

Pahari Miniatures

IN THE
SALAR JUNG MUSEUM

by **D. Bhaskara Rao**



PUBLISHED BY
salar jung museum
HYDERABAD
1996

**Krishna and the
milk maids: Kanera**
End of 18th Cen. A.D.

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By
D. BHASKARA RAO
KEEPER (EDUCATION)

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FOREWORD

The Salar Jung Museum is a good repository of Indian Miniature paintings. The *Pahari* school with nearly 120-examples illustrates a variety of themes relating to *Ramayana*, *Bhagavata Purana*, Poetic narratives on social life from such literary works as *Madhumalati*, *Ragamala*, *Nayaka-Nayikabheda*, etc.

The regional sub-schools represented here are from Basholi, Bilaspur, Chamba, Guler, Kangra, Garhwal and Mankot, etc. The role that the environmental ethos plays on the creative mind of the painter can be sumptuously seen in the landscapes among the *Pahari* paintings. They depict amidst lovely natural setting gracious female forms of the folk style. A good source material for both scholars and students has thus been brought out by Sri D.Bhaskara Rao, Keeper (Education) in this monograph. He has done a commendable job by documenting the *Pahari* paintings of the Museum in a systematic manner.

The S.J.M. Board, in particular H.E., the Governor of A.P. and Chairman, Sri Krishan Kant evinced keen interest and approved the publication scheme. This work is the third one among the Monograph series.

I am particularly beholden to Dr. D.N.Varma, former Keeper, S.J.M. for his expert advice during the study and classification and later on checking the write up for the press. Sri S.C.Lall, Keeper (Display) and his colleagues in the section, Sri P.Laxman, Photographer, have extended their expertise. Sri K. Krishna Murthy Naidu, Neo Silver Jubilee Press, have taken care to bring out the work neatly.

HYDERABAD-500002

DR.I.K.SARMA

September, 1996

DIRECTOR, SALAR JUNG MUSEUM.

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PAHARI MINIATURES IN THE SALAR JUNG MUSEUM

The Salar Jung Museum has a rich collection of Indian Miniature paintings covering the various styles, for example Western Indian, Mughal, Rajasthani Deccani, and Pahari. The nucleus of the collection was made by Salar Jung III himself. However, the Museum also acquired a large number of miniature paintings through the Art Purchase Committee to fill the gaps. Thus the present collection of miniature paintings in the Salar Jung Museum unfolds the history and evolution of this art school.

The collection of Pahari school of miniature paintings in the museum is particularly rich and numbers about 120. The themes are diverse, for example, Illustrations of *Ramayana* and *Bhagavata* and also secular texts like *Rasamanjari*, *Rasikapriya* and *Madhumalati*, *Ragamala*, *Nayaka - Nayikabhedā*, portraits etc. The sub-schools are also diverse, such as Basholi, Bilaspur, Chamba, Guler, Kangra, Garhwal and Mankot etc. Thus this collection becomes extremely useful to a student of Indian Miniature Painting for understanding the intricacies of style, illustrative of the different sub-schools, while the diversity of these miniatures can be very entertaining for the general public.

The word "*Pahari or Pahadi*" literally means "coming from the hilly region". Actually this style of painting evolved in the hill states of Punjab and Uttar Pradesh, a tract 300 Km long and 150 Km wide. The strategic position of this region ensured independence of small principalities where they could practice the arts undisturbed by the political upheavals of the plain. During the Mughal times the region came under the influence of the Mughal emperors and the local rulers participated in the wars carried out by the Mughal emperors.

In fact it is during this period that some of the rulers from Guler and other centres had the opportunity of visiting the

Mughal court and came into contact with varied aspects of the Mughal court life of which painting received major attention. It is but natural that these rulers must have been influenced by the Mughal court life, and in turn practised the art in their regions either by engaging the artists who had some training in Mughal court or by giving patronage to their own artists. Thus, a beginning was made in the art of painting by some of the rulers of the hilly region.

With the accession of emperor Aurangzeb to the throne of Delhi in the second half of the 17th century, things began to take a different shape. His 'chilly puritanism' and lack of interest in any form of art had frozen artistic life. This loss of royal patronage forced the artists to seek asylum elsewhere. The sack of Delhi by Nadir Shah further compelled the artists to seek shelter in the neighbouring regions. The result was that the artists migrated to the courts of minor kings of Rajasthan and the adjoining hill states of Punjab. Moreover the comparative security and freedom in which people lived in the hill states attracted the attention of the artists and induced them to settle down there.

Though in the beginning the rulers of the hill states could not bestow their attention on the art of painting as they were engaged in warlike activities, yet an impetus in some form was given and the seed was sown for the development of this branch of art, which, in the succeeding generations under better patronage and improved political situation, reached its perfection and developed into a flowering style of its own. Thus developed various centres, like, Guler, Kangra, Chamba, Bilaspur, Basholi, Mandi, Kulu, Garhwal, Jammu, Nurpur etc. Under the bountiful patronage of rulers like Raja Govardhan Chand, Prakash Chand, Sansar Chand, Kripal Pal, Chattar Singh, the Pahari style of miniature painting became particularly noteworthy for its 'lyrical beauty' and 'enchanted colour scheme'.

While all the Pahari paintings can be grouped together on account of their common characteristics, the individual states had their own peculiarities and idioms and it would be in the fitness of things to treat them according to their provenance.

(A) CHAMBA PAINTING

Owing to its situation at the remotest corner of the Punjab Hills, that is in the heart of north-western Himalayas, and its natural barriers, the tiny state of Chamba escaped the attention of the Muslim invaders. The state is named after Champavathi, a daughter of Raja Sahilavarman (920 A.D) and also reminiscent of a tree with fragrant flowers. Though upto the middle of the 17th century the rulers of Chamba maintained their contacts with the Mughal imperial Court, during the period of Prathap Singh Varman (1550 A.D), Chamba became a tributary of the Mughal Empire. The rulers of Nurpur maintained their domination over Chamba and even annexed some portions of Chamba state.

Raja Bala Badravarman (1559 - 1641 A.D.), though maintained his contacts with the Mughal Imperial Court, could not overcome the domination by Nurpur over his state. Raja Prithivi Singh (1641 - 1664 A.D.) who succeeded his grand-father to the throne of Chamba was assisted by Mughal army in suppressing a revolt by Raja Jagat Singh of Nurpur and regained the independence of Chamba from Nurpur. He was a regular visitor to the Mughal Court of Shajahan and it is said that as he was so handsome the ladies of the Mughal Court paid secret visits to him.

The reign of Chattar Singh (1664 - 1690 A.D.) witnessed the gradual decline of the Mughal influence over Chamba. For the first time he joined hands with Raja Deerajpal of Basholi, Raj Singh of Guler and Kirpal Dev of Jammu in resisting the

Mughal inroad in 1690 A.D. He went to the extent of boycotting the Mughal Court and defied the orders of emperor Aurangzeb by refusing to demolish the Hindu temples. The affairs of the State was looked after by his brother Jai Singh who acted as Wazir of the State.

The rule of Udai Singh (1690 - 1720 A.D.) witnessed a period of disintegration due to his disinterest in the affairs of the State and he was spending his time with women. Because of this he had tough opposition and was killed in 1720 A.D. Though Ugar Singh (1720 - 1735 A.D.) ascended to the throne of Chamba with full support, he could not maintain it as he was attacked by Dalel Singh with the help of the Mughal Governor. During his fight with Dalel Singh, Ugar Singh set fire to Chamba town and escaped to the state of Kangra where he met his death.

According to scholars the burning of the Chamba town by Raja Ugar Singh constitutes an important factor as they feel that along with this many of the paintings of the period might have been burnt.

The period of Dalel Singh (1735 - 1748 A.D.) started with some sort of assurance towards the stability of the state, but in course of time he had to abdicate the throne under the pressure of the rulers of Basholi and Jasorta in favour of Umed Singh. He became a *sadhu* and led a quiet life till his death.

The reign of Umed Singh (1748 - 1764 A.D.) also witnessed constant clashes with neighbouring states. He married a Jammu Princess, sister of Raja Ranjit Dev, as a result of which he came under the influence of the Jammu ruler Ranjit Dev and appointed a Jammu official as Wazir of the state. The two Palaces, namely, the Akhand Chandi and Rang Mahal were built by him and also installed the image of Raghubir in the Kanchandi palace.

Raj Singh (1764 - 1794 A.D.) was nine years of age when he succeeded his father to the throne of Chamba. Naturally the ruler of Jammu continued to control the affairs of the state of Chamba. It is quite interesting to note that Nikka, a son of the famous artist Nainsukh settled in Rajol village which was at that time under the control of Raj Singh. Moreover Ram Lal, another son of Nainsukh, was also working at the court of Raj Singh and according to Dr. Khandalvala "the famous Anirudha - Usha series of Chamba paintings, now preserved in the National Museum, New Delhi, can be attributed to Ram Lal"

Incidentally Raja Prakash Chand of Guler was a contemporary to Raja Raj Singh and he married a Chamba Princess. This matrimonial alliance might have induced the artist mentioned above to move to the state of Chamba and to settle down there. Thus, "there is a strong evidence of cultural links between the state of Guler and Chamba which led to the development of painting at Chamba" Naturally Raj Singh might have given patronage to the art of painting which under the able guidance of the renowned artists of the period, namely, Nikka and Ram Lal developed into a new phase of art popularly known as Chamba school.

Raja Jit Singh (1794 - 1808 A.D.) continued the patronage to the art of painting. Though he defeated the Basholi ruler Bijaipal, he showed an act of greatness by restoring him to the throne after receiving an indemnity. The principal artists, namely, Ram Lal, Chajju and Harkhu received his patronage and produced some of the best paintings of the period. Apart from portraiture, and courtlife, the themes from *Rasikapriya*, *Kavipriya* and the romance of Aniruddha - Usha were translated into exquisite paintings.

Jit Singh was succeeded by his son Charat (Charhat) Singh (1808 - 1844 A.D.) at the age of six. The affairs of the state

were looked after by his mother and Wazir Nathu. Immediately after his accession to the throne the state of Chamba along with other hill states became a tributary to Raja Ranjit Singh, the Sikh ruler. Hence from this period onwards the Sikh influence began to be felt in every field and the art of painting is no exception to this. Though painting entered the Sikh phase Raja Charahat Singh bestowed his patronage to the artist and painting flourished during this period. The painting of this period 'lacks the freshness and charm which it possessed during the rule of Raja Singh and Jit Singh'.

Inspite of gradual decline and the failure on the part of the artists to produce good examples due to changed political situation and the total lack of interest on the part of the rulers in extracting the best out of the artists probably because of their subordinate position to Sikh rulers, yet we do come across 'some charming specimens' executed during this period. Mural paintings also received the attention of the ruler and a number of murals in Rang Mahal were painted under his patronage.

Like his father, Sri Singh (1844 - 1875 A.D.) also succeeded to the throne as an infant at the age of five. The affairs of the state were looked after by his mother (Kangra Rani) and Wazir Bhaga. By the "Treaty of Amritsar (1846 A.D.)", the state of Chamba was amalgamated with Jammu under Gulab Singh.

Inspite of the political situation Sri Singh continued his patronage to the art of Painting. He saw the completion of the Murals in Rang Mahal, mainly executed by artists Durga and his Uncle Mangnu. Apart from Rang Mahal Palace, the murals of Akhand Chandi Palace also received his attention 'which were retouched in oil'. The local artist by name Tara Singh received the patronage of the ruler and he painted a *Ramayana* series. A series of *Baramasa* paintings (now preserved in the Bhuri Singh Museum) is also attributed to this artist. With his

co-operation 'genuine revival of the Chamba style took place' during the period of Raja Sri Singh. Tara Singh died in 1871 A.D. and scholars agree that with the death of this artist the tradition of miniature painting in Chamba also came to an end.

A member of this family, namely, Raja Bhuri Singh (1904 - 1919 A.D.) an enlightened prince, donated his entire family collection to the Chamba Museum in September, 1908 and the Museum has been named after him as 'Bhuri Singh Museum' which houses the best specimens not only of Chamba school but also other sub-schools of Pahari painting.

On the basis of the characteristic features that are seen in the paintings of the Chamba school, they may be divided into four distinct phases, namely, Basholi phase, Guler-Chamba phase, Sikh phase and the Revival phase during the middle of the 19th century.

1. BASHOLI PHASE :

This phase covers the period starting from Raja Ugar Singh and ending in Raja Umed Singh. The paintings produced during this period mainly show the characteristic features that are seen in the paintings of the neighbouring Basholi state. Except for some sort of 'remotest resemblance' in the faces of male and female figures to the Mughal Painting, the works of this phase exhibit the domination of the Basholi influence. The paintings of the '*Bhagavata Purana*' series and '*Ramayana* series', according to scholars, belongs to this period. The characteristic features of the Basholi school that are seen in the paintings of this phase can be summerised as follows :-

- (a) The shape of the crown of the trees are Pyramidal.
- (b) The colours used for the sky, ground and borders are bluish grey, yellowish green and deep red respectively.
- (c) The lock of hair invariably decorates the side face of the women.

- (d) The cowherds wear peaked caps.
- (e) The individualistic treatment of clouds and water.

2. GULER - CHAMBA PHASE (1770 - 1808 A.D.)

This phase covers the period of Raj Singh and Jit Singh. As already shown, the matrimonial alliance between the two houses, namely, of Guler and Chamba during the rule of Raj Singh paved the way for the free movement of the artists trained at the court of Guler to Chamba. The fact that Nikka and Ram Lal (also known as Ranjha) the two sons of the great artist Nainsukh worked in the court of Raj Singh, might have contributed to the development of this phase of Chamba paintings. The artists Ram Lal, Chajju and Harkhu received the patronage of Raja Jit Singh and were the principal artists of his court. Thus under the patronage of the two rulers several paintings were executed, showing apart from portraits of the rulers and court life, themes from Kesavadasa's *Rasikapriya*, *Baramasa* from the *Kavipriya*, Bihari's *Sat Sai* and the romance of Aniruddha - Usha.

The paintings of this phase are characterised by

- (a) The delicacy of lines,
- (b) The brilliant colours,
- (c) The gliding grace and aristocratic elegance of the female faces,
- (d) The covered hill with a light yellow wash at the top.

3. THE SIKH PHASE (1820 - 1850 A.D.) :

This phase covers the period of Charat Singh and Sri Singh, shows the dominant influence of the paramount power. Though some good specimens were produced during this period, the majority of the works exhibit -

- (a) The lack of freshness and charm.
- (b) Becomes heavy and stolid, and
- (c) Generally dull and crude in execution.

4. REVIVAL OF THE CHAMBA STYLES : (MID. 19TH CENTURY)

This phase covers the second part of Raja Sri Singh's period. A local artist, Tara Singh, received the liberal patronage of the ruler and whose works shows the revival of the Chamba Style for a short period. This can be seen in the *Ramayana* series and a series of Baramasa paintings (in the Bhuri Singh Museum) attributed to Tara Singh. The artist made profuse use of chocolate brown pigment and in the depiction of the foliage of the trees he adopted the Garhwal style. The facial features of the female figures show a resemblance to the earlier styles of *Ramayana* series of Guler - Chamba phase.

Apart from this, Tara Singh also executed Murals on the walls of the two palaces of Chamba. The Murals of Chamba occupy an important place in the development of painting in that state as they were also executed side by side by the artist and shows the influence of the one phase or the other mentioned above.

One of the finest examples of the Chamba School in the Museum's collection is an "Illustration to *Ramayana*" bearing accession No. 75.20 (Ph.1). The incident illustrated is the departure of Lakshmana, for providing help to Rama on the entreaties of Sita. Lakshmana, scantily clad and wearing a head-gear made of leaves of trees, is sporting a bow and arrow in his hands. Sita sits below a tree within the confines of circle drawn by Lakshmana. The artist has brought out successfully the fear of the unknown on the face of Sita who sits with downcast head. Further the artist also captured the beauty of landscape - the undulating hills, greenery and clouds. This painting belongs to a well-known *Ramayana* series in the *Chamba Kalam* incorporating certain features of the Kangra idiom and datable to circa 1790 A.D.

Another good example is the painting showing '*Krishna Pooja*' (84.19). It depicts Lord Krishna seated under a pavilion on a throne covered with a huge lotus and a bolster at the back. A Raja with Rani and three princesses are on the left side facing Krishna; on the other side Gods Brahma, Mahesvara, accompanied by one female divinity and three other male divinities approaching Krishna. This painting is probably the work of artist Nikka and datable to circa 1780 A.D.

The painting 70.47 shows '*Rukmini delivering letter to a Brahmin*' (Ph. 2) Rukmini in orange dress and veil stands at a window delivering the letter to a brahmin in white dhoti and white wrap holds a stick in his left hand and lifts his right hand to receive the letter. In the inner room Rukmini is shown seated against a bolster, writing a letter. Background with trees flowering creepers and cloudy sky. Ground in dark green and brick colour wall. This picture is probably an illustration to Krishna-Rukmini series. The painting is datable to circa 1800 A.D.

Another fine example is the painting showing "King with Ladies" (64.29) (Ph.3). A King with beard in dark green dress sits on a striped red carpet on an open terrace facing a lady seated in front of him. Another lady seated by his side wears pink dress. A maid in dark blue and pink skirt with wavy borders, stands in front of the king holding a flower in her right hand and a box in her left. A white pavilion behind. Flowering plant and trees with deep yellow background. The painting is assignable to circa 1780 A.D.

The picture with accession No.64.30 is a 'Palace scene' showing Raja and Rani smoking *huqqa* (Ph.4). A Raja smoking *huqqa*, and attended by four maids, sits on a carpet with flower design in an open pavilion facing his Rani, who sits before him. Holding with his right hand the stem of a *huqqa* and his left hand rests on the bolster. Wears *jama* (White) and turban. His

Rani sits facing him and holding the stem of a *hugga* with her right hand and wears dotted designed red garment. To the right side one maid holds a yaktail fly-whisk, while a second holds a spittoon with a kerchief on it. Similarly to the right of the Rani one maid holds a yaktail fly-whisk, while a second holds a rose water sprinkler and a bowl in her hands. To the left side of the Rani a bird in a cage kept on the floor. In the foreground a fountain, angular flower beds on either side of the fountain, an *astaba* and a spittoon. Through the window a view of a tank where ladies collect water and a fort. In the background trees and hillocks. To the right side of the fountain two ladies stand conversing while on the left side a music party seated on the ground. On the right side a lady stands in the upper terrace of a pavilion while a lady sits on the ground floor with a long stick in her right hand and two birds in front of her. On the left side two ladies are seated on the upper terrace of a pavilion while on the ground floor two ladies stand at opposite sides. Colours used are red, green, yellow, pink dominant. The painting belongs to circa 1800 A.D.

The love lore of Baz Bahadur, the last Muhammadan ruler of Malwa, and Rupmati, a Hindu courtesan acquired an ideal character and influenced the artist to depict the passionate romance of the ideal lovers in painting. The painting bearing No.8/XXXVII depicts the lovers resting on a hill side under a tree, their horses tethered standing in front. The lover is resting on the thigh of the lady who is gazing at her lover. The painting is assignable to mid.18th century A.D. This theme was equally popular with painting of Garhwal school. (For example see plate IV of Garhwal painting by W.G. Archer.)

Besides, the miniatures showing 'Siva and Parvati on Kailasa' (62.72) and 'Goddess Saraswati' (12/xxxvii) are other notable examples of the Chamba school in the collection of the Museum.

(B) GULER PAINTING

In the field of Pahari miniatures, the Guler School, occupies an important and interesting place. Scholars generally agree that Guler is the forerunner to the Kangra school of painting. In fact the achievements of Kangra painting under Raja Sansar Chand is associated to a group of Guler painters working at his court. The influence of this School can also be seen in the works of Chamba also. In the words of W.G.Archer² "Guler is not merely one of thirty eight small centres of Pahari Art. It is the originator and breeder of the greatest style in all the Punjab Hills". Though the presence of a painter's colony is recorded in the work of "*Diliparanjani*" written during the time of Raja Dalel Singh around 1703 A.D., we are yet to come across paintings attributed to particular painters.

THE FOUNDING OF THE STATE OF GULER

The State Guler was founded, under strange circumstances, in A.D. 1405 by Raja Harichand of Kangra, who was separated from his companions when he had gone out on hunting expedition and had fallen into a well. His absence forced his Ranis to presume him to be dead and to commit *Sati* and his younger brother ascended the throne of Kangra. After a lapse of several days Raja Harichand was rescued by a merchant traveller. After learning the incidents that had taken place at Kangra during his absence, Raja Harichand decided not to return to Kangra and proceeded to the present site of Haripur and founded the Kingdom of Guler.

THE ASSOCIATION OF THE GULER RULERS WITH THE MUGHAL EMPERORS.

Though founded in the year 1405 A.D. it is only from the beginning of the 17th century we get a clear picture of the history of the Guler Rulers. The skill in warfare of the rulers from Raja Roop Chand (A.D:1610-1635) to Raja Bikram Singh

(A.D.1661-1685) coupled with its strategic position in the Punjab plains gave Guler a prominent role to play in the Mughal affairs during the 17th century.

Raja Roopchand helped the Mughal emperor Jehangir in the siege of Kangra fort in 1620 A.D., in recognition of which he was presented with an elephant and a horse by Jehangir. While fighting against the Garhwal ruler in 1635 A.D. for the emperor Shah Jehan, he was killed in the battle.

His son Man Singh (1635-1661 A.D.) was in the army of Shah Jehan and campaigned for him in the north-west frontier. Later on he was attached to the army of emperor Aurangzeb and took part in the siege of Kandahar in 1647 A.D. His son and successor Bikaram Singh (1661-1685 A.D.) campaigned for Aurangzeb on north-west frontier and also acted, for some time, as Mughal Governor of Kangra hills.

Though his predecessors were loyal supporters of the Mughal rulers, Raja Raj Singh (1685-1695 A.D.) son of Raja Bikram Singh, gave up his support to the Mughal Kings and joined hands with Raja Chatter Singh of Chamba, Dhiraj Pal of Basholi and Kirpal Dev of Jammu, in resisting the inroad of the Mughal Governor of Lahore.

His son and successor Raja Daldip Singh (1695-1741 A.D.) also resisted the inroad of the Mughal governors. The famous work of 'Dilip Ranjani' is said to have been written during his time in which reference is made to the existence of a painters colony in Haripur.

THE REIGN OF RAJA GOVARDHAN CHAND :

With the accession of Raja Govardhan Chand (1741-1773) to the throne of Guler, things began to take a different shape. The only war which the Raja is known to have fought against the Mughals was for his favourite horse. Otherwise he was

living in comparative peace and his constant visit to the Mughal court of Muhammad Shah (1719-1748) might have had influenced him in appreciating the finer aspects of Mughal life. With the result he might have taken active part in the cultural activity and the possibility of encouraging the local artist to take up the art of painting. The fact that Raja Govardhan Chand was free from military exploits and 'he valued Cultural amusements more than feudal glory', and the influence of the Mughal court might have encouraged him to take a bold step in engaging the local artist to illustrate religious and poetic theme and as Archer puts it 'a personality of this type could well have favoured experiments in painting'.

FACTORS CONTRIBUTING TO THE DEVELOPMENT OF THE GULER SCHOOL

Scholars are of the opinion that painting in Guler had its beginning under the patronage of Raja Govardhan Chand and some of them go to the extent of considering Guler as "the birth place of Kangra art". Any how the following factors, namely (a) the nearness of Guler to the Punjab plains made it possible for the intermingling of Rajput and Mughal current (b) the close association of the Guler Rajas with Mughal Rulers (c) the disintegration of the Mughal empire and the loss of patronage to the artists trained in Mughal court and their plight to seek shelter in the hill states, and (d) the comparative freedom from Warfare of the rulers starting from Raja Govardhan Chand, at least, and their inclination to develop the finer aspects of life, might have induced Raja Govardhan Chand to take a step in experimenting the art of painting, which, in the course of succeeding periods and under the continuous patronage of his successors, developed into a flowering art and reached its zenith at Kangra under the liberal patronage of Raja Sansar Chand.

THE REIGN OF RAJA PRAKASH CHAND AND HIS SUCCESSORS.

During the reign of Raja Prakash Chand (1773 to 1790 A.D.) the son and successor of Raja Govardhan Chand, painting received liberal patronage and some of the best works of the Guler School belongs to his period. The records of his period show his disinterest in the administration of the State which was looked after by his Wazir Dhian Singh till 1785 A.D. Raja Prakash Chand was known for his extravagance in spending money on artists, Musicians and on cultural activities. The result of which was that the resources of the State were exhausted and he was forced to take loan from money-lenders, the favourite among them being '*Avtara Brahman*' of Haripur. He abdicated the throne in favour of his son, Bhup Singh, in 1790 and lived a retired life till his death in 1820 A.D.

Raja Bhup Singh (1790-1826) who succeeded his father to the throne of Guler, was the last ruling chief of Guler, since the Sikh-rulers occupied Guler in 1813 and controlled the affairs of the State. Raja Bhup Singh was generous patron of art and a romantic personality. Because of this character of the King the later paintings of Guler assumed a semi-erotic tinge.

THE DOMINATION OF THE SIKH RULERS

The successors of Raja Bhup Singh namely, Raja Shamsher Singh (1826-1877 A.D.) and Raja Jai Singh (1877-1884 A.D.) ruled under the control of the Sikhs who were virtually directing the affairs of the State. The paintings of Guler after 1815 A.D. onwards shows the Sikh influence. The influence of the paramount power were so much that the rulers of Guler developed long beards and the wearing of the turban in the Sikh style also became popular. After 1890 A.D. art in Guler "ceased to be practised seriously".

The last ruler, namely, Raja Raghunath Singh (1884-1920 A.D.) inherited the family collection of paintings.

ARTISTS OF GULER.

It is quite interesting to note that the great artist by name 'Seu' - whose descendants went and settled at different centres like Chamba and Kangra - was native of Guler, and seems to have lived during the time of Raja Dalip Singh. Though artist Manak his son, Nainsukh and his sons lived during the period of Raja Govardhan Chand, we are yet to come across the works of these artists, 'inscribed as being painted at Guler'. The Guler phase of the Chamba paintings are also due to the movement of the two Guler artists, namely, Ramlal and Nikka, son of Nainsukh to the court of Raja Raj Singh (1764-1794 A.D.) of Chamba.

The fact that Raja Prakash Chand of Guler was a constant visitor to the court of Raja Sansar Chand of Kangra facilitated to the free movement of the artist of his court to the Kangra State and thus resulting in the finer phase of Kangra school under the generous patronage of Raja Sansar Chand who himself happened to be an excellent connoisseur of art.

THEMES

Apart from portraiture, the subjects selected for depiction include court scenes of the rulers, scenes of local interest, and incidents drawn from religious epics. The local landscape of Haripur-Guler always occupied a prominent place in the painting. The artists translated into their works nature as seen and felt by them.

CHARACTERISTIC FEATURES OF THE GULER PAINTING

The characteristic features of the Guler paintings can be summarised as follows:-

- (1) The portraiture of this school shows the delicacy of Shah Jahan type, marked with liquid grace and precise in form.

- (2) The peculiarity of the facial features of the females invariably conforms to 'enlarged face detail' - its characteristic being the sharp right-angle formed by the hair above the eye brow.
- (3) The skirts of the figures tending to horizontal types.
- (4) The tendency to elongate the figures.
- (5) The marked preference being for single flat planes with little or no depth.
- (6) The use of bold expanses of colour with a combination of scarlet or orange red with large expanse of green, greyish blue or grey.
- (7) In the composition 'delicate flowering shrubs' invariably appear as ornamental feature.
- (8) The presence of plantain trees intersecting, sometimes with cypresses in the background.
- (9) The mountains in green with a yellow wash on the top.

The Museum has about seventeen miniature paintings attributed to Guler school. The themes depicted are portraits and illustrations to *Bhagavata Purana*.

PORTRAITURE

Three miniature paintings bearing Museum numbers 78.9, 74.50 and 70.48 are the portraits of the rulers of Guler, namely Bikram Singh (1661-85 A.D.), Raj Singh (1685-95 A.D.) and Prakash Chand (1773-90 A.D.) respectively.

The miniature depicting the portrait of Raja Bikram Singh (78.9, Ph.5) bears an inscription on the top as well as on the backside of the painting. The inscription on the top portion of the painting is badly rubbed off, whereas the inscription on the reverse, which also is faded, reads 'Mian Bikram Singh'⁽³⁾. The painting shows the king⁽⁴⁾ seated on a carpet holding an ornamental leaf like thing in his right hand and the left hand resting

on his thigh. A *kattar* is tied to his waist band and a sword lying on the ground. The king is wearing a white *Angharka* with floral pattern and waist band in deep chocolate colour with flower motif border. The background is in light green. The features of the painting point out that it must have been executed during the period of Raja Govardhan Chand of Guler and could be dated to mid.18th century A.D. Bikram Singh was the son of Man Singh and Kalyan Devi of Guler. During his period Guler became a powerful state and the ruler campaigned for the Mughals on North-west frontier. He also served as Mughal Governor of Kangra hills for some time. He was noted for his physical strength and had a son by name Raj Singh.

The painting 74.50 is the portrait of Raja Raj Singh, (Ph.6) son of Raja Bikram Singh, seated on a green carpet having a floral design. He wears a white *Angharka* with floral design and matching turban with a plain waist cloth. He has the religious mark on his forehead, a long tilak. This painting has a great resemblance to the one available in the National Museum, Delhi ⁽⁵⁾, wherein the king is shown smoking a hukkah. The Salar Jung Museum portrait can also be compared with the painting in Chandigarh museum ⁽⁶⁾, where Raj Singh is shown along with his son on an elephant. The Salar Jung Museum portrait can be dated to early 18th century A.D.

The portrait of "Raja Prakash Chand" 70.48(Ph.7) depicts him with a fully grown beard. He has been depicted sitting against a bolster on a carpet depicting floral patterns, holding the stem of a *hukkah* in his right hand and his left hand resting on his thigh. He wears a white *Jama* and a white turban. A sword is shown lying on a pillow in front of him. An attendant stands behind him towards his left side, holding a fly-whisk in his right hand and a kerchief in his left hand, at the top one can see a rolled up blind (curtain). The hillock painted in green forms the background of the painting.

The physical features of the Raja have close resemblance to the portrait of the Raja housed in the central Museum, Lahore ⁽⁷⁾ The portrait differs from the one in the Central Museum in the sense that in the latter, only the bust of the Raja is shown, whereas in the painting under reference, he is shown seated with an attendant behind. The Salar Jung Museum portrait must have been painted after 1772 A.D. since in it the dip of the nose is ignored and both the nose and the forehead are shown in a single straight line. This is a characteristic feature of the painting executed after 1772 A.D.

ILLUSTRATIONS TO BHAGAVATA PURANA

The museum houses ten miniature paintings bearing accession numbers 1/xxxvii, 3/xxxvii, 11/xxxvii, 15/xxxvii, 17/xxxvii, 19/xxxvii, 27/xxxvii, 29/xxxvii, 32/xxxvii and 43/xxxvii acquired by Nawab Salar Jung III which are part of a set of illustrations to *Bhagavata Purana*, ascribed to Basholi style at Guler and datable to Mid.18th century A.D.(1750-60 A.D.). Some miniatures of a *Bhagavata* set of the Mid.Eighteenth century evidencing the influence of the Basholi school painted at Guler were first identified by Milo C.Beach ⁽⁸⁾. Later on Dr.Goswami also assigned these paintings to Guler and published some more examples from this set suggesting it was the work of artist Manak, son of Pandit Seu ⁽⁹⁾. Some paintings of this set are in the collection of the late Sir Cowasji Jehangir and in the N.C.Mehta collection at the culture centre, Ahmedabad and in Bharat Kala Bhavan, Varanasi besides Salar Jung Museum. A colour reproduction of one painting of this set is included in a portfolio published by the Salar Jung Museum and has been assigned as Basholi style at Guler by Dr. D.N.Varma.

The painting bearing accession No. 43/xxxvii shows "Chakravarti Raja Prithu and other Rajas" (Pl. 9). Raja Prithu urges other Rajas to ensure that the people of their kingdom

worship *Narayana* and follows the path of dharma. It is an illustration to the fourth Skanda of *Bhagavata Purana*.⁽¹⁰⁾ Another painting bearing accession No. 15/xxxvii shows "*Kardama Rishi* offering prayers in a hilly landscape" (Ph. 10). It is an illustration to the third *Skanda* of *Bhagavata Purana*. Kardama Rishi was ordered by Brahma to create. The Rishi offered prayers to Vishnu to seek his blessings and help. In this illustration Kardama Rishi is in the act of offering prayers in a hilly landscape.

The painting 4/XXXVII is another fine example showing a lady smoking *huqqa* (Ph. 8). A lady sits on a raised seat with a bolster in front, holding the stem of a *huqqa*, wears light blue skirt and light green shawl (worked with gold bootis) over her and a big ring on her nose, looking at a maid standing in front with her hand stretched and wears yellow skirt, dark blue cloth slung over her shoulder. Madder red carpet with flower design on the floor and a red curtain with flower design rolled up. A white archway shown. Walls in half white with empty niches and two doors with rolled up curtains on either side of the wall. A spittoon, ewer and a seat on the floor. A deep blue and with creeper design around painting. The painting belongs to early 19th century A.D.

Besides, the pictures 75.14 shows Lovers on terrace datable to 1780 A.D., 79.12 depicts Raja Mia Kapoor Singh listening to Music, 1800 A.D. and 78.15 shows Durga fighting demon belonging to late 18th century A.D.

(C) BASHOLI PAINTING :

Though it was a tiny principality hardly known beyond the boundaries of Jammu, Basholi has left an impact on the cultural history of India. It has contributed a peculiar tradition of its own to the Himalayan art. In the words of an expert "A great,

virile exponent of traditional art, Indian paintings would have been the poorer if the art of Basholi had not existed".

During the reign of Sangrampal (1653 - 1673 A.D.) the advent and settling of artists took place and under his loving patronage, the Basholi style of painting began to appear. It was under Kirpal Pal (1678 - 1693 A.D.), a great scholar and lover of art, that the Basholi school began to flourish and eventually reached the pinnacle. The influence of Basholi style spread to neighbouring hill states like Mankot, Nurpur, Kulu, Mandi, Chamba and Guler.

Thus arose during the 17th century a style of painting in the foot-hills of the western - Himalayas characterised by vigorous use of primary colour and peculiar facial formula. Though considered to be an off-shoot of the Rajasthani school, the Basholi school has an individuality which easily distinguishes it from its original source. The pictures are marked by more depth in conviction and vigour in execution. The paintings have a charming simplicity and the painters have achieved in them the maximum of expression with the minimum of means.

The delight of Basholi painting lies in its colour. The artist used freely colours like yellow and red in such perfection that they penetrate the eyes and move the onlooker deeply. Besides, the colours used are symbolic, for instance yellow stood for spring and passion of lovers. The treatment of clouds, lightning and rain form a characteristic feature of Basholi art and the artists have shown their skill in the stylization of trees. Symmetry and balance are marked features in the composition of Basholi painting.

MAIN INSPIRATIONS

Vaishnavism was flourishing in most parts of Northern India and naturally the artists were influenced by the movement.

The main inspiration of Basholi paintings, like other Rajasthani paintings, was *Vaishnavism*. In the paintings of 17th and 18th centuries, the devotional poetry found visual expression. Banu Datta's *Rasamanjari* (written in 14th century) and *Bhagavata Purana* are favourite texts for the artists of Basholi. In the early 18th century a complete series of illustration to *Gita Govinda* was painted by the artists.

Moreover the *Barahmasa* (the twelve months of the year) theme influenced the artists. A number of *Ragamala* paintings were also produced by them, with simplicity of composition and delicacy of colouring. Portraits of kings, their consorts and courtiers were also done by the artists.

Though the Museum has only about six miniature paintings belonging to Basholi school, they are fine examples representing diverse themes.

The painting bearing No.80.33 depicting '*Dhanasari Ragini*' (Ph.11) is a fine example of the Basholi school. It depicts a lady seated under a tree with two Rabbits in front. The painting illustrates typical features of the Basholi style - large fish - eyes, receding forehead, raised cheeks, high noses and powerfully built figure. The painting can be assigned to 1700 A.D.

The painting showing a 'Noble with a lady' (Accession No.63.31) (Ph.12) is another good example of the Basholi school depicting the Noble with striped dress wearing a turban with a sword over his shoulder, seated under a tree and facing a seated lady in front. The painting is datable to 1710 A.D.

Another painting with accession No.72.29 '*Rajaputra Prabala*' showing two young men seated. On the left is a Noble wearing a plumetted *pagri*, a loose long-coat tied with a sash at the waist has a dagger in it and sits cross legged with his left arm extended. The figure seated in front holds the ex-

tended arm of the Noble by both of his hands. The painting is datable to 1720 A.D.

The painting with accession No.63.32 is the representation of a musical note depicting a king with two heroins sitting on his lap. The iconography has been termed as '*Vinoda Raga*' as plate VII of *Pahari Miniatures* by W.G.Archer. The minor changes in the head-gear and the representation of the eyes make the Salar Jung Museum example coming from Basholi rather than the Victoria and Albert Museum example coming from Mankot as cited above. The painting is datable to circa 1750 A.D.

Besides the Miniatures belonging to Basholi school also represent a scene from *Ramayana* (62.71, Ph.13), portrait of a Noble (73.62) and a Battle scene (63.34).

(D) GARHWAL PAINTING:

Situated on the *Alakananda* river, the princely state of Tehri Garhwal with its capital at Srinagar became a great centre of art in the mid-seventeenth century. The Garhwal School owes its origin to the migration of Sulaiman, son of Dara Shikoh, to Srinagar along with a retinue including the Agra court painters Sham Das and Har Das to escape the wrath of emperor Aurangzeb in 1658 A.D. Sham Das and Har Das, father and son, belonged to the *Shajahani* School of Mughal painting; came to the Court of Raja Prithipat Shah (1625-60 A.D.) and founded the Garhwal School of painting. In the fourth generation Mola Ram (1743-1833 A.D.) was born who became the greatest artist of the Garhwal School. Painting flourished vigorously during the life time of Mola Ram and the last batch of the reputed Garhwal artists were his two sons Jawala Ram (1788-1884 A.D.) and Shib Ram (1790-1855 A.D.) and two grand-sons Hari Ram (1858-1906) and Tulsi Ram (1881-1910). The reasons for

the decline and death of the Garhwal School of painting was the absence of patronage and the reluctance of the artists to pass on the vital secrets of their technique to their descendants.

In Garhwal paintings, poetry was accepted as the true theme of art and technique achieved a new delicacy. They are characterised by delicacy of line, freshness of colour and subtle draughtsmanship. The Garhwal school stands out for the treatment of women who are depicted more slender and charming. Besides, there is more detail in depiction of ornaments and drapery is often attractive. The themes and motifs of the paintings cover mythology, *Radha-Krishna* lore, *Nayikabheda*, *Rukminimangal*, Portraits, besides illustrations to *Ramayana*, *Mahabharata*, *Ashta Durga*, etc.

The Museum houses a representative collection of Garhwal paintings such as illustrations to *Bhagavata* purāna, episodes from Krishna's life, *Rukminimangal*, *Nayikabheda* besides Toilet scene.

The Miniatures with Accession numbers 64.18, 64.19, 23/XXXVII, 24/XXXVII, 64.15 and 30/XXXVII deal with episodes from Krishna's life. The painting bearing No.64.18 (Ph.14) depicts an 'Incident from Krishna's life'. Several chapters of the tenth *Skanda* of the *Bhagavatapurana* deal with the stories of the demons who were sent by the wicked king Kamsa to destroy child Krishna. Though the episode illustrated in the painting 64.18 does not find a place in the *Bhagavata* but obviously inspired by it. The entire episode centres round the crow headed demon sent by Kamsa to kill child Krishna. The painting has the intensity of drama with the hatching of the plot, its execution and ultimately the destruction of the demon as its different acts. The setting is provided by the palace of king Kamsa, a street scene of Mathura, the flowing river of Yamuna and the idyllic surroundings of Gokul. The painting is datable

to Circa 1800 A.D. This painting also finds a place in a portfolio of reproductions published by the Salar Jung Museum.

The painting 64.19 also deals with episodes from Krishna's life, showing Krishna with Yasoda, Krishna attacking the Buffalo demon, Bakasura-the crane demon, etc. This painting is also datable to circa 1800 A.D.

The painting 23/XXXVII is an illustration to Bhagavata purana depicting "The Quelling of Kaliya (*Kaliya damana*) (Ph.15) Krishna dances on the hoods of *Kaliya*, the great multi-headed snake whose poisonous presence in the river Jamuna has harassed the cow-herds of Brindavan. The wives of the snake, with human heads and snake-like tails, bow before him. The painting is datable to C.1800 A.D.

Another painting bearing accession No.64.15 shows 'Krishna and *Radha* (Ph.16) datable again to circa 1800 A.D. It shows Krishan sitting on a platform below a flowering Kadamba tree playing on his flute. Radha is shown offering betel arranged on a plate to Krishan. The human figures as well as the cows and the *Kadamba* tree have been depicted with a sensitive appreciation of their beauty.

One of the most beautiful painting in the Museum shows 'Radha and Krishna sheltering from rain'(Ph.17) (24/XXXVII) a theme taken from *Bhagavatapurana*. Krishna is shown taking shelter with Radha beneath a common black shawl. The background is an exuberant green landscape which is pleasing to the eye and contributes to the enhancement of love pervading the scene. The treatment of clouds is superb. The uniqueness of the painting lies in the fine conception, brilliant colours and admirable draftsmanship. The painting belongs to circa 1800 A.D.

Another enchanting painting is an illustration from *Rasikapriya* showing 'Krishna and Radha on a terrace' (30/XXXVII) (Ph.18).

The painting lovingly illustrates the sweet affectionate Radha, her humility, grace and sweetness. On her face is an expression of delight as she shyly, moves hesitatingly towards her lord who is anxiously waiting for her. The architectural splendour of these times is also revealed in this painting. The painting is datable to Circa 1800 A.D.

The painting 62.75 depicts the 'Toilet of Radha'. Radha is standing, under a canopy on a low seat arranging her hair and looking in a mirror which is held towards her by a maid on the left. The second maid on the right holds a tray. The third maid seated holds the chappals of Radha. The painting is datable to early 19th century A.D.

The painting depicting *Vipralabdha Nayika* (accession No.62.74) (Ph.19) is a fine example datable to circa 1800 A.D. *Vipralabdha* is a heroine who comes to keep an appointment, but night passes without her lover coming. The miniature depicts the heroine standing under a flowering tree in a landscape taking off her jewels in grief and throwing them down.

Another painting bearing No.64.33 depicts the marriage of 'Rukmini and Krishna'(Ph.20) The painting is datable to Circa 1800 A.D. The painting shows the ceremonial canopy of the traditional Hindu marriage. A *Pandit* (priest) is presiding over the ceremony. To the right women singers and musicians with a *dholak* (drum) are singing nuptial song. The tall bridegroom and the shy bride are sitting side by side for the marriage ceremony. Behind there are maids in attendance. The priest also has two *brahmin* assistants. The painting is similar to the plate XXXI published by Mukundlal in his book Garhwal painting (1968).

The painting 63/XXXVII shows a palace view. A lady seated near a flower bed arranging the flower, while a standing royal

lady watering it. A maid with a flywhisk stands behind the royal lady. It is datable to early 19th century A.D.

(E) KANGRA PAINTING:

Though considered as one of the oldest and strongest states in the entire Punjab hills, Kangra "lived in the dusk of a dimmed existence" till the middle of the 18th century. The history of Kangra from the time of Bidhichand (1585-1605 A.D.) to that of Ghamir Chand (1760-1761 A.D.) was one of constant clashes and humiliation at the hands of the Mughals. The Kangra fort was captured by Emperor Jahangir in 1620 during the rule of Harichand (1612-1625 A.D.) and annexed the Kangra state. The ruler Raja Harichand resorted to guerilla warfare against the Mughals till his death. Till the accession of Raja Ghamand Chand (1761-1774 (or) 1751-1774 A.D.) the State was under the rule of the Mughal imperial court and a Mughal Governor was posted at Kangra fort, to look after the affairs of the state. Thus till the middle of 18th century the state of Kangra was crippled by the occupation of its fort and the western half of the state by the Mughals.

The Kangra state saw in Raja Ghamand Chand its first strongest and powerful ruler. The waning power of the Mughals coupled with intervention of the Afghans in the Punjab Plains proved to be a turning point and by his personality, skill in war and administration and by employing mercenaries, Raja Ghamand Chand put the hands of the clock back by regaining the territories lost to the Mughals by his ancestors, except the Kangra fort. Thus, under his able administration the state of Kangra once again regained its former status and emerged as a powerful state in the entire Punjab Hills.

The fort of Sujampur was founded by Ghamand Chand on the Beas to commemorate the return to power by the Kangra state and also constructed a temple to Chamunda Devi (1761 A.D.) at Tira.

Tegh Chand succeeded his father Ghamand Chand in 1774 A.D. and remained as a ruler only for a year. During this period he maintained the position of Kangra as a powerful state.

Under Sansar Chand (1775-1823 A.D.) son and successor of Tegh Chand, the state of Kangra witnessed the greatest ruler ever ruled in the entire hill region. He ascended the throne of Kangra at the age of ten and during his long reign the state of Kangra underwent many changes. His rule saw both success and defeat and in spite of the constant fluctuations in the affairs of the state, the art of painting received the best attention of the ruler and reached the pinnacle of perfection. The beginning, development and the culmination of the art of painting strangely coincided the reigning period of Raja Sansar Chand.

Though he continued to pay tribute to the Sikh Raja Jai Singh Kanhaya, by 1786 A.D. by territorial adjustments with the king, he got back the Kangra fort. With this success he became paramount ruler of the entire hill region, and his rule from 1786-1806 A.D. can be called a period of grandeur. Unfortunately he met his first big defeat in 1806 A.D. in the hands of the Gurkhas who invaded his territory. The rulers of Nurpur, Guler and other states joined hands against him to resist his paramountcy. Nearly for the period of three years a state of anarchy prevailed and Sansar Chand returned to Surjanpur-Tira during this period.

In order to get rid of the Gurkha's intervention Sansar Chand was forced to enter into an alliance with the Sikh rulers in 1809 A.D. The interference of Sikhs saw the removal of the Gurkhas from the stage, and Sansar Chand agreed to pay homage to the Sikh rulers. They also appointed Desa Singh Majithia as Sikh Governor to supervise the affairs of the Kangra state. Till his death in 1823 A.D. he had to face many problems and lived in humiliation.

In spite of the ups and downs in the affairs of the state, fortunately the art of painting received the best attention of the ruler and developed studily into a great art. This could be possible because of his immense interest in painting. It is said that he had an 'exceptional interest in painting from his boyhood' Moorcraft, who visited his court in 1820 A.D. singles out "fondness for drawings" as one of his outstanding characteristics. The existence of two paintings in which Raja Sansar Chand is shown looking at pictures, proves his immense interest in the art. His good qualities, his keen interest in music, dancing and singing and above all his devotion to Krishna cult, all these things blended together to create an atmosphere favourable for the development of the great school of painting.

The artists Purkhu, Khushala, Fattu, Gaudhu and Bassia lived in his court and worked under his patronage.

Anirudh Chand (1823-1832) son of Sansar Chand by his Suket Rani, succeeded to the throne. In order to avoid the marriage of his sister to Hira Singh he fled to Haridwar in 1828 A.D. which was under the control of the British at that time. The departure of Anirudh Chand from Kangra and his ultimate asylum at Haridwar created greater confusion and resulted in the grant of different Jagirs to his relatives who began to exercise their power over these estates under different branch names.

LAMBAGRAON BRANCH

Taking advantage of Anirudh Chand's absence from Kangra state, Fateh Chand - middle brother of Sansar Chand - offered Ludar Chand's daughter for marriage to Hira Singh. By this matrimonial alliance he received from the Sikh ruler as reward the estate of Lambagraon (Rajgir). Thus the 'Lambagraon Branch' came into existence and after the death of Fateh Chand his son Ludar Chand (1828-1850 A.D.) inherited the Jagir. He was succeeded by Pratap Chand (1850-1864) and Jaichand (1864-1935).

ALAMPUR (BHAVARNA) BRANCH

Ranbir Chand (1833-1847 A.D.) accompanied his father Anirudh Chand into exile at Haridwar. Ranjit Singh granted him a Jagir in Kangra at Mahal Moti, adjoining the Bilaspur in 1833, at the instance of the British Resident at Ludhiana. Thus the Alampur branch came into existence. He was succeeded by his brother Premod (Parmodh) Chand (1847-1851). The annexation of Kangra by the British took place in 1847 A.D. and Premod Chand was captured as prisoner by the British in 1847. Pardha Chand (1851-1880), son of Promed Chand by a servant girl, received a *Jagir* including Alampur by the British officer Barnes. Pardhan Chand seems to have requested the British officer to give him the paintings and objects of worship of Sansar Chand instead of the Jagir. He was given both.

NADAUN BRANCH

Jodhbir Chand (1823 - 1873), son of Sansar Chand by his Gaddu Rani, Nokhu, stayed at Kangra after the flight of his half-brother Anirudh Chand. He was a favourite of Ranjit Singh and had given his two sisters in marriage to him. As a reward to this act he got the Jagir of Nadaun and the title of Raja. Even the British recognised him as the head of his Branch of the family. He was succeeded by Amar Chand, Narendra Chand, Mahendra Chand and Rajendra Chand.

Scholars hold different views regarding the birth of the art of painting in Kangra state. While one group holds the view that Guler is the birth place of Kangra art, and during the reign of Sansar Chand of Kangra the Kangra style developed and reached the zenith. According to them prior to the rule of Sansar Chand painting was not at all practised in any form at Kangra.

The other group, especially Khari Khandalvala, holds a different view. According to him painting did exist in some form, which he calls as 'pre-Kangra style', during the time of Raja

Gamand Chand. The set of 28 examples in the collection of Sir Gomasji Jehangir of Bombay dated 1769 A.D., 'proclaims itself in several ways as the logical precursor of many later Kangra Kalam paintings'

Whatever may be the argument, by the end of 18th century the Kangra School of painting attained celebrity and it has been regarded as one of the best 'Poetic achievements of the Indian spirit'. The themes that have taken for depiction are varied and many. Apart from the portraits of the Raja's and their court life, Jayadev's love poem the *Gita Govinda*, Bihari's *Satsaiyya*, the *Bhagavata Purana*, the love tale of Nala-Damayanthi and Kesavada's *Rasikapriya* and *Kavipriya* were transformed into paintings of exquisite beauty. The artists who were responsible for the execution of these paintings received liberal encouragement from the ruler Sansar Chand and added to this the ruler's own enthusiasm to Krishna's cult had not only witnessed the vast expansion of pictures on Krishna theme but also 'engendering development in style'.

Kangra painting is renowned for the treatment of the nature, as seen and felt by the artist. The inspiring village scenes, beautiful green fields, forests and rivulets were treated as natural settings for 'human emotions and activities'.

Kangra art, however, excels in the portrayal of feminine beauty. In the words of A.K. Coomaraswamy "the great work of the (Kangra) School was to create a feminine type peculiar to itself and of infinite charm not robust like Rajasthani type, but slender and moving with an irresistible grace, intentionally accentuated by the long flowing lines of the drapery"

Another important feature of this School is that it is an art of line and colour. As M.S. Randhawa rightly observes "what the words cannot express is sometimes conveyed in painting through space enclosed in line and dabbed in colour".

In short, the Kangra painting mirrors the time, culture and the ideals of the period.

The Kangra school is represented through thirty six miniature paintings and twenty sketches (pencil drawings) covering the period from 1770 A.D. to 1875 A.D. The themes depicted are Portraiture, episodes from Krishna's life, scenes from *Ramayana*, Palace scenes and women in different vocations.

PORTRAITURE

The painting showing Raja Sansar Chand of Kangra with Anirudh Chand and Courtiers celebrating the Janmashtami festival (64.25) is an excellent example of Kangra school (Ph. 21). It shows Sansar Chand (1775 - 1823) along with his son Anirudh Chand and Courtiers celebrating the festival. Raja Sansar Chand, a bearded figure with a long sword, sits with a group of twelve family members and courtiers on a verandah enclosed on the rear side by a series of rooms. Besides him (to his left) sits Anirudh Chand, a small figure in dark Jama and behind him Fateh Chand. At the upper right hand corner is a group of four courtiers. In front of Sansar Chand is a raised platform on which a painted cloth depicting a swing containing an image of child Krishna has been suspended. Two courtier sit beside it. Two clean shaven priests stand beside the swing on either side. Three attendants and five women are also seen. In the foreground three dancing girls accompanied by three more musicians, dance and sing. The time is night or evening, two link-boys hold torches and various lights are flaming on the verandah. In style and execution this painting is similar to the picture in the ancestral collection of Raja Dhruv Dev Chand of Lambagraon, Kangra. The painting is datable to circa 1800 A.D.

The miniature (74.53) showing the portriat of "Raja Kirat Prakash"(1754-70) of Sirmur bears an inscription on the back-

side of the painting (Ph.22). The portrait shows the bearded Raja with green angharka and matching turban, seated on a red carpet against a red bolster on a terrace smoking hukkah; having religious mark on forehead. He holds a stick in his left hand.

This painting can be compared well with the portrait of Lambagraon collection. ⁽¹¹⁾ The miniature belongs to Kangra school and can be datable to about 1770 A.D.

The portrait bearing No.72.33 is very similar to the portrait of Raja Dharam Pal of Kulehr circa 1770 published as picture No.8(x) of W.G.Archer, Indian paintings from the Punjab Hills, the picture shows the Raja sitting by the side of a heavy bolster smoking a huqqa. This painting is of about the same date circa 1770.

The painting 75.2 shows a dignitary in a brocade Jama sitting by the side of bolsters. An inscription on the reverse identify the painting as that of Mirza Khan, Governor of Raipur. The painting belongs to early 19th century A.D.

The painting 61.73 depicts the portrait of a Zamindar with inscription on its back and datable to 1800 A.D.

NON-PORTRAITURE

The painting 64.27 portrays a lady in dark orange dotted design skirt, stands on a white terrace plucking flower from a flowering tree and holding a flower in her left hand. Flower beds on either side of the terrace. Light green background and cloudy sky. The flowering tree is symbolic of the lady's frail and slender beauty. The painting is datable to early 19th century A.D.

The painting 68/xxxvii depicts a Lady playing a Vina resting upon a branch of a flowering tree has for the audience a black buck and a doe. The theme is quite popular with painters of *Ragamala* paintings, who use the same iconography for the

'Todi Ragini'. This painting however does not appear to be a part of the set of *Ragamala* paintings. It is datable to C.1800 A.D.

The picture 91.10 shows a lady writing a letter in the setting of a garden. A *chouri* bearing maid stands behind. The painting is datable to early 19th century A.D.

The painting 18/xxxvii (Ph.23) shows women in a courtyard observing the foot prints of some visitor who had visited the palace in the night. It appears to be a part of a *Nala-Damayanti* series and datable to early 19th century A.D.

The painting 7/xxxvii depicts 'Lovers': a scene of courtship outside a pavilion. The Lady in pinkish skirt, red blouse and veil, being very shy has closed the eyes of her lover. The lover puts his right hand round his beloved embracing. A flowering tree on the background. The carpet, spread under bed with flower creeper design on light pink ground. A blue band round the painting. The painting belongs to early 19th century A.D.

The painting 9/xxxvii reveals that the *Pahari* painter did not restrict himself to Radha and Krishna while dealing with lovers. This painting shows Laila visiting emaciated Majnu. The painting is datable to C.1775 A.D.

RAMAYANA THEME

The painting 26/xxxvii portrays an incident of the *Ramayana* where Ahilya is shown falling at the feet of Rama. The painting has very rich background of trees and hilly lands. It is datable to early 19th century. Another incident of *Ramayana* can be seen in painting 75.15 depicting Rama, Bharata, Lakshmana and Satrugna learning archery. The painting belongs to C.1770 A.D.

The painting 75/xxxvii shows '*Rama Darbar*', Rama in yellow garment holding bow and arrow sits on a throne with Sita on a terrace under a canopy. Three of his family members stand behind. A bearded king in anjali pose with monkey worshipper

stands in front. Colour used are deep madder, red, dark green, pink and yellow with light green background. The painting is datable to early 19th century A.D.

MYTHOLOGY.

Among the *Saivite* scenes the painting 16/xxxvii depicts the 'Holy family'(Ph.24) showing Siva and Parvati seated on Panther's skin under a tree in a hilly background Ganesa seated on the lap of Siva and subrahmanya on the lap of Parvati.. Nandi standing behind. A peacock sits on the tree. Colours used are madder red, dark blue and pinkish yellow. Another painting shows Siva and Parvati (20/xxxvii) on a Chariot being worshipped by Gods and Goddesses.

Three paintings show Vishnu and Lakshmi. They are bearing accession Nos.64,31, 82.39 and 28/xxxvii. The painting 64.31 shows Vishnu with his consort Lakshmi seated on a lotus flower The picture 82.39 is a drawing showing Vishnu and Lakshmi seated on a lotus bed. It bears an inscription on the reverse 'artist Pohli Rai'. The painting 28/xxxvii depicts Vishnu as *Anantasayi* lying on serpent in the sea with Lakshmi touching his feet No.2/xxxvii depicts the Devi all by herself. Painting 14/xxxvii shows the '*Kalki* avatar', where the God wearing crown has emerged out of the neck of a horse and holds bow and arrow in his hands All the above paintings belong to early 19th century A.D.

PAINTINGS ON KRISHNA THEME

The painting with accession No.55/xxxvii shows 'Krishna and the milkmaids'(Ph.25). Krishna with yellow dhoti nude from the waist, stands with a group of milkmaids beside a grey stream with lotus flowers and leaves. He embraces Radha with his left arm and a *gopi* with his right. Dark brown, pink and orange dresses. Seven *gopis* surround him, on the right two cow-herd boys and two cows. Open grassy landscape on the left, with a

tall tree entwined by the pink stem of a flowering creeper. The painting is identical in style and theme with picture in Archer's collection, London and reproduced by Archer (1952)⁽¹²⁾, Khandalavala ⁽¹³⁾ (1958) has also reproduced it as No.34. The picture can be dated to the end of the 18th century.

The picture 53/xxxvii depicts 'Radha and Krishna in a groove'. The picture is inspired by painting of same theme published as figure No.35 of Indian painting from the Punjab Hills by W.G.Archer.

In painting 67/xxxvii Krishna is shown playing Holi with two cow-herds by the side of a hillock under a tree Krishna with yellow undergarment and nude above waist wears crown, ornaments and holding a syringe in his right hand, with two cow-herds in front wears red and pinkish drawers and peaked caps, throwing colour powder on Krishna. Ground light green and running water on the foreground. The painting is datable to mid.19th century A.D.

The themes of the pictures bearing Nos.64.16 and 64.17 are based on *Bhagavata Purana* showing the exploits of child Krishna. While picture 64.17 shows scenes leading to the birth of Krishna, Brahman and other Rishi's approaching Vishnu, 64.16 depicts Krishan's childhood exploits killing Kamsa. Both the paintings belong to C.1800 A.D.

The painting 61.28 is again based on *Bhagavata Purana* showing Krishna and Arjuna in Chariot. Krishna preaching Gita (*Upadesa*) to Arjuna and datable to 1800 A.D. Besides the paintings 64.28, 74.45 depict 'Yasoda scolding child Krishna' and 'Yasoda with child Krishna performing Pooja', respectively. The painting bearing No.97/xxxvi depicts '*Dana Lila* (Ph.26), which is very similar to the picture published by Karl Khandalavala

as No.219 in his publication *Pahari Miniature painting*. The painting is datable to early 19th century.

Accession No.82.43 is a drawing depicting Krishna seated on a raised platform under a tree with flute in his right hand. A milkmaid standing in front. Five other maids fetching water from a tank. The painting is datable to C.1790 A.D. The painting 63.39 datable to late 18th century shows Krishna with gopis and cows.

PALACE SCENE

Picture 64.3 shows a palace scene: 'King giving Alms to Brahmins' (Ph.27). A Raja sits on a throne inside the palace offering presents to brahmins five of whom standing in front of him with clean shaven head and a prince with crown holding a stick standing behind them. Four members of the royal family with crown on their heads stand beside the king holding a fly-whisk, vegetable, plate with cover and stick respectively. On the foreground a scene of music and dance; outside the compound wall seven brahmins of which four are seated offering prayers. On the right side of the painting five brahmins are shown coming from a distance to visit the King. Mango trees with full of mangoes on the background. Colour red, light green, orange, pink, yellow dominant. The picture shows the 'Royal family observing the festival of 'Ekadasi' by offering Alms to the Brahmins. The painting is datable to circa 1820 A.D.

The painting 52/xxxvii show king visiting hermit.

Two paintings 61.39 and 42/xxxvii depict 'Battle scene'. Both the paintings belong to early 19th century A.D.

Besides the Museum also has in its collection twenty sketches (drawings) (64.34.1 to 64.34.20) with inscriptions belonging to Circa 1780 A.D. depicting battle scenes, palace scenes etc. These drawings appear to be leaves of a dispersed

Bhagavata Purana for quite a few of these pages are having figures of Vishnu or his other forms.

(F) KULU PAINTINGS:

Lying deep in the Himalayan mountains bounded on the south by the Simla Hills, Kulu became a centre of painting where a distinctive style developed with the inspiration of local tradition. The Rajas of Kulu maintained an atelier and patronised the art of painting which is marked by bold drawing and the use of dark and dull colours.

The first half of the 17th century witnessed the beginning of the art of painting at Kulu. Raja Jagat Singh (1637-1672 A.D.) built a temple of Rama at Makreho, the capital of the state and installed the image of 'Raghunath', an image of Rama. In about 1650 he dedicated the Kulu state to the God and then onwards ruled as the God's deputy. The capital was shifted to Sultanpur around 1660 A.D.

Under Raja Man Singh (1688-1719 A.D.) Kulu had greatly prospered and as part of celebrations in honour of Raghunath, painters from Basholi may have gone to Kulu to prepare a large *Ramayana*. This series known as "*Shangri Ramayana*" is executed in 1690-1700 A.D. painted in warm colours distinguished by bold lines, and lush vegetation, *Shangri Ramayana* is a monumental work.

The Patronage to the art of painting continued during the reign of Raja Jai Singh (1731-1742 A.D.) and Raja Tedhi Singh (1742-1767 A.D.). Pritam Singh (1767-1806) son of Tedhi Singh was also a great patron of art of painting and is responsible for the artistic creation like the *Bhagavata*, *Madhu-Malati* and *Ragamala* series. In the later part of the 18th century Kangra style reached Kulu.

The seven miniature paintings which represents Kulu school in the Museum's collection depicts mythology, Court life, Raga Ragini and an illustration to *Madhu Malati*.

The two miniatures bearing nos.74.34 and 77.15 show Raja Pritham Singh (1767-1806 A.D.) of Kulu and it is during his period that some artists settled in the Kulu valley and their work developed into a separate school called '*Kulu Kalam*'. The first painting (74.34) shows Raja Pritham Singh with his Nobles(Ph.28). The Raja is seated against a bolster on a brown colour carpet with floral design in a garden smoking Huqqa, wearing white angharka, turban and waist band with eleven nobles seated in front in two rows. Row of trees on the left side with light yellow background. It is one of the best examples of the *Kulu Kalam* which breathes with life. The entire setting is well balanced. The figure of the Raja is drawn beautifully and the depiction of the row of trees, a characteristic feature ⁽¹⁴⁾ of the Kulu school, adds life to it. The painting is datable to about 1775 A.D.

The second painting (77.15) shows Raja Pritham Singh playing Holi with his Rani and maid. The Raja wears mulmul angharka and striped *pyjama* with waist band and dark blue turban. The Rani is in mulmul garment and striped *pyjama* and red *odni* accompanied by her maids holding colours. The background is dark green. The miniature is datable to 1770 A.D.

The illustration from '*Madhu Malati*'(70.46) is another fine example of this school (Ph.29). The painting depicts a Noble in white costume with his son wearing pink dress in anjali pose, stands in front of a tree worshipping a snake. The *Madhu Malati* romance tells of love of Malati, a King's daughter, for Madhu, the Prime-Minister's son - a romance of royal princess and a commoner. The painting belongs to late 18th century A.D.

The other paintings represent 'Siva in Meditation' (77.13), *Champak Ragini* (73.67) 'Worship of Ganesa' (62.73) and portrait of 'Prince and Princess' (75.1).

(G) BILASPUR PAINTING:

Bilaspur (Kahlur) is said to have been founded by a branch of the Chandelas of Bundelkhand. Painting received patronage from the time of Raja Dip Chand (1650-1667 A.D.) He campaigned for the Mughal emperor Aurangzeb on the North-west frontier and hence the influence of the Mughal style in the painting of Bilaspur. Besides, paintings at Bilaspur also influenced by *Rajasthani* painting. The three Rajas under whom the art of painting flourished besides Dip Chand are Bhim Chand (1667-1712 A.D.), Ajmer Chand (1721-1741 A.D.) and Devi Chand (1741-1778 A.D.). The Bilaspur style excel in pictorial qualities.

The Museum has seven paintings belonging to Bilaspur school based on Krishna theme, *Ramayana*, mythology besides portraits. The painting 64.26 depicts 'Krishna playing Holi', a popular theme with the *Pahari* artists (Ph.30). Krishna stands on a yellow low seat playing on flute. A group of thirteen ladies (milk maids) to his right engaged in throwing red powder by using bamboo syringe. Four cow-herds and seven milk-maids playing on different musical instruments, to the left side of Krishna. Two sacks containing powder and three drums with colour water on the ground. Greenish ground with flower plants and background smeared with red colour powder. This beautiful illustration belongs to 1680-1700 A.D.

The other examples depict: 'A lady with parrot', No.87.31, C.1700 A.D., 'Siva and Parvati' No.78.3, C.1720 A.D., Raja with attendant, No.79.11., C.1750 A.D. and 'Illustration from *Ramayana*' No.72.30, C.1770 A.D.(Ph.31) and Portrait of 'Bhai Dara Singh' No.77.18, 18th century A.D.

(H) MANDI SCHOOL:

Mandi, another school where the art of painting developed under Surj Sen (1637-1667 A.D.), Gur Sen (1679-1684 A.D.), Raja Sidh Sen (1684-1724 A.D.), Raja Shamsheer Sen (1727-1781 A.D.), Raja Surma Sen (1781-1788 A.D.), and Isvari Sen (1788-1806 A.D.). A typical characteristic of Mandi School is the placing of figures within an architectural setting, with shrubs and trees together.

The Museum has four paintings belonging to Mandi representing 'Devi' seated on tiger's skin, inscribed (82.37) datable to C.1720 A.D. 'Yasoda and Krishna' (78.57) datable to C.1750 A.D., 'Raja with Courtier' (73.73) belonging to C.1775 A.D. and portrait of 'Udai Ram' (72.45) (Ph.32).

The portrait of Udai Ram, in profile shows him in a white costume, holding a battle axe in his right hand and resting the left hand on the hilt of a Kattar. Deep pinkish brown background. It belongs to C.1775 A.D.

(I) MANKOT SCHOOL

Mankot is represented by a fine example 'Varaha Avatar' - boar incarnation of Vishnu (Ph.33). The picture (78.59) depicts Varaha tranquillising and killing the demon with his mace and holding the earth aloft on his horns. It is assignable to circa 1720 A.D.

(J) NURPUR SCHOOL

The painting 87.30 depicts 'Narasimha killing Hiranyakasipu' belongs to Nurpur (Ph.34). It depicts Vishnu in the form of a lion emerging from a pillar, rips the belly of Hiranya Kasipu who lies prostrate. The impious prince wears green costume. Prahlada and his Rani standing on either side, watching

with folded hands. The painting is similar to figure 54 published by W.G. Archer in his Indian paintings from the Punjab Hills and datable to 1770-1780 A.D.

* * *

REFERENCES

1. Khandalavala Karl, *Pahari Miniature Painting*, (Bombay; 1958) P. 45.
2. Archer W.G., *Indian Paintings from the Punjab Hills*, (Delhi; 1973) P. 124.
3. 'Mian' was the title of several Pahari rulers : For clan names see Khandalavala, *op.cit.*, Appendix III.
4. Archer, W.G., *op.cit.*, Pl. 2. Here he is shown as a young Man than the one under discussion.
5. Khandalavala, *op.cit.*, Pl. XI.
6. Archer, W.G., *op.cit.*, Pl. 6 under Guler.
7. Archer W.G., *op.cit.*, Pl. 49 for comparison see also Pls : 50 and 52.
8. *Bulletin of Museum of Fine Arts*, (Boston 1965), Vol : LXIII, No. 333, P. 168.
9. *Marg*, Vol. XXXI, no : 4 (Sept. 1968).
10. *Lalit Kala*, no; 15, (1975), Notes : 'Painting of the Mid. 18th Century from Guler' by V.C. Ohri, P. 55.
11. Archer W.G., *op.cit.*, Pl. 8 (V) under Kangra.
12. *Ibid.*, Pl. 43, P. 216.
13. Khandalavala, *op.cit.*, Pl. 134, p. 172.
14. Archer W.G., *op.cit.*, Pls. 49 (i), 40 (vi) under Kulu.

CATALOGUE OF PAHARI PAINTINGS:

(A) CHAMBA

S.No.	Museum No	Title/Theme	Period	Measurement (cms)		Illustrations
1.	84.19	Krishna Pooja: Possibly the work of artist <i>Nikka</i>	Circa 1780 A.D.	34.4	23.3	
2.	75.20	Illustration from <i>Ramayana</i>	Circa 1790 A.D.	24.6	35.6	Ph:1
3.	70.47	Rukmini delivering Love letter to a brahmin.	Circa 1800 A.D.	32.7	26.8	Ph:2
4.	64.29	King with ladies	Circa 1780 A.D.	27.00	18.5	Ph:3
5.	62.72	Siva and Parvati on Mount Kailasa.	18th Cen. A.D.	32.0	19.0	
6.	8/XXXVII	Lover resting under a tree.	Mid. 18th Cen.	24.6	16.7	
7.	12/XXXVII	Goddess Sarasvati	Mid. 19th Cen.	23.2	14.9	
8.	64.30	Palace scene: King and Queen smoking <i>Huqqa</i>	C.1800 A.D.	40.8	29.5	Ph:4

(B) GULER

1.	78.9	Portrait of Mian Bikram Singhji.	Mid. 18th Cen. A.D.	21.6	14.6	Ph:5
2.	75.14	Lovers on terrace.	1780 A.D.	24.0	16.7	
3.	79.12	Raja Mia Kapoor Singh Listening to Music.	1800 A.D.	25.1	16.5	

4.	74.50	Portrait of Raja Raj Singh.	Early 18th Cen. A.D.	15.5	9.9	Ph:6
5.	70.48	Portrait of Raja Prakash Chand of Guler.	1770-1780 A.D.	20.5	16.4	Ph:7
6.	78.85	Battle Scene : Durga on Lion, fighting demon.	Late 18th Cen.A.D.	55.2	24.6	
7.	4/XXXVII	A lady seated holding <i>huqqa</i> pipe while another lady standing in front of her.	Early 19th Cen. A.D.	17.5	13.0	Ph:8
8.	1/XXXVII	Illustration from <i>Bhagavatapurana</i> . King seated in a Palanquin carried by two men on either side followed by attendants.	1750 A.D.	28.6	16.2	
9.	3/XXXVII	Illustration from <i>Bhagavatapurana</i> . Love scene: King seated with consort.	1750 A.D.	20.7	17.8	
10.	11/XXXVII	Illustration from <i>Bhagavatapurana</i> . King receiving a hermit. King touching the feet of a saint with two <i>Sadhus</i> seated in front.	1750 A.D.	28.2	17.8	
11.	17/XXXVII	Illustration from <i>Bhagavatapurana</i> . Painting in two parts. A prince seated on a throne while an old man applying tilak on the forehead of the prince; three nobles seated in front on one side. Krishna is shown leaving the palace.	1750 A.D.	27.7	17.0	

12.	19/XXXVII	Illustration from <i>Bhagavatapurana.</i> A Raja seated under a canopy while a noble seated before him. A musician behind the king.	1750 A.D.	28.2	17.1	
13.	27/XXXVII	A palace scene: A Raja seated while a prince and lady standing in front.	1750 A.D.	27.7	16.7	
14.	29/XXXVII	Illustration from <i>Bhagavatapurana.</i> Five princes seated on a carpet in the Palace while King leaving the Palace.	1750 A.D.	28.5	17.8	
15.	32/XXXVII	Illustration from <i>Bhagavatapurana.</i> Raja and Rani seated on a carpet while nine sons seated in a Row in front of them.	1750 A.D.	28.8	17.8	
16.	43/XXXVII	<i>Chakravarti Raja</i> <i>Prithu</i> and other Rajas. Illustration from <i>Bhagavata Purana</i> (IVth Skanda)	1750 A.D.	28.0	17.1	Ph:9
17.	15/XXXVII	Illustration from <i>Bhagavatapurana.</i> Kardama Rishi offering prayer.	1750 A.D.	19.0	18.1	Ph:10

(C) BASHOLI

1.	80.33	<i>Dhanasiri Ragini.</i> A lady seated under a tree with two Rabbits in front.	1700 A.D.	16.5	15.0	Ph:11
2.	63.31	Noble and lady under a tree.	About 1720 A.D.	19.2	18.0	Ph:12

3.	72.29	RAJAPUTRA PRABALA. 1720 A.D. A Noble with a dagger holding the hand of another Noble seated in front.	25.6	19.6	
4.	62.71	Hanuman before Rama, Sita and Lakshmann.	1750 A.D.	11.0	9.0 Ph:13
5.	73.62	Portrait of a Noble.	1750 A.D.	18.0	19.6
6.	63.32	Vinoda Raga. King with two ladies.	1750 A.D.	20.2	13:7
7.	63.34	Battle scene: Army marching while ladies and men witness the scene.	Early 19th Cen. A.D.	32.0	23.0

(D) GARHWAL

1.	64.18	Scenes from <i>Bhagavatapurana.</i>	Circa 1800 A.D.	55.4	37.0	Ph:14
2.	23/XXXVII	The Quelling of Kaliya (<i>Kaliya Damana</i>)	1800 A.D.	20.6	27.6	Ph:15
3.	64.15	<i>Radha and Krishna.</i> Krishna playing flute under a tree is offered pan by a gopi.	Circa 1800 A.D.	25.9	10.0	Ph:16
4.	24/XXXVII	Krishna and Radha taking shelter under a tree while <i>gopis</i> carrying milk pot.	Circa 1800 A.D.	24.7	32.4	Ph:17
5.	30/XXXVII	Krishna and Radha on a terrace.	Circa 1800 A.D.	27.1	19.0	Ph:18
6.	62.74	<i>Vipralabdha Nayika</i>	Circa 1800 A.D.	21.0	14.0	Ph:19
7.	64.33	The marriage of <i>Rukmini and Krishna.</i>	Circa 1800 A.D.	30.0	19.6	Ph:20
8.	62.75	Toilet of Radha	Early 19th Cen. A.D.	21.0	14.0	

9. 63/XXXVII Lady near a flower bed, and another lady standing with two maids. Early 19th Cen. 19.0 14.4

10. 64.19 Scenes from *Bhagavatapurana*. Circa 1800 A.D. 36.0 36.5

(E) KANGRA

1. 64.25 Raja Sansarchand of Kangra with courtiers celebrating Janmashtami festival Circa 1800 A.D. 49.5 37.5 Ph:21

2. 72.33 King smoking *Huqqa*. 1770 A.D. 20.0 16.1

3. 75.15 Scene from *Ramayana*: Rama, Bharata, Lakshmana and Satrugna learning archery. About 1770 A.D. 25.0 18.0

4. 74.53 King Kirath Prakash smoking *Huqqa*. Circa 1770 A.D. 23.5 17.2 Ph:22

5. 9/XXXVII Laila Majnu: 1775 A.D. 18.3 13.0

6. 82.43 Drawing depicting Krishna with maids 1790 A.D. 25.0 30.5

7. 64.16 Krishna's boy-hood exploits; killing of *Kamsa*. Late 18th Cen. A.D. 36.0 36.5

8. 63.39 Krishna with *gopis* Late 18th Cen. A.D. 17.8 12.7

9. 64.17 Scenes leading to the birth of Krishna; Brahma and other *Rishis* approaching Vishnu. Late 18th Cen. A.D. 56.0 36.5

10. 61.28 Scene from *Bhagavatapurana* Krishna and Arjun in chariot. 1800 A.D. 27.0 22.0

11.	61.39	Battle scene inscribed.	Early 19th Cen. A.D.	33.0	35.0	
12.	82.39	Drawing showing Vishnu and Lakshmi. Inscribed Drawn by Artist Pohli Rai.	1810 A.D.	19.9	12.8	
13.	61.73	Portrait of a Noble	1800 A.D.	26.5	20.0	
14.	68/XXXVII	A lady playing Musical instrument.	1800 A.D.	16.1	11.0	
15.	64.27	Lady standing under a tree	Early 19th Cen. A.D.	21.2	16.0	
16.	64.28	Yasoda scolding child Krishna, a maid behind.	Early 19th Cen. A.D.	21.7	14.8	
17.	64.31	Vishnu with Lakshmi	Early 19th Cen. A.D.	23.6	14.6	
18.	74.45	Yasoda, child Krishna, Balabhadra watching pooja.	19th Cen. A.D.	31.3	25.1	
19.	75.2	Portrait of Mirza Khan Governor of Raipur inscribed.	Early 19th Cen. A.D.	21.5	13.8	
20.	91.10	Love Letter	Early 19th Cen. A.D.	23.5	16.1	
21.	2/XXXVII	Goddess Parvati seated on lotus throne with chatter under a canopy.	Early 19th Cen. A.D.	22.6	14.5	
22.	7/XXXVII	Lovers.	Early 19th Cen. A.D.	24.6	16.7	
23.	14/XXXVII	<i>Kalki Avatar</i>	Early 19th Cen. A.D.	22.8	16.1	
24.	18/XXXVII	A Palace scene.	Early 19th Cen. A.D.	23.7	35.2	Ph:23

25.	16/XXXVII	The Holy family.	Early 19th Cen. A.D.	18.0	11.9	Ph:24
26.	20/XXXVII	Gods and Goddesses worshiping Siva and Parvati.	Mid. 19th Cen. A.D.	20.7	27.3	
27.	26/XXXVII	Scene from <i>Ramayana</i> . Aihilya worshiping Rama.	Early 19th Cen. A.D.	20.3	16.5	
28.	42/XXXVII	A Battle scene: Siege of Fort.	Early 19th Cen. A.D.	18.0	25.0	
29.	75/XXXVII	Rama Darbar	Early 19th Cen. A.D.	19.6	15.6	
30.	52/XXXVI	King visiting a saint.	Early 19th Cen. A.D.	18.7	21.4	
31.	53/XXXVII	<i>Radha and Krishna</i> in the grove.	19th Cen. A.D.	24.3	19.8	
32.	55/XXXVII	Krishna and the milk maids:	End of 18th Cen. A.D.	22.5	17.2	Ph:25
33.	28/XXXVII	<i>Anantasayi: Vishnu</i>	Mid. 19th Cen. A.D.	24.7	32.6	
34.	45/XXXVII	A saint with worshippers	1875 A.D.	18.2	25.4	
35.	97/XXXVI	<i>Dana Lila</i>	Early 19th Cen.	12.5	18.3	Ph:26
36.	67/XXXVII	Krishna playing Holi.	Early 19th Cen. A.D.	17.3	11.1	
37.	64.3	King giving alms to brahmins.	About 1820 A.D.	43.6	31.0	Ph:27
38.	64/34/1	Battle scene witnessed by <i>Rakshasas</i> on top (pencil drawing).	1780 A.D.	32.5	22.0	
39.	64/34/2	Ladies before a seated royal figure; one lady with folded hands.	1780 A.D.	32.0	22.0	

40.	64/34/3	King and Queen before a <i>yogi</i> in front of a palace.	1780 A.D.	32.0	22.0
41.	64/34/4	Hunting scene. Raja hunting a deer.	1780 A.D.	32.0	22.0
42.	64/34/5	Royal figures seated and conversing.	1780 A.D.	32.0	22.0
43.	64/34/6	Two <i>Yogis</i> seated before a king	1780 A.D.	32.0	22.0
44.	64/34/7	Raja with folded hands standing before Vishnu: <i>Kurmavatara</i> .	1780 A.D.	32.0	22.0
45.	64/34/8	A devotee prostrated before Vishnu.	1780 A.D.	32.0	22.0
46.	64/34/9	Vishnu as Seshasayi Lakshmi and Brahma.	1780 A.D.	32.0	22.0
47.	64/34/10	Vishnu or Krishna with shield and sword riding a chariot. Garuda and <i>Rakshasas</i>	1780 A.D.	32.0	22.0
48.	64/34/11	Battle scene between warriors on horses and <i>Rakshasas</i> .	1780 A.D.	32.0	22.0
49.	64/34/12	King and Queen seated on a balcony.	1780 A.D.	32.0	22.0
50.	64/34/13	Battle field with corpses of the dead being eaten by crows.	1780 A.D.	32.0	22.0
51.	64/34/14	<i>Devas</i> and <i>Rakshasas</i> churning the Ocean.	1780 A.D.	32.0	22.0
52.	64/34/15	Dead bodies floating in water probably to indicate the number of <i>devas</i> dead while churning the sea.	1780 A.D.	32.0	22.0

53.	64/34/16	Krishna with four Gopis.	1780 A.D.	32.0	22.0
54.	64/34/17	Battle scene between warriors on horses and warriors on Elephants with Brahma, at back.	1780 A.D.	32.0	22.0
55.	64/34/18	Vishnu with a <i>rishi</i> probably Narada and departing <i>Rakshasas</i> .	1780 A.D.	32.0	22.0
56.	64/34/19	A royal figure on horse drawn chariot shooting arrows at the horse headed demons.	1780 A.D.	32.0	22.0
57.	64/34/20	Corpses being eaten by dogs and other animals.	1780 A.D.	32.0	22.0

(F) KULU

1.	77.13	<i>Siva</i> in Meditation. Parvati seated in a hut.	About 1770 A.D.	25.0	18.0	
2.	77.15	Raja Pritam Singh playing Holi with Rani and lady standing by her side.	About 1770 A.D.	23.0	27.5	
3.	73.67	Champak Ragini: Noble with two ladies.	1770 to 1775 A.D.	21.4	14.6	
4.	74.34	Raja Pritham Singh in a Garden enjoying <i>Huqqa</i> .	1775 A.D.	21.2	29.8	Ph:28
5.	62.73	Ganesa: A lady worshipper offering prasad while a lady with flywhisk standing behind.	Late 18th Cen. A.D.	23.0	17.0	

6.	70.46	Illustration from <i>Madhu Malati</i>	Late 18th Cen. A.D.	21.7	16.4	Ph:29
7.	75.1	Portrait of Prince and Princess.	Late 18th Cen. A.D.	12.5	11.5	

(G) BILASPUR

1.	64.26	Krishna playing <i>Holi</i> .	1680-1700	29.0	20.5	Ph:30
2.	87.31	Lady with a Parrot	1700 A.D.	18.6	12.3	
3.	78.3	Siva and Parvati	1720 A.D.	18.5	28.0	
4.	79.11	Raja with Attendant	Circa 1750 A.D.	18.7	16.3	
5.	72.30	Illustration from <i>Ramayana</i> .	1770 A.D.	33.1	22.5	Ph:31
6.	77.18	Portrait of Bhai Dara Singh, inscribed.	18th Cen. A.D.	31.0	21.4	

(II) MANDI

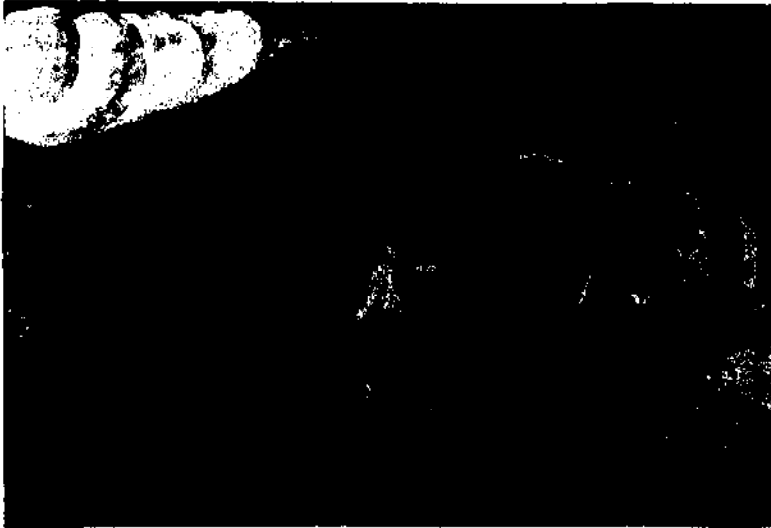
1.	82.37	Devi seated on tiger's skin. Inscribed on top and reverse.	1720 A.D.	17.2	28.6	
2.	78.57	Yasoda and Krishna.	1750 A.D.	16.2	23.5	
3.	72.45	Portrait of Udai Ram	1775 A.D.	22.2	16.1	Ph:32
4.	73.73	Raja with courtier	1775 A.D.	24.7	15.8	

(I) MANKOT

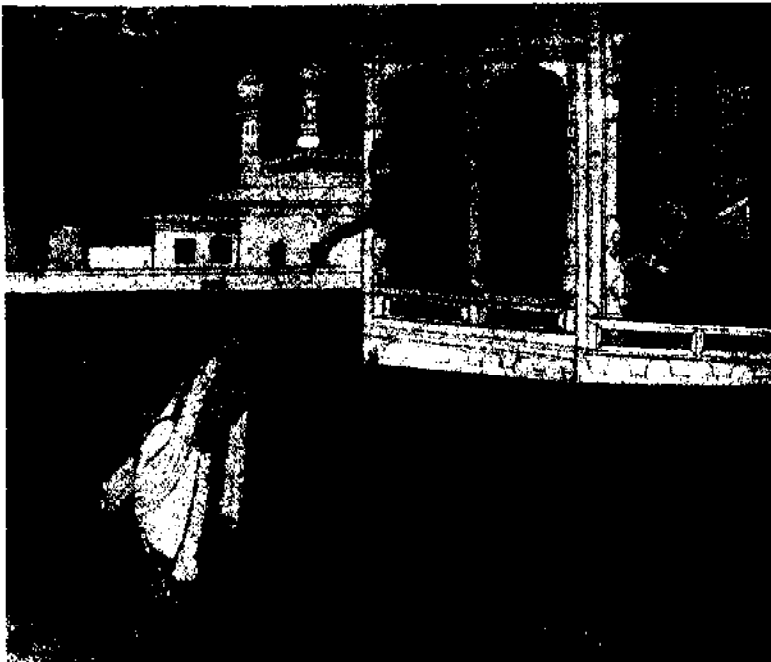
1.	78.59	<i>Varaha Avatara:</i> Boar incarnation of Vishnu.	1710 A.D.	14.0	18.3	Ph:33
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(J) NURPUR

1.	87.30	Narasimha Killing Hiranyakasipu.	1770-1780 A.D.	29.5	18.3	Ph:34
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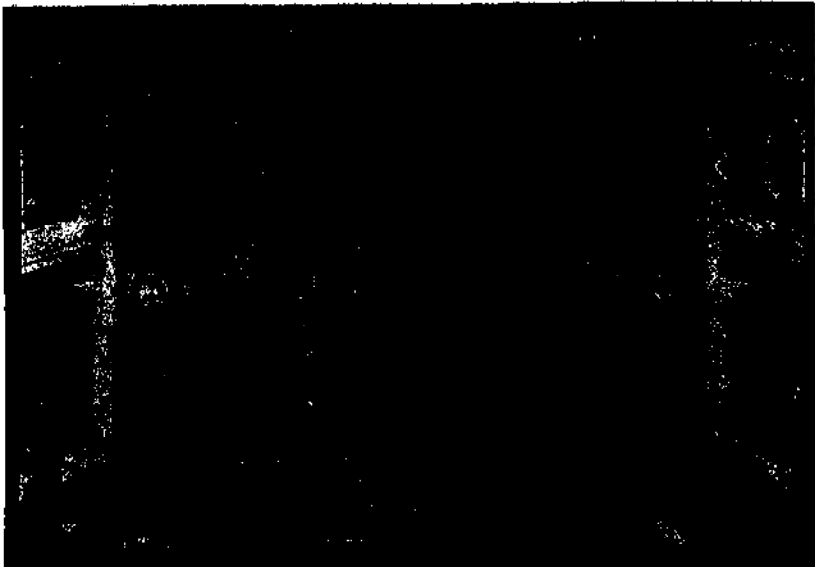
**Ph:1: Illustration from Ramayana
Circa 1790 A.D.**



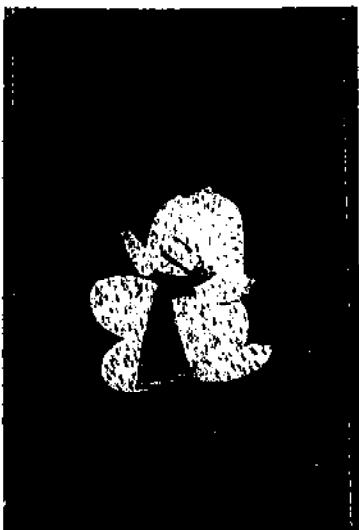
**Ph.2: Rukmini delivering a love
letter to a brahmin-C.1800 A.D.**



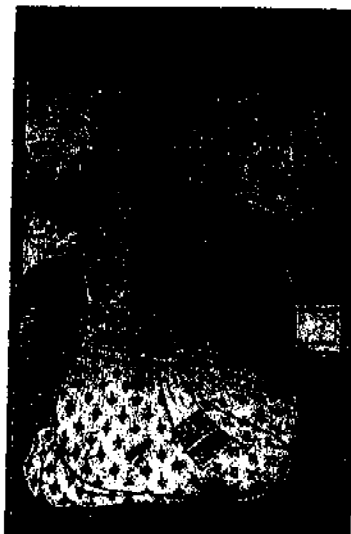
**Ph.3: King with ladies
Circa 1790 A.D.**



**Ph.4: Palace scene: King and Queen
smoking Hugga
Circa 1800 A.D.**



**Ph.5: Portrait of
Mian Bikram Singh Ji
Mid 18th Cen.A.D.**



**Ph.6: Portrait of
Raja Raj Singh
Early 18th Cen.A.D.**



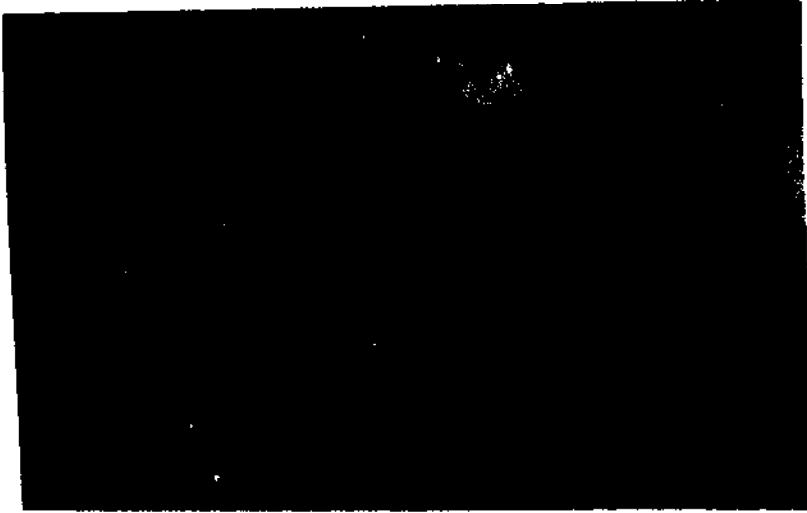
**Ph.7: Portrait of Raja Prakash
Chand of Guler - 1770-1780 A.D.**



Ph.8: A lady seated holding hugga pipe while another lady standing in front of her- Early 19th C.AD.



Ph.9: Chakravarti Raja Prithu and other Rajas. Illustration from Bhagavata Purana. (IVth Skanda).-1750 A.D.



**Ph.10: Illustration from Bhagavatapurana.
Kardama Rishi offering prayer - 1750 A.D**



**Ph.11: Dhanasiri Ragini.
1700 A.D.**



**Ph.12: Noble and a lady
About 1720 A.D.**



Ph.13: Hanuman before Dama. Sita and Lakshmana. - 1750 A.D.



**Ph.14: Scene from Bhagavata Purana
Circa 1800 A.D.**



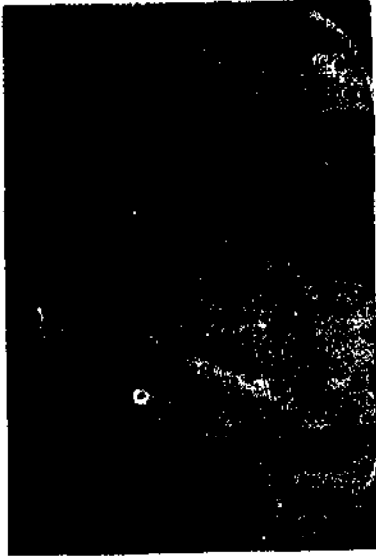
Ph.15: The Quelling of Kalya (Kalya Damana). - 1800 A.D.



**Ph.16:
Radha and Krishna.
Circa 1800 A.D.**



**Ph.17: Krishna and Radha
C.1800 A.D.**



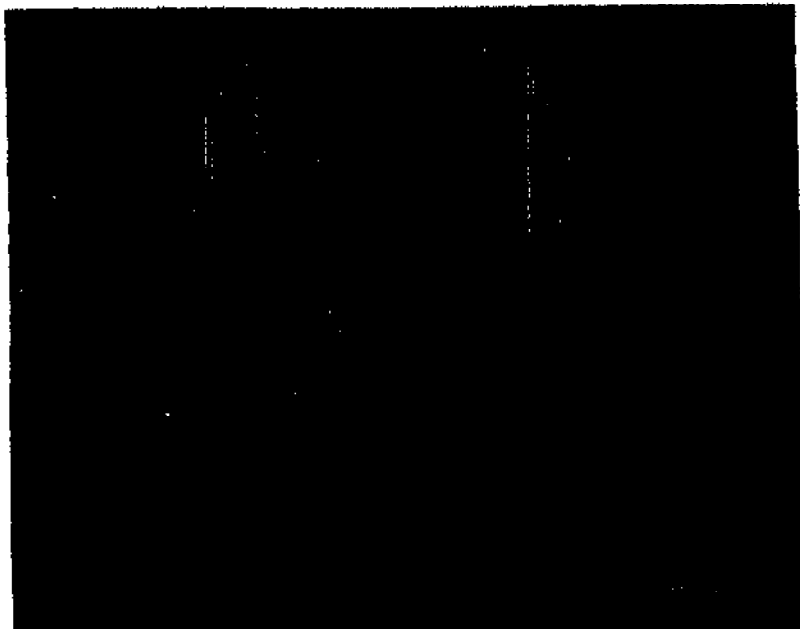
**Ph.19: Krishna and Radha on a terrace
Circa 1900 A.D.**



**Ph.19: Vipralabdha Nayika
Circa 1900 A.D.**



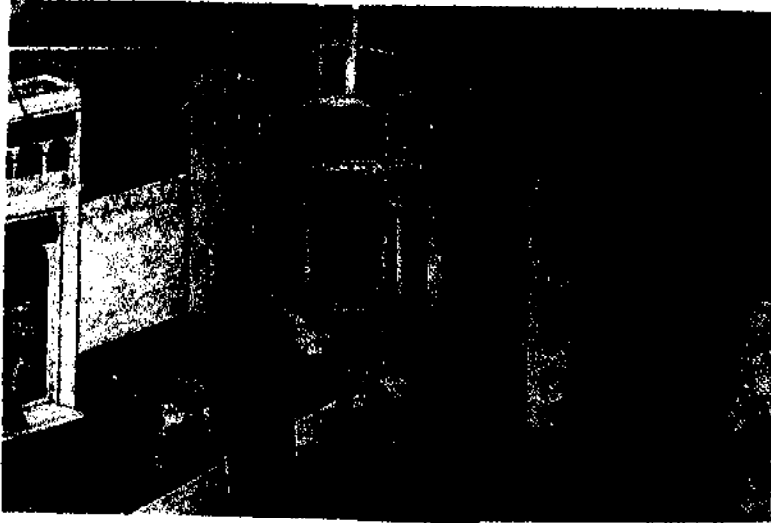
Ph.20: The Marriage of Rukmini and Krishna. - Circa 1900 A.D.



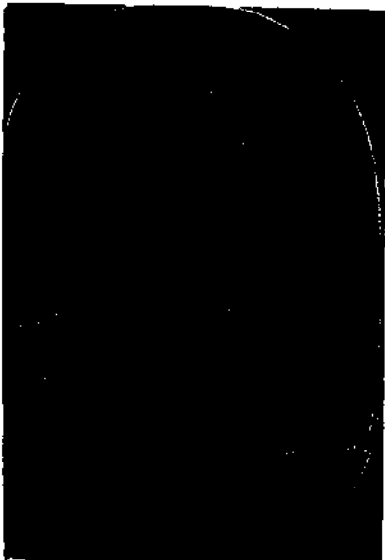
Ph.21: Raja Sansarchand of Kangra with courtiers celebrating Janmashtami festival. - Circa 1900 A.D.



**Ph.22: Kirath Prakash smoking Hugga.
Circa 1770 A.D.**



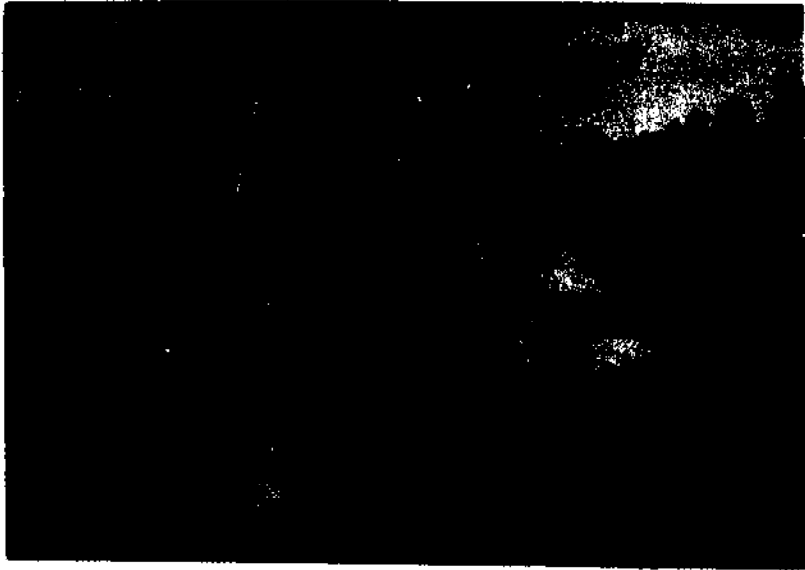
Ph.23: A Palace scene
Early 19th century A.D.



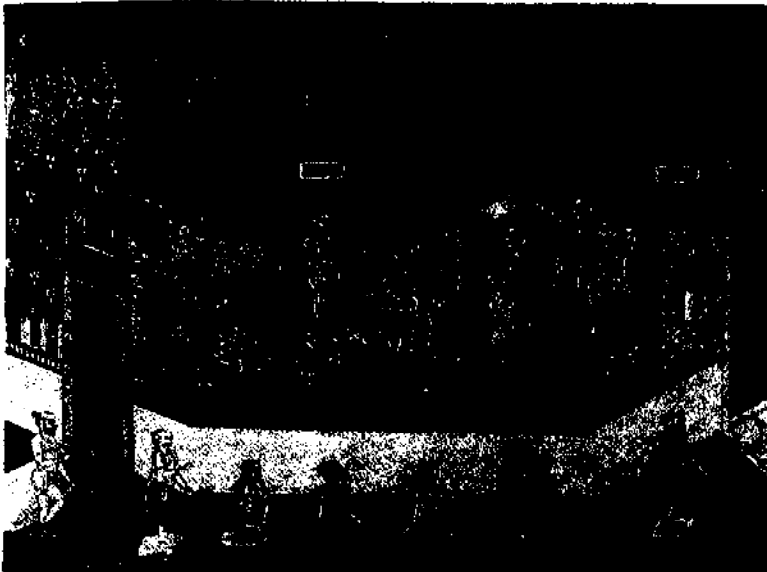
Ph.24: The Holy family
Early 19th century A.D.



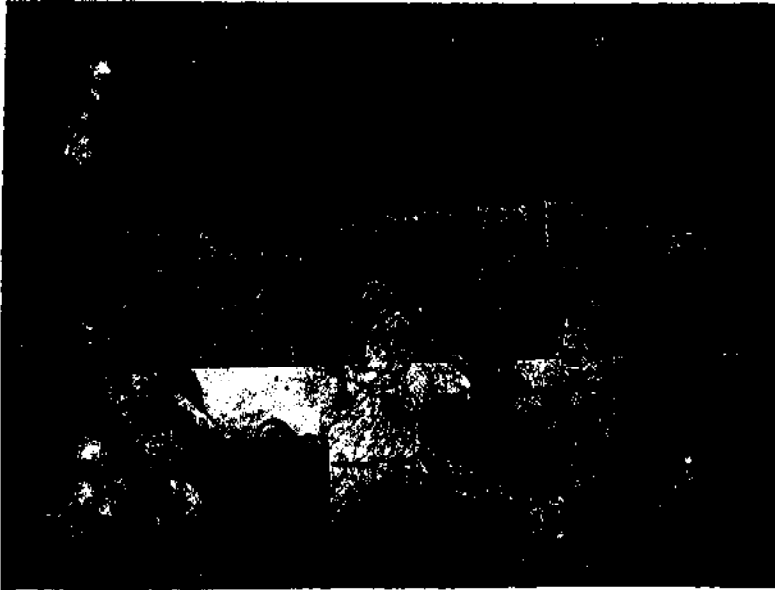
Ph.25: Krishna and the
milk maids
End of 18th Cen. A.D.



**Ph.26: Dana Lila
Early 19th century**



**Ph.27: King giving alms to brahmins
About 1820 A.D.**



**Ph.28: Raja Pritham Singh In a Garden
enjoying Hugga.- 1775 A.D.**



**Ph.29: Illustration from Madhu Malati
Late 18th century A.D.**



Ph.30: Krishna playing Holi
1680-1700



Ph.31: Illustration from Ramayana
1770 A.D.



**Ph.32: Portrait of
Udal Ram, 1775 A.D.**



**Ph.34: Narasimha
Killing Hiranyakasipu
1770-1780 A.D.**



**Ph.33: Varaha Avatara: Boar Incarnation
of Vishnu - 1710 A.D.**

