

CONTENTS

| | | Page No. |
|------------------|---|-----------------|
| | Acknowledgement | i |
| | Contents | v |
| | List of Figures | ix |
| | List of Tables | xliv |
| | Synopsis | xlvi-lv |
| Chapter 1 | Introduction | 1-10 |
| 1.1 | Objectives of the Study | 4 |
| 1.2 | The Question of 'Style' | 6 |
| 1.3 | Subject-Matter and the Generational Continuity of Typological Elements | 7 |
| 1.4 | Shared Patronage: Participation of the Nobility | 9 |
| Chapter 2 | Methodology | 11-15 |
| 2.1 | Documentation of Paintings | 11 |
| 2.2 | Documentation of Sites | 12 |
| 2.3 | Analysis of Socio-Political and Cultural Factors | 12 |
| 2.4 | Iconographic Study | 13 |
| 2.5 | Stylistic Analysis | 14 |
| 2.6 | Palaeographic Study | 15 |
| Chapter 3 | Socio-Political and Cultural Background of Chamba | 16-36 |
| 3.1 | Topography and Political History | 17 |
| 3.2 | Religious Background of Chamba | 28 |
| 3.3 | Social Background of Chamba | 33 |

| | | |
|------------------|---|----------------|
| Chapter 4 | The Emergence of Chamba Painting and its Development till 1760 CE | 37-119 |
| 4.1 | The Origin | 38 |
| 4.1.1 | Evidence of Early Painting in Chamba | 40 |
| 4.1.2 | Political Atmosphere of the Punjab Hills in the 17 th Century and the Beginning of Pahari Painting in Nurpur and Mandi | 43 |
| 4.2 | Building the Chronology of Chamba Painting – Charting the Painting Activities During the Reigns of Different Rajas | 52 |
| 4.2.1 | Balabhadra Varmana (1589—1613/1623—1641) | 52 |
| 4.2.2 | Prithvi Singh (r. 1641—1664) | 59 |
| 4.2.3 | Chattar Singh (r. 1664—1690) | 69 |
| 4.2.4 | Udai Singh (1690—1720) | 90 |
| 4.2.5 | Ugar Singh (1720—35) | 97 |
| 4.2.6 | Dalel Singh (1735—1748) | 106 |
| 4.2.7 | Umed Singh (r. 1748—1764) | 107 |
| Chapter 5 | Themes and Subject-Matter in Chamba Painting: An Analysis | 120-237 |
| 5.1 | Portraiture | 120 |
| 5.2 | Dasavatara and its Sources | 125 |
| 5.2.1 | Dasavatara sets | 125 |
| 5.2.2 | Iconographies of Chamba Dasavataras Across the Sets | 128 |
| 5.3 | Bhagavata Purana | 156 |
| 5.4 | Ramayana | 167 |
| 5.5 | Parijata Harana | 173 |
| 5.6 | Durgasaptasati | 180 |
| 5.7 | Descent of Ganga | 182 |
| 5.8 | Ordeal by Liquor | 187 |

| | | |
|------------------|---|----------------|
| 5.9 | Dana-Lila | 192 |
| 5.10 | Ragamala | 197 |
| Chapter 6 | Influences and Innovations: Analysing the Collaboration of Painters with Regional Sculptors, Metalsmiths and Woodcarvers | 238-297 |
| 6.1 | Hero-Stones of the Rajas of Chamba | 240 |
| 6.2 | Torana of the Lakshmi Narayana Temple | 253 |
| 6.2.1 | Buddha Avatara in Chamba Painting | 266 |
| 6.2.2 | Lotus Petal Motif in the Lakshmi Narayana Torana | 268 |
| 6.3 | Wooden Doorway of the Bharmour Kothi | 272 |
| 6.4 | Woodcarvings of the Chamunda Devi Temple at Chamba Town | 277 |
| 6.5 | Woodcarvings of the Shakti Dehra Temple at Gand-Dehra | 285 |
| 6.6 | Woodcarvings of the Chamunda Devi Temple at Devi-Kothi | 291 |
| Chapter 7 | Classification of Chamba Painting on the Basis of Style | 298-372 |
| 7.1 | Classification of Paintings on the Basis of Style | 299 |
| 7.1.1 | Style 'A' (1630—1720 CE) | 299 |
| 7.1.2 | Style 'B' (1680—1720) | 311 |
| 7.1.3 | Style 'C' (1635—1725) | 317 |
| 7.1.4 | Style 'D' (1630—1765 CE) | 326 |
| 7.1.5 | Style 'E' (1640—1750 CE) | 336 |
| 7.1.6 | Style 'F' (1630—1720 CE) | 344 |
| 7.1.7 | Style 'G' (1650—1760) | 349 |
| 7.1.8 | Style 'H' (1690—1760 CE) | 357 |

| | | |
|------------------|---|----------------|
| 7.2 | Physiognomic, Typological and Compositional similarities | 362 |
| 7.2.1 | Physiognomic similarities | 362 |
| 7.2.2 | Typological similarities | 364 |
| 7.2.3 | Compositional similarities | 367 |
| 7.3 | Observations | 369 |
| Chapter 8 | Chronological Arrangement of Chamba Painting (1650—1750) | 373-393 |
| Chapter 9 | Conclusion | 394-406 |
| | References | 407-410 |