but tried to transform their devotion truthfully into the words while keeping the hard-core research methodology involved into such projects.

Dr. Mohan DevRaj Thontya

Karachi. 30th April 2012.

IDENTIFICATION OF THE SHRINES OF THE MAHESHVARI MEGHWAR SAINTS IN SINDH

INTRODUCTION

Sindh is the land of shrines, sepulchers and historical monuments, which are scattered all over here and there. We are familiar with some very famous architectural monuments like Mohen-jo-Daro, Makli Hills, and other beautiful mosques and temples. The ancient and historical monuments have earned Sindh good name to the whole world. The shrines of the Sufi saints and Bhakti poets have always occupied prominent place in the society and culture of Sindh. Sindhi people venerate all these shrines above religion, caste and creed and have been visiting not for the years but for the centuries. Attraction of a devotional place in the heart of a devotee draws him or her towards the centre of inner peace and spiritual development. This attitude of being attracted or visited to the sacred place is often continued from one generation to another. The shrines of Shah Abdul Latif Bhittai, Lal Shahbaz Qalandar, Sachal Sarmast, Pir Pithoro, Pir Patho and Jamial Shah Datar etc. are now considered common heritage of Sindh. In fact these shrines represent historical and cultural identity of Sindh. Almost each of the shrines has one or more traditions about its existence or erection on the site. Some traditions also provide information about the saint resting in the shrine, about his activities, his preaching or message, his impact on the people and the social life of the area. The popularity of a shrine

depends upon the number of visits and devotional rituals and offerings to be performed on it. Today these shrines dominate the grand spiritual aura that draw people from far and wide. A large number of submissions of vows and prayers are scaled through the offerings of the articles to be presented on the shrines. Their popularity and devotional love increase with the fulfillment of vows and prayers. The sphere of these sacred shrines are so widespread that people from the neighbouring regions use to come in Sindh just to pay their tributes on the shrines of the revered saints.

Geographically, Sindh is divided into three parts: Ucho, Vicholo and Lar. Lower or Southern part of Sindh is comprised of Thatta, Badin, Matli and Talhar districts. The whole Lower Sindh is surrounded by Runn of Kutchh, through which Thar and Parkar and Lar areas were culturally and historically connected to Indian region Kutchh (India) across the Run of Kutchh even they share common political history since the ancient times. Besides, Sindh is geographically connected with two other Indian regions Rajasthan and Saurashtra by the same route of the Thar Desert. Evidently the Subcontinent history reveals that in the mediaeval period, say, from 11th century A.D. and onwards, numerous religious reformist movements spread message in order to create social and religious identities among the common masses especially the low caste untouchables. These movements include Sufism introduced by Muslim sufis, Bhakti Movements started by Chaitanya, Kabir, Raidas and Mira Bai etc., and numerous other Hindu religious orders which got tremendous popularity among the local people who sought religious satisfaction from them. The reformation process left deep impact on the social, religious and political arenas of Sindh that changed the whole geographical situation of the

region. The contribution of the local saints who introduced the religious movements was quite powerful. They filled the land of Sindh with the inimitable colours of brotherhood, peace and tranquility that lasted even after centuries and still did not vanish its fragrance. Sumra rule had begun in A.D. 1011 and diminished in A.D. 1351 by increasing control of Samma rule in Thatta and the lower Sindh.¹ The Sumra-Samma rule in Sindh was considered golden era in the history of Sindh because almost all famous Sufi saints and poets flourished between this period even though some of them born in the later periods of Arghuns and Tarkhans but in the Sumra and Samma periods the saints received special regard and due respect in the courts, some of them were able to cast their influence on the socio-political matters and often explained the solutions with their wisdom.

The reformist movements provided new identity in understanding the social norms and helped the low caste untouchables people of Sindh, Kutchh, Rajasthan and Saurashtra to raise their religious identity. The low caste people like Bheels, Meghwars, Kohlis and Paradhis were preached by the great spiritual leaders of those movements. The patron gurus became Saviours of their respective communities and began to be revered as the divine deities. A long list of reformers such as Ramdev Pir², Pir Sat Gur Nur³, Shree Matang Dev, Shree Lurang Dev, Shree Matai Dev and Shree Mamai Dev include these names while the areas of Sindh, Kutchh, Gujarat and Rajasthan and Punjab remained the centres of their preachings. With the advent of new social and religious orders with combination of Sufism and Hinduism a new twist in the history of Sindh could be seen. The current work is aimed to enhance the scope of this study and to introduce some new aspects of our history, culture and literature, which were still

shrouded into mist. The Bārmaṭi Pañṭh was such a reformist religious system, which was led by the great saint Shree Dhaṇi Matang Dev. In sustaining the spiritual lineage, after Shree Matang Dev his three most famous and revered descendants Shree Lurang Dev, his Shree Matai Dev and Shree Mamai Dev, whose shrines are also located in the Badin and Thatta Districts of Sindh. It has been known from the historical traditions and the sacred literature of the Bārmaṭi Pañṭh which was mostly composed by Shree Mamai Dev, that all these 'Four Devs'⁴ lived between c.12th Century A.D. and c.15th Century A.D. Dhaṇi Matang Dev and his three famous descendants held the highest seat of the Panth and acted as spiritual guides of the community. They invented and explained the basic principles of Bārmaṭi Pañṭh while preaching to the followers. The people who were initiated into the Panth later came to be known as Meghwar whereas the further division as Maheshvari Meghwar occurred when Bārmaṭi Pañṭh became the Panth of a specific community. The followers of Bārmaṭi Pañṭh worship God Mahesh or Shiva as the main deity of the Panth in all the rituals hence they are called 'Maheshvaris'. An apparent distinct between the Four sacred shrines of the Maheshvari Meghwar Saints amongst others can be seen that those Four sacred Shrines only belong to Bārmaṭi Pañṭh and only Maheshvari Meghwars perform *Jātar* rituals on these shrines in the peculiar way according to their very belief.

At this juncture we may once again assert the main theme of this work in which we will describe about the shrines of the four saints, their exact locations and structures, it will also be mentioned that how the Yatras or pilgrimages are to be performed on these sacred shrines by the thousands of Maheshvari Meghwars who come here every year to

show their devotion and love towards their revered saints. The process of rituals, the functions of the priest and the management of the yatras being important part of this account will be dilately mentioned. Beside all of these a brief detail about the other shrines attributed to the Four Devs in Kutchh and Gujarat (India) will also be mentioned.

SOURCES OF MATERIAL

In order to accomplish this work a lot of field work has been carried out on the four shrines and the areas where the Barmati gurus were believed to have spend most of their lives in Sindh. During the interviews with the Matang priests and common pilgrims furnished hands-on information besides my personal observations and participation into the Jātar rituals which were to be performed on these shrines. I, being a member of this community has naturally provided me an opportunity to serve all the tools of personal devotion with the combined of my training in the prescribed research methodology required in such topics helped me to cover each and every aspect with a curious eye and mind. The recitation of the Ginans being the significant part during the Jātar rituals are recited on the different occasions, often describe about the Jātar rituals performing, its meaning and objective sometimes historical events are also described in these Ginans. Besides of this, hundreds of manuscripts collected by my father and myself became valuable asset in compiling the present work.

The traditional literature developed over the last few decades has been useful in collecting the fragments of the historical events about the lives the patron gurus of Bārmaṭi Pañṭh. Kanji Khengar Kochra of Kutchh, who was poet and playwright has written the first ever book *Mamai Puran* in 1974. He compiled biographical accounts

of the Barmati saints mostly collected from the traditional sources. In 1991, another religious scholar Malsi Ladha Baghwant who wrote *Matang Puran*, which covers the life events about the four saints. He describes with the references of the Barmati Ginans that how the spiritual gurus preached to the followers in Sindh, Kutchh and Gujarat through their teachings. In his book he has indicated the four shrines of the saints at the same sites where Maheshvari Meghwar people now perform pilgrimages.

Two other books *Megh Smriti* and *Matang Smriti* were also published by Versi R. Lalan of Kutchh who also indicates the site of the shrines on the same locations in Sindh. In Karachi, numerous other booklets and pamphlets are to be published on the special occasions to celebrate the Jātar pilgrimages by the Maheshvari Meghwar community. Some of the booklets like *Chhatris Dhrok (Gujarati)*⁵, *Barmati Series 1 & 2*⁶, *Dhrok-Vart*⁷ etc. besides numerous articles in the community magazines provide valuable information about the Four *Devs*. The scribe has completed PhD thesis in the University of Karachi where a complete history, culture and literature has been documented and I have taken the references from that research work also. However the preparation of a draft book titled as *History of Bārmaṭi Pañṭh*, is a separate research work which provides complete historical details about Bārmaṭi Pañṭh and its Four spiritual guides.

THE FOUR SHRINES OF MAHESHVARI MEGHWAR SAINTS IN SINDH

In Sindh, there are four sacred shrines of the holy saints belonging to the Bārmaṭi Pañṭh whose followers Maheshvari Meghwars are scattered throughout the Southern region of Sindh and across the border areas. The shrines are the graves of the four saints, Shree Matang

Dev, Shree Lurang Dev, Shree Matai Dev and Shree Mamai Dev who are said to have been buried here after their deaths. They mostly spent their lives in Sindh and finally left the mundane world in those places where their bodies are now at the rest. Soon after their deaths in the respective times, simple structures were raised over their graves in order to identify them as the pilgrimage places for the Maheshvari Meghwar followers who often came to pay visit or perform '*Jātar*'⁸ every year. The tradition of *Jātar* or yatra is very old and is continued since their deaths. Even in the volatile times when wars and natural calamities often prevent to gather people on such occasions, Meghwars, however, they did not discontinued the tradition of paying visit on the shrines of their beloved saints. Before the Partition in 1947, people used to come from Kutchh and Saurashtra crossing the Rann of Kutchh. They stayed at Rahim Ki Bazar⁹, which was then a commercial town. Here they joined with the Sindhi Maheshvari Meghwars, who also gathered there. Thus Rahim ki Bazar was the meeting point of the Bārmaṭi Panthis for the preparations of yatra to the Seni Thar. All necessary items like food, clothes, drinking water and yatra-related articles for example dry-coconut, incense burning sticks, ghee, sweets etc. were to be purchased from there. Loaded with the belongings, at last they reached at Seni Thar. It was also told to me that in the beginning pilgrims performed only Khariyo Ji Jātar for which the preparations started two months before because the means of traveling were outdated in comparison of present days fast travelling vehicles. When the situation improved by the passage of time, they travelled to other three shrines easily and performed yatras their after having performed the main pilgrimage at Seni Thar.¹⁰ In this way, they established a tradition of performing Jātar s on their centers of spiritual inspiration regularly and

uninterruptedly since the centuries.

All men, women, children and elders make special preparation for visiting the Four Sacred pilgrimage places with devotion and reverence as their ancestors did in the past. All the Maheshvari Meghwars – the followers of Bārmaṭi Pañṭh living in both the countries Pakistan and India, equally revere the four sacred shrines. On the Pakistani side, they are mostly resided in Karachi, Hyderabad, Thatta, Badin as the main cities while in the small towns and villages they form a population of thousands in numbers. While on the Indian side they mostly live in Kutchh and Gujarat. It has earlier been described about the good historical relations between Sindh and Kutchh. Here it will be worthwhile to mention that numerous other Bārmaṭi Pañṭh *Sthāns* (the shrines of the deities) and temples have been erected in Kutchh and Gujarat attributing to each of the four Devs. A list of such shrines has been given at the end of this book. The ritual of the Jāṭar is usually performed on the same date and time on the shrines located in Sindh and Kutch or Saurashtra moreover the yatra performed on one side by the *Jatris* are performed in same way and the same manner as to be done on the other. Even today, Maheshvari Meghwars belonging to Kutchh and Gujarat (India) come to attend the Jatras in Sindh for which they are required to obtain travelling permission from the Pakistani government. Before Partition in 1947 all Kutchhi, Sindhi and Gujarati Maheshvari Meghwars gathered on these four shrines by travelling long distances through animal carts and on foot. Sometimes in a year they traveled hundreds of miles in the span of weeks and reached on the shrines with great difficulty. It is also learnt from the old Meghwar people that in those days the economic condition of Meghwars was not so good and hardly could they avail an animal

cart to reach a long distance. Even in such circumstances they performed yatras with love, devotion and great care of purity (Dhrok). After the Partition, all four shrines came under the Sindh territory on the Pakistani side. The visa restrictions were imposed, the number of yatris decreased as the people on the other side became unable to attend the shrines.



SECTION 1

THE SHRINE OF SHREE DHANI MATANG DEV

THE SHRINE OF SHREE DHAṆI MATANG DEV

EARLY LIFE

Matang Dev was the founder of the Bārmaṭi Pañṭh. After establishing a new Panth in the 12th century A.D., he became the progenitor of his own spiritual lineage now called 'Matang'. Today all Matang priests of the Panth are the descendants of Shree Dhaṇi Matang Dev as named after him. The other three saints Lurang Dev, Matai Dev and Mamai Dev were his most immediate descendants. In this section, we will describe about the brief history of Shree Dhaṇi Matang Dev and the procedure of the **Jāṭar** performed on his shrine.

According to Bārmaṭi Pañṭh Ginan scripture, Shree Dhaṇi Matang Dev was born in the 3rd day of the dark moon of the month of Magh according to Hindu Vikram Samvant calendar. It is further said that at the time of his birth the astrological setting was as such that the *Rāshi* was *Singh* and *Chowgariyo* was *Amrit*. In this regard, a Ginan titled as *Matang Dev Jo Janam* which is preserved by the Matang priests, says that:

- Magh mas tith trij var thavru kirsan pakh amrit
chowghadiyaro Gautam Rikh jo doetro ghar Matra
rikh je viyayo 2nd ved...¹¹

In the above verse, it clearly mentions that Matang Dev was descended from the famous Hindu sage Gautam

Rishi. He was son of Matra Rikh. In the same Ginan his mother's name was Jasde Devi. His early childhood had spent with his parents but as soon as he entered into adolescence a complete change in his life occurred through demonstration of knowledge and continuous meditation. He established a Panth called Bārmaṭi Paṇṭh on the Kārūmbho rock in Palitana state of Gujarat (India) in about A.D. 12th century then started preaching among the low caste untouchables throughout Sindh, Kutchh, Gujarat and Rajasthan even Ujjeni (Ujjain in Malwa state) was not far from his influence. It is true that a very few references are found in the historical records because a great part of the literature relating about him has either been ignored or if there was any deliberately distorted in the past centuries.

The local literature contributes a great deal of information about Matang Dev. The books like *Matang Puran*, *Mamai Puran*, *Matang Smriti* and *Maisar Puran*, provide a life history about him. However we give some brief description about the life of Shree Dhaṇi Matang Dev who preached among the low caste untouchables and brought into being a society later known as Maheshvari Meghwars. He previously worked with the Nizari saint Pir Sat Gur Nur and why some Nizari thoughts are still seen in the Panth, for example the ritual of Kangan¹² Similarly some Nizari texts also mentions minor detail about Matang Dev but these could not discover his ultimate identity as the founder of the Bārmaṭi Paṇṭh. Under this separate identity Matang Dev created a grand circle of his followers in Sindh, Kutchh and Gujarat where even today Maheshvari Meghwars are adhering the faith.

Shree Matang Dev had two sons and four daughters. Of them Shree Moṛand Dev was elder and Shree Lurang Dev

was younger about whom, will be mentioned in the following sections.

Matang Dev had good relations with the royal dynasties of Sindh and Kutchh evidently proved from the traditions of Bārmaṭi Pañṭh where the name of Samma chief Jam Lakha Dhuraro²⁰ is famous as a firm devotee of Matang Dev. Matang Dev died in Seni Thar in about A.D.1250. Shree Dhaṇi Matang Dev was born in c1130 A.D (Vikram Samvat 1187/S' 1053) or some years later.¹³

LOCATION OF THE SHRINE

The shrine of Shree Dhaṇi Matang Dev is located in an area Seni. Two famous small villages Māti and Dhakan are located in the southern direction of the shrine that is why the proper site of the shrine is sometimes belonged to these two villages. In the southernwest another famous historical town Diplo is located; in the west beyond the Sayeni Bet¹⁴ the historical sacred Seni Dhandh or Lake which is also called Seni Ganga takes a turn at Wango Band and disappears into the desert. An estimated distance between the Shrine and the Seni Lake is about half kilometer. The well-known present path for the yatris starts from Badin to Kadhan, then a straight road is stretched from Seni Ghooni Stop to Ali Bandar¹⁵ which runs forward to historical Rahim ki Bazar. At Ali Bandar, several southward turns take us near the area Seni where the Shrine of Shree Dhaṇi Matang Dev is located at a lonely place. The shrine is a square-shaped structure that has been attended by the Maheshvari Meghvars devotees since past nine centuries from Sindh, Kutchh and Gujarat in order to perform his yatra. From an outer look the shrine seems a spacious as no walls are not raised so higher and the inner view is quite visible. Its main gate opens from the western side while the shrine of Shree

Dhaṇi Matang Dev is located in the direction of North to South. Inside we see everywhere white marble is frequently used on the Shrine including its railing and Thado of course small Brown square tiles are also but rarely used on the pillars and the roof of the Thado. The Thado is about half meter higher from the floor. A total 84 pillars in the shrine suggest a Barmati Ginanic representation of 84 lacs species of the world, which revolves around The Supreme Being. Except the Thado the rest has been left open to sky. On its eastern direction of the shrine, some verses from the Ginans of Mamai Dev are inscribed in Gujarati language. Below the Thado whole space inside the premises is called *Wāro* (it is notable that Maheshvari Meghwars consider the whole area of Seni as Wāro of the shrine). As the shrine itself is located at a high place therefore the boundary walls are not so higher rather represent wide troughs and crests like in the wave of sea. An ochre colored long banner (*Dhajā*) is fixed on the roof is quite visible when yatri turn to the shrine from a very far distance. Just opposite to the main gate, a depiction of the famous historical round place called Jinj is located in memory of Jiyan Abro, a Samma chief. Coming outside the shrine the *Wāri* (sand) covers the whole area in the southern side of the shrine. It is called Waro. As though Maheshvari Meghwars consider the whole Seni Thar area as the Wāro of the shrine. On the same side all yatri gather at the time of yatra and necessary arrangements are made by the yatra management committee to fixing tents, lightening and food preparation etc. Two resting shades and some rooms are constructed for the purpose of staying and performing religious rituals after yatra.

It has been known from the traditions told by the old Meghwars, the early structure of the shrine was not as

stylistic as seen today even that it was easily recognizable due to special religious symbols fixed near the shrine. The author of *Matang Puran* mentions that the first yatra was performed by Shree Lurang Dev himself. Afterwards as the Meghwars started to come here the development in the shrine also occurred from time to time. Before 2000, the structure was still very simple as the shrine was surrounded by a simple boundary with a low size of wooden gate, however on the same western side. The door was yellow colored as appears from the old pictures taken in the 60s, 70s, 80s and 90s after which new touches in the construction have been given to the shrine. In the year 2000, a design was decided and the present structure of the shrine has come into existence. The credit in finalization to the new building goes to the present Wadera Shree Matang Tejpar Dadu Lalan (Karachi) and the whole community.

(1) JANAM DIN YATRA

(Pilgrimage on the Birthday of Shree Dhaṇi Matang Dev)

This yatra (Jātar) is held in Seni Thar on the birthday of Shree Dhaṇi Matang Dev who was born in the 3rd of the dark moon of the month of Magh when Rāshi was Sindh and Chowgadhiyo was Amrit. The above date and astrological setting has been derived from a Ginan entitled “Matang Dev Jo Janam” and agreed by all Matangs:

- Magh mas tith trij var thavru kirsan pakh amrit
chowghadiyaro Gautam Rikh doetro ghar Matra
rikh jo viyayo. 2nd ved...¹⁶

The above verse has been explained earlier. Here we will further present some more verses from other Ginans which described about his birth.

Some verses are inscribed on the shrine of Shree Dhaṇi Matang Dev in Seni Thar.

Maheshvari Meghwars start the yatra in great exhilaration and full of vows that the Divine Incarnation will fulfill their vows and show them a way of peace and prosperity. The people mostly come from the cities like Karachi and Hyderabad also a good majority of Tharri Meghwars coming from the different villages of Thar gather on the occasion as well. About 2000-3000 people every year make a graceful congregation at the time of this yatra. As the preparations are initiated in the early morning therefore the aspirants reach near the shrine normally a day before the Jāṭar is to be held. The Maheshvari Meghwar yatris often chant a slogan when they reach on the shrine, they chant: *Dado, Dado, Jeay Dado*.¹⁷ Besides, Shree Dhaṇi Matang Dev is also remembered as SENI MATANG SENBH KARAM.

A Yatra management committee undertakes the whole work on welfare basis however a nominal charge is to be taken for providing basic facilities such as potable water, lightening, tents. The expenses also include travelling and food supplies etc. for about a week long stay. At present Shree Dhaṇi Matang Dev Sangh Seva Samiti is working at the place. Every year number of yatris increase for which extra arrangement sometimes becomes a great matter of concern. On such occasions philanthropists extend their helping hand in supplying additional food and other necessary items. Many of them have taken pain to contribute huge amount to construct water tank, resting shades and renovation of premises of the shrine.

Till the time of Ārādh no one is allowed to enter into the premises of the shrine called Ṭhaṛo. Such care is taken in

view of purity. By the evening falls, the Matangs recite *Sanja Ji Vagat* {*The Vagat of The Evening*}¹⁸ in front of the Tharo. Then the preparations start with the prayers of Aradh. All Yatris take a brief *Sanan* (bathing). Everyone wears a clean Pot and a Fārio on the head and gather in and around the Tharo. Some engage in deep concentration and *Jāp* etc.

Between 8:00 p.m. and 10:00 p.m. the dinner is served to all yatris. Then Ginan session is started by the Matangs, who sit together at a place. Till late night the Ginan session continues by reciting the Ginans of Shree Mamai Dev in appropriate surs and loud voice. Today mike is used for this purpose. The yatris give *Dān* as much as they can afford normally a coin of Re.1/= or Rs.2/= or Rs.5/= are given. Affluent yatris may give Rs.50/= and Rs.100/= . Every yatri is obliged to sit silently and listen carefully the sacred word.

THE RITUAL OF JĀṬAR

In the early morning, all yatris take fresh bathe and pray for Aradh. Then breakfast is served to all yatris. After having refreshed, they prepare for the *Matang Dev Ji Jāṭar* ²⁵ or 'the performance of the yatra of Shree Dhaṇi Matang Dev '. The yatris gather on / and around the Tharo. Two lodhos are arranged on the Thado; one for Har Maisar at the head of the shrine and other for Maṭiyo assigned at the feet of the shrine. Mukhi brings two dhoops and places them in front of Har Maisar and Maṭiya. As Har Maisar orders for Pag Pasa every one draws a sight on the Dhoop then put off Fārio from his head and place on the earth. After Pag Pasa a Megha Matang is requested for 'Starting the Ginan Recitation' or 'Gāliyun Thapaṛiyun'. Only after that all Matangs recite in harmony. During this session Dān is given to each Matang

starting from the near of the lodho of Har Maisar. There is no limit of Dān however every one is obliged to give Dān how much he/she can afford. As the yatris adorn the shrine with offerings such as Puṛ and Dhajā. The Ginan 'Or'¹⁹ is recited while *Or Jo Tel* is applied by a person preferably he is a Danicha by clan, on the heads of all the yatris. At that time Matangs exhibit full power of the Ginan recitation in the very impressive mood. The most important element of the yatra is Bheṭh or the offerings, which consisted of dry coconut whereas an unbroken Supāri (betal nut) is to be put between the two halves of the coconut. It is called Bheṭh. Usually it is given wrapped into a paper or a cloth. The Bheṭh is necessarily offered by all the yatris at the time of yatra only after that the yatra of a person is to be supposed as completed. Each yatri hands over his Bheṭh and a chhakṛi to Har Maisar or any other Matang who touches it with the shrine and moves over the Dhoop. A half of the Bheṭh is kept with him while other half is returned to the yatri who usually brings it for his family members back at home.

In the last Vinṭi is recited by a Matang in loud voice. Har Maisar instructs from the participants to distribute Gyān Pāṇi (Pawar) among all yatris. Only after that every yatri wears his / her own Fārio on the head and receive Ṭhāṭh from a Wado Meghwar by clan. In case of his absence any other person is allowed to distribute it. Kheera, as believed remains of the ritual and vital end of the yatra, is collected by all yatris. Har Maisar extends his hand into the Dhoop and confers a jiffy part of it upon each yatri who in a very devotional mode receives and the additional amount of it keeps for his family members at home. Thus the yatra is ended.

If invitation for Barai²⁰ has earlier been announced by an

intended yatri, it would now be performed in a room usually outside the Wāro of the shrine. Further the intended yatri can invite a meal to all yatris but not necessarily depending upon his affording power.

OMĀRO -THE FAREWELL SONG

Omāro²¹ is the culmination of the yatra by a yatri. A promise is to make to come back to find perfect happiness and satisfaction of his desire in the mundane world.

All yatris stand in few rows in front of the premises of the Shrine. In the first row, Wadera, Matiya, Mukhi, Baghwant and all other Matangs lead the whole *Saro*. They recite Omāro in praise of Shree Dhaṇi Matang Dev. It is a farewell gesture to redraw a sight on the sacred shrine of the Dev. The Omāro ritual is also called Sāmaiyo.

(2) KHARIYO JI JĀṬAR

Khariyo Ji Jāṭar or the Pilgrimage of Khariyo is performed in commemoration of the mournful death of Shree Dhaṇi Matang Dev. Eventually this Pilgrimage is the Diyāṇo or Death Time ritual of Shree Dhaṇi Matang Dev.

In the beginning, all aspirants for the pilgrimage take vow (bādhā) to perform the yatra on to his shrine, where a prescribed series of rituals are to be performed under the headship of Wadera (or the local highest priest), who along with a Mukhi, a Maṭiyo Matang and a Matang depicting as Lurang Dev lead the whole *Saro* (caravan). In contrast to the Birth Day Yatra, the Pilgrimage of Khariyo (**Khariyo Ji Jāṭar**) is performed in a peculiar way, when strict principles of code of the yatra is followed precisely with great care.

Definition of Khaṛiyo: Before we go into further details about the yatra and its various rituals we must go through some common perceptions about the Khaṛiyo encircle the Maheshvari Meghwar people. For example, some believe that Khaṛiyo is, actually the dead body of Shree Dhaṇi Matang Dev and symbolically is depicted by placing it on the right shoulder of every yatri. It is also because that Khaṛiyo is especially prepared for only this yatra. Thus it is usually considered as a sign of mourning and grief. Others consider it a normal article consisting of sacred food to be offered on the shrine and some necessary items at the time of yatra. Despite this different viewpoint, the importance of the Khaṛiyo remains unshaken and its sanctity is always maintained throughout the yatra.

To my opinion, 'Khadiya' is a Sindhi word to be spoken in the Tharri and Kutchhi dialects where it has the meaning that 'when a bag of cloth filled with some articles is so placed on the shoulder that each half of it is hanging on in front and back sides. It is called *Khaṛiyo*. In this yatra, too, every one is obliged to keep the Khaṛiyo only in same way as described above, therefore it is called *Khaṛiyo*. A similar word 'Bharri' is also used in the same dialects and in the same meaning but difference is that it is placed on the head instead of the shoulder.

THE TRADITION ABOUT THE DEATH OF SHREE DHAṆI MATANG DEV

In conformity with the traditions of Barmati Panth, the whole narration of the death of Matang Dev is often recited into the Ginan sessions in the yatra and elsewhere. Further its antiquity as an undisputable truth has been proved from the local as well as some historical records. According to the Ginans, Shree Dhaṇi Matang Dev was killed on the same place in Seni Thar where his shrine

now exists. In evidence of it, we may present a Ginan entitled "*Seni Ji Ram Tani*"²² (A Mournful Narration of Seni), which today is preserved with almost all Matangs of Sindh, Kutch and Gujarat and they recite it in Sindhoru Sur at the time of Khariyo ji Jātar . It is here:

ATH SENI MATANG NI RAM TANI CHHE

*Najaro najar te meliya; thai suren jeven ke sanjya;
Ujaro theo Abde ke; se lago Matang Dev ke payen:
Thath ni Seni thath; odkun aviyun te Abra:
Vartae priye ji vat; jug mein nan rakhi ven jug
Jiyani Dev Abra:*

*Uth Boetha tun pandh kar;
Sij chad-dho ter Seni Thar mathe mandhabi rug ji
jadi:*

At another place, it is further said:

- Uthi Boetha velo thi; Lurang kothe aa:
- Hader Khan aveyeo chadi; savare sava-por sij chadse:
- Mandhase lukh ni jhari (1)
- Savar jo Seni te halea kiseriya kare;
- Matang Dev veer hankareya, nadi nad bhare:(2)
- Savare Seni te theenda galolen ja ga
- Chonsath Jugdiyun choki kari, ath Bhairava theya ada:
- Matang Dev chen muje biliyen ke na lagdha galolen ja ga:(3)
- Thath Seni thath; odkun aviyun Abra:
- Vitani priye nam rakhi ven jug Jiyani Abra: ... (4)
- Abda tun Abak bhad; sun tun June-ja Ra:
- Mata malaye Abde se Rani Rupalde: ... (5)
- Abde te khanu fereo; jenjo Ambhar te theo te ochhambh:
- Sava lakh manakh Seni te kapadun:

The Shrine of Shree Dhaṇi Matang Dev

- Teni din Ravi ne por prabhat.(6)
- Ambhar khu-o ne ambhar vavri;
- Jarial jalke to jite:
- Sarag dinje Seni ja Ra Matang,
- ◆ Abde jo sar kapadun ote...(7).
 - ◆ Dadh seni dadh odkun aviyaun Abṛa;
 - ◆ Vat ta priy'en ji vat; jug te na rakhe Jiyani Abṛa;
 - ◆ Karam ji Pujā kare; sar chadeo seni thar te;
 - ◆ Samma mileya Sumra jite Abde jera chadea te Veer (6)
 - ◆ Utar seru kadhyun dakhān lagiye khaṇu ayo;
 - ◆ Teji Matang Dev rakhaj laja: (7)
 - ◆ Abde khaṇu fereo haroreo te Kivras
 - ◆ Sava lakh manakh kapanu;
 - ◆ Din ravi ne por prabhat. **Book-1.**²³

The above versions of the Gīṇan are related to the mournful demise of Shree Dhaṇi Matang Dev. It clearly presents that a battle was fought at the field of Seni Thar. One of Matang Dev's companions / devotees, whose name was Jiyani Abṛo. He was a ruler of the nearby old town Jun. He fought against Sumras and sacrificed his life in defence of his master. The versions represent that Matang Dev had found that he would surely die he therefore ordered to a Meghwar named Boetho to call on his son Lurang Dev from a nearby town Tharai Dhandh. It has been mentioned that Boetho returned along with Lurang Dev on the same place where Matang Dev was fallen on the ground. Shree Dhaṇi Matang Dev handed over Karam Vindhi (The Sacred Ring) to his son Shree Lurang Dev by appointing him the saviour of the Meghwar followers. Lurang Dev performed the ritual of death-time Kaṅgaṇ and buried his mortal body on the place Seni Thar. Later on a Shrine was raised on the same site.

The Ginan begins with a show of devotion by Jiyani Abro, a local Samma ruler of a neighbouring town probably Jun²⁴. It pays tributes to him for sacrificing his life after his master, Shree Dhañi Matang Dev. Summarily, the whole narration of the event runs as follows:

On the 3rd of the dark moon of the month of Vaishakh, a battle ensued on the same place of Seni. The *Sava Lakh Manakh* i.e. countless people were killed at that time. A certain enemy with his soldiers named Hader Kahn attacked on Shree Dhañi Matang Dev causing him severe injuries. When Jiyani Abro heard the news in his city, he rushed to the Seni Thar. It is told that at that time he was engaged in his own marriage ceremony with his bride. He however, cut the corners off of the ceremonial clothes and he reached at the Seni Thar, where he valiantly fought with the enemies (Sumras) and sacrificed his life while defending Shree Dhañi Matang Dev.²⁵ We know about long resentment between Sammas and Sumras in the history of Sindh which resulted the rise of Samma and fall of Sumra kingdom.

The Ginan provides full description about the battle fought in the Seni Thar three days consecutively and it culminated with the sad demise of Shree Dhañi Matang Dev. It further narrates that:

On the third day, he received severe wounds on his body and found his life had come near to end. He asked his Meghwar follower as named as Boetho to bring immediately his son Lurang Dev from Tharai Dhandh.

It is told that Boetho and Lurang Dev returned Seni Thar where his son Shree Lurang Dev performed the last rituals of the death of Shree Dhañi Matang Dev. According to

Matang Puran²⁶ Shree Lurang Dev performed the first yatra since then the pilgrimage to his shrine began. The death of Shree Dhaṇi Matang Dev is considered as a great event in the Bārmaṭi Pañṭh and is narrated in the sacred way as to find a path of emancipation for the Maheshvari Meghwars in it. Shree Mamai Dev composed a number of Ginans that frequently indicate to the same site of Seni where the body of Matang Dev had fallen to be later known as a great Teerath Dham for the Maheshvari Meghwars in future. It is why in a verse goes that:

*Pehlo Teerath Chandru-o, Bijo Kārūmbho Kedar,
Trijo Somiyo Ling bhanije, Seni aaye juga jug
bhav jo sadhar.*²⁷

In the Ginan entitled *Matang ji Chal*, some of its veds mention in such a way:

*Chui por chali kare keje Seni Matang ji Jātar;
Matang tuthe (ta) pramso soe sakhri ja chhattar;
Chorasi thambh son ja; beya aagad Siv sa rup;
Karam sangrame ketra; beya saya Karki Patra;
Pachham ke je Vigho ve; Purabh Vasan ji vat;
Uttar mein jarial jalke; Seni aaye Dakhan ke paas.
Aagar ochhambho chhayo; Karkesar Ling Matang
Dev' j Kiltar.*²⁸

Mamai Dev mentions the name Seni in the Ginan "*Meghanand na ved*" in such a way:

ATH MEGHANAND NA VEḌ LIKHEL CHHE

- *Pakhiyen ke prag valo, Seni ke son valo Dev Mamai
chen Meghanand valo aaye muj (Ved' # 6)*²⁹

Mr. Kochra mentions that Matang Dev's shrine is in Seni Thar³⁰. The great scholar late Malsi Baghwant also

confirms in his "*Matang Puran*" that "Matang Dev's shrine is located in Seni Thar (Sindh, Pakistan)³¹. Mr. Versinh Lalan in his book "*Matang Smriti*" mentions the same location. Similarly in various other small booklets and pamphlets the location of the shrine of Matang Dev in Seni Thar has been mentioned sometime with photograph of the shrine.

THE RITUAL OF KHARIYO JI JĀṬAR

Khariyo Pachana generally the preparation of the ritual of the Khariyo Ji Jāṭar (Pilgrimage of Khadiya) is called **Khariyo Pachana**. Sometimes this ritual is performed at home by the yatri or in a congregational occasion. It has been customary for many centuries that some yatris who can afford perform this ritual at their own homes individually when they invite all the intending yatris as well as other acquaintances. Some fulfill it in a congregational way to avoid the high expenses. If there remain any unperformed owing to the shortage of funds and time, all the rest are executed in Badin, where a stay is deliberated for final voyage to the pilgrimage in Seni Thar.

A proportionate amount of Malida is prepared from the flour, Gur and Ghee. Normally 20-25 small of the size of a coin and four palm-filled dough balls are prepared for each yatri, as it will become a part of the Khadiya, therefore, is considered the most sacred food. Every individual yatri can prepare the *Malida* how much he can afford.

Beside of it, a yatri he or she needs the following articles:

1. Khariyo. It is long a bag also made of cotton cloth. It has two long pockets opening opposite directions.
2. Bhandharo. It is a small pocket made of cotton cloth and is to be kept into one of the larger

- pockets of the Khaṛiyo.
3. Poṭ. A long sheet of cotton cloth to cover the lower part of his or her body. It is worn always at the times of Ārādh, Bārai and Jāṭar.
 4. Fārio. A white cotton piece of cloth measuring $\frac{1}{2}$ meter is to be worn around the head. Its both corners are yellow-colored i.e. ochre. For female yatri, Fārio is reserved comparatively long.
 5. Thāṭh. A part of Malido kept into a single Khaṛiyo.
 6. Supāri. An equal quantity of the unbroken betel nut is kept into the larger pockets and two into the Bhandhāro pocket.
 7. Chhakṛi. Some coins are placed into each pair of coconut. Some coins are placed into small pocket.
 8. Juwār. A small quantity of the grains of Juwār packed in a plastic pocket is placed in Khaṛiyo.
 9. Bheṭh. A Coconut broken into two pieces soaked into ghee. Four sets are required for the four shrines.
 10. Chhaṭṭar. A long reed wood stick measuring $1\frac{1}{2}$ m. To its top corner a Dhajā is tied.
 11. Dhajā is an ochre colored small flag in the triangular shaped. It is tied on the top corner of the Chhattar.
 12. Mārā. A rosary.

As early as possible the above ritual is executed i.e. Khaṛiyo is prepared some hours before the next ritual.

KHARIYO BHARANA

A Lodho is arranged for Wadera in front of Ganesh. Mukhi brings a Dhooṭ. Every yatri sits before Wadera and gives a Chhakṛi. The Wadera touches the Khaṛiyo, gives some Kheera to the yatri from Dhooṭ and sends a hug on his back to give his approval. The other Matang helps in filling of Khaṛiyo with Thath, Bhandhāro Theli, Bheṭh,

Supāri and Chhakṛi. He ties Pot in the middle of both the pockets of the Khaṛiyo in such a way that it could be removed at the time of Ārādh etc. To wash the Chhaṭṭar with fresh water is also a part of this ritual. On the completion of it, a Sāmaiyo is held out in lead of Wadera, Mukhi and Maṭiyo who stand in the front row. As all the yatris hold their Khaṛiyo on their shoulder and Chhaṭṭar in right hand, they recite Omāro in a loud and impressive voice. During recitation they walk through from the room and halt at a place where they prepare for another ritual.

In a clean place, two Lodhos are arranged for Har Maisar and Matiya. Mukhi brings two Dhoops. Lined up as every yatri appears before the Lodhos. He hands over a Chhakṛi to Maṭiyo and receives Kheera from Har Maisar. In the evening, Kheera is only applied on the head and is avoided it to lick.

It is obligatory however not necessary to change cloth because as the sun will set pot will again be worn, therefore yatri usually do not change the cloth after the ritual is ended.

KHARİYO KHOLANA

When sun sets, the yatris prepare for Aradh. All female essentially open their own Khaṛiyo and of their male family members to take out *Khaṛiyo Ji Pot*, *Fārio*, *Mala*, *Chhakṛi* and *Supari*. They wear Khaṛiyo Ji Pot before washing their face, hand and feet. Khaṛiyas are so covered with a long sheet of cloth that nothing should be exposed in open. All Khaṛiyas are placed in a neat and clean place.

ĀRĀDH

At a clean place on the ground, two Lodhos are arranged for Wadera and Maṭiyo always in the direction of East.

Behind them other yatris sit with crossed legs (alti-palti posture). Mukhi brings two dhoops and place each in front of Wadera (Har Maisar) and Matiya. To consecrate the Malas (*Mārā Pakhardun*), every yatri arises and moves his mala over the Ādhoop in order to consecrate it and then again sit down his place. When consecration is done by all, Har Maisar orders for *Pag Pasa* and all yatris put Farios off their heads and malas off their necks or pockets and place the both on the ground. Ārādh starts. After Aradh, all yatris male and female in separate rows offer a Chhakri to Maṭiyo and receives Kheera from Har Maisar. Now the Khaṛiyo Ji Pot may be changed with a trouser.

KHARIYO BADHANA

In order to protect the sanctity of the Khaṛiyo, all the articles earlier removed should again be packed in the similar way so that it can be traced out when needed. This is again done by the female yatris only.

A dinner is served to all yatris. Ginan session lasts till long night.

Khaṛiyo Kholana (To open Khaṛiyas) ritual is repeated.

In the early morning (at 4:00 a.m.), all yatris stand in rows in the ground. They carry Khaṛiyas on the shoulder and chhattars in the right hand. When instructed all proceed to the Seni Dhandh or lake in lead of Har Maisar, Maṭiyo and Mukhi. The Seni Dhandh is a lake which is flowing about a half kilometer away from the shrine in the direction of the South West. When all yatris reach on the bank of the lake, they fix the Chhattars vertical on the ground and put down Khaṛiyas on the ground. In lead of Matiya, then Har Maisar and Mukhi, all enter into the water to take bathe. All female yatris arrange a separate

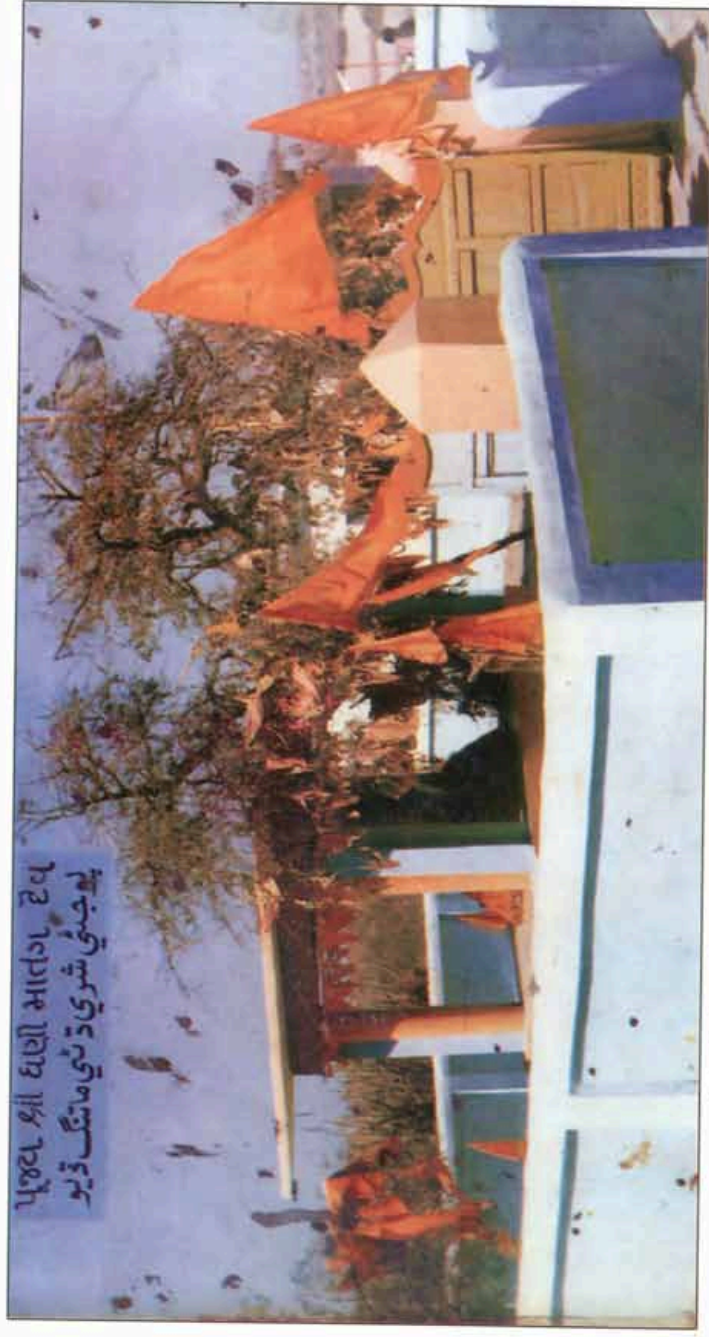
SHREE DHANI MATANG DEV



A present view of the Shrine of Shree Dhani Matang Dev, the Founder of Barmati Panth and the Saviour of the Maheshvari Meghwars. Seni Thar. Village Maati, Dhakan, District Badin.



The shrine of Shree Dhani Matang Dev.
This picture has been taken between the years 1991-2002.



The Shrine of Shree Dhani Matang Dev. This picture has been taken before 90s.



Pilgrims are performing the ritual of Jatar at Maheshvari hall Badin.



Khadiye Ji Jatar : Dhoop. The female pilgrims are attending the ritual Dhoop. Maheshvari Hall, District Badin. May 2006.



Khadiye Je Jatar. Khadiya Pachana. The pilgrims are preparing sacred food for the ritual of Jatar. Maheshvari Hall, District Badin. May 2006.



Khadiye Ji Jatar : Khadiya Bharanu. The Matang Gur (Wadera, the Local Head Priest) is performing the ritual to prepare the pilgrims before the Jatar. Maheshvari Hall, District Badin. May 2006.



A Meghwar female devotee alongwith his husband present offering to the priest Matang Potra.



Sangh Ji Barai. After the Khadiye Ji Jatar, a ritual is being performed at Maheshvari Hall, District Badin. May 2006.



The ritual Dhoop is prepared by a Matiya Matang Potra.



Khadiye Ji Jatar. Some young pilgrims with shaven heads after Jatar Maheshvari Hall, District Badin. May 2006.

corner for bathing in lead of the ladies (Gavris) of Wadera, Maṭiyo and Mukhi.

Maheshvari Meghwars take bathe into the Seni lake on the even of this Yatra to obtain the same benefit what Hindu devotees receive from bathing into the Holy River Ganges (Ganga) in India. Its water is considered the most sacred to wash malas and to fill jars and bottles in order to purify their homes. In the Ginans, Shree Mamai Dev has praised much about its sacredness and has compared with the holy River Ganga and the Seni has also been called *Seni Ganga*. After Sanan, Ārādh is individually performed in the direction of East.

Then three Lodhos are arranged for each Har Maisar, Lurang and Maṭiyo on the bank of the lake while a separate Lodho for Baghwant is arranged behind them. All yatris take some Neem leaves (Patri) and stand in a queue. While a person pours few drops on the head of Har Maisar, yatris, one after another place few leaves on the head of Har Maisar. It is called *Kesar Puja*. The same is repeated with Lurang and Maṭiyo to whom a Chhakṛi is offered. The same ritual is honoured on Baghwant also. Some learned Maheshvaris remember this whole ritual as the **Seni Mata ji Jātar** or the **Pilgrimage of the Holy Mother Seni**.

All reach in front of the shrine and Omāro is recited in loud but no body is allowed to enter into the Wāro i.e. to cross boundary wall of the premises of the shrine. At the end of Omāro, they instead return to the pavilion (Otarō) for breakfast. Every yatri takes out Chhakṛi from the Bhandhare ji Theli and some Ṭhāṭh in order to present breakfast to all Matangs.

At a suitable time, between 7:00 a.m. and 8:00 a.m. preparation for the Khaṛiyo ji Jāṭar is started. To give a start to the most sacred ritual all yatris are instructed to come into the Wāro for performing yatra. As mentioned above, the Khaṛiyo Kholana ritual is repeated and every one carries his or her own Khaṛiyo on his shoulder and holding Chhattar in the hand to proceed to the Shrine. While standing outside the premises, the Matangs lead yatris and recite Omāro. They left Chhattars and Khaṛiyo outside and enter into the premises of the shrine as the permission is now granted to all yatris to enter with the offerings only. First they touch the sill of the Ṭhaṛo showing great respect and reverence.

Three Lodhos are arranged each for Har Maisar, Lurang and Matiya. Mukhi brings two Dhoops and places before Har Maisar and Matiya. The Lodho of Maṭiyo is always arranged at the feet of the Shrine. In a stunt silence Pag Pasa is ordered. In the first Har Maisar performs the ritual of Kaṅgaṇ on himself. A Megha Matang starts a Ginan peculiarly called 'Gāyun' or 'Gālyun'. Then yatris are asked to fulfill the ritual of Kaṅgaṇ while staying in front of Har Maisar. It is ensured that all the yatris have passed through this ritual then a very unique and strange ritual of Kaṅgaṇ is executed which is never to be performed on any other occasion in the Panth of Barmati. A Matang, holding the 'padvi' or 'seat' of Shree Lurang Dev eventually he at the time is depicted as Lurang, performs the ritual of Kaṅgaṇ on Har Maisar! As per explanation made by the Matangs they argue that because since the ritual is continued from the old time they therefore perform it in the similar way.

Ginan Od is recited in praise of Shree Dhaṇi Matang Dev in his Divine Incarnation. During the recitation by the

Matangs a Danicha Meghwar applies Or Jo Ṭel (Sarson Oil attributed to Or) on the heads of all yatris. In absence of him any other person can do it. Other person collects chhakdi from the yatris and hands over to Har Maisar. Ginan Athotri is recited in a loud voice. The ritual Dharam or Dān (donation) is performed by yatris who lay Pud and Dhajā on the sacred shrine and its pillars. Some burn incense sticks and shower rose petals. Thus every one as much as he may offer do at their best amidst showing love and reverence towards the Dev who was the Saviour of low caste untouchables by preaching among them in Sindh, Kutchh and Gujarat even in Rajasthan. Without presenting a Bheṭh on the shrine, the pilgrimage ritual is considered unfulfilled. Every yatri presents a Bheṭh to Har Maisar or any other Matang sitting beside the Shrine. The priest touches the each Bheṭh with the shrine and moves it over Ḍhoop then he part it into two keeping one part with himself and other returns to the yatri. This is called 'Bheṭh Charḥarūn' (Offering the Bheṭh on the shrine).

When silence penetrates all over, a Matang recites Vinti, the last Ginan of the pilgrimage. Sometimes inserting some more Ginans in recitation extends it. Subsequently Pāwar or Gyān Pāṇi and Ṭhāṭh are distributed among all yatris. Every yatri collect kheera, some collects more for nears and dears at homes. Thus yatra is ended.

JINJ KE AANTO (CIRCUMAMBULATION OF JINJ)

Usually a historical background is connected with this structure. In front of the Shrine, a round wall has been erected around an old tree in memory of Jiyani Abro – the great devotee of Shree Dhaṇi Matang Dev. He was an alleged local Samma ruler of Diplo, a town which still exists in the north-western Sindh. It is mentioned in the

BarmatiGinanic traditions that when Shree Dhaṇi Matang Dev was surrounded in the Seni Thar. The Samma chief Jiyani Abro immediately reached there. He although at that time was engaged in his own marriage ceremony but he cut off the corners of the bride's clothes and his without a dint of doubt. As soon as he reached at the Seni Thar he locked into the battle with the enemies and valiantly fought while defending his master. He died at the same site where his grave is now erected. Today his small tomb can be seen at some distance from the main shrine. A brief yatra to his tomb is performed by recitation of a Ginan illustrating his bravery, devotion and death in Seni Thar. While the circumambulation of the 'Jinj' is performed after the Khaṛiyo Ji Jāṭar is ended.

It would be interesting to find that what jinj is? Or what is its real meaning?

Jinj is a Sindhi word (جج) which has the literal meaning of '*a gathering of people into the marriage ceremony*'. After yatra, married couples circumambulate the round structure three times in memory of the event when Jiyani Abro cut off *Chheda Chhedi* in his marriage ceremony and fulfilled his great duty sacrificing his life for his master. Maṭiyo ties the corners of the clothes of the couple and lead them to circumambulate the Jinj. It is called *jinj ke ānto diṇū* (circumambulation of Jinj).

MORAND JI JĀṬAR

On the same day the last and final pilgrimage 'Moṛand Ji Jāṭar' (Pilgrimage of Moṛand). This yatra is also performed in memory of the unfortunate death of Moṛand after the Khaṛiyo Ji Jāṭar has been performed on the shrine of Shree Dhaṇi Matang Dev. It has been told that Moṛand was the younger son of Matang Dev³². He, himself a great

soul, unfortunately could not establish pleasant relations with his family and became so anxious that he left home and died on the way somewhere near the Runn of Kutchh.⁴⁴ We do not know about the exact location of his grave in the desert. Maheshvari Meghwars therefore perform his yatra on the shrine of his father Shree Dhaṇi Matang Dev. The ritual of the Jāṭar is performed but with some difference, for instance, dry coconut is as Bheṭh (Offering) instead of Sakar (solid sugar or misri). No essential article of Khaṛiyo is used during this yatra even Khaṛiyo Ji Pot. Under cover of this, a belief is prevalent among the Maheshvari Meghwars that Moṛand was an furious saint therefore a sweet Offering is presented to propitiate him.

By this way, Khaṛiyo Ji Jāṭar came to an end along with all its amalgamated rituals. Usually 4-5 days stay is necessary to fulfill all the rituals in a proper manner. As this yatra is considered the death-time ritual or *Ḍiyāṇo* of Shree Dhaṇi Matang Dev, a yatri therefore cares each and every with a great precision. He begins to behave in principled way during the yatra as well as afterwards in the common life. The Khaṛiyo Ji Jāṭar is also considered a Teerath. In the Bārmaṭi Pañṭh there are four main Teeraths, namely, Chandru-o, Karumbho, Somnath and Seni Thar. As elsewhere in any other belief, here too, a Maheshvari Meghwar is emancipated from all sins and evils by executing the rituals on these four Teeraths.

If Bārai is intended by one or more yatris it is now performed in a separate room outside the premises of the shrine. A meal is served to all the yatris. While volunteers prepare for lodging the baggage on the vehicles and all again gather in front of the shrine and recite Omāro give a farewell to the most sacred Dev. It is called Sāmāiyo.

From here, yatris also perform yatras on the shrines of Lurang Dev, Matai Dev and finally Mamai Dev where all Khaṛiyas are to be executed for *Juhar*.

MĀGH SANĀN

Before we end to the Khaṛiyo Ji Jāṭar, it must be essential to tell about Māgh Sanān. It is considered as a special bathing before departure to the yatra. As the name suggest this Bathing (Sanan) is performed in the month of Magh when the Maheshvari Meghwars celebrate the Khaṛiyo Ji Jāṭar on the shrine of Shree Dhaṇi Matang Dev. This sacred bathing is performed in such a way that:

An intended yatri has to take special care of purity and cleanliness. Every day he wakes up at 3:00 a.m. and takes a fresh bathe. He fills a full of water and prays for Ārādh. While changing clothes it is obligatory to put the Ārādh ji Pot (The Pot worn at the time of Ārādh) on the back. During this period he must be silent. Someone in the house would put off the Pot from his back. He then appears before the murti of the Ganesh Dev and performs his worship (Puja). In case of winter he may get some heat. Thus it is repeated five times and then after he finally offers five dough balls made of flour to Ganesh Dev. Magh Sanan is continued for a period of a month till the time of yatra.

Neither he can trim or shave his hair and nail nor he wears a shoe or sleeps on a four legged plunge. An intended yatri is required to pass through this ritual of bathing which not only brings to him a perfect purity and cleanliness but also his thoughts become pure resultantly.



SECTION 2

THE SHRINE OF SHREE LURANG DEV

LURANG DEV JĀṬAR (PILGRIMAGE OF LURANG DEV)

EARLY LIFE

He was the eldest son of Shree Dhaṇi Matang Dev. He was born in Gohilwad, Palitana (Gujarat, India) in Vikram Samvat c1172/Ś c1038/A.D. c1115³³ and died on the 4th bright moon of the month of Chaitra according to Vikram Samvat c1252/Ś c1118/A.D. c1195.³⁴ From the very early age he developed great interest in the cause of reformation among untouchables along with his father even when Dhaṇi Matang Dev initiated the Panth on the mount Kārumbho (Palitana, Gujarat), he not only was present on that occasion but also possessed a prominent seat in the ritual, which is traditionally still held by a Matang in the Bārai ritual. When Dhaṇi Matang Dev shifted to Sindh, Lurang Dev permanently settled in the town of Tharai. Now this old historical town is located in the Matli district, Badin Division (Sindh). In the Barmati traditions it has been said that Lurang Dev himself established the town of Tharai where Sumras and Meghwars lived amicably. Thus a slogan LURANG THARAI JOT KARAM³⁵ is often chanted by Maheshvari Meghwars at the time of yatra. He preached mostly to Sumras and the low caste people in Sindh and Kutchh territories. From his preaching, the *Sāṭ Visu Sumra*³⁶ had become his ardent followers.

According to Barmati Ginanic scripture, Shree Lurang Dev who was styled as Jyot Karam did not die a physical

death but he disappeared into the Earth by the Divine Instruction. His Disappearance into the Earth is known as *Ghaman*³⁷ and remembered as a great event in the history of BarmatiPanth. Every year on the fourth day (4th Tithi) of the bright moon (sud paksh) of the month of the Chaitra according to Hindu Vikram Samvant calendar, Maheshvari Meghwars perform the yatra on his shrine.

LOCATION OF THE SHRINE

The shrine of Shree Lurang Dev is located in an ancient historical town of Tharai, which has now converted into ruin. Sometimes Tharai has been mentioned as 'Tharai' in the historical texts of Sindh.³⁸ In the geographical maps of Sindh the ruins of this old town Tharai are shown near Badin. Now it has become a small village and is known by another name Haji Sawan Goth in the Badin district (Sindh). The exact location of the shrine is on a mound, which is about half meter high with a roughly estimated diameter of ten meters. The whole area of the mound has been considered as 'Wāro' because during the ritual of yatra all yatris inevitably gather on that space of the mound. The actual grave (Buthi) of Shree Lurang Dev is located in the eastern corner of the mound over which a beautiful round tomb has been built in 2002. In the newly built structure a white marble floor (Ṭharo) has been constructed octagonal to accommodate about one hundred people at a time. About a dozen pillars have been raised to support a canopy also tiled of white marble. The artistic quality of the inner side of the canopy is quite visible from its delicate glasswork out of colourful small glass bits. A similar painstaking task has been carried out on the outer side of the canopy. The actual grave like shrine is about two meters unusual long and is covered with red coloured Pud. Around the shrine, an iron railing of 25 cm high abstains the yatris from frequent touch to the shrine.

The Shrine of Shree Lurang Dev

Lurang Dev is considered an Avatār of the famous Hindu god Lord Ganesh. As the Chief of the Thirty Six Crore gods and the goddesses his worship has been recognized essential in all religious rituals, likewise, Shree Lurang Dev is worshipped in all Barmati rituals further he holds the second most highest seat in the Panth after Lord Mahesh (Har Maisar). At the head of the shrine, two formless *murtis* of Ganesh are installed side by side. The bigger one is rather near to the smaller one. Tiny brick walls are created around the murtis to keep the clay lamps and incense sticks burnt inside all the time.

Outside the Wāro or below the mound, the yatra management committee has arranged some facilities for the yatris. These include a long shade to accommodate only 50 yatris at a time; a large well of potable water for bathing and drinking purposes. Opposite to the shrine a family of caretaker Matang to the shrine permanently lives in a house comprising of several rooms. The present caretaker Matang is Baghwant whose name is Jumma Bhai Matang. He becomes extraordinarily busy at the time of yatra and helps in providing every facility to the yatris with cooperation of other volunteers.

THE EARLY STRUCTURE

In the early time, when Maheshvari Meghwars came here to burn a clay lamp and perform yatra, the shrine was just a simple grave like structure erected on the mound without any pillar or canopy. The people stayed there till the yatra up to 15-20 days as soon as the ritual is finished nobody stayed any longer near the shrine except a caretaker Matang family who lived alongwith other local people in a small village. Due to illiteracy and poor economic condition Meghwars often neglect to the construction or renovation work needed on the shrine save

the devotional love that always attached them to the shrine for its proper care and development in the days to come. As the time and population grew, the number of yatris also increased. About 80 years ago the renovation work started by the joint effort of the Maheshvari Meghwar followers living elsewhere in Karachi, Thar and Kutchh. In the 1970s a complete new structure was constructed over the grave. High walls around the *Ṭhaṛo* (the front side of the mound) were built. Four pillars on the *Ṭhaṛo* or floor had been constructed to support A shaped canopy over the shrine. Over the years that structure became fragile because of no renovation work had been carried out for a long time. In the year 2002, it was again decided to develop a completely new design for the shrine. For this sacred cause philanthropists generously donated money and the necessary construction items. The old boundary wall remained as unchanged. In the beginning the surface of the mound was made flat and further expanded to accommodate more people within its boundary i.e. in the *Wāṛo*.

We have described above about the present structure of the shrine. From its front side a narrow path has been drawn as an entrance point. It has been known from some old Maheshvari Meghwars that at the same entrance point previously an old heavy wooden gate was fixed but it was removed in the decade of 70s or 80s. According to them the wooden gate was a part of the old fort of Tharai and perhaps belonged to the Sumra era in the time of Shree Lurang Dev who had spent a long time with Sumras.³⁹ It could not be known that why the door was removed and by whom? Not only just this place almost whole the area presents superb picture of the historical remnants scattered all over here and there. Due to indifferent attitude shown by both the government and local people this precious

historical asset of Sindh is in decay. Maheshvari Meghwars had been visiting this place for eight hundred years since the death of Shree Lurang Dev to perform his yatra, owing to their devotional sense of duty it has been appreciative they never try to make a single loss to any of the historical relics instead of that they always lovingly care of them to the maximum extent. With the passage of time the decay into the ancient remains is a natural phenomenon due to bad weather and human error. It is thus ominous duty of the local government to ensure its full safety and protect this cultural heritage from natural decay. Besides government should also consider in providing basic facilities to the yatris who come here round the year.

The related traditions may reveal more facts about the historical town Tharai and the surrounding area unless proper study and research is undertaken in the right direction.

Besides the surrounding area full of Sumra-time remains, I have seen many times a stone slab of measuring 3x2.5 feet lying near the shrine, on which a typical image of a soldier holding sword in one hand and a shield in the other hand is inscribed.

THE TRADITION ABOUT GHAMAN OF LURANG DEV

According to Barmati traditions, Lurang Dev established the town Tharai to settle the Sumras and Meghwars who revered Shree Lurang Dev as their 'Guru'. In his preaching, Shree Lurang Dev had got influence from his father Shree Dhan Matang Dev. it has been shown that Tharai was the same town where Sumras ruled for a long time and it was their capital city before they moved to a nearby town Muhammad Tur. The old Meghwar traditions as well as the Barmati Ginanic scripture originally

composed by Shree Mamai Dev describe about Shree Lurang Dev's devout Sumra followers who were called *Sat Visu Sumra*⁴⁰ When Delhi's Sultan invaded Sindh, Tharai also came under the attack.⁴¹ Before the enemy started to destroy the fort and killing people, Shree Lurang Dev asked his followers to leave the town for safety of their life and himself disappeared into the Earth (**Ghaman**) instantly the whole structure of the fort razed into the Earth and converted into the mound on which shrine of Shree Lurang Dev now exists. That miracle of the saint prevented the enemy to execute their vicious plans to further destruction. After this event Sumras had moved their capital to a nearby town but Meghwars came here to pay tribute on his shrine time and again. Being considered the event of '**Ghaman**' (Disappearance into Earth) as a great miracle since then Maheshvari Meghwars come every year regularly to perform yatra on this shrine. **Ghaman** is a Kutchhi-Gujarati word meaning Disappearance or penetration into the Earth.

(1) THE JĀṬAR (PILGRIMAGE) OF LURANG DEV

The pilgrimage (Jāṭar) of Shree Lurang Dev is held on the bright moon of the month of Chaitra according to the Hindu calendar Vikram Samvat every year. It is commonly believed by all Maheshvari Meghwars that Shree Lurang Dev had assimilated himself into the Earth in a divine way. This event had occurred on the same site where his shrine is now erected. The Disappearance into the Earth is known as **Ghaman**, as mentioned in the Ginanic scripture of Barmati Panth. Every year the Jāṭar is performed on this sacred day with full rituals to commemorate his death anniversary. On this occasion Maheshvari Meghwars come to the shrine from all over Sindh, most of them belong to the cities like Karachi and Hyderabad while a good number of people belonging to

different towns and villages of Thar areas also present to show their devotion to the holy saint. Normally a day before a Yatra Management Committee comprising of volunteers from different areas arrange tents, tarpaulins, lightening, potable water and food items for the yatris. A nominal charge is received from each yatri against their services. All devotees gather into the Wāṛo and every make reasonable space for his/ her family under the tents. The preparations are started from the evening. Matangs recite the Ginan *Sanja Ji Vagat* (see above) as an essential part of the evening rituals then Ārādh is performed by all yatris. Some of them engage in deep concentration while sitting beside the shrine till late night and recite the Ginans attributing to god Ganesh (Lurang Dev). A Ginan session is also called when all Matang recite sacred Ginans of Mamai Dev and receive Dān from the devotees.

In the early morning, all yatris take fresh bathe and pray for Aradh. Only then the breakfast is provided to all the yatris from the Yatra management committee. At a proper time usually between 8:00 and 9:00 a.m. all prepare for the **Lurang Dev Ji Jātar** i.e. *The Pilgrimage of Shree Lurang Dev*. Usually the starting of the rituals depends upon the number of yatris and the arrangements made after them however it ensured that it should be started at proper time so that all rituals would terminate before setting the sun. The yatris gather on / and around the Thaṛo. Two lodhos are arranged on the Thaṛo; one for Har Maisar at the head of the shrine and other for Maṭiyo who is always assigned at the feet of the shrine. Mukhi brings two dhoops and places each in front of Har Maisar and Matiya. *Pāg-Pasā* is ordered by having a darshan of Dhoop placed before Har Maisar. Every yatri appears before Har Maisar and receives anointment on his

forehead with Kheera in exchange of a Chhakri. He then sits at his / her own seat. Megha Matang starts Gāliyun Ginan. Throwing Loban and incense burning sticks from the yatris intensify both the Dhoops. The yatris offer Offerings, which include Dhajā and Pud. Both the offerings are presented to Maṭiyo who touches and leads in laying the Pud on the Shrine or tying the Dhajā on the pillar of the shrine. Sometimes Dhajā is tied in a nearby tree.

The Ginan 'Or' is recited when Or Jo Tel (Oil for Or) is applied on the head by a Danicha Meghwar to all yatris. No doubt every one brings Bheṭh to present as the main offering to the Dev. Har Maisar touches each Bheṭh with the Shrine and moves over the Dhoop to consecrate it. A Chhakdi (Rs.10/=) is also given along with the Bheṭh. The last Ginan to be recited in a loud voice is Vinti. No major ritual of the Jāṭar after this is to be performed so to conclude the Jāṭar Har Maisar first imbibes Gyān Pāṇi (Pawar) then putting Fārio on the head he consumes a small bit of Thath. Only after then the same is repeated by all yatris as they receive Gyān Pāṇi from Har Maisar or a Matang and then put Farios on their heads to receive Thāṭh from a distributor preferably a Wādho Meghwar.

Under the belief that Kheera removes personal and domestic troubles, therefore every one collects it from Har Maisar and brings to home for their nears and dears. After Omāro the yatra is ended.

(2) THE KHARIYO JI JĀṬAR

In the Khariyo ji Jāṭar, when all yatris reach on the shrine of Lurang Dev from the Seni Thar, they stay away from the Wāro with their Khariyas. In contrast to the Lurang Dev ji Jāṭar, at this time they are strictly prohibited to enter into the Wāro or touch the sacred Shrine of the Dev

SHREE LURANG DEV



A beautiful view of the shrine of Shree Lurang Dev, the son of Shree Dhani Matang Dev and the Second Spiritual Guru of the Panth, near Haji Sawan Goth, Tharrai, Taluko Matli, District Badin.



The caretaker Matang and his two sons along with a Matang priest standing in front of the Shrine of Shree Lurang Dev.



The entrance of the Shrine of Shree Lurang Dev.



Waço of the Shrine. An exterior view of the Shrine of Shree Lurang Dev.



Lurang Dev. Luni, Taluko Mundra-Kutchh, India.



A water tank built for the purpose of drinking and bathing for the Jatar rituals. Shrine of Shree Lurang Dev. Also a stone slab is found on which an image of a warrior holding a sword in one hand and a shield in another hand suggesting that this Tharai area was ruled by the Soomra period (1051AD-1310AD)



Lurang Dev. Luni, Taluko Mundra-Kutchh, India.

till the Yatra is performed. Thus they pass whole night with great care of purity and serenity. In the early morning (between 7:00 a.m. and 8:00 a.m.), the ritual **Khariyo Kholana** is repeated in the similar way as described in the section of **Khariyo Ji Jātar** (see above). By worn **Khariyo Ji Pot**, the yatris brush with **Danaṇ** (a branch of neem) and also take complete bathe. Two lodhos are arranged in the first row as Mukhi brings Dhoops. Every yatri clad with **Khariyo Ji Pot**, **Fārio** on the head and mala in his neck takes his / her own seat. In the first **Malas** are consecrated by moving over the dhoop. All follow **Har Maisar** and **Maṭiyo** in performing **Aradh**. Then they appear before the Dhoops for anointment of tilak on the forehead from **Har Maisar**, present a **Chhakdi** to **Maṭiyo** in return. **Kheera** is also collected for applying on the body.

Since this Yatra is carefully performed with full rites and rituals. A peculiar ritual **Khariyo Chhuharnu** (کڑیو چوہارٹو) is necessarily performed at the end. It is so performed that all the **Khariyo** are touched with a boundary of the shrine and moved over the **Ďhoop** by **Har Maisar**. The objective of this ritual may be described in several ways; first the **Khariyo** have been brought at the shrine of **Lurang Dev** as a witness sign; second the **Khariyo** have been consecrated accordingly and third an approval has been granted to leave the shrine with **Khariyo** for next yatra at **Matai Dev** shrine.

After yatra, breakfast is served.

FAMILY KAṆGAṆ RITUAL

This unique ritual is performed only on the shrine of **Lurang Dev** and none on any other shrine. The reason also lies in the belief that **Lurang Dev** is the god of all rituals in **Bārmaṭi Pañṭh** because all rituals are started from his

worship and ended accordingly. A lodho at a distance from the premises of the shrine is arranged for Wadera who acts as Har Maisar. He executes the ritual of the Kaṅgaṇ on every yatri. Here the uniqueness lies in the ritual in a way that the male yatri comes with his family, for instance husband is followed by his wife but if male has a daughter and / or sister, married or unmarried, she will first pass through the ritual then man and woman will perform the Kaṅgaṇ ritual. In case of son, he will perform the ritual after his father. To the right side of Har Maisar, the lodho of Lurang is arranged and left side that of Matiya. Behind Lurang, a formless murti of Ganesh measuring about ten inches is placed on a wooden plank which is covered with red piece of cloth. It actually represents that Lurang Dev and Ganesh are one and the same. All Matangs are necessarily to be present in the foremost row for recitation of Ginan.

Every yatri first hands over his mala to Lurang in order to consecrate it and then keeps a Chhakṛi and a Supāri in his right palm for Kaṅgaṇ ritual. During the Āhoop ritual, Dāwal Dev Ji Pujā⁴² (Worship of Ganesh) is also performed.

During Ginan session yatri gives away Dān as much as they can afford.

Before the yatri leave, an Omāro is accordingly recited in front of the shrine.



SECTION 3

THE SHRINE OF SHREE MATAI DEV

MATAI DEV JI JĀṬAR (PILGRIMAGE OF THE MATAI DEV)

EARLY LIFE

Matai Dev was only son of Lurang Dev. He was born in Kutchh at an area called Matrai in 1st Phagun Vad (on the day of Dhureti) Vik. Sam.1200/S'1066/A.D.1257⁴³ When Lurang Dev shifted to Tharai with family he also lived there and married with a girl Veena Devi. He preached among the low caste people and frequently travelled throughout the areas of Sindh, Kutchh, Gujarat and Rajasthan. Shree Matai Dev had spiritual power of Tantra knowledge as to why in the Ginan PANJE PURKHEN JI VAGAT he is described as an Incarnation of Ajipar. In the same Ginan he is also described as an Avaṭār of Dhanwantri, who was ancient Hindu physician god and cured many diseases out of herbs. The Barmati traditions inform us that the Jadeja Samma dynasty in Kutchh had started their rule into his time.⁴⁴ It was the same time Sumra power was diminishing day by day and Samma dynasty had established its sway in Thatta. Due to his great spiritual aura the Jadeja Samma rulers of Kutch and Thatta, the Sumras and the low caste untouchables had already come under his divine influence and why they revered him without a dint of doubt as their Saviour. He improved the principles of the Panth and introduced many new ideas in the changing spectre.

In his last days, permanently lived at the town Badhra near Talhar (Sindh) where, like his father, he also performed the miracle by disappearing into the Earth,

called in the Ginans of Mamai Dev as '*Ghaman*'⁴⁵ like his father. According to Barmati traditions, Matai Dev assimilated into the Earth before an attack on the town Badhra on Vik. Sam.1484/S'1250/A.D.1350.⁴⁶ But it there is also tradition that he died a physical death.

On the holy day of the Dhureti, which falls every year on the 1st of the bright moon (Padav) of the month of the Phagun according to Hindu calendar Vikram Samvant, a yatra is performed on his shrine.

THE PRESENT LOCATION OF THE SHRINE AND EARLY STRUCTURE

The shrine of Matai Dev is located in an ancient historical town of Badhra, a name found in the Barmati Ginans and traditions. At present it into the jurisdiction of the famous village Ghelren Jo Goth in the Taluko Talhar District Badin (Sindh). The actual place of his shrine appears to be located on the mound that due to frequent renovation works upon the shrine has now been converted into the shape of a large four-cornered stone platform. As recent as 2004, a construction work has been drastically carried out to completely change in its present structure transforming into the modern design. Previously the shrine was erected on semi constructed stone platform, as its below part clearly indicates the erection over the mound. By helping hands of the generous people, costly marble tiles have been fitted in the whole structure. New pillars support beautiful flat canopy tiled with white marble. The plaster of stone stairs in the previous structure was totally dismantled and weakened its foundation. Now the stairs are wider than earlier beautifully tiled with white marble stone.

Below the actual premises of the shrine (Ṭharo), a large

SHREE MATAI DEV



A view of the Shrine of Shree Matai Dev. The son of Shree Lurang Dev and the Third Spiritual Guru of the Panth. Near Ghelren Jo Goth, Bhadhra Lake (Dhandh). Taluko Talhar, District Badin.



The Shrine of Shree Matai Dev. Stone stairs are seen. The Dhajja can be seen tied on the pillars as vows by the pilgrims.



A close view of the shrine of Shree Matai Dev.



A Maheshvari Meghwar pilgrim standing near the entrance of the shrine of Shree Matai Dev.



The entrance of the Shree Matai Dev shrine.



Interior view of shrine showing the boundary wall.
The inner area is called Wāṇo.



A Maheshvari Meghwar girl devotee, Simran is seen standing near the grave of a female saint Gang Bai who died a half century ago. In the background of the shrine of Shree Matai Dev.



An stone slab installed by a Maheshvari Meghwar devotee who built resting shades in the Wāro of the Shrine.



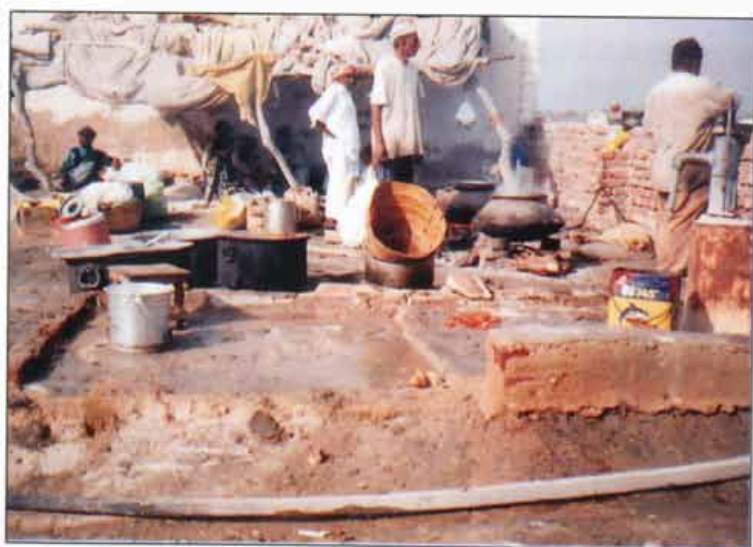
The backyard of the Shrine of Shree Matai Dev. The whole area seems to be historical attested by the Soomra rule 13th century AD.



Backyard of the Shrine of Shree Matai Dev. Some graves of Meheshvari Meghwars who died in recent years.



The author with a young Maheshvari Meghwar devotee near the shrine of Shree Matai Dev.



Some welfare workers prepare food for pilgrims at the shrine of Shree Matai Dev.

Wāro has been reserved for the religious rituals. In view of increasing number of the yatris, covering a large portion further extends the Wāro around which boundary wall has been constructed to perform Jātar rituals within the premises. A number of graves can be seen in the backyard of Waro, these belong to former caretaker Matangs and the family members. A long grave of a pious woman as named as Gang Bai Devi often draws our attention at a glance. According to the local people she was a great scholar of the Ginans of Mamai Dev and an ardent devotee of Shree Matai Dev. She had died some 40-50 years ago.

Since the time, Matai Dev passed from world, his followers - Maheshvari Meghwars took care of his Shrine and regularly visit here to burn lamp and submit the vows. They built a simple structure over his shrine in order to make it stand out on the mound. The caretaker Matangs lived near the shrine and always kept the lamp alighted. They executed the Jātar rituals to the devotees who come here from far and wide. Since then it has become a practice when an old Matang dies the next Matang takes his place. The status of the caretaker Matang is not to be supposed to hold permanent seat. The appointment is usually made upon the immediate availability of the Matang. The present Matang priest permanently resides near the shrine with his family. Anyone who attends the shrine, usually gives Dān to him, while at the time of yatra a sufficient amount of Dān is accumulated for him in return of his services. By grow of time the sidewalls and surface of the mound was gradually leveled so that more and more yatris could be accommodated at one time. Now hardly we can see any historical evidence other than this shrine. The far away villages of the Bheels and Meghwars, who have been residing there for many centuries give us

some indication about the local people, history and culture about the area and furnish the historical clues what have been described in the Ginans of Mamai Dev. According to a local informant that in the nearby village called 'Ghelren Jo Goth' there is a *murti* of the goddess in the village temple, about which it is famous that Shree Matai Dev himself had installed the *murti*.

The structure of the shrine is renovated from time to time so that larger area of the Wāṛo could be created in order to accommodate more yatris at the time of yatra. Before 2004, the whole structure was decaying for want of proper maintenance so it was decided to carry out construction work by help of generous people of the community. Within a year it was completed in such a way that its original outlook remained unchanged. The floor of the Ṭhaṛo and the tomb supported by the pillars has been decorated with costly white marble. The stone stairs coated with white marble have been made wider to approach the shrine, as old stairs were quite narrow. Some more rooms and shades outside the Wāṛo have been constructed for the execution of other rituals like Bārai etc. A big water tank is always filled by potable water through borrowing machine. The sanitary conditions have also been improved by the time. Still now the yatris face difficulties particularly at the time of Khaṛiyo Ji Jāṭar. It should be noted that Khaṛiyo Ji Jāṭar is only performed for Shree Dhaṇi Matang Dev.

TRADITION ABOUT GHAMAN OF MATAI DEV

According to Barmati traditions, Shree Matai Dev established the town of Badhra by settling there with Sumras and Meghwars. In fact, we do not have a reference of the town with this name in the historical records of Sindh as we have come to know about many missing links. In this

respect it may be said perhaps the town Badhra might have earned some another name in the history. However relations of Shree Matai Dev with Sumras and Jadeja Sammas are proved with hardcore evidences in context of the Bārmaṭi Pañṭh Ginanic traditions, which furnishes information in its unique style. In the recent years the evidences in the Ginans of Mamai Dev have appeared as an authentic source as it helps in filling up the historical links in the local history seems to be missing in the historical records. As we could know from the Ginans that in fear of an attack on the town of Badhra Shree Matai Dev let himself penetrated into the Earth. Terrified of it, the enemy refrained from their vicious intentions. Later on Meghwars built a tomb over the shrine. They began to burn lamp and performed yatra regularly. The event of *Ghaman* (Disappearance into Earth) is remembered as a great miracle of the Dev. Every year Maheshvari Meghwars come here to pay tribute to the great saint. They perform yatra with offerings and vows to be fulfilled. The explanation of the term *Ghaman* has been given in the section of the Lurang Dev Yatra.

(1) THE JĀṬAR (PILGRIMAGE) OF MATAI DEV

The yatra (Jāṭar) of Shree Matai Dev is held on the 1st moon of the month of Phagun Sud according to the Hindu calendar Vikram Samvat. The Maheshvari Meghwars believe that Shree Matai Dev did not die a physical death in the world rather as like as his father he, too, had been Assimilated or Disappeared into the Earth in a divine way. Therefore his Jāṭar is to be performed to commemorate his day of *Ghaman*. On this occasion all Maheshvari Meghwars gather on the shrine from all over Sindh, especially specially from the cities like Karachi and Hyderabad and the villages of Thar where they live in majority. Sometimes people from Kutchh and Gujarat also

come here when subject to the visa. Normally a day before the Jāṭar all aspirants reach on the shrine. From the evening, the preparations are started by the yatra management committee while yattris engage in praying Ārādh and Jāp till late night. Between 8:00 p.m. and 10:00 p.m. the dinner is served to all yattris. A Ginan session is usually held when the Matangs recite the Ginans of Mamai Dev particularly those attributing to Matai Dev. It lasts till late night and people take great interest in listening the sacred word. Today the mike is used for this purpose. The yattris give Dān as they can afford normally a coin of Re.1/= or Rs.2/= or Rs.5/= are offered. Affluent yattris may give Rs.50/= and Rs.100/=.

THE RITUAL OF JĀṬAR

In the early morning, all yattris take fresh bathe and pray for Aradh. The volunteers serve breakfast to all yattris from the yatra management committee who take nominal charge in return of their services. After having refreshed, they prepare for the *Matai Dev Ji Jāṭar* or 'the performance of the ritual of the yatra' between 10:00 a.m. and 2:00 a.m. When all yattris gather near the Shrine, two lodhos are arranged on the Thaṛo, one for Har Maisar at the head of the shrine and other for Maṭiyo assigned at the feet of the shrine. Mukhi brings two Dhoops and places each in front of Har Maisar and Matiya. As the Jāṭar begins Har Maisar orders for Pāg Pasā. Every one draws a sight on the Dhoop; put off Fārio from his head and place it on the earth. Women and girls are not allowed to put off cloth from the head. A Megha Matang is assigned to start Ginan recitation, called 'Gāliyuṁ Ṭhāpariyun', and then all Matangs recite in bringing the same voice together. During this session Dān is given by all yattris as much as they can afford. Now it is allowed to the yattris to adorn the shrine with offerings such as Puṛ and Dhajā. The

Ginan Oṛ is recited during which Oṛ Jo Tel is applied by a Danicha to all the yatris who give a Chhakṛi to the person assigned for the task and then all Dān is handed over to Har Maisar. Bheṭh (Offering) containing of dry coconut cut into two halves alongwith a Chhakṛi (now Rs.10/=) is presented as the main Offering of the yatra. Har Maisar or any other Matang takes Bheṭh from the yatri and touches it with the shrine then moves over the dhoop. He keeps half of the Bheṭh beside him and other half returns to the yatri. The consecrated Bheṭh is kept by yatri to take it back home for his family members. The last Ginan is Vinti. A Matang recites it with a very impressive voice. Thus the yatra is taken to the final stage and at the instance of Har Maisar every yatri follow the line of command. First Har Maisar initiates then Gyān Pāṇi (Pawar) is distributed among all participants. Ensured all have worn Farios on their heads only then Ṭhāṭh is distributed by a Wadho Meghwar, in case he is absence any other Maheshvari Meghwar can distribute it. No yatri forgets in collecting the divine dust '**Kheera**' from Har Maisar. By the announcement the yatra is concluded.

(2) THE KHARIYO JI JĀṬAR

In the Khariyo ji Jāṭar , all yatris reach on the shrine of Matai Dev after having performed the Lurang Dev yatra. Contrary to the '*Matai Dev Ji Jāṭar* ' this time all yatris are restricted to enter into the Waro, thus they stay along with their Khariyo at a distance out of the Waro. They cannot touch the sacred Shrine of the Dev until the yatra has been performed because all yatris are on the mournful spiritual Voyage; therefore maximum purity is ensured before entering into the Wāṇo under the headship of Har Maisar, Lurang and Maṭiyo when all gather around the Shrine to perform the Yatra. The whole night is spent with great care of purity and serenity. In the early morning, the

ritual **Khariyo Kholana** is repeated in a similar way as has been described above. Yatri wears Khariyo ji Pot; brushes with dannan and takes a fresh bathe. Then perform Aradh. Mukhi brings two Dhoops. Every one comes before Har Maisar and gets anointed of tilak on the forehead.

Yatra of Matai Dev is performed with the same rites and rituals as performed at the time of Lurang Dev yatra. Similarly, the peculiar ritual **Khariyo Chhuharnu** is too performed at the end of the yatra. Each Khariyo is touched with a boundary of the shrine and then is moved over Dhoop. This ritual demonstrates the indication that: First Khariyo are brought on the shrine of Matai Dev as a witness sign; second the Khariyo are consecrated; and third the approval is granted to leave the shrine with Khariyo for next yatra on the Mamai Dev shrine. After yatra, if any one desires, he may invite a Matang Gur to perform Bārai ritual for which a room has been constructed, sometimes more than one Bārai rituals are performed separately. The lunch is served to all.

At the end of the yatra, Omāro is recited with loud while yatris stand up in front of the shrine.



SECTION 4

THE SHRINE OF SHREE MAMAI DEV

MAMAI DEV JI JĀṬAR (PILGRIMAGE OF THE MAMAI DEV)

EARLY LIFE

Matai Dev had two sons. Mamai Dev was younger son. He was born in 16th Kartik Sud Vik. Sam.1387/S'1253/A.D.1330.⁴⁷ From the very early age he demonstrated extraordinary ability to lead the followers of the Panth. He not only composed the sacred literature of Bārmaṭi Pañṭh but also made great changes by fusing new ideas and thoughts into the Panth. In times of his three ancestors, Shree Dhaṇi Matang Dev, Shree Lurang Dev and Shree Matai Dev, the Panth had been under the Nizari influence, which itself had come under the attack. In view of the safety and protection of his followers, Shree Mamai Dev had completely the Panth into Hinduism. By establishing more liberal ideas with amalgamation of current beliefs prominently those of Hindu Sanatan Dharma, Jain and Buddhist, he retained the forgotten fragrance of Nizari thoughts that are still noticed into several customs and rites. The sacred Scripture of Bārmaṭi Pañṭh is presently known by his own name: 'Mamai Dev Jo Ginan' *The Ginans of Mamai Dev*. Sometimes it is called *Gyān Vani*, *Mamai Dev Ji (Bhavishya) Vani*, *Mamai Dev Ja Ved*, *Athraman Ved*, *Gyān Ganga* etc. etc. Similarly he chose the names for the Panth like Barmati Panth, Mahesh Panth, and Pandvi Panth⁴⁸ etc. etc. He was undisputed self-styled *Pandit*. He mentioned himself as an *Avatār* (Incarnation) of Brahma because as such the Hindu god Brahma created *Vedas*, Mamai Dev also created a sacred literature for Meghwars and other low caste people whom

he preached and protected their rights by sacrificing his life. As per hagiography of the Pirship in the Barmati Panth, Mamai Dev is considered the first Pir of the Panth, his son Lalan Dev followed him as the second Pir and so on. Many famous miracles are attributed to him. To make it rain over Junagadh during famine period;⁴⁹ to protect the fort of the Ghumli⁵⁰ to converse with a fox and made it able to remember its previous births. It occurred in the town of Bhrouch; cured the dangerous disease of the Jedeja ruler Mudvaji of Kutchh.⁵¹ The most famous miracle was that when his head was severed at the instance of the Samma ruler of Thatta.⁵² He took his head in his own hands and uttered the eternal prophecies.⁵³ His prophecies about the world and its future nonetheless prove true.

Mamai Dev was born in Kutchh at the area of Matrai⁵⁴ in Vikram Samvant c1387/1330A.D. and was beheaded by the Samma ruler at Thatta on the day of Sankat Chouth in the month of Vaisakh Sud Hindu calendar Vikram Samvant c1472/S'c1338/A.D.c1415.⁵⁵ During his life he spent his time in Sindh, Kutchh, Gujarat and Rajasthan. By the power of his spiritual knowledge, he explained about every thing in the world and Cause & Effect. He made the kings his devotees and a proven Saviour for his followers – Maheshvari Meghwars or '*Maiseriya*'.⁵⁶ Numerous religious places in Kutchh and Gujarat beside his shrine in Makli (Thatta, Sindh) are connected to him. The temple of Pag-Ṭhaṛo, where his nail and hair were buried, on the same spot the prints of his feet on the stone plate are also visible. It has become pilgrimage place and is as his most sacred shrines Trai Jar and Chandru-o in Kutchh and Mount Kārūmbho and Mount Girnar in Gujarat are only few to name. All Maheshvari Meghwars commonly share these pilgrimage places and visit every year on the respective yatra days. The shrine of Mamai

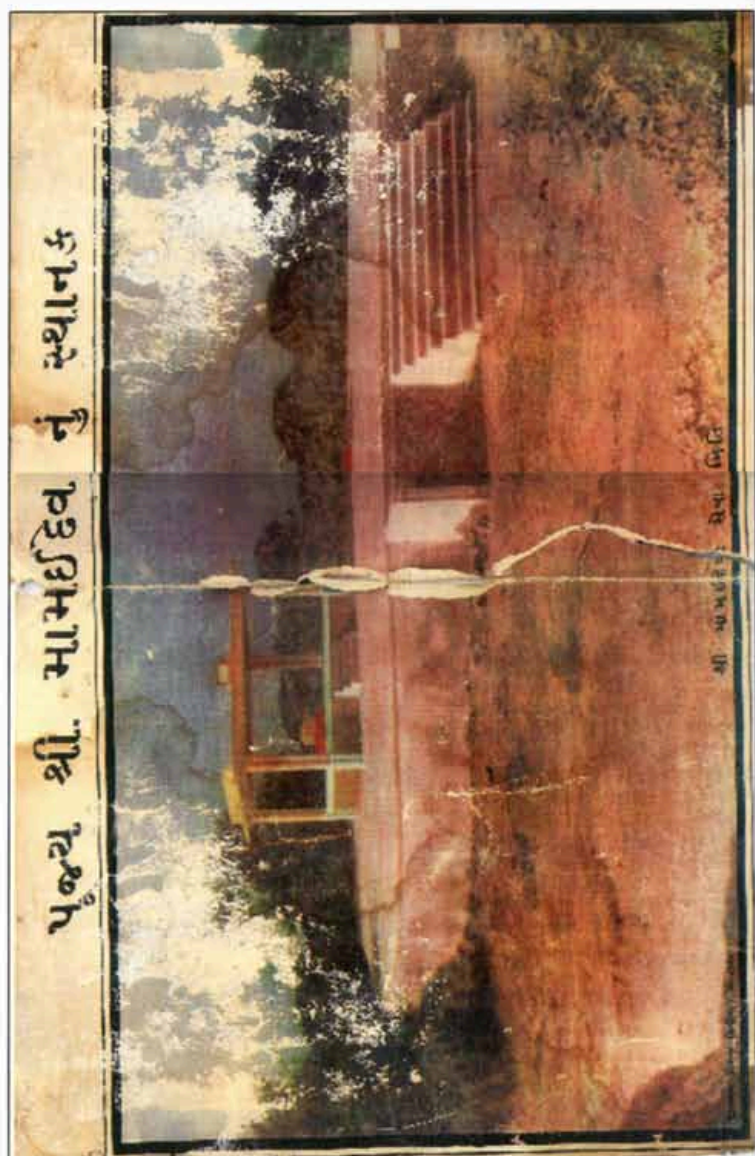
SHREE MAMAI DEV



The shrine of Shree Mamai Dev, Makli, District Thatta.
Before the year 2002.



A view of the actual Shrine of Shree Mamai Dev.
The shrine of Shree Mamai Dev. Makli, Thatta.



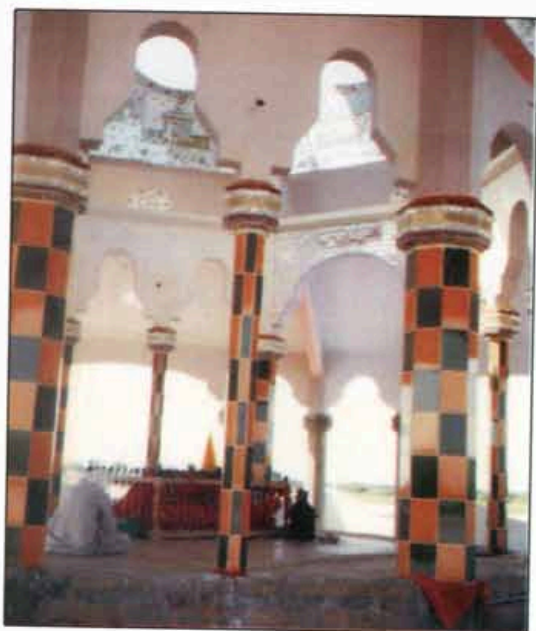
An old famous picture of the Shrine of Shree Mamai Dev at Makli, Thatta. Constructed between 70s and 80s.
 Courtesy: from the records of Mamai Dev Seva Samiti Karachi.



A full view of the Shrine of Shree Mamai Dev.
Construction started from 2002.



A present view of the Shrine and its surroundings.
The shrine of Shree Mamai Dev.



The interior of the Shrine of Shree Mamai Dev can be seen with beautiful pillars.



The members of the All Mamai Sevadhari Association and some mason workers. The shrine of Shree Mamai Dev. Makli, Thatta. 2002.



The interior view of the Shrine. The tomb constructed with colored tiles. Shrine of Shree Mamai Dev, Makli, Thatta.



The hair and nails of hands and feet of Shree Mamai Dev are buried here. *Pag-Thado*. Taluko Anjar-Kutchh India.



A Barmati priests Matang recite *Mamai Dev jo Ginan* from the sacred scripture of Barmati Panth.



A place for *Kakar Sanan* beside the shrine. In the days of scarcity of water the pilgrims used to take sacred bath (Sanan ritual) with clean earth.

Dev in Sindh is famous in the area due to his miraculous powers and why he is also known as 'Mitho Pir' among the common people. As far as historical traditions of Sindh are concerned, the famous tradition of Seven Mamoi Fakirs is quite well known in the Sindhi literature.⁷⁵ In my research article *Sat Mamoi Fakiran ji Haqiqat ayin Sindh ayin Kutchh ji Mahan Tarikhi ayin Roohani Shakhsiat Shree Mamai Dev* (in Sindhi ست ماموئي

فقيرن جي حقيقت ۽ سنڌ ۽ ڪڇ جي مهان تاريخي ۽ روحاني شخصيت شري مامئي ڏيو) published in the last of this book, I have tried to prove that the Legend of Seven Mamoi Fakirs has been derived from the event of the killing of Shree Mamai Dev.

LOCATION OF THE SHRINE

The shrine of Mamai Dev is located in the famous city Thatta that has been remained the royal seat of Sammas, Arghun and Tarkhans, it was also the center of literary and cultural activities between 12th century A.D. and 18th century A.D. in its northern direction the world famous necropolis Makli Monument is situated on a long stony mound running into scores of miles from east to west. In Makli the graves of kings, ministers, and generals present history of their haughty periods while 1,25,000 Sufi saints⁵⁷ are also buried on that vast mound. Below this longest historical burial place in Asia, the shrine of Mamai Dev in the Southwestern direction is located below the great Makli mound. The shrine is in plain sight because no other prominent grave or shrine exists in its vicinity. The famous ruins of Sammai Nagar⁵⁸ are found in the same direction. Look at the exact location of the Shrine. At present a construction work on the same site is under way, for it, a new design has been developed which will quite different from the previous structure. It is located in the center of the ground called Wāro spread over 1000 sqft

whereas the shrine is located on a large stone platform called Ṭhaṛo. The platform is about one meter high from the ground with a diameter of 10 feet. The entrance gate opens to the Wāro in the direction of SE where all yatris stay during yatra. A long round boundary wall has been constructed to indicate the area of the Wāro. More than two thousand yatris can be accommodated at one time. This whole area is now under control of Maheshvari Meghwar community. Every year the Maheshvari Meghwar people of Karachi, Hyderabad, Thatta, Tando Allahyar, Tando Muhammad Khan, Badin Division and the villages and towns of Thar have been attending the yatra on this shrine. About seven and a half hundred years have passed to the death of the Dev but his yatra is continuing since then without any interruption. It has been estimated that about five thousand Maheshvari Meghwars make their presence felt by attending this sacred place in a year; occasionally the people from Kutchh and Gujarat (India) also come here subject to their visa. Within the boundary of the large Waro, some rooms have been constructed for the purpose of Bārai rituals while another small room is in use of the yatra management committee. To the feet of the Dev, below the Ṭhaṛo, a small space has been reserved for Kakar Sanan (bathing with the earth). It is very unusual ritual to be performed on the shrines of Shree Dhaṇi Matang Dev and Shree Mamai Dev. After having bathed with water the yatris take another bath with the sandy earth at the place reserved for this purpose. There are several reasons behind it. It is said that in the last centuries Meghwars were not allowed to take bathe into a nearby lake and hardly could they get for the purpose of drinking and execution of the rituals. However the present situation is quite different as the yatris can now freely take bathe into the lake even extra water is stored into the water tanks by a pipeline near the shrine.

Alongside the boundary wall a temporary shade has been constructed where only fifty or sixty people can be accommodated with their belongings. However most of the yatris are assembled in the tents fixed in the ground of the Waro. In the night lightening arrangement is also made possible. The yatra management committee also provides other necessary facilities to the yatris in return of the nominal charge as the services are rendered on welfare basis.

In the vicinity of the shrine, some families of a caretaker Matang and that of Meghwar are living for a long time in one corner of the Waro. The present caretaker Matang is seventy-year old Aachoo Bhaghwant who has born in Thatta and has been taking care of the shrine from his early age.

THE EARLY STRUCTURE OF THE SHRINE

The great event of the death of Nij Nirvan Shree Mamai Dev has been out of the ordinary event in the history and hence his shrine. According to the Barmati traditions, when Shree Mamai Dev's head was severed from his body he held his head in his own hands and incredibly he started to walk through the way from the royal court ruler of Thatta. In the same condition he uttered prophecies about the ruler and his rule beside other predictions. Both his body and head fell on the earth where now his shrine is erected. Soon after his death, his followers - Maheshvari Meghwars buried the whole body on the same spot and raised a tomb over it. In the beginning it was a simple structure, which later improved by reconstructing Thado around the Shrine and a roof was raised over the grave with support of four pillars giving it a new look. In the 60s, a yatra management committee Shree Mamai Dev Seva Samiti began to work for the yatris. Now the present

committee has taken the renovation work to create more facilities for the yatris. Another important grave is quite center of our interesting, it is the grave of Vinjora Meghwar, who was a devout follower of Shree Mamai Dev and cared the shrine till his death but some Maheshvari Meghwars are of the opinion that he might have lived in the last century whatever may be the case, he would be, nevertheless, a selfless soul thus in view of his services he was also buried near the Shrine of Shree Mamai Dev. Whenever a construction or renovation work has been carried out in the past or present, his shrine had also found due place. After Vinjora's death a certain Matang took care of the shrine and started to live near the shrine in order to keep the lamp burnt as well as to execute the yatra rituals for those who came here from far and wide. When that Matang died another took his place. The present Matang is one of scion of that caretaker Matang. The status of the caretaker Matang is not supposed to be a permanent seat (or *Guddi*). He gets sufficient Dān at the time of yatra. In the past when Maheshvari Meghwars were economically not so strong they never discontinued the yatra despite the lack of basic facilities. It was only due to their love and devotion towards their great Dev that they started to invest a share of money in order to strengthen the structure of the shrine and to create basic facilities near the shrine especially at time of yatra it became difficult for them to collect the most essential articles needed into the rituals they hardly could arrange those articles but as the number of yatris began to increase and a larger congregation began to assemble at the time of yatra it became ominous for them to initiate major construction for which they placed a plan before the community people which was invariably accepted and generously donations were extended in the form of money and construction items. As the sufficient amount

accumulated it was spent on the construction work. Finally a favourable structure came into being. The structure was simple but graceful. The four pillars over the shrine were raised to support the flat roof. A sufficient space on the Thado was left empty to accommodate 1000 yatris at a time. In the 60s some young members of the community formed a committee by the name of **Shree Mamai Dev Sevā Samiti** in Karachi. It usually works at the time of yatra such as the tents, potable water and a generator for lightening. In three decades it continued to work with the same pace and took several initiatives for the generations to come. Even the new volunteers perform their duties with same passion and devotion every year on the occasion of the yatra providing every possible facility so that all rituals will be performed in calm and comfort. Currently a full construction / renovation work is going on to give a new touch to the shrine by the committee of the **Shree Mamai Dev Sevadhari Association (Sindh)**. The community people give donation generously. Till now most of work has been completed and the rest will be soon finalized.

(1) THE JĀṬAR (PILGRIMAGE) OF MAMAI DEV

The yatra (Jāṭar) of Shree Mamai Dev is held on the day of the Sankat Chouth of the month of Vaisakh according to the Hindu calendar Vikram Samvat. It is considered the day of the death of Shree Mamai Dev. On this occasion all Maheshvari Meghwars gather on the shrine from all over urban and Thar areas of Sindh, particularly the cities like Karachi, Thatta and Hyderabad and the villages of Thar where the Maheshvari Meghwars mostly reside. Sometimes people from Kutchh and Gujarat also come to pay homage to their beloved saint in case they get visa. Normally days before all aspirants reach on the shrine and by the evening, the preparations are started with the prayer

Aradh. Some engage in the deep meditation and Jāp etc. till late night. Between 8:00 p.m. and 10:00 p.m. the dinner is served to all yatris. Then Ginan is recited by the Matangs in a Ginan session that usually lasts till late night. Each the Matang demonstrates his full excel in the recitation of the Ginans of Shree Mamai Dev in appropriate sur and loud voice. Today the mike is also used for this purpose.

The yatris give Dān as much as they can afford however normally a coin of Re.1/= or Rs.2/= or Rs.5/= are to be given. Affluent yatris may give Rs.50/= and Rs.100/= . Every yatri sit silently and listen carefully the sacred word.

THE RITUAL OF JĀṬAR

In the early morning, all yatris take fresh bathe and pray for Aradh. Then breakfast is served to all yatris. After having refreshed, they prepare for the *Mamai Dev Ji Jāṭar* or 'the ritual of the pilgrimage of Mamai Dev'. The yatris gather on / and around the Ṭhaṛo. Two lodhos are arranged on the Ṭhaṛo; one for Har Maisar at the head of the shrine and other for Maṭiyo assigned at the feet of the shrine. Mukhi brings two dhoops and places each in front of Har Maisar and Matiya. Har Maisar orders for Pag Pasa. Every one draws a sight on the Dhoop; put Fārio off his head and place it on the earth. Then a Megha Matang starts 'Gāliyun' Ginan and all Matangs follow in harmony. During this session Dān is given by all yatris how much one can affords. The yatris are allowed to adorn the shrine with Puṛ and Dhajā . The Ginan *Oṛ* is recited and Oṛ Jo Tel is applied to all yatris preferably by a Danicha Meghwar in case of his absence anyone may do so. Now as the most important ritual 'Bheṭh Chaṛāvun' Consecrating of the Bheṭh (Offering) is necessarily performed by all

yatris. Each yatri hands over his Bheṭh alongwith a Chhakṛi to Har Maisar or any other Matang who touches it with the shrine and moves it over the Dhoop. He keeps half of the Bheṭh with him and another half returns to the yatri who brings it back for his family members at home. The last Ginan Vinṭi is to be recited by a Matang then Har Maisar initiates Gyān Pāṇi (Pawar) and Ṭhāṭh rituals which are followed by all yatris. Essentially a Matang distributes the Gyān Pāṇi a Wado Meghwar (in case he is absent another person can distribute it.) distributes Thath. In the last, every yatri collects **Kheera** from the Har Maisar. Thus by the announcement the yatra is concluded.

(2) THE KHARĪYO JI JĀṬAR

In the Kharīyo ji Jāṭar, all yatris reach on the shrine of Mamai Dev after having performed the three yatra. Usually a yatri is not allowed to touch the sacred Shrine of the Dev until the yatra has been performed. Sometimes the Sankat Chouth yatra falls within those days when the yatris reach on the shrine of Mamai Dev after having performed Khaidye ji Jāṭar on the three shrines most importantly on the shrine of Shree Dhaṇi Matang Dev, otherwise they have to wait for the yatra in the same condition. Reaching there they pass whole night with great care of purity and serenity. From the very early morning, the ritual **Kharīyo Kholana** (see above) is repeated in a similar way as has been described above. Yatri wears Kharīyo ji Pot; brushes with Danaṇ (a branch of Peelu tree) and then takes a fresh bathe. Ārādh is performed in an assembly as two lodhos are arranged each for Har Maisar and Matiya. Mukhi brings two dhoops and places before them. In a queue each yatri appears and be anointed of tilak from Har Maisar on his forehead.

In the first Yatra of Mamai Dev is performed with all its

rites and rituals as mentioned above. After then an extra ritual called **Khariyo Juharnu** (ڪريو جوهارڻو) will be required to perform for which only those yatris are asked to come on the Thado. From the beginning the yatris remain in the 'badha' which is now to be resolved by this ritual. More precisely it can be said that here the Khairye Ji Jātar is concluded and all yatris are freed from the 'Bādhā' through the execution of this peculiar ritual called **Khariyo Juharnu**. It is so performed that at the end of the normal yatra. Wadera (Har Maisar) orders to bring all Khariyo with Chhattars should be brought on the Tharo. Some Matangs open every Khariyo and sort out Malida, Bheṭh s and Chhakṛis from the Khariyo and divide all into two halves, one is given to the yatri and another half is kept by the Matang. The other half is returned to the yatri before each Khariyo is touched with a boundary of the shrine and then is moved over Dhoop. This ritual demonstrates the indication that: first Khariyo are brought on the shrine of Matai Dev as a witness sign; second the Khariyo are consecrated; and the third that the yatri is now free from Bādhā of the Khariyo ji Jātar . After yatra, if any one desires, he may invite a Matang Gur to perform Bārai ritual for which a room has been already reserved, sometimes more than one Bārai rituals are performed separately. The lunch has been served.

At the end of the yatra, Omāro is recited with loud while yatris stand up in front of the shrine.



SECTION 5

***PREPARATION FOR THE JĀṬARS
(PILGRIMAGES)***

***TO THE CHĀR DHĀM
(FOUR SHRINES)***

AND

***THE ROLE OF THE
COMMUNITY
ORGANIZATIONS***

PREPARATION FOR THE JĀṬAR S (PILGRIMAGES)

TO THE CHAR DHAM (FOUR SHRINES)

AND

THE ROLE OF THE COMMUNITY ORGANIZATIONS

Every year thousands of people belonging from the Maheshvari Meghwar Community come to perform the Jāṭars (pilgrimages) on the Four Shrines of Shree Dhaṇi Matang Dev, Shree Lurang Dev, Shree Matai Dev and Shree Mamai Dev. Since all these shrines are located at Sindh, most of the followers come from within the Province apart from the fact that a small number of Kutchhi and Gujarati Maheshvari Meghwar pilgrims who also attend these shrines from their respective areas in India. In view of the huge congregations on the shrines at the time of pilgrimages, the task of preparation for the rituals and looking after the pilgrims is, usually undertaken by welfare groups which themselves work under the Cutchi Maheshvari Meghwar Panchayat, the main community organization.

About 15,000 Maheshvari Meghwar people are now settling in the main city of Karachi and its suburbs areas including Mauripur, Memon Goth and Gaddap, on the second number comes the city of Hyderabad with the

population of only 500 to 800, then the districts of Thatta, Badin and Matli where total population is more or less 10,000 in number. From an estimated figure, it can be said that of the 30,000 maximum population 2000-3000 pilgrims come on each shrine every year. For instance, at the time of Janam Din Jātar on the shrine of Shree Dhaṇi Matang Dev, some 2000 devotees come from Karachi and Hyderabad while 500 people reach from the districts of Thatta, Badin and Matli; in the Khaṛiyo Ji Jātar, this number often exceeds by the difference of 1000 men and women. Number of pilgrims have increased with the proportion of the increase in general population another reason may be put forwarded as the awareness among the people through the printed literature.

At present two welfare groups are working on pilgrimages. Shree Dhaṇi Matang Dev Seva Samiti works for the three shrines in Badin, while Shree Mamai Dev Sevadhari Association undertakes the task of looking after the pilgrims in Thatta during the pilgrimage of Shree Mamai Dev.

As we have said in the previous sections that after the Partition, the numbers of pilgrims dropped at tremendous rate partly because of the serious situations at the sites of Shree Dhaṇi Matang Dev and Shree Lurang Dev Shrines. In the 60s, only 800-1000 pilgrims came to Seni Thar to perform Khaṛiyo Ji Jātar by the combined effort of the Cutchi Maheshvari Meghwar Panchayat Karachi and the Matang priests belonging to Karachi, Hyderabad, Thatta, Badin and Matli. Gradually this number began to increase in the subsequent years thanks to the sincere efforts of a welfare group Shree Mamai Dev Seva Samiti, which drew its members from the different parts in Sindh. Now defunct, it was considered the pioneer in welfare work on

the occasions of the pilgrimage on the shrines. Though it mainly worked on the Mamai Dev shrine but it also participated in the welfare works on other three shrines at the time of pilgrimages. It worked until 2004 when most of its members have either passed away or were too much older for the welfare work. Now another welfare group Shree Mamai Dev Sevadhari Association that started its work in 2004, undertakes the task of looking after the pilgrims in Thatta during the pilgrimage of Shree Mamai Dev.

Both the groups arrange the scheduled programmes on the respective dates of each pilgrimage in the year. As the particular dates approach, they announce the schedule of the pilgrimages in consultation with the Matangs (priests) who are responsible for the performance of all rituals. It starts booking the seats of the buses. At present, the Panchayat has only one bus, which neither meet the total requirements of the pilgrims as the number increase annually even yet it alone is not capable to arrange and manage all the affairs that is why they hire more buses for the pilgrims. They charge nominal fee including fare and food charges to the pilgrims. At the one hand, yatris get facilities in the desolate areas on minimum cost while on the other hand the serving organizations also earn some profit to meet their expenditures.

On the occasions of Janam Din Jātar and Khariyo Ji Jātar of Shree Dhañi Matang Dev, the Samiti make public its schedule generally to bring the yatris on the four Shrines whereas the same arrangements are arranged on the respective dates of the pilgrimages on the shrines of the Shree Lurang Dev and the Shree Matai Dev separately. While the welfare group Shree Mamai Dev Sevadhari Association looks after all the affairs of the pilgrimage on

the Shrine of Shree Mamai Dev. In view of the increased number of pilgrims they arrange the number of buses and other commodities, like food, tents, tarpaulins, tube lights, some fans, a generator, utensils etc. with the same ratio. They also sell articles to be used in the rituals on the shrines. The luggage of the welfare committee is loaded into one bus however the food items are to be purchased from Badin City during one-day stay. On the occasion of the Khaṛiyo Ji Jātar , five to six buses are hired by the committee. On some year the number yatris increased so much that more than ten buses are hired to accommodate all yatris. On the day of departure from Karachi, the workers ensure that all the pilgrims have appropriately occupied the seats with their belongings. In the Khaṛiyo Ji Jātar , an extraordinary care is maintained in transportation of the Khaṛiyo to maintain full sanctity.

DIFFICULTIES FACED BY THE PILGRIMS.

Passing through an underway check by the government authorities, at the checkpost of Seni Ghooni Bus Stop after crossing Kaddhan Town, all pilgrims are asked to show their identification cards. The women, children and young and old men are lined up and then tally from a list already provided to the government officials.

Every year it obtains permission from the concerned authorities to proceed on to the shrine of Shree Dhaṇi Matang Dev at Seni (Badin), about 70 Km away from the Kaddhan Town. For many years, the Panchayat has been requesting to the concerned government authorities to grant them permission to proceed on to the shrine of their Saviour Shree Dhaṇi Matang Dev without any undertaking because they are Pakistanis and go to the shrine only to perform the sacred cause.

The following three main welfare groups have been working on occasions of the pilgrimages of the four Devs in Sindh.

Shree Dhani Matang Dev Sangh Seva Samiti.

- | | |
|--|--------------------|
| 1. Mr. Kanhya Lal (Kanyan Bhai) Ghuri. | President. |
| 2. Mr. Govind Dhera | General Secretary. |
| 3. Mr. Pappan Jola | Vice President. |
| 4. Mr. Pachaan Katua. | Treasurer. |
| 5. Mr. Deva Bhagat. | Member |
| 6. Mr. Jumma Dhera | Ex-Founder Member |

Shree Mamai Dev Seva Samiti.

1. Mr. (Late) Aasa Vighora
2. Mr. (Late) Achar Kara Bhai Mangliya.
3. Mr. Shamji (alias) Bachayo Gaddan
4. Mr. Velji Sumar Ninjar
5. Mr. (Late) Kheraj Velji Vanjara Thonthya
6. Mr. Narain Katua

Shree Mamai Dev Sevadhari Association

1. Aachu Basar Rola
2. Mangal Buchiya
3. Ramji Soondha



NOTES & REFERENCES

1. *Sind-Kutch Relations*: A series of lecture delivered by M.H. Panhwar. 1983. Published by Sindh Archives Department. Karachi.
2. Dr. Dominique-Sila Khan has written a thesis about the cult of Ramdev Pir and his movement and literature, which later published under title of *Conversions and Shifting Identities: Ramdev Pir and Ismailis in Rajasthan*. Manohar Publishers and Distributors. New Delhi. 1997. p.29.
3. D.S.Khan. Ibid p.100. Matang Malsi Ladha Baghwant. Matang Puran. 1991. Shree Jatashankar Baghwant. Ahmedabad. p.93. He refers him as Sat Gur only.
4. The shrine of the Spiritual Gurus of Four the Bārmaṭi Pañṭh, Shree Matang Dev, Shree Lurang Dev, Shree Matai Dev, Shree Mamai Dev, hence the four shrines are known as *Chār Dhām*.
I have written a draft book on the History of Bārmaṭi Pañṭh in which I have tried to furnish the historical dates about the Maheshvari Meghwar saints with help of historical evidences.
5. This first small booklet was published by the members of the Maheshvari Meghwar community in Karachi in 1969.
6. A community magazine *Maheshvari Horizon* published by Maheshvari Cultural & Educational Forum, Karachi between 1999 and 2000.
7. Versinh Ramji Lalan. Āhrok Vart. (A small booklet).

2003. Gandhidham, Kutchh.

8. A Sindhi-Kutchhi dialect of the original word Yatra meaning 'pilgrimage' to a shrine of the saint or a temple. Maheshvari Meghwars often call Jātar.
9. M.H. Panhwar. 2003. *An illustrated Historical Alias of Soomra Kingdom of Sindh (1011-1351 A.D.)*. Soomra National Council Pakistan. Karachi. p.95.
10. Personal communication with most of the Meghwars who remembered or learnt from their forefathers. They add information that after the Partition in 1947, the border between Pakistan and India has been sealed therefore, Maheshvaris living in Karachi have decided to find alternative route to reach at the shrine of Shree Dhaṇi Matang Dev. The senior Matangs such as Jaggu Matiya, Veesar Matiya, Dadu Lalan, Lakha Baghwant and some Maheshvari Meghwars found out the route from Badin city upto the Shrine. Afterwards they used to depart from Karachi to Jung Shahi platform by railway and then found a vehicle for reaching at Badin city from where they walked to the Shrine on foot. For some years this practice continued but then they directly departed from Karachi to Badin by bus or a personal vehicle till today.
11. MS of the Barmati Panth Ginans. *Matang jo Janam*. originally composed by Mamai Dev. Copied from Gujarati script by Kheraj Velji Vanjara Thontya. Personal collection. 1958.
12. Malsi Baghwant. 1991. p.436; Kanji Kochra. 1974. p.11; D.S. Khan. 1997. p.137; Barmati Series Book Two. 2000. p.21-27. Maheshvari Cultural & Educational Forum Karachi.
13. Thontya. Draft book. *History of Bārmaṭi Paṇṭh*. see pp.1 & 37.

14. Raichand Harijan *Tarikhie Registan* mentions Sayeni Bet (dune) indicating on the same location, but further research is yet to be done in this regard.
15. F. Mallison and M.D. Thontya *Some Common to the Bārmaṭi Pañṭh and Sat Panth Traditions*. Ed. by Tazim R. Kassam and F. Mallison in *Gināns Text and Context*. Primus Books, London. pp 55-65.
16. MS of the Barmati Panth Ginans originally composed by Mamai Dev. *Matang jo Janam. Book III*. copied from Gujarati script by Kheraj Velji Vanjara Thontya. Personal collection. 1958.
17. Maheshvari Meghwars often speak it. A Sindhi-Kutchhi dialect.
18. MS of the Barmati Panth Ginans originally composed by Mamai Dev. *Sanja ji Vagat. Book III*. copied from Gujarati script by Kheraj Velji Vanjara Thontya. Personal collection. 1958.
19. MS of the Barmati Panth Ginans originally composed by Mamai Dev. *Or Book I*. Originally copied from Gujarati script by Kheraj Velji Vanjara Thontya. Personal collection. 1958.
20. Baghwant.p.402; Barmati Series-2; p.7.
21. An elegy poem written in praise of the Shree Dhaṇi Matang Dev, Shree Lurang Dev, Shree Malai Dev and Shree Mamai Dev by a Matang or a Meghwar.
22. a) MS of the Barmati Panth Ginans originally composed by Mamai Dev. *Seṇi ji Ram Ṭaṇi. Book VIII*. Originally copied from Gujarati script by Matang Gaba Lalaṇ, Karachi. Personal collection. 1958. b) Matang Puran. p.190. c) History of Barmati Panth.
23. MS of the Barmati Panth Ginans originally composed by Mamai Dev. *Seṇi ji Ram Ṭaṇi. Book VIII*. Ibid.

24. M.H. Panhwar. Map 1252 A.D-1351 A.D. p.81
25. *Matang Puran*. p.190.
26. Baghwant. P.203.
27. MS of the Barmati Panth Ginans originally composed by Mamai Dev. *Chhutko Ved. Book III*. copied from Gujarati script by Kheraj Velji Vanjara Thontya. Personal collection. 1958.
28. MS of the Barmati Panth Ginans originally composed by Mamai Dev. *Matang ji Chāl. Book I*. copied from Gujarati script by Kheraj Velji Vanjara Thontya. Personal collection. 1958.
29. MS of the Barmati Panth Ginans originally composed by Mamai Dev. *Meghanand ja Ved. Book III*. Copied from Gujarati script by Kheraj Velji Vanjara Thontya. Personal collection. 1958.
30. *Mamai Puran*. P.69.
31. *Matang Puran*. Ibid P.184.
32. *Matang Puran*. pp.389-390.
33. Thontya. PhD Thesis, p. 180.
34. Thontya. PhD Thesis, p. 180.
35. A slogan chanted by Maheshvari Meghwars. It represents that Lurang Dev had penetrated in the Earth at the location of Tharai and he had the spiritual power of Jot Karam.
36. *Matang Puran*. p.179; *Matang Smriti*; Thontya. *History of Barmati Panth*. p.49.
37. a) *Matang Puran*. p.201-203. b) MS of the Barmati Panth Ginans originally composed by Mamai Dev. "*Lurang Dev Ji Kaetha Ja Ved*". *Book II*. Mamai Dev Ginans; Copied from Gujarati script by Kheraj Velji

Vanjara Thontya. Personal collection. 1958. c) Matang Smriti; d) Maisar Puran.

38. (a) Indus Delta Country; (b) M.H. Panhwar. 2003. An illustrated Historical Atlas of Soomra Kingdom of Singh (1011-1351 A.D.). Soomra National Council Pakistan. Karachi. He mentioned about old Tharri Town at many places in his book. See p.11 (Foreword), (i) p. 103: "Tharri site is four kilometers off the road on Kilometer-14 point on Matli-Tando Ghulam Ali road in Badin district." (ii)."Tufatul Kiram speaks of the ruins of Muhammad Tur and Tharri about the beginning of the Sumrah regime." (c) Prof. John Dowson, MRAS. Ed. Sir H.M. Elliot, K.C.B. THE HISTORY OF SIND AS TOLD BY ITS OWN HISTORIANS - The Muhammadan Period. Allied Book Co., University of Karachi, Karachi-32.1985. p. 404:"The site of Tur has been considered to be occupied by the modern Tharri, near Budina, on the Ghungru river, old town to the west of that place."

Important Note: It is noteworthy that during this trip, a caretaker Matang of the shrine as named as Jumma Baghwant told me the same version of the tradition of Ghaman, which I have recorded in his own voice.

39. Personal communication with some old Maheshvari Meghwars in Karachi.
40. Matang Puran. According to him it means one hundred and forty Sumras. P. 79.
41. (a) Matang Puran. (b) Op. cit. M.H Panhwar 2003. p.2.3: "... Later owing to misdeeds of the Sumrah chiefs; Sultan Alauddin upon being appealed to, invaded Sind and drove out the Sumrahs."
42. In the Barmati Ginans, Dawal Dev has been described to the Lord Ganesh whose incarnation was Lurang Dev.

43. Mamai Puran; Matang Puran.
44. MS of the Barmati Panth Ginans originally composed by Mamai Dev. "*Jadeja Ni Pakhar*" Copied from Gujarati script by Kheraj Velji Vanjara Thontya. Personal collection. 1958. Matang Puran. p.209-223; Matang Smriti; History of Bārmaṭi Pañṭh (draft book); Thontya Ph.D. thesis, History and Culture of Meghwar: From the earliest times to the modern age. Karachi University 2009. p.181.
45. MS of the Barmati Panth Ginans originally composed by Mamai Dev. "*Jadeja Ni Pakhar*" Copied from Gujarati script by Matang Gaba Lalan. Personal collection. 1958. Matang Puran.p.226; Matang Smriti; History of Bārmaṭi Pañṭh (draft book); Thontya. see def. above.
46. Mamai Puran. p.128; Matang Puran. pp.473-474. Matang Smriti. History of Bārmaṭi Pañṭh (draft book) ;Thontya.p.66.
47. Mamai Puran.p.128; Matang Puran. pp.473-474; Matang Smriti; Thontya. History of Bārmaṭi Pañṭh (draft book);
48. MS of the Barmati Panth Ginans originally composed by Mamai Dev. *Pandven Ji Gāyūñ. Book VII.* Copied from Gujarati script by Matang Gaba Lalan. Personal collection. 1958.
49. MS of the Barmati Panth Ginans originally composed by Mamai Dev. *Girnar Megh Vinti. Book III.* Copied from Gujarati script by Kheraj Velji Vanjara Thontya. Personal collection. 1958. Matang Puran. pp.267-281.Thontya, Ph.D. thesis.
50. a) MS of the Barmati Panth Ginans originally composed by Mamai Dev. *Ghumli Ji Vinti. Book III.* Copied from Gujarati script by Kheraj Velji Vanjara Thon-

- tya. Personal collection. 1958. b) Matang Puran. p.294. Thontya. PhD thesis.
51. Matang Puran. p.247.
52. a) MS of the Barmati Panth Ginans originally composed by Mamai Dev. *Pind Diyen Viyeo Sammai Nagar Mein. Book II*. Copied from Gujarati script by Kheraj Velji Vanjara Thontya. Personal collection. 1958. see also MS *Mamai Dev ji Hem Kaetha*. b) Matang Puran. p.351. Thontya Ph.D. Thesis.
53. ibid. MS of the Ginan Mamai *Pind Diyen Viyeo Sammai Nagar mein*. Mamai Dev ji Hem Kaetha. Matang Puran. p.351.
54. Mamai Puran, P.99; *Matang Punm*. p.207-208; *History of Bārmaṭi Pañṭh* (draft book); Thontya. P.66.
55. Thontya, M.D. *History of Bārmaṭi Pañṭh* (draft book); p.104.
56. Almost in all of his Ginans, Shree Mamai Dev has used "*Mamai Bhane Maiseriya*" as his signature. Maiseriya is a Kutchhi dialect of Maheshvari.
57. Syed Mir Ali Sher Qane Ed. Hassamuddin Rashidi. *Makli Namah*. Sindhi Adabi Board, Hyderabad. 1967. p.3.
58. Henry Cousens. *Antiquities of Sind with historical Outline*. 1998. Deptt. of Sindh. Karachi. p.89. see also MS Ginan: *Mamai Pind Diyen Veyo Sammai Nagar Mein*.

GLOSSARY

A

Āgam Vāṇi The Prophecies of Shree Mamai Dev in the sacred scripture of Bārmaṭi Paṇṭh.

Alakh Dev The Formless God, originally *Alakshya*

Amriṭ A term used in Hindu astrology.

Aṇāḍiyā A cosmic being which were born from the sweat of Lord Shiva, who later assigned a twelve Aṇāḍiyās into the all corners of the World to uphold the golden Pāt of the Bārmaṭi Paṇṭh.

Ārādh Worship to Alakh Dev God.

Aṭharmaṇ Ved' A Barmati name of one of the four Hindu Vedas, Atharva Ved. Also mentioned as Athar Ved.

B

Bād'hā Code of conduct according to the Panth.

Bāghvant The third son of Shree Mamai Dev. A descendant of the lineage of Baghvant.

Bārai The principal rite in the Bārmaṭi Paṇṭh. A short name for *Barmati* during ritual.

Bhandhāro It is a small pocket made of cotton cloth and is to be kept into one of the larger pockets of the Khadiyo.

Bheṭh or Bhent Offering of coconut or *misri* (solid sugar) to be presented into the ritual.

Buṭhi A grave of a Meghwar saint, called in Kutchhi dialect.

Chhakri A coin to be presented into the ritual.

Chhaṭṭar A long round wooden stick with ochre

colored flag often kept by the Meghwar religious guru during his travel on religious tour.

Chowgaṛiyo A term used in Hindu astrology.
Chittar A cosmic depiction in the Bārmaṭi Pañṭh by on the earth.

Chokhā Grain of Rice.

D

Dān Charity

Dhāgo Thread

Dhājā A religious ochre colored flag.

Dhandh A Sindhi name used for a tank, potable water reservoir during rain.

Dhaṇi A Sindhi term used for 'Lord'

Dhaṛki A Kutchhi form of Ralli used as a bed-sheet.

Dharmāchār Follow the word of Dharma. A formula to be spoken by a Maheshvari Meghwar to another fellow-religion. In reply *Karam ke Juhar* is to be said.

Ďhoop An iron tri-pot with a long iron handle bent at the end.

Ďhrok The code of religious conduct.

F

Fārio A piece of white cotton cloth to be worn around the head.

G

Gand'i A long loincloth or commonly called Lungi in Urdu.

- Ganṭh** A knot in to the loincloth.
- Gavrā** A Maheshvari Meghwar pilgrim.
- Gavri** A Maheshvari Meghwar female pilgrim.
- Ghaman** Penetrate or disappear immaterially into the Earth.
- Gyān Pāṇi** A Bārmaṭi Pañṭh term used on the religious occasion.
- Gāyuṇ** Recitation of Barmati Ginans.
- Gulāl** Rose-colored lead powder.

H

- Har Kānaṭ Dev** A Bārmaṭi Pañṭh name for God. A combination of the names of Lord Shiva and Lord Krishna.
- Har Maisar** A Bārmaṭi Pañṭh name for God Shiva.

J

- Jāp** Meditation in front of the main shrine.
- Janj** A marriage procession.
- Chowgariyo** A Sindhi-Kutchhi name for Yatra in Sanskrit.
- Jāṭar** A pilgrimage to a Bārmaṭi Pañṭh spiritual Guru or sent with peculiar rituals.
- Jāṭri** A Maheshvari Meghwar pilgrim.
- Juwār** Grains of Juwār are placed into a plastic pocket.
- Jyot** A metal lamp.
- Jyotiṣh Sāṣṭar** Hindu Astrology for calculation of horoscope.

K

- Kaṅgaṇ** A Bārmaṭi Pañṭh religious ritual. Also called Kankan.
- Karam Jo Kot** A diocese of Meghwar spiritual gurus for preaching.
- Karam or Karma** A Hindu philosophy of deeds of one's life.
- Karki Pāṭra** An appellation of Shree Matang Dev.
- Kārūmbho mount** The mount where beginning of Bārmaṭi Pañṭh took place in the 12th century A.D.
- Khariyo** A cotton made bag placed on one shoulder hanging on both sides.
- Kheerā** A remaining part of burnt agarbatti.
- Kivrās** Abode of Lord Shiva, Kelash.

L

- Lodho** The highest seat of the Barmati priest, the ritual place.

M

- Mād** A sitting place into the shrine for devotees where ritual is being performed.
- Māde** The fourth son of Shree Mamai Dev. A descendant of the lineage of Māde (Mahadev).
- Mahesh** An appellation of god Shiva.
- Maheshvari** A devotee of god Mahesh. A follower of Barmati Panth; also called Maheshvari Meghwar.
- Malid'ho** A dish prepared from flour, gurr and ghee.
- Mārā** Sindhi-Kutchhi name for Mala. A rosary.

Maṭiyo The eldest son of Shree Mamai Dev. A descendant of the lineage of Maṭiyo Pir.

Megho The fifth son of Shree Mamai Dev. A descendant of the lineage of Meghananad Pir.

Mukhi A post of the priest in Bārmaṭi Pañṭh ritual.

N

Narvad'h Yagya A Bārmaṭi Pañṭh sacred literary term.

Niklañk Avaṭār Niklañk Incarnation. A name of Matang Dev.

Nau Koṛi A Bārmaṭi Pañṭh sacred literary term. Nau is equivalent to Nine and Koṛi was a measurement of quantity.

Nirguṇa God's Formless aspect.

O

Om The foremost name for God.

Omāro A ritualistic song for farewell.

P

Panj Supāri Five betal-nuts.

Patolo A traditional cloth prepared by Meghwar, Also called Patoro.

Pāt Pujā A peculiar rite performed during Barmati Panth, Bārai ritual.

Paṭri A Neem leaf.

Pāwar The sacred water.

Poṭ A long cloth to be worn around waist upto the ankles.

Poṭhi An old sacred religious book traditionally

written by hand. Also called Chopadi or Chopada or Sastar or Shastra.

Pur A sheet of cloth to be adorned on the shrine.

R

Rāshi A term used in Hindu astrology.

Rikh, Rikhesar The old name of Meghwar ancestor.

S

Saguṇa God's Form aspect.

Sām Veda One of the four Hindu Vedas.

Sāmaiyo Ceremonial welcome or farewell to a Barmati spiritual guru.

Sanān Religious bathing or ablutions.

Saro Caravan

Singh A term used in Hindu astrology. Leo sign.

Shiva The main Hindu god to be worshipped by Meghwars.

Supāri Each two unbroken betel nuts are kept into the larger pockets and two into the Bhandhāro pocket.

Sur A tune, melody.

Swāṣṭika A sign of blessing or well-being, with four bent prongs.

T

Ṭānṭrik The mystical formula or way.

Teerath Ḍhām The Sacred Shrines

Ṭharo A platform raised around the Shrine.

Ṭhār A round copper plate.

Ṭharri A Meghwar from Thar Sindh.

Ṭhāṭh The sacred food.

Tikko A mark on the forehead with red color.

Ṭirsul Sanskrit term Trishul. An emblem of god.

U

Upvās To live up on fruits, milk and water.

Ved' The four sacred books of Hinduism. A verse from the Bārmaṭi Pañṭh Ginans.

Vaikunṭh Heaven.

Vinṭi The Prayer.

W

Wadero A chief of the caravan of the pilgrims.

Wāro The sacred boundary within which all rituals are performed in the shrine.

Y

Yagya A religious rite used for purification of the one's soul. Local name is Jaḡan.

APPENDIX - 1

Genealogical Table of Shree Dhani Matang Dev

Matra Rikh (Father)

Shree Dhani Matang Dev

Shree Lurang Dev (Son)

Shree Matai Dev (Grandson)

Shree Mamai Dev (Great-grandson)

Matiya

Marchand

Bāghvati

Mahadev

Meghananad

Lalan

Papai

Pandhan

(Two daughters)

APPENDIX - 2

Jātar s (pilgrimages) to be performed during the year according to the Hindu Vikram Samvant calendar.

Shree Lurang Dev.	Tharai-Sindh.	4 th Chaitra sud (4 th Bright moon of the month of Chaitra)
Shree Maṭiyo Pir	Gur-Thad-Kutchh	4 th Chaitra vad (4 th dark moon of the month of Chaitra.)
Pag-Thada	Anjar-Kutchh	14 th Chaitra vad.
Dhaṇi Matang Dev	Seni-Thar, Sindh	3 rd Vaishakh sud.
Shree Kārūmbho rock	Palitana, Gujarat	3 rd Vaishakh sud.
Shree Mamai Dev	Makli-Thatta, Sindh	4 th Vaishakh vad.
Shree Chandruo rock	Lakhond, Kutchh	14 th Vaishakh sud.
Shree Matai Dev	Bhadra-Matli, Sindh	Poonam Fagun Padav (Dhureli, the next day of Holi.)

N.B. sud=bright moon.
vad=dark moon.

APPENDIX - 3

A List of Wadera and Mukhi or Āhoop Jo Dhani**Wadero**

A Wadero is a chief priest of Bārmaṭi Pañṭh in a village or town. He also leads the Jāṭar (pilgrimage) on all the four shrines and holds the highest seat. The exact dates of assuming their posts could not be known. As far as the memory recalls, a list of Waderas is given as under:

1. DaduLalan. [in 1950s]
2. DaduLalan. [in 1960s]
3. ParvatLalan. [in 1980s]
4. Tejpar Dadu Lalan. [in 2000s]
5. Samra Dadu Lalan. [currently holds the post]

Mukhi or Āhoop Jo Dhani

A Mukhi or Āhoop Jo Dhani is a descendant of Maṭiyo Pir, the eldest son of Mamai Dev. He is authorized to perform the rite of Āhoop before the rite of Jāṭar begins on the shrine. He is also therefore called Mukhi. As far as the memory recalls, a list of Mukhis or Āhoop Jo Dhani is given as under:

1. Jaggu Matiya. [in 1950s]
2. Veesar Matiya. [in 1960s]
3. Samra Matiya. [in 1980s]
4. Deraj Matiya. [upto 2009]
5. Meegu Matiya. [upto 2011]
6. Dhanji Matiya. [currently holds the post]

It is also claimed that the rite of Āhoop was actually conferred upon Bāghvanṭ instead of Maṭiyo at the time of

Mamai Dev, in evidence of which a verse of the Ginan is also presented. This piece of information is given by a learned Matang Shree Mukesh R. Bāghvaṇṭ but because Veesar Maṭiyo (the second in the list) had performed the Āhoop on Shree Dhaṇi Matang Dev's shrine at Seni afterwards Maṭiyo Potra has been authorized to perform that rite.

APPENDIX-4

Other Bārmaṭi Pañṭh Shrines and Memorabilia located in Sindh, Kutchh and Gujrat where the Four Barmati Spiritual Founding Gurus spent Their Lifetime. A list is given as under:

In except of the four shrines which are also Shrines of the founding of gurus of Bārmaṭi Pañṭh are placed, here we provide a list of other shrines and memorabilia (Sthan) of the historical Importance, the Bārmaṭi Pañṭh followers Maheshvari Meghwars have been performing Jatjars since the beginning, these are:

1. **Chandru-o-Dungar or Rock:** It is located between Bhuj and Mandavi in Kutchh, near a village Kodki. The rock is famous for a shrine where had performed religious austerities. The Jāṭar is performed on the 4th bright moon of the month of Vaishakh according to the Hindu calendar.
2. **Kārūmbho Dungar:** It is located at Bhavnagar near a historical town Palitana. In a certain cave, famous as *Matang Dev Ji Gupha* (The Cave of Matang Dev), the Bārmaṭi Pañṭh was established by holding the initiation rite of Narvaḍh Yagya. Every year, the Jāṭar is performed on the 3rd bright moon of the month of Vaishakh according to the Hindu calendar.
3. **Somnath Temple:** This is famous Somnath Temple located at Prabhas Patan in Gujarat (India) attributed to the main Hindu deity Lord Shiva.
4. **Trai Jar:** A most sacred and historical place in the

Barmati Panth. It is well known from the Barmati Ginanic sources and the Meghwar sources that once a time 'Shree Dhañi Matang Dev had stayed at the bank of the Pur lake near the village Raidhanpar (Bhuj, Kutchh) and preached the people of Kutchh there for some time. During that, he sowed a plant of Peelu which after some time mysteriously divided into three branches each with different colours. Before he left the place, some spiritual powers were let reside permanently at Trai Jar to protect the people staying near it.' A pilgrimage is performed on the 4th of the bright moon of the month of Aso (also called Sharad Poonam) every year. Subsequently, this place became a hamlet for his successors whenever they visited Kutchh to preach the people. At the time of Matai Dev and Mamai Dev it earned more importance because of the sacrificial ritual annually performed by the Jadeja rulers of Kutchh who got *Raj Jilak* from the hands of Matai Dev and Mamai Dev - a ritual which is still continued by the present Jadejas of the royal family, however the sacrifice of bulls has been abandoned from the time of British rule in India.

5. **Luni Wāro Ganesh:** It is located at a village called Luni (Mundra) Kutchh, district of India. Also called Ghamañ Ganesh, the temple like structure is dedicated to the second spiritual guru, Shree Lurang Dev, who stayed here frequently. An ancient *murti* of Ganesh is installed at the centre of the premises. The Maheshvari Meghwars attend Jafar every year, on the 4th of the bright moon of the month of Chaitra according to the Hindu calendar. It is the same date when the pilgrimage of Lurang Dev is performed at the

district Matli in Sindh.

6. **Shree Baraya Ganesh Dev:** Another sacred place dedicated to Shree Lurang Dev exists in Kutchh at a village Baraya (Mundra, Kutchh). A simple structure surrounded by a squared boundary wall. An image of Ganesh incarnation is installed otherwise to worship Shree Lurang dev. On the 4th of the bright moon of the month of Chaitra a Jaljar is performed every year. A place famous for obtaining boon is so regarded as revered that Pakistani devotees essentially come here once in their life for pilgrimage purpose. Locally, it is also called "Ujari Manji Wāṛo Ganesh" (The Ganesh of the Enlightened Throne).
7. **Sumriya Ganesh:** It is about eight hundred years before the devotees had installed a murti of Ganesh at this place and is considered a sthan of Lurang Dev. It is located at the village Jodiya (Jamnagar, Gujarat, India) and visited by Meghwars. Needless to say many Meghwar groups, particularly, the Indian Meghwars have attained insight to correct their communal matters with joint efforts in the given circumstances. A Jātar is performed on the 4th bright moon of the month of Chaitra.
8. **Pagthada Tirathdham:** This sacred place is given the same importance as the Sheni Thar earns reputation in Sindh among the Meghwar followers. According to sacred Bārmaṭi Pañṭh literature and Meghwar traditions, Shree Mamai Dev (c14th A.D.) established a series of austerities (*Tapasya*) for the welfare of humanity, at the completion of hard penances; he buried his hair, and nails at the same place and pronounce it a worship place. Since then all Maheshvari Meghwars living in

Kutchh perform Jat;ar from the 4th to the Amavas i.e. 15th. Several references are found about this sacred place in the Ginans of Mamai Dev.

9. **Mamai Dev na Pagia (Footprints of Mamai Dev):** This place is located at Kotadi (Mahadev Puri), Taluko Mandavi (Kutchh). The shrine is famous for the footprints of Shree Mamai Dev. In memory of holy presence of Mamai Dev at that place, a rite of appointing new Pir of the Panth is performed here.
10. **Indriya Chhelo:** This sacred place is at Goela (Taluka Abdasa, Kutchh, India) 40 Km. from the village Nadiya. According to Meghwar tradition when Mamai Dev reinstated the health of Jam Mudva Ji, the Jadeja ruler of Kutchh by removing the disease of paralysis at the place of Indriya Chhelo, Shree Mamai Dev consecrated the forehead called *Raj Tilak* to Mudva ji and got him promised to extend number of relaxations and facilities to the low caste people of Kutchh. Jam promised and ordered his men immediately to construct a stone edict on which he issued several orders for his principalities in Kutchh. This event occurred in the 13th century A.D. though considered as sacred place however no formal rituals or Jajar are to be performed at this place.
11. **Maṭiyo Dev Shrine.** It is the shrine of Maṭiyo Pir, the eldest son of Shree Mamai Dev, the most beloved spiritual guru of Maheshvari Meghwars in the Barmati Panth. Located at the bank of Khakhri Lake near the village Gur Thad (*meaning* The Shrine of The Guru). The Shrine of Pir Tamachi, who was his close friend and himself a great saint also exist there. Every year millions of people gather at this place to perform Jat;ar on the 3rd and

4th of the dark moon of the month of Chaitra to celebrate the death anniversary of the saint. In the beginning, the structure was simple but later it was extended by grow of time, transforming into an elegant building before a wide ground where thousands of people perform pilgrimage. The walls beautifully carved with floral paintings exhibiting the Kutchhi culture and art in full bloom. Bheṭh are to be consecrated by the Matang priests and boons are to be sought with devotion. The shrines of his three sons, Bhojraj Maṭiyo Dev, Vejal Maṭiyo Pir and Ghebi Maṭiyo Pir, are also at the same village Gur Thad, The last named was believed to have disappeared into the earth in a mysterious way at the same place where his shrine is now erected.

- 12. Ghumli Wāro Ganesh:** The youngest son of Shree Mamai Dev whose name was 'Marchand or Amarchand, had saved the fort of the Ghumli with the miraculous powers. A very beautiful Ginan narrating the whole event is often recited by the Matang priests on the special occasions. Another event relating to the same tradition is described that the son of Mamai Dev, Meghanand performed the ritual of Vanaj upto seven years at the place. In memory of these, the devotees installed a murti of god Ganesh at this site which is still visited by thousands of people every year.

Source: Megh Vani by Shree Versi Ramji Lalan Jarualwala, Mandvi (Kutchh), 2001.



તારણહાર પુજ્ય

શ્રી માતાંગદેવના જન્મ દિવસનો ઉત્સવ

ધર્માચાર

આપણા સર્વે મહેશ્વરી જ્ઞાતિબંધુઓને સહુર્થ જાણ કરવામાં આવે છે કે આપણા તારણહાર પુજ્ય શ્રી માતાંગદેવનો જન્મ દિવસ ગુરુવાર તા. ૧૫-૨-૭૯ મહાવલ્લહના રોજ આવે છે તેા ત્રીજના દિવસે સવારમાં ધર્મગુરુઓ પોતાના ઘરે મેળાવડા કરશે, તેમાં સૌએ મળવા જવું. બપોરે શ્રી માતાંગદેવની પીઠીએ કવચી અને સાંજે ઘરોઘર મીણપતી, દીવા અને ડોશની કરવી અને રાત્રે નળઘાટ પર પુજ્ય ધર્મગુરુઓ ધાર્મિક પ્રવચન કરશે, તેમાં સૌએ પધારવું.

જવી રીતે આપણે દિવાળીના તહેવાર ઉજવીએ છીએ તેથી પણ સારી રીતે આ દિવસનો તહેવાર ઉજવવો.

આપણા તારણહાર પુજ્ય શ્રી માતાંગદેવનો જન્મ દિવસ ઘણા જ આનંદ, ઉમંગ અને હાથેથી મનાવવો.

કે પર્વે એ દિવસ પાળવામાં આવે તે 'સાદ-રાખવું' એ જ આનંદ.

(સંકેતરૂ)

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ٻارمئي پنٿ جي گيانن، روايتن ۽ تاريخن واقعن جي ثابتي سان گڏ مامئي ڏيو جو اڳڪٿين وارو واقعو ٻڌايو ويو ۽ پاڻ ڏسي سگهون ٿا ته هن ۾ ڪٿي به مخدوم بهاءُ الدين ذڪريا، شيخ جيئو، مهاڻن جي گوشت کائڻ واري ڳالهه سان ڪو واسطو ڪونهي، جڏهن ته ڄام تماچي ۽ ٻانڀڻئي سمي جو زمانو مامئي ڏيو جي زماني ۽ حالات مان مطابقت به رکن ٿا ۽ ثابت به ٿين ٿا. اهڙي طرح سان ڪڇ جي ڄام ويهڻ ۽ موڙو جي جاڙيجا حاڪمن (1347A.D - 1947A.D) جو زمانو به ثابت ٿئي ٿو، برتن واري واقعي ۾ گهڻي ڳالهين جو ڪو وجود ئي ناهي سواءِ ان جي ته اڳڪٿيون سچ آهن.

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8. Sir Richard Burton, Sindh revisited, 1851, Ellen Printers, London.
9. - Sindh and its races that inhabit the valley of Indus, 1851, Ellen Publishers, London.

بادشاهه کي خراج ادا ڪندو ٻانڀڻيئو سمو حاڪم تخت تي ويٺو ٻانڀڻيئي جي تخت تي ويهڻ لڳ هن پنهنجي حڪومت ۾ وڏيون تبديليون آڻيون جنهن سبب ڪهڙو طبقي خاص طور سان شري مامئي ڏيو جي پوئلڳن جي لاءِ سنڌ ۾ آزادي سان رهڻ ۽ مذهبي رسمن تي عمل ڪرڻ ڏکيو ٿي پيو. اهائي محرڪات هئا جنهن جي ڪري ٻانڀڻيئي سمي ۽ شري مامئي ڏيو جي وچ ۾ سخت اختلاف ٿي پيا. ٻانڀڻيئي سمي شري مامئي ڏيو کي پنهنجي محل ۾ گهرائي مامئي ڏيو کي قتل جو حڪم ڏنو. جيئن سندس سر ڌڙ کان جدا ڪيو ويو شري مامئي ڏيو پاڻ پنهنجو سر پنهنجي هٿن سان جهلي هڪ ٿانءِ ۾ رکيو ۽ انهيءَ مهل شري مامئي ڏيو جي وات مان سنڌ، ڪڇ، گجرات، هالار، ڪشمير، ڪابل، ڪنڌا، دهلي، آگري ۽ ماروي (مالوه، جواڻي شهر) باري ۾ اڳڪٿيون اڃاريون (ڪنٿيون)! ٻارمتي پنت جي مقدس گينانن مطابق مامئي ڏيو جو اهو واقعو ويساک مهيني جي اونڌاهي چار تاريخ جو وڪرم هندو سون مطابق 1407 عيسوي سن 1370 هه ۾ ٿيو. [دسو: ڀاڳوت: 360-344 PP.]. [PhD ٿيسس ديوراج: P.183] ٻارمتي پنت جي روايتن ۾ ان ڏينهن کي "سڪنت ڇوٽ" جي نالي سان ياد رکيو وڃي ٿو. پوءِ سنڌ ۾ سم حاڪميت جا ڀاري اڳڪٿيون ٻڌائڻ کان پوءِ شري مامئي ڏيو پنهنجي سر پنهنجي هٿن ۾ کڻي درٻار کان ٻاهر نڪتو ۽ مڪلي جي ڀرسان هڪ جاءِ تي پهتو جتي پنهنجو سِر زمين تي رکيو ۽ ڌڙ به اتي ئي ڪري ٻارمتي ڌرم گروئن جي روايت مطابق ان وقت سندس پٽ مٽيو، ڀاڳوت، ماڏيو ۽ لالڻ پٽ موجود هئا جنهن مامئي ڏيو جي سر ۽ ڌڙ کي اتي ئي دفن ڪري پاڻ گهڻن ئي ميگهوارن سان گڏ سنڌ کان نڪري ڪڇ ڏانهن وڃي رهيا، مامئي ڏيو جو مقبرو اڄ تائين مڪلي جي ٽڪري جي اتر - اولهه ڏانهن موجود آهي جتي مهيشوري ميگهوار تعداد ۾ اچي ياترا (زيارت) ڪندا آهن.

موهن ديوراج ٽوننيا]

شري مامئي ڏيو شري ماتئي ڏيو جو ننڍو پٽ هو ۽ ڪڇ ۾ ماترائي نالي هڪ مقام تي ڄائو هو [تسوپاگونٽ، 1991 صفحہ 208] ۽ منهنجي اندازي مطابق مامئي ڏيو عيسوس سن 1280 ۾ ڄائو هو [تسو: PhD ٿيسس ديوراج صفحہ 182] ماتئي ڏيو جڏهن سنڌ ۾ تلهار لڳ پاڌرا ڍنڍ جي مقام تي رهڻ لاءِ آيو ته مامئي ڏيو به ساڻس هو ۽ سنڌ ۾ گهڻو عرصو رهيو. سندس زندگي جي احوال سان خبر پوي ٿي جيڪا ٻارمئي گيانن کان ٿي ڪٺو ڪيو ويو آهي ته هو ڪڇ جي جاڙيجا سم راجائن جهڙوڪ موڙواجي کي راج تلڪ ڪيو هو ۽ اها رسم اڃا تائين هلي پئي. انهيءَ طرح سان هو ۽ چندرو ڏونگر (ڪڇ) تي ۽ گرنار ڏونگر (جوناگڍ) تي يوگ پوجا (رياضت) جي لاءِ ويندو هو. شري مامئي ڏيو جي گهڻن چمتڪارن (معجزن) مان هڪ جونا گڍ شهر تي مينهن وسائڻ ۽ ڏڪار جو خطرو مٽائڻ وارو معجزو به آهي. شري مامئي ڏيو پُرڪن کان هلندڙ ٻارمئي پنٿ ۾ ڪيتريون ئي تبديليون ڪري مهيشوري ميگهوارن لاءِ ان ۾ آسانيون پيدا ڪيون پنٿ ٻارمئي جي تمام مذهبي طريقن کي گيان ۾ پنهنجي پوئلڳن کي چڱي ريت سمجهايو ۽ ساڳئي ريت روحانيت جو فلسفو به بيان ڪيو آهي. هن پنهنجي سڄي زندگي ڌرم جي پرچار جي لاءِ سنڌ ڪڇ هالار مارواڙ وغيره علائقن ۾ ويندو رهندو هو گيانن کان اها به خبر پوي ٿي ته کيس پنهنجي پوئلڳن کي ميگهوار ۽ مائيسريا (يعني مهيشوري) جا نالا ڏنا جيڪو مون پنهنجي ٿيسس ۾ به ثابت ڪئي آهي. سنڌ ۾ ان وقت سما حاکم ٺٽي (سمئي نگر) کي پنهنجي ڳاڍي جو هند بڻايو هو تاريخ کان خبر پوي ٿي ته فيروز شاه تغلق ٺٽي تي حملو ڪري ڄام تماچي کي قيدي بڻائي دهلي وٺي ويو هي چيو وڃي ٿو ته سندس ننڍو پٽ ٻانڀڻيئو به ساڻس هو ڪجهه سالن کانپوءِ دهلي جي بادشاه سان قول قرار ورتي ته هو

پنڊت پانڪي توگر مام (4)

[MS 75: BOOK-6]

ات: مامئي ڏيو جيئون هورون

سامي سڌو سنڇريو هورون هليون تي چار

الڪ ڏيو تي ڪنگڻ پريو، تڏي هورين ڪنيوتي پار (1)

مٿو وڌي ني رکي ٿار ۾ ڪرم چاڙي تي ڪوراس

مامئي پڻي تومائيسريا، تيني سڄو ٿيو الڪ جو واس (2)

اڌ رتي رکي تي ويندي ۾، پورو چاڙي تي ڪوراس

مامئي پڻي تومائيسريا تيني الڪ ڏيو جو سڄو ٿيو تي واس (3)

هيمر گيمر گڙ ٿيون هورين ڪيو تي هل هلاڪار

الڪ ڏيو ڪنگڻ پريو تڏي هورين ڪنيوتي پار (4)

[MS 76: BOOK-6]

فقط ايترو ئي نه پر ٻارمئي پنٿ جو سمورو مذهبي گيان (علم)

شري مامئي ڏيو جي نالي سان منسوب آهي ۽ نه رڳو ڪيس ميگهوارن

جي باري ۾، پاڻ جي باري ۾، پنهنجن پرڪن جي باري ۾، بلڪ ان جا

ويڌ، زماني روحانيت، زندگي، موت سماجي زندگي وغيره جي سڀئي

معاملن تي ڪڇي سنڌي ۽ ڍاڻڪي ۾ زبانن ۽ لهجي ۾ ملن ٿا،

تاريخي حوالي سان ڏٺو وڃي ته فقط اهي هڪ به نه پر شري مامئي ڏيو

جي سڄي زندگي جو احوال ملي ٿو جيڪا ڪڇ ۾ مهيشوري ميگهوارن

گجراتي ۾ لکيو آهي. مامئي ڏيو جي زندگي جا باري ۾ هتي سڀ

ڪجهه لکڻ ممڪن نه آهي تفصيلي مطالعي لاءِ [ڏسو ڊرافٽ بڪ هسٽري

آف ٻارمئي پنٿ (انگريزي) ۽ PhD ٿيسس هسٽري اينڊ ڪلچر آف ميگهوار،

آهن کان علاوه سندس سرويدڻ واري واقعي جي به نشاندهي ٿئي ٿي.

شري مامئي ڏيو جا ويڌ

ات: مامئي ڏيو جي موت سڌي

ڳوٺ ٿئي ڪيڻي جاگر، ٻارمٽي جي پساه

سرويدي رکي ٿار ۾، ني ڪرم ڇاڙي ڪوراس (1)

اک تڙئي ني تڙا ترچڪيا، ڪي تي ڳوٺج جو ڳاءُ

مامئي ڏيو جو مرتو ڪ ٿيو، ٽينڪي زنون تري پوڻي جو را (2)

رُو هليون ني مک ڪليو ساه ڇاڙي تي ڪوراس

مامئي ڏيو جو موت ٿيو، آڏ تي ٿيو هل هلڪار (3)

اک تيج ني الڪ جي رچنا،

اچي اُپوتي ملاڪ،

مامئي ڏيو جين موهي پنڊي پئي تي

ٻانڀڻي سمي هاٿ (4)

[MS 76: BOOK-6]

ات: مامئي ڏيو جو هالاڻون

مٿو وڍي رکي ٿار ۾ ڪرم ڇاڙي تي ڪوراس

مامئي ڏيو ته موت پانڪيو مٿي سو جو ٿيو ڏيوين جو واس. (1)

مٿو وڍي تي رکي ٿار ۾ ڪينتي تري پوڻي جو ته (وچار)

اني ادر اسڻ ڏولي والا ڳوٺي ٿروري والڪ ڏيو جو ماڏ (2)

آڏ ماڏ تي ٿروريا، مٿي ٿروري تي ڪوراس،

ڪرم ڏيو تي ڪنڻي ڪنڻي ٽينجي سانڪ پريندو سڄ (3)

مير پيتر ڏيو مامئي توپي

ڪرم ڪراپوتي تي سنگرام

آڌرم ورتيو آڏ تي آندارو ٿيو

لوڙنگ ڏيو ٻارمئي پٺت جو ٻيو اڳواڻ ٿيو. سندس سماءي (مقبرو) نري (ماتلي) ۾ آهي ٻارمئي پٺت جو ٽيون اڳواڻ سندس پٺت شري ماتئي ڏيو جو مقبرو (سمادي) تلهار ۾ پاڌرا ڍنڍ جي مقام تي آهي.

شري ماتئي ڏيو جا ٻه پٽ هئا وڏي جونالو موهن هو ۽ ننڍو پاڻ مامئي ڏيو هو. [ڏسو: ولساولي، ڀاڳونٽ ماتنگ پراڻ] مامئي ڏيو جي سيڪڙن گيانن جي هٿ سان لکيل ماتنگ ڌرم گروون جي ڪتابن کان مليل ولساولي (GENEALOGICAL TABLE) تان لکي ويئي آهي اها ڳالهه ڄاڻن جوڳي آهي ته موجوده ٻارمئي پٺت جا سمورا ڌرم گرو مامئي ڏيو جي ڇهن پٽن مڃهان پٽج پٽن جي اولاد کان آهن ڇهن پٽن جونالو هن ريت آهي. (1) مٽيو پير (2) ڀاڳونٽ (3) ماڏيو (4) ميگهائند (5) امرچند (مرچند) ۽ (6) لالڻ. ٻه ڏيرون به هيون جڏهن ته سندس چار زالون هيون جنهن جا نالا به ساڳي ولساولي ۾ لکيل آهن. هاڻي پاڻ هن اهم نڪتي تي اچون ٿا ته مامئي ڏيو جي اڳڪٿين واري واقعي ۽ بئين جي باري خود مامئي ڏيو ۽ ٻارمئي پٺت جو مقدس گيان ڇا ٻڌائي ٿو؟ پر ان کان پهرين هي ڄاڻيندا هلون ته مامئي جونالو دراصل هڪ ٻئي نالي ”موميا“ جيڪو ڪڇي لهجي ۾ چيو ويندو آهي. موه مايا هندن جي هڪ ڏيو يا ماتا جونالو آهي ۽ ڪڇ ۽ ڏکڻ سنڌ ۾ رهندڙن ميگهوار، راباري، ڪولهي، پيل جي ڪرڏيو آهي ماتئي ڏيو 64 شڪتي ماتائن (64 جو ڳڻين) جو اڏيڪاري هو تنهنڪري هن پنهنجي پٺت جونالو موه مايا ماتا جي نالي تي رکيو. بعد ۾ سندس هيءَ نالو ڪڇي لهجي ۾ مامئي ٿي پيو. انهي ڪري ٻارمئي گيانن ۾ مامئي ڏيو پنهنجو نالو ”مامئي“ اچاري ٿو پر کڻي ڪٿي اڃا به وري اڌ نالو ”مام“ يا پنڊت گر مام اچاري ٿو پر سڀ کان وڌيڪ مشهور ۽ ڄاڻيتو نالو شري مامي ڏيو آهي. هاڻ هن تاريخي نڪتي کي واضح ڪرڻ چاهيان ٿو ته ٻارمئي پٺت جي گيانن (گنان) ۾ اڳڪٿين وارن بيتن جنهن کي ماتنگ ويڏ چوندا

متفق ٿو نظر اچي اهو مرزا قليچ بيگ جي مطابق ته هي هڪ دوا جو قسم جا ڀڳل هڏن، ڌڪ ۽ ڦٽڻ لاءِ مفيد آهي. واقعي جيان ماموئي يا ماموين جي نالن جا معنيٰ به سمجهه کان ابتڙ آهن. ته پوءِ ست ماموئي فقيرن جي اصل حقيقت آخر ڇا آهي؟ برتن جي ٻڌايل قصي ۾ ماموئي فقيرن ۽ بيتن جي تعداد ست ئي ڇو، ڇهه يا اٺ ڇو نه؟ ڀائنجي ٿو ته جيڪڏهن برتن کي ڇهه بيت ملن ها ته هو ماموئي فقيرن جي تعداد به ڇهه رکي ها ۽ اٺ بيت ملن ها ته ماموئي فقيرن جي تعداد به اٺ رکي ها. پر مقامي روايتن کان ست بيت ملڻ جي ڪري هن ماموئي فقيرن جي تعداد به ست رکي. جيڪڏهن اهو چيو وڃي ته جنهن شخصيت اهي ست اڳڪٿين وارا بيت اڇاريا آهن هن فقط ست ئي نه پر سيڪڙن جي تعداد ۾ بيت چيا آهن. پهريون ڀيرو ته اهوئي سمجهيو وڃي ته ماموئي فقير تعداد ۾ ست نه پر هيءُ رڳو هڪڙوئي ماڻهو آهي ۽ هن جو نالو ماموئي فقير نه پر مامئي ڏيو آهي. حال سنڌ ڪڇ ۽ هالار (گجرات) ۾ رهندڙ هزارين مهيشوري ميگهوار شري مامئي ڏيو جا پوئلڳ آهن ۽ ان کي پنهنجو روحاني اڳواڻ ڪري مڃيندا آهن ۽ مذهب نالي ٻارمئي پنٿ جنهنجو ٻيو نالو مهيش پنٿ به آهي) کي پوڄيندا آهن.

ٻارمئي پنٿ جي بڻ بنياد شري مامئي ڏيو جي پر ڏاڏي شري ڌڻي ماتنگ ڏيو 12 هين صدي عيسوي ۾ گجرات جي شهر پاليتانه کان ٻاهر ڪارونپي نالي ڏونگر تي ٻارمئي جي رسم جي شروعات سان ڪئي [ڏسو مامئي ڏيو جو گنان "ڪارنپي جو ڪنگڻ"] سنڌ جو پهريون سمو حاڪم لاکو گراو ساڻس گهڻي عقيدت رکندو هو (ڏسو. مالسي پاڳوننت؛ ڊومينڪ سلاخان) سندس مقبرو (سمادي) بدين واري رستي ڏانهن علي بندر کان پندرهن ميل پري مائي ۽ ڍڪن نالي ٻن ڳوٺن پاسي سيڙهي جي مقام تي آهي جتي مهيشوري ميگهوار هر سال زيارت جي لاءِ وڃن ٿا ماتنگ ڏيو جي لاڏاڻي کانپوءِ سندس پراڪرمي پٽ نالي

ڳالهه نه وڻي ڇاڪاڻ ته اهي سياسي ۽ مذهبي طور مضبوط ٿيندا پيا وڃن. ان ڳالهه کي سامهون رکندي انهن فقيرن کي ڌاريلن کان شهيد ڪرايو ويو. سهروردي تحريڪ اڃان به تيز ٿيندي ويئي آخر سومرا حاڪم لاچار ٿي دين حنفيٽ ۾ داخل ٿيا. ”ان بيان سان خبر پوي ٿي ته ماموئي فقيرن جي شهادت شيخ جيئي کان پوءِ ٿي. آخر ۾ صفحن 80-82 تي پراڻ درياءَ جي ڪپ تي ٽنڊو جان محمد لڳ آمري جي مقام تي ماموين قبرن بابت فوت نوٽ ۾ ڄاڻائيندي قبول ڪري ٿو ته ”هن وقت مقامي ماڻهن سيني در سيني ٻڌل روايت کي قائم رکندي ماموئي فقيرن جي قبرن جي علامتي نشاندهي ڪري سگهن ٿا. انهن وٽ بقايا پٿرن کان سواءِ ڪا به سند ڪانهي جن جي روشنيءَ ۾ گر ٿيل تاريخي گوشن ۽ حقيقت کي ظاهر ڪري سگهجي ها. نياز سرڪي به ٻيون روايتون به ٻڌائي ٿو پر هنن ۾ به ڪا تاريخي ثابتي ڪا نٿي ملي. سندس ڪتاب ۾ اٽڪل سڀئي سنڌي اسڪالرن جا حوالا ڏنل آهن جيڪي تقريبن هڪجهڙا آهن ۽ برٽن يا نياز سرڪي سان وڌيڪ سهمت رکن ٿا ان کان علاوه تاريخي، ست ماموئي فقيرن جي زندگي جي باري ۾ وڌيڪ احوال يا ٻيو ڪو به تاريخي واقعو نه ٻڌايو ويو آهي. سنڌ جي قديم لوڪ ادب جي تاريخ ۾ لکڻ جو رواج هئڻ به گهٽ هونئن ڪري ٻين قصن وانگر ماموئي فقيرن جو هي قصو به اهڙين ديومالائي (MYTHOLOGICAL) ڪهاڻين يا پوءِ قياس آرائي جو شڪار بڻجي ويو. جيئن ته ديوان ڪيولرام [ڏسونياز سرڪي ۾ حوالو صفحو 15 - 17] جنهن هن واقعي کي ڪٿان جو ڪٿي پهچائي ڇڏيو.

نالو ماموئي فقيرن ۾ لفظ ماموئي (۽ ماموين) جا به اهڙي ريت مختلف معنيٰ مفهوم ڪڍيا ويا آهن مثال طور راز فاش (ظاهر) ڪندڙ (برٽن ۽ ٻين مطابق)، ”معم“ (جنرل هيگ ۽ ٻين مطابق)، ”مين جو پتلو“ (ڊاڪٽر گربخشاڻي مطابق) جنهن هڪڙي لفظ سان نياز سرڪي

پيشن ڳويون ڪيل آهن ۽ پوءِ اهي ڌڙ اڀرندي طرف اڏاڻا ۽ آمري (لڳ ٽنڊو جان محمد تعلقو ڊگهڙي) ۾ پراڻ نديءَ جي ڪپ تي لهي پيا اتي انهن جي حياتي پوري ٿي ۽ حرڪت بند ٿي وين. ۽ هوزمين تي ڪري پيا آسپاس جا ماڻهو هنن کي ڏسڻ لاءِ اتي اچي ڪٺا ٿيا. تن هنن کي دفن ڪيو ۽ اهي مقبرا اڃا تائين آمريءَ ۾ ثابت آهن. [ڏسو: برٽن: 1851 ع P; 158, 178 & PP 86, 92 سرڪي نياز عودائي 1997 ع ص 13-14]

برٽن جي ڪتابن ۾ بيان ڪيل واقعو محترم سرڪي نياز عودائي پنهنجي ڪتاب سنڌي پيشنگوئيون (ماموئي فقير) ۾ ڪجهه اضافن سان لکيو آهي ۽ مون ان واقعي کي جيئن جو تيئن هتي نقل ڪيو آهي جيئن ته ٻني عالمن جي راين جي خبر پوي جيتوڻيڪ برٽن کان پوءِ جنرل هيگ ۽ هنري ڪائونزيس جهڙن مغربي اسڪالرن ۾ به ماموئي فقيرن کي پنهنجي دلچسپي جو موضوع بڻايو پر نياز سرڪي تحقيقي انداز سان سنڌي ادب ۾ موجود سڀئي حوالن کي گڏ ڪري پنهنجي ڪتاب ۾ اماڻيا. جڏهن ته هو پاڻ به برٽن واري گوشت ڪهي کائڻ واري ڳالهه سان متفق ناهي. ست ماموئي فقيرن جي قصي ۽ وقت جي تعين بابت سرڪي صاحب سان صفحہ 56 تي چوي ٿو ته هيءَ سموري ماجرا سومرن جي دور سان وابستہ آهي وڌيڪ چوي ٿو ته سڄي قصي جو محرڪ شيخ بهاءُ الدين ملتاني آهي ۽ هو پاڻ سومرن جي دور ۾ ٿي گذريو آهي، سندس ولادت ۽ وفات جي تاريخ 1182ع - 1262ع تائين آهي هي سمورو قصو مخدوم صاحب جي حياتي ۾ ٿي گذريو، اڳتي صفحن 59 ۽ 60 تي ماموين فقيرن جي شهادت باري ۾ راءِ ڏيندي ائين لکي ٿو ته ”جڏهن شيخ جيئو کي اسماعيلي فرقي جي سازش سان شهيد ڪيو ته سنڌ ۾ سهروردي تحريڪ اڃان زور ورتو هو، ان وقت سهروردي تحريڪ جا سرگرم ڪارڪن پير پٺي کان سواءِ ست ماموئي فقير هئا، جن پروگرام کي وڌيڪ موثر بڻايو. پراها به حڪمران ڌر کي

سر رچرڊ برٽن (1821 A.D. - 1890 A.D.) پهريون عالم هو

جنهن پنهنجي ٻن ڪتابن THE RACES THAT SIND AND INHABIT THE VALLEY OF THE INDUS

REVISITED ۾ ست ماموئي فقيرن وارو واقعو پهريون ڀيرو ان ريت بيان ڪيو آهي ته ”هڪ لڳا ملتان جو مشهور صوفي بزرگ حضرت بهاء الدين ذڪريا پنهنجن مريدن سان ملڻ جي لاءِ نئي آيو سندن مريدن هن جي دائمي حضوريءَ جي نعمت حاصل ڪرڻ لاءِ کيس مارڻ جو منصوبو تيار ڪيو پر مخدوم صاحب جي خليفي شيخ جيئي کي انهيءَ منصوبي جي خبر پئجي ويئي سو مخدوم صاحب کي گوشائتو ڪري پاڻ سندس بستر تي سمهي پيو، مريدن هن کي پنهنجو مرشد سمجهي نند ۾ شهيد ڪري لاش کي گترا گترا ڪري گوشت ڪنهي ۾ وجهي رڌڻ لڳا جڏهن اهو رجھي تيار ٿيو تڏهن کائڻ لاءِ دل ٽهي وڃن ۽ ڏاڍو پڇتايائون پوءِ گوشت وارو ڪنوبند ڪري درياءَ ۾ لوڙهي ڇڏيائون، قضا سان اهو ستن مهائن جي ور چڙهيو، هنن کي به حقيقت جي ڪل ڪا نه هئي سو کائي ڍو ڪيائون پوءِ اچي پيا اڳڪٿين ۾ آخر ڪرامتون ڏيکاريندي نئي ۾ ڄام تماچي جي ڪچهريءَ ۾ اچي نڪتا ڄام کي چيائون ته تنهنجي تخت هيٺان زمين ۾ هڪ واسنگ نانگ آهي. جنهن جي ڦڻ نئي طرف ۽ پچڙي دهلي طرف ڏانهن اٿس. جيسين هن نانگ جو رخ نئي طرف هوندو تيسين تنهنجي تخت بخت کي لهر لوڏو نه ايندو. آخر فقيرن وڏو لوهو ڪير زمين ۾ هڻائي نانگ جو سرقابو ۾ ڪيو، نئي جا ماڻهو چترو ڪرڻ لڳا، ڄام به هوڙهيائي ڪري ڪٺي ڪير ڪڍايو، ڇا ڏسن ته واقعي اهورت سان ڀرجي آيو. ماڻهن ۾ حراس پئجي ويو ۽ انهيءَ پيشنگوئي تي يقين آيو. فقيرن کي ڏاڍيون منتون ڪيائون پر هو باز نه آيا. ڄام ڪاوڙجي کين قتل ڪرايو ۽ قتل ٿيڻ کان پوءِ هر هڪ ڌڙ پنهنجي سسي هٿن ۾ کڻي آئيندا حالات جي باري ۾ بيت ڏنا جن ۾

ست ماموئي فقيرن جي حقيقت ۽ سنڌ ۽ ڪڇ جي مهان تاريخي ۽ روحاني شخصيت شري مامئي ڏيو

سنڌ ڌرتي پنهنجي ادبي ۽ ثقافتي ورثي ۾ اڻ گڻت تاريخي داستانن قصن ڪهاڻين کي پاڻ ۾ ڳنڍي رکيو آهي انهن ۾ ڪيترائي تاريخي واقعن کي ڪتابن ۾ قلمبند ڪيو ويو آهي پر ٻيا ڪيترائي زباني طور هڪ نسل کان ٻئي نسل تائين سنڌ به سيند پھچندا رهيا آهن جنهن صدين کان پوءِ زبان، لهجي ۽ لکت ۾ تبديلي ماڻي يا ته ديولامالائي قصن ڪهاڻين جا ڪردار بڻجي رهي ويا، يا پوءِ ائين ڳم ٿي ويا جيئن ته ڪڏهن هئائي ڪونه پر ڪڏهن ڪڏهن هت سان لکيل پراڻي ڪتاب ۾ يا وري ريگستان، ڳوٺن ۽ تاريخي مهاڳن جي مسافتن ۾ هنن بابت ڪا ڄاڻ ملندي آهي ته اهي گمشده ڪڙيون (MISSING LINKS) بنيادن تي بنيادون ٺاهڻ لڳنديون آهن ۽ تحقيق جانوان در کلي پوندا آهن اهڙي هڪ گمشده سنڌي ادب ۽ تاريخ ۾ هڪ عظيم تاريخي ۽ روحاني شخصيت مامئي ڏيو آهي جنهن کي سنڌي ادب ۾ 'ماموئي فقيرن' جي نالي سان سڃاتو وڃي ٿو اڄ جا سڀئي ليکڪ ۽ عالمن ماموئي فقيرن کي قديم سنڌي ادب ۾ خاص طور سان شاعري جي حوالي سان هڪ اضافي طور شامل ڪندا پيا اچن. جنهن ۾ برتن جي ٻڌايل ڏند ڪٿائن کان سواءِ ٻيو خاص اضافو ڪونه ٿيو آهي، ادب جي ترقي ۾ تاريخ وڏو ڪردار ادا ڪري ٿي ان ڪري اهو تمام ضروري آهي ته ماموئي فقيرن ۽ انهن جا اڳڪٿين وارن ستن بيتن کي تاريخ جي حوالي سان ادب ۾ جوڙيو وڃي جيئن ته سنڌي ادب ۽ تاريخ پنهنجي سان انصاف ٿي سگهي.

ست ماموئي فقيرن جي حقيقت ۽ سنڌ ۽ ڪڇ جي مهان تاريخي ۽ روحاني شخصيت شري مامئي ڏيو

سنڌ ڌرتي پنهنجي ادبي ۽ ثقافتي ورثي ۾ اڻ گڻت تاريخي داستانن قصن ڪهاڻين کي پاڻ ۾ ڳنڍي رکيو آهي انهن ۾ ڪيتريئي تاريخي واقعن کي ڪتابن ۾ قلمبند ڪيو ويو آهي پر ٻيا ڪيترائي زباني طور هڪ نسل کان ٻئي نسل تائين سنڌ به سينه پهچندا رهيا آهن جنهن صدين کان پوءِ زبان، لهجي ۽ لکت ۾ تبديلي ماڻي يا ته ديولا مالائي قصن ڪهاڻين جا ڪردار بڻجي رهي ويا، يا پوءِ ائين ڪم ٿي ويا جڏهن ته ڪڏهن هڻائي ڪونه پر ڪڏهن ڪڏهن هٿ سان لکيل پراڻي ڪتاب ۾ يا وري ريگستان، ڳوٺن ۽ تاريخي مهاڳن جي مسافتن ۾ هنن بابت ڪا ڄاڻ ملندي آهي ته اهي گمشده ڪٿيون (MISSING LINKS) بنيادن تي بنيادون ٺاهڻ لڳنديون آهن ۽ تحقيق جانوان در کلي پوندا آهن اهڙي هڪ گمشده سنڌي ادب ۽ تاريخ ۾ هڪ عظيم تاريخي ۽ روحاني شخصيت مامئي ڏيو آهي جنهن کي سنڌي ادب ۾ 'ماموئي فقيرن' جي نالي سان سڃاتو وڃي ٿو اڄ جا سڀئي ليکڪ ۽ عالمن ماموئي فقيرن کي قديم سنڌي ادب ۾ خاص طور سان شاعري جي حوالي سان هڪ اضافي طور شامل ڪندا پيا اچن. جنهن ۾ برتن جي ٻڌايل ڏند ڪٿائن کان سواءِ ٻيو خاص اضافو ڪونه ٿيو آهي، ادب جي ترقي ۾ تاريخ وڏو ڪردار ادا ڪري ٿي ان ڪري اهو تمام ضروري آهي ته ماموئي فقيرن ۽ انهن جا اڳڪٿين وارن ستن بيتن کي تاريخ جي حوالي سان ادب ۾ جوڙيو وڃي جيئن ته سنڌي ادب ۽ تاريخ ٻنهي سان انصاف ٿي سگهي.



**INFORMATION & ARCHIVES DEPARTMENT
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ISBN # 978-969-9543-06-7

Rs. 250/-