We have already mentioned in Chapter 3 that the western Himalaya has kept up the ancient tradition of using wood for the construction of dwelling houses. It may be made clear that wood is combined with stone or bricks (pls. 137-140) and not used entirely by itself. Only outhouses in Kulu and Simla districts are entirely made of wood. In such houses, beams are mortised or rudely dovetailed together and flat boards fill up the sides. Like wooden temples, the walls of all types of residential houses, be they royal palaces or dwellings of commoners, are constructed of alternating layers of wooden beams and rubble masonry. This style of construction was a necessity in this area because it is subject to frequent earthquakes. The Rajput chieftains known as thakurs or ranas could command the best talents and built imposing structures on much grander scale. These structures often stand in the middle of the villages or occupy a commanding site in the towns. We shall first concentrate on the dwelling houses of the commoners.

Residential houses:

The dwelling houses of the ordinary people may not be great examples of architecture but their study is significant because they are the only living examples of ancient tradition of wooden architecture, although it is threatened by gradual extinction with the
increasing use of concrete, bricks and asbestos sheets.

For a survey of residential houses we toured the villages of Himachal Pradesh and Kashmir. In the districts of Simla and Kinnaur, we observed that the harijans have separate villages for themselves located at some distance from the villages of the swarnas (higher castes). They have their own temples which look like mere shacks. They have nothing of architectural interest, so we did not photograph them. Their residential houses are also constructed on the same lines as any other house in the districts.

Nowhere in the course of our journey did we come across a single isolated house. Such a phenomenon is unknown in this area. The smallest village has a minimum of 15 to 20 houses clustered together. From a distance, they look very picturesque crowning a hill or mountain slope or hanging over some glen or intermingled with wood on the uprisng face of a hill. What impressed us most was that these houses have an air of solid comfort about them.

According to tradition, the construction activity of any type of structure is divided into seven phases which are as follows:
1. Examination of soil (bhu-parikasa) and selection of site (bhumi-samgraha).
2. Laying out and digging of foundation trenches.
3. Erection of superstructure
4. Erection of timber columns
5. Construction of timber floors, balconies and roof structure.
6. External and internal plastering
7. Decoration.

We noticed that in actual practice also, the same traditions are observed. The first consideration before undertaking the construction work is the selection of site. In the districts of Himachal Pradesh, it is generally the village priest or the presiding village
deity who is consulted for examining the soil. In the following paragraphs we have shown how this is done in each district. In Kashmir, a Muslim consults the maulavi and a pandit consults the temple priest. After obtaining their approval, the person desiring to build a house engages the local carpenter who also combines the functions of a mason. On a day fixed by the local priest, the foundations are dug up which go up to 3 ft. During this process, the site is cleared of boulders and levelled. Orientation is important in some villages where the facade of the house always faces east. Eastern aspect is generally preferred due to the age-old traditional belief that this aspect would be auspicious, for the sun rises in the east. But this is not a hard and fast rule. The direction of the house facade depends mainly on the location of the site. Utmost efforts are made to avoid the northern aspect.

When the foundations have been dug, dry stone blocks are used up to one foot. Sufficient ramming is done to make it even and compact. The rest of the foundations are filled up with rubble masonry up to the plinth level. The gap between the wall and the excavated ground is plugged with mud and flints. The floor of the lower storey is always made of mud. First it is watered and well rammed. The waste material such as flints and pebbles are filled in to raise the height of the ground floor to the plinth level. Well puddled mud mortar mixed with straw is then spread to form a level finish. After the floor is half dried, plastering is done with cow dung to make the surface smooth and to plug the cracks. In a few cases, the ground floor is paved with thick slates of flat stones.
Construction of Walls:

On top of the plinth is raised the superstructure of timber-bonded walls. The wooden joists of rectangular section framed together at regular intervals are placed along the outer faces of the walls after every second or third layer of stones. This is intended to bind or hold together the walls in the absence of mortar and to keep equal distribution of superimposed load. This also serves as a resistance to seismic thrust of the earth. The large beams of wood are built into the wall laying along the external and internal faces and pinned together through its substance. They extend the whole length of the side and are firmly bound together at the corners. The deodar wood always used for this purpose is of a more lasting quality than the stone and supports a building long after the latter has given way. The stones used between the beams may be dressed or undressed depending on the financial status of the family. The outer sides of the stones are dressed to form a four-sided regular shape. The gaps between the stones are plugged by ruts and flints mixed with mud to make the wall a solid structure. This tradition dates from hoary antiquity in this region and is being kept up most zealously by the villagers.

When the walled superstructure attains the height of 5 to 8 ft., the main door is installed on the ground floor. When the four walls are erected and the desired number of storeys constructed, the two opposite walls are further raised to form a triangular gable. The wall above the gable-end is an arrangement of wooden logs, joists and planks. The joists are framed to form a gabled wall and alternately placed on wooden blocks serving as stays of varying sections.
of 8 ft. by 8 ft. to 12 ft. by 12 ft., long enough to cover the thickness of the walls. These stays are normally square in section.

When the four walls are being erected, openings for doors, windows, ventilators, niches, etc. are kept in the walls. The door-frames are joined onto the wooden beams inserted in the walls, i.e. the lintels and arches are not separately provided. No regular windows or ventilators are to be seen in these houses; only in some cases, tiny openings are left for ventilation.

The interior walls are plastered over with mud mixed with cowdung (gobari). These mud walls are rarely left unornamented. The female members use white or red clay to paint them with variegated motifs such as flowers, birds, animals etc. Sometimes the images of goddess Durga are also painted for worship. The floor of the first storey is plastered with mud also, while that of all the upper storeys is covered with wooden planks. No whitewashing is done nor is it required. The upper storeys of the houses generally have a veranda running round three sides - front and two sides - the back side is left bare. The veranda can be open or closed. In the case of closed verandas, narrow windows or openings or arched balconies afford the inmates of the house a glimpse of the outside world.

The doors made of deodar wood are always low, never more than 3 or 4 ft. in height. One has to lower one's head in order to enter the house. This is deliberately done partly because the walls are not high and partly to prevent chilly winds from coming in.
Roofing:

The commonest roofing material are slates, i.e. large pieces of precipices. Purlins are fixed across about 9 inches centre to centre. The spacing ranges according to the length of slate. On the purlins, slates are nailed from the bottom of the gable towards the ridge allowing a lap of 2 to 3 inches to avoid leakage at the joints and to press the lower layer of the slates. A lap of about 6 inches is kept at the ridge over the cross slates to avoid the leakage from the ridge. Sufficient projection of about 2 ft. is left out in the rafters as well as in purlins to protect the walls from the rains. A wooden ceiling is usually provided. The space between the roof and the ceiling is sometimes used as a store and is called changar. In areas where slates are not available nor is it possible to import them due to the high cost of transportation, wooden planks are extensively used; they are placed from lower end towards the top giving sufficient lap under the overlapping plank to avoid leakage. The roofs are always sloping, the purpose being to drain off rain water and to prevent snow from accumulating on top and spoil the structure.

The construction of the wooden floor of the second and other storeys is taken up only after the roof has been laid. Joists at regular intervals are placed over the beam with both ends resting on the opposite wall. Thick and well-smoothed planks are then nailed over it to form the finished surface for the first floor. A thick layer of well-puddled mud is then spread over it which is left for season conditioning for a few days. Then a sealing coat of cowdung and mud is done over it to cover the cracks caused during the
conditioning. At times, the planks are left uncovered but in that case these are planned to form a smooth surface.

We found tremendous variation in the size and planning of the houses. There are small and medium size houses, and big houses belong to the village headman or wealthy landlords who are better off than others. The smallest house consists of a single room. More important to note is that to a very large extent, the construction technique for the residential houses has remained traditional and unchanged till the present times.

The size and grandeur of the house depends on the financial status of the family, but most houses share common features since the distinction between rich and poor is very pronounced. Even the poorest villager owns a house, a farm and livestock.

The most common feature of all village dwelling houses is the provision of internal space for the livestock. Since the society here is mainly agrarian, cattle forms an integral part of the economic life of the people. The cattle consists of sheep and goats, sometimes cows (yaks in Kinnaur) and ponies also. Self-sufficiency for the villager in milk and its products is essential which they get mainly from their domestic animals. The sheep provide wool which they use for making woollens of various kinds for their personal use as well as for sale in the local market. So they have to take good care of their livestock. Apart from severe winters, summer nights are also cold. This kind of climate has a strong impact on the pattern of living. It is imperative to house the cattle indoors when they return home from the pastures. So the ground floor is reserved exclusively for
tethering cattle and fodder storage.

This division between the lower stable floor and the upper floor used by the family for their personal residence is an important functional device. It serves first of all the need for all householders to have a close and intimate proximity to their animals who are their only form of moveable wealth. Sometimes the ground floor is divided into two rooms, one for the livestock and the other for storing grain.

The functioning and planning of the first floor which contains the living room seem to vary from village to village and district to district. There are considerable variations which need to be discussed in detail. Herebelow we shall concentrate on typical specimens of residential houses from Chamba, Kulu, Kinnaur, Simla hills and Kashmir. We are excluding Ladakh, Lahul, Spiti, Mandi and Kangra districts from our study because in the first three districts, wood is not the principal construction material; unbaked bricks are used for dwelling houses, while stone and mud are used in Kangra and Mandi districts. The reason for not using wood here is that good wood is scarce or not available at all, for both the areas are situated in the foothills like Jammu.

The dwelling houses in Himachal Pradesh share a number of common features, e.g. the ground floor (obra) is always used as a cattle-shed. In the following paragraphs, we shall see how this floor is used in various villages and to what additional uses it is put. Similarly we have shown how the upper storeys that go up from one to four storeys are used.
The houses are generally oblong in shape and are constructed in this shape deliberately, for this way, expenditure on the development of the site is minimised. The rooms are never very big, their average size is 6 to 8 ft. when the living room is divided into 2 or 3 rooms, and 16 to 24 ft. when there is only one large room. They are remarkably snug, comfortable and clean.

Very few houses are built. A new house is constructed only when the old one crumbles down or when it is too small for the family. Generally the villagers make do with repairs from time to time.

We were surprised to learn that not a single house in any village had a toilet or bathroom. The villagers ease themselves out in the open, and take bath in the nearby pond or river. Another notable feature is the complete absence of furniture. Only wooden boxes are seen in the households being used for storing grain, keeping clothes and other household objects.

Chief among the architectural elements that lend a picturesque appearance to these humble dwelling houses are projecting balconies or long loggias: sometimes supported on rows of carved wooden brackets.

Kulu District: General Features

In the course of our tours in Kulu district, we discovered that the rituals for the selection of site, digging the foundations (maniyad), installing the main door and graham-pravesa ceremony were the same as those observed in Chamba. Therefore, we do not deem it necessary to repeat them here. We shall only focus our attention on some special features of the dwelling houses in different parts of the sprawling district. They are generally detached
and grouped with a delightful disregard of method and plan, for their arrangement depends necessarily on the nature of the ground on which they stand. In structure, all the houses are very quaint and pretty. In upper Kulu, we noticed that the villages are few and large. In Saraj, they appeared to us to be smaller and more numerous. In former times, higher sites in the villages were reserved for higher caste villagers. But today, times have changed for the better and this custom is no longer observed.

The dwelling houses in all the areas of the district have features common to houses in other districts of Himachal Pradesh, in that they have timber-bonded walls (chanai kanda) crowned by sloping gable roofs covered with slates of fir shingles. The wooden beams are mortised or rudely dovetailed together and flat boards fill up the sides. In the houses of the well-to-do, wood is very carefully arranged; the beams, about a foot or so in depth, extend the whole length of the wall. A beam is placed on the outside, another on the inside and the space between is filled up with stones. The wall (bhita) at right angles has its beams laid on the two just mentioned. On these again rest the next set of beams of the first mentioned wall and thus they go on alternately. On one house we saw being built in Dobhi village near Katrain, the ends of these beams were slightly let into each other and in addition to this, small pieces of wood were dovetailed between each of the two beams to prevent them from bulging out by the presence of the stones. From this it becomes clear that this mass of woodwork is capable of holding together by itself without the stones which are filled in between to make it a solid wall.
In upper Kulu, the houses are double-storeyed and there is no separate granary (mandhara) on the first floor. In Saraj, we were held spellbound by massive dwelling houses rising to 4 and even 5 storeys. Most of the houses here have a yard paved with flat stone slabs and enclosed by a low dry-stone wall; this is used as a threshing floor and also for pressing oil, husking the rice and other domestic chores.

We felt that what the author of Kulu gazetteer had written in the early decade of the present century is still applicable to most houses. For example, we take the following passage:

"Nearly every house has several beehives let into its walls in the shape of square boxes with an orifice on the outer side of the wall for the bees to come and go by and a movable lid or door must also be made of the "tenta" flat-roofed house which is commonly used for human residence near Bajaura and Sultanpur, and for cattleshed almost everywhere in Kulu." 9

This shows how little life in these areas has changed in 80 years.

For the construction of a house, a local carpenter is called in and he is often assisted by the owner and his family members. About 80 or 90 years ago, the owner used to cut the tree himself or with the help of his relatives and acquaintances, as we learn from the following passage:

"No skilled or expensive labour is required for the construction of a house. Such timber as is necessary, a landed proprietor is entitled to obtain at low rates from the forest and he cuts it from the forest alone or with the help of some friends; other friends help to carry or drag it thence to the village and their only recompense is their food when so employed and similar assistance for themselves from the house builders when they require it." 10

Very little has changed since the writer of these lines penned them.
The most enchanting village in Kulu district from the viewpoint of woodcarving is Jagatsukh near Manali. Here most houses are double-storeyed and the balconies on the first floor have interesting panels carved with lotus rosettes, delicate spirals, raised dots, circles, zigzag patterns, chains of inverted lotus petals or buds, twisted cords etc. The movements of the lines weaving in and out in some panels enliven the surface texture. The arches in Kulu houses (pl.148) present a curious spectacle, for they are an innovation of the local carvers. The arches are cusped but not in the conventional sense; the foils seem to be deliberately elongated and this elongation lends them an elegant appearance; they are fashioned in this manner all over the district. In the house of the Lambardar of Jagatsukh, we saw a carved window (pl.154) that was very much akin to the windows of wooden temples. This shows that the local carpenters turn to wooden temples for inspiration.

A local house in Sarsei village on Manali Road, Kulu District:

This house (pl.141) belongs to Devidayal, a blacksmith. This is a three-storeyed house, about 50 ft. in height, 30 by 40 ft. in width and length. The entire structure is quite substantial. The walls are timber-bonded as usual. On one side of the wall, we saw about 30 layers of beams. The interstices between the walls are filled with roughly squared grey stone. More numerous the wooden beams, greater is the solidity and less the necessity for care in packing the stone. The traditional idea of the villagers in Kulu, especially in this part of the district, of a fine house is, we were told, the one in which each beam of end-walls and the masonry
intervals are of less width than the beams. This style of architecture locally known as kath-ki-kuni meaning timber-cornered is very pretty. Devidayal's house was built about 85 years ago, at a time when the villagers were free to cut as many trees as they liked. But such a style is not universally practised because of the restrictions imposed on the procurement of wood by the Forest department.

The ground floor (goorala) is used for stalling the livestock. They are kept in separate closets. The floor is made as usual of mud. It does not have a single window or ventilator. The ceiling of this storey is carefully built with neat wooden planks which form the floor of the second storey. The latter storey is connected with the lower one by means of a trap-door in the ceiling (shan) and serves the purpose of a granary. Here we noticed a large number of wooden boxes and clay jars in which are stored the food-grains. This room has narrow unglazed windows. Access from this room to the third and last storey is had by means of another trap-door. The topmost storey above this granary is used for the residence of Devidayal's family. Here the family members live and sleep, cook and have their meals. In the middle of the room is placed a stoneslab used as a hearth and right above it is a hole in the roof through which escapes the smoke. The accommodation on this floor is considerably extended by a wooden balcony that projects on all the sides. The floor of this veranda (beeh) is on the same level as that of the room and is formed by long planks resting on horizontal props projecting from the walls. This balcony is used for various purposes - the female members of the family do all
kinds of domestic chores here and the small children play here most of the time. The reason for having balconies on all sides is that Devidayal has a large family consisting of fourteen members. The outer edge of the balcony is enclosed by upright planes which meet the eaves and the balcony thus becomes a series of extra rooms and closets. This way, the large family is comfortably lodged. This storey forms the top floor under the sloping roof covered by large pieces of slates. On top of the roof, we noticed a small wooden object resembling a chalet style temple with a sloping roof resting on miniature pillars perched on the central ridge beam. Devidayal told us that the local name for it is narasinga which literally means the horns of a ram (pl. 146). The traditional practice in Kulu valley has been to place the horns of a sacrificed ram in a wooden object, the belief being that it will protect the house and its inmates from the evil effects of witchcraft. We saw narasingas on roof-tops of houses in the villages located along Kulū-Manali road.

The most impressive part of this house are the balconies (pl. 147) immediately under the roof that lend the house-structure an imposing appearance. Before giving a description of these balconies, we would like to mention that it is through the balcony that the members of Devidayal's family enter the house by means of a notched ladder placed outside the wall. The notched ladder is also a peculiar feature of residential houses in Himachal Pradesh. Very few people use step ladders; preference for notched ladder (pl. 150) shows the love for traditional objects on the part of Himachalis.
The balconies in this house share all the features described above. The arches form an elegant curve and their edges are chiselled in saw-tooth pattern. The balcony panels have interesting criss-cross patterns, some of which are flanked by six-petalled lotus rosettes enclosed within hexagonal forms. The pillars separating the arches one from another are turned on lathe as well as chiselled with four-petal lotus motifs, bands of lotus petals and oblique lines. The criss-cross patterns also figure commonly on the wooden boxes and other artefacts made by Kulu carvers.

Chamba district: General Features:

The houses in Chamba district are generally three to four storeys high; the only exception are the houses in Devi-ri-Kothi village in Chhaura tehsil where we say only one-storeyed dwellings. Here also, the villagers observe the same rituals for the selection of site and digging the foundations as elsewhere and the local priest is consulted. Only a few ceremonies are slightly different that are being taken into account here. When the main door (prol) is installed on the ground floor, the carpenter ties a small piece of cloth containing dhania (coriander), supari (betel nut), kusumba (red flower) and mauli (red thread) around the doorframe. Gur (molasses) or halwa are distributed after this. Similar ceremonies are observed when the main beam (nasa) is placed on the roof of the ground floor. The carpenter sits on the beam, places flowers, rice and druba grass on it and pours water on it. He is given clothes and cash by the owner. On the completion of the house, the first entry into the house is called parithya (pratistha in sanskrit). On this occasion, Siva is worshipped, nawala is offered to propitiate him; havana is performed; five to seven brahmanas are
feasted. The priest recites the Satya-Narayana story after which the family members ceremonially enter the new residence.

It is not common to build a new house, for the villagers generally inherit it from their forefathers and continue to live in the same house for generations. The house is, no doubt, repaired from time to time. The need to introduce changes or extend the house arises only when the joint family is very large and the rooms on the upper storeys insufficient to accommodate all the members. In such cases, some kind of makeshift arrangement is made to partition the ground floor so that a separate room can be used by some members of the family for sleeping at night. If the family has a large number of livestock, the obra is extended. A small size structure is erected by using rough and uneven wooden planks along the outer wall of the obra.

If the priest declares the site to be unlucky, worship is performed to ward off evil spirits. The owner is told to make offerings of some kind in the form of daan, or sacrifice a goat or sheep. In the foundations, a cross beam is laid at an auspicious time fixed by the priest after consulting his almanac. The latter ties a portion of the sacrificed animal's flesh to the cross beam and the foundation stone is laid. This is believed to ward off all kinds of evil effects.

Brahmaur is a congested village built upon the slopes reaching the Caurasi area. Houses are built wherever a place is available. Each household has a courtyard paved with slates used as khalyan and enclosed by a parapet wall about 2 to 3 ft. high. The courtyard is used for tethering the cattle in fine weather, for exposing
grain to the sun, cutting firewood and other domestic chores. Generally the houses are two or three storeyed, but four storeyed houses are not uncommon. The obra has a sort of veranda in front of it and a manjhi, paran or sanari in the veranda leads to the first floor (bhor). Similarly a staircase (pauri) in the first floor leads to the second floor called mandeh. In some cases where the obra has no veranda, the staircase leads to the first floor from within the obra just near the entrance called dwari. The obra, if spacious, is partitioned into several rooms for keeping agricultural implements, for sleeping in, etc. Instead of regular ventilators, small round or triangular holes called tohlu are provided in the walls which let in some light and fresh air without creating draught. If the house is two-storeyed, the bhor over the obra is the main room of the house. This is the living room, sleeping room, sitting room, store and kitchen all combined into one. In one corner of this bhor, a small space is paved with slates and an outlet provided for waste water called chara. The household utensils are cleaned here.

The hearth (chulla) is fixed in one corner of the bhor. The villagers are not accustomed to having chimneys and a loosely fixed slate in the roof is shifted to serve as an outlet for smoke. When it rains or snows heavily, the slate is replaced back in its place to prevent rain water and snow flakes from spoiling the house. Near the hearth is a gharyali about one-and-half foot high where household utensils and water pitchers are kept. Alongside of the hearth is harpur made of mud where the food is kept warm by the heat exuding from the hearth.
The bhor has a veranda (dragra) on the front side of the house. Generally it is open. Some portion may be covered and used for storing grass. This is entirely a wooden structure as elsewhere in Himachal Pradesh and used in the winter season for bask­ing in the sun.

In some houses, the verandas are covered with balconies, the panels of which carry motifs such as lotus roundels, some of them enclosing the figures of elephants, bulls, etc. while the edges of the square panels are decorated with bands of lotus petals. In Goetz's opinion, they are an echo of the sunga style. We think that this affinity is unconscious, for similar lotus roundels are a common feature of most wooden ceiling and balcony panels all over Himachal Pradesh, having been handed down to posterity by centuries-old artistic traditions. A full-blown lotus occupies the large wooden ceiling of a residential house in Pangi, which reminds us of similarly carved motifs on the ceilings of wooden temples. This in no way suggests Buddhist influence as assumed by some western scholars.

If the house is three-storeyed, the first floor (bhor) is used as a store room and the second floor (mandeh) serves the purpose of a living room-cum-kitchen. This storey is sometimes provided with a projecting balcony on the facade, but in most cases, it is built over the lower storey plus veranda, so that the living room is more spacious. If the family does not require a spacious room on this floor, open spaces resembling verandas are left on both sides of the living room. These portions (sal) are reserved for storing firewood and grass.
As everything else, the living rooms do not have cupboards; the family belongings are kept in the niches carved out in the walls. The wooden planks are fixed alternatively and then the hollow space within is filled with dry masonry consisting of stones of various sizes. The pillars (tham) are joined together by a set of horizontal planks of wood at an interval of three to four feet. The intervening space is filled with dry masonry and afterwards plastered with mud and cowdung. Sometimes the walls are made up only of wooden planks laid vertically on these horizontal planks joining the two pillars. Such walls are called farque.

Since the upper reaches of Chamba district are subject to chilly winds, heavy snow and gale, the speed of which is 80 miles per hour, the roofs of the houses have to be solid. This solidity is achieved by thick and heavy slates which are nailed on the superstructure (thathsari). The roofs are always sloping.

In Chhaura tehsil we were surprised to find only one-storeyed houses resembling huts, although much bigger in size. Here one house serves as a courtyard for another. The houses have flat as well as sloping roofs. Since there is only one storey, the room is fully covered, although the adjoining veranda is uncovered. The room is used for sleeping, sitting, cooking and keeping the cattle. The livestock is kept on one side of the room and the utensils and storage vessels on the other (gharyani). If the room is very big, the partitioning between the living room and the cattleshed is done by wooden planks fixed in the ground. This
kind of wooden wall is a common feature of 60% houses in this
area. The ceiling is supported by four wood-and-stone supports
(tholas) at the corners of the room. In the veranda, facing the
door is placed a loom for wool-weaving. Supporting pillars are
erected on the four corners of the roof. The interior walls are
plastered with a mixture of clay and cowdung. Since timber is
abundantly available, the roof is made of rafters, ferns, birch-
bark (bhoj-patra), pine needles and clay. All the houses face east
or west, since other aspects are regarded as inauspicious.

In Chamba town, the houses are three to four storeys high
and share most of the features of dwelling houses enumerated
above. A few features, however, set them apart from the rest of
them. Walking through the narrow alleys, we noticed that the main
entrance (prol) to some old houses was in the shape of a cusped
arch resting on two pillars that form the jambs of the doorway.
The door leaves are separately hinged onto pivots. The spandrels
are often embellished with delicately and minutely chiselled
creepers and foliated patterns. In another house, we noticed orna-
mental brackets in the form of stylised birds supporting the pro-
jecting wooden balcony. We climbed up the wooden staircase and
entered the large living room and discovered an oblong wooden
panel, about 3 ft. in height, fixed on the inner side of the wall
adjacent to the balcony. It carried the motif of a cypress tree
carved in a stylised and elegant manner. The grand old lady told
me that it had been carved about one hundred years ago. This motif
had become extremely popular in Chamba in the 18th century when
the local painters painted it in almost every miniature and other
art forms. We have spoken about this remarkable affinity between painting and woodcarving in a previous chapter. The influence of Rajput architecture is discernible on projecting balcony of jharokha (bari in Chambyali) made entirely of wood in yet another house located in one of the alleys of Kharura mohalla. It looks out into the street from the first floor and reminds us of similar balconies made of stone that are so peculiar a feature of houses in Udaipur, Jodhpur and other parts of Rajasthan.

Some houses have ventilators fashioned in an interesting manner. These are always to be seen on the first or second floor and are circular or square in shape. When circular, the carved design represents an eight-petal lotus. When square, the panel which is never more than one foot on the side displays fret-work or lattice work often done ingeniously.

Simla hills : General Features :

Before the partition of 1947, the general practice in Chaupal village was that when a villager wanted to erect a house for himself, he used to collect his relatives and close neighbours, disclose his desire to them, and seek their assistance in collecting the construction material, i.e. stones, timber and slates. For this help, he used to invite them to dinner the same evening. On this occasion, he used to serve mutton. This traditional custom is known as "daroch". Now-a-days the only way to procure the material is to hire the services of labourers.

Before digging a particular site for the erection of a house, the villager selects the site and takes a clod of its
soil to the village priest who smells and examines it thoroughly to see that no evil spirits haunt the site. He is also consulted for fixing an auspicious date and time for laying the foundation stone. When the foundations are dug, four blocks of stone are placed in the corners of the site. The priest then performs worship to the local deity by lighting oil lamps and sprinkling some grains in the corners. Only after this, the foundations are filled up with stones. The residents of this village are extremely superstitious and dread evil spirits. When the foundations are being filled up, the owner keeps a strict watch lest anyone cast some charmed object into them that might cause illness or death of the inmates later. It may be noted that in this area, the carpenter-masons fill up the foundations and start constructing the house on top of it straight away without any plinth level.

In the rural houses of Chuhara valley lying between Rohru and Tikkri we noticed an unusual feature. Most houses are double-storeyed and between the two storeys i.e. the ground floor (gosala) and the first floor (bawad), space is provided for a small room called "pand" in the local dialect. It serves the function of a common bedroom for all members of the family in the chilly winters. This room is covered on all sides and is about four feet in height. A small trap door in the first floor allows one access to it. In the complete absence of windows or ventilation, it is dark and dingy. In new houses that are being built now, the pand generally has one or two windows or ventilators (mord). The first floor is a large room which is used as a sleeping
room, a kitchen and store all combined into one. The topmost storey is covered with wooden beams, over which is laid the gabled roof. The sloping sides are covered with slates. Here also, a kothara or storehouse for grains is either separately constructed near the owner's house or a portion of the ground floor is reserved for this purpose.

In Gijari village, the navaratra festival before the Dussehra is regarded as auspicious for building a house. The wooden ceilings (ulta chhatta) in some houses have artistically carved lotus motifs covering the whole space on the wooden panel. We saw similar designs carved on the wooden ceilings of a few old houses in Pangri (Chamba district).

In Seoni village, we observed that the ground floor has two rooms which are not used for cattle but various household purposes. One room which is fairly spacious is provided with the main door and is known as akhaia. Women members of the family spend their leisure hours here. The adjoining room called biyoon may be very large; sometimes sub-divided into several rooms which are used for sleeping during summer months. Some rooms are used by women during their unclean days, for delivering babies, storing grains or sometimes some room is made for the cattle.

On top of this ground floor is constructed the upper storey known as paura; the room is connected with the lower room by means of a ladder. This storey consists of several rooms known as kotharis which are used for cooking, sleeping and other purposes.
In most villages falling in Mahasu sub- tehsil, it is the village priest who is consulted before building the house. But there are some villages such as Chergaon, where there are no priests. The villagers consult their family deity. Here the month of April is regarded auspicious for building a house, the period being the navaratra festival, for by this time the villagers are free to devote themselves to such activities.

In Seoni village, an auspicious day is fixed for grha-pravesa ceremony when havana is performed and prayers are offered to nine planets, so that no misfortune befalls the inmates of the house. The ceremony is called grehasni in pahari dialect and is accompanied by a feast and much rejoicing. Only after this ceremony does the family move into the new house.

In Kumharsain and contiguous areas, the houses are two- storeyed. The ground floor used exclusively for the livestock is known as khud. We noticed that some houses had separate structures built for this purpose. The average size of residential house is 18 ft. by 15 ft. A small room between the ground floor and the first floor is called darak. In Kusumpti, the houses are built in a well selected spot near the fields or are scattered over the gentle contours of the hill; sometimes they are clustered together near the local bazar. The western aspect is preferred. In most houses, we noticed that a separate room on the first floor is reserved for the kitchen. The houses are double storeyed and a balcony projects from the first floor. We got interesting information about the rituals observed in this tehsil.
When the foundation stone of a dwelling house is laid, a copper pot and a coin are placed in the trenches. Sweets and gur (molasses) are distributed. The officiating priest is given food-grains, gur and ghee for his services. When the main door is installed, the priest ties a small piece of cloth containing a kangan (bracelet), an iron ring, supari, a kandi and a coconut around the doorframes. To this is attached a peacock feather for it is believed to ward off evil influence. On this occasion also, sweets or gur are distributed. The same thing is done when the doorbeams are installed on the ground and first floors. On the completion of the house, the priest is consulted again for fixing an auspicious date for the ceremonial entry into the house. Before entering the house, havana is performed; blessings of the gods are invoked. Peepal leaves are strewn together and tied at the entrance. Five to seven brahmanas are feasted along with relatives and friends.

The villages where the most remarkable carvings can be seen are Tikkri, Rohru, Manan and Chaupal. Some facades are embellished with elegantly delineated arches; the balcony panels are given special attention. These are often carved with pleasing designs formed by bands of circles, dots, vertical and horizontal lines, combination of leaves and petals. We also observed that the outer side of the step ladder, placed outside the house, is also carved with elegant designs.
The local house of Dhan Ram in Gangtoli village, Rohru, Simla district:

This house (pl. 143) is located in the midst of fields and faces south. It has a neat rectangular shape rising up to two storeys. It is about 18 ft. in height, 42 ft. in length and 38 ft. in breadth. We observed that on the lower storey, the heavy horizontal beams of wood were inserted in the walls at regular intervals of one foot and the spaces in between were filled in with dressed stones. The stout beams are used purposely to ensure the durability of the house. At a height of about 7 ft, the wooden beams varying from six to nine inches in thickness were placed over the walls of the ground floor. These beams project about 6 ft. from the walls on all sides and form a veranda (tung) around the first floor (fohar). The house under study has three rooms on the ground floor, one serving as cattle-shed (gosala), the other to keep fodder and the third for keeping agricultural implements or some household goods. The gaps between the wooden beams are filled in to form the ceiling for the ground floor and the floor for the upper storey, the walls of which are 6 ft. in height. There are windows and alcoves or niches (tirah) in the walls in which almirahs are kept. This storey serves the combined function of a living room and kitchen. The smaller side walls form a kind of gable, at the apex of which is placed a heavy and long ridge beam. We see wooden planks placed on the sloping sides vertically, their one end resting on the ridge beam and the other projecting from the roof by about four ft. These projecting sides of the house are also built of wood. The way to the upper storey is by means of a wooden notched ladder (umad) placed along the wall. It
takes us to the veranda leading into the room of the upper storey. We were told by Dhani Ram that this ladder was carved out of a circular piece of wood. In front of the house, a barn (khada) is built on the ground encircled by large blocks of stones. This is used for a number of agricultural operations. Social functions are also held there. The walls of the second storey are half covered with wooden planks which are carved with simple floral designs. The wooden almirahs (labari) fixed in the walls are similarly decorated with floral carvings. The floor and walls are panelled with wooden planks, the purpose being to keep the house warm in severe winters.

The doors, both on the ground and first floors, are small, the former being four ft. in height and the latter three ft. and one foot in thickness. They are made of one large wooden plank. The sill of the doorframe is very heavy. The hinges (kurku) of the doors are inserted into the holes on both sides of the frames.

On the first floor, the spaces left in the walls for niches are also panelled with wooden planks; these are intended for keeping household things. Almirahs which are also panelled with wood are used. In fact, they are being increasingly used by most households in this area. One corner of the first floor is reserved for cooking which is always kept clean. Here we saw an open hearth made entirely of mud. The smoke emitting from it had blackened the side walls and the ceiling. One of the notable features of this house is the wooden window in the wall of the ground floor which is extremely small and consists of plank within plank leaving only a small aperture in the middle.
KINNAUR DISTRICT: General Features:

In Kinnaur, it is a curious aspect of social life of the villagers that the village deity governs their lives and is consulted for every undertaking, including matters such as selection of site for house building. The people have blind faith in him/her and accept everything proclaimed by the deity through her/his mouth-piece, the gur. We were told by the headman of Kothi village that when anyone wishes to build a house, he shows a clod of soil from a particular site to the temple priest who places it near the palanquin of the deity. The palanquin bearers perform dance during which if the palanquin tilts towards the clod, it is taken to mean that the deity has approved of the site. Only after this, the villager can go ahead with the construction work. All over Kinnaur, the best time for building a house is baisakha (April-May), jyestha (May-June) and asadha (June-July). The days of the week for digging foundations for a house are Sunday, Monday, Wednesday and Thursday, and the best period is the phase of bright moon (sukla-paksa).

The foundations of a house never go down deeper than one to three feet. When the first foundation stone is laid, which is always placed on the right side of the main door, prayers are offered to the deity and his/her blessings invoked. The same process is repeated when the main door is installed on the ground floor. On both occasions, wine, halwa (pudding) and poltu are offered to the deity. The purpose of offering worship repeatedly is to thwart ill-bodings of all kinds and to ensure peace and prosperity.
On the completion of construction work, a ceremony known as gaurasinga is observed. This is a traditional custom. In ancient times, the local carpenter was not paid in cash for the services he rendered. A grand feast was held in his honour by the house-owner. The ceremony was called gaurasinga. The next day, the carpenter was given a dish (thali) full of ghee and five to seven rupees, some clothes for him and clothes and silver bangles (dhaglo) weighing 20 to 30 tolas for his wife. Every effort was made by the owner and his family that the carpenter went away satisfied. There used to be a widespread belief that if he went away displeased, he might pronounce some curse upon the house, its owner and other inmates. The gaurasinga ceremony is still observed in a number of villages of Kinnaur, but not to please the carpenter who is paid in cash, but to make merry with relatives and friends.

In Kothi villages around Kalpa and Sangla, the houses are generally two-storeyed, each consisting of one room, although the houses of the well-to-do have three to 4 storeys, each storey consisting of several rooms. The main beam of the roof is laid parallel to the main door as it is considered inauspicious to lay it otherwise. The other reason is that under the weight of the roof, the wall having the main door may not collapse as no mortar is used. The roofs are flat or sloping and made up of wooden frame over which one or half-an-inch thick layer of birch bark (bhojaptra) are laid. This is followed by a thick layer of beaten earth. There is no regular chimney and an outlet called dusrang is provided in the roof which not only lets out the smoke but also serves the purpose of letting in the sunlight. This hole is plugged with a stone to prevent rain water and snow from falling in.
The living room looks bare, for nothing in the name of furniture is kept or used. The central fire is never put out during the winter season; this keeps the house warm and the inmates can spend the chilly nights comfortably.

On the facades of some houses, we noticed crude drawings of birds such as peacocks and animals such as lions, elephants and horses. These are done by womenfolk by hand with white clay which is locally available.

In Chini, Sangla, Nichar, Kothi and Chitkul, most houses were carved with simple floral designs often combined with crude figures of birds such as peacocks and animals such as lions, horses and elephants. Some designs are based on square forms. The houses of the well-to-do are large and the carved designs display great originality, boldness and grace. There is not a balcony, windowframe, beam or rail that is not appropriately beautified (pl. 151). The reason for this is that woodcarving is a living tradition in Kinnaur. We met a number of carvers at work in different places. In sharp contrast, we found that only very old houses in other districts were decorated with carvings and the new houses show no trace of ornamentation.

In the houses of the Buddhists, the floral motifs and interlaced tendrils are intermixed with eight auspicious symbols sacred to Buddhism, viz. the vase containing nectar or holy water, the conch, the wheel of the law, the srivatsa, the pair of fishes, the lotus flower, the standard, and the umbrella. Sometimes the sun and the moon motifs are also carved which, according to Buddhism, symbolise profound mystic experience, from which emanates the fire of the Supreme Illumination.
A Local House :-

In Kinnaur, we selected the dwelling house of Surjan in Sangla village (pl. 144), Nachar, sub tehsil for our study. It is a three-storeyed structure consisting of ground floor (obra) intended for the cattle, the first floor for the family's residence and topmost storey for threshing grains. There were two rooms on the first floor which were used for residential purposes, while the ground and top floors had only one room. The top storey is provided with an open veranda.

The living room on the second storey is fairly spacious; one of its corners is reserved for the worship of the household deity Kinjang who is beseeched on all auspicious occasions. This is a feature common to all dwelling houses in Kinnaur district. The floor of this room is constructed of wooden planks, the aim being to protect the inmates from the piercing cold. The interior walls of the ground floor as well as second storey are plastered with mud and cowdung so that the house keeps warm in winter. This living room is not very high. The ceiling of second storey in all houses is low. A small door on one side of the wall permits one entrance into this room. The windows or ventilators are conspicuous by their absence.

Since there is no separate kitchen, we noticed that the walls and ceiling of the living room are black with soot deposited there by smoke emitting from the hearth. In the centre of the living room, a fireplace is provided where fire is lit in severe winters all the 24 hours. Around it, all the members of the family sit during daytime and sleep at night. No beds are used; the family members sleep on the floor.
The farmer has erected a structure near his house which is called kothara meaning the storehouse. The idea for storing grain separately is to save it from being destroyed by fire, the incidence of which is highly probable in these areas. The kothara is a rectangular structure and its size is determined by the financial status of the owner. The kothara belonging to Surjan is 7 ft. by 8 ft. and about 10 ft. in height. The walls are built in the usual timber-bonded style covered with slanting roof of the usual type. It is divided into 4 compartments with small opening at the top of each compartment. A small door about 3 ft. in height lets the farmer in, who always keeps it locked from outside. An interesting feature of the interior of this kothara are the alcoves on the walls - these are a common feature of all kotharas - in which dry meat and fruits are kept for storage. The balcony panels are adorned with floral motifs such as lotus flowers, rosettes, interlaced tendrils and scrollwork of stylised climbing plants.

Kasmir: General Features

The dwelling houses in Kasmir valley bear a striking resemblance to those of Himachal Pradesh, in that they are two or three storeys high, sometimes going up to four storeys, with a projecting balcony wooden verandas, stone foundations, the ground floor being used as a cattle-shed and sloping roofs. More or less the same rituals are observed. Before digging the foundations, the Hindus consult a pandit and Muslims a maulavi for fixing an auspicious date. The Muslims prefer to start construction work in the month of August regarded as auspicious. No such undertaking is allowed during the
muharram and saffar festivals. The Hindus start constructing the 
houses in April or after the rainy season. The foundation stone is 
always laid by the head of the family. This is called kana pratistha. 
A tumbler made of seven metals is filled with water and placed in the 
centre; coins are put in it and four more tumblers are similarly pla-
ced in the four corners. The officiating priest performs puja, after 
which the foundations are filled with rubble and mud. No other ritual 
is observed till the completion of the house. The first entry into 
the house called pravisa or grasani is marked by a feast to relatives 
and friends preceded by a puja. Raw meat is offered to eagles. A 
Muslim houseowner sacrifices a goat (niyaz ceremony) on the occasion 
of stone-laying ceremony. The Hindus are particular about the direc-
tion of the house that it must face east or south, but Muslims have 
no such considerations.

When the plinth-level is reached, the superstructure is con-
structed of baked (pach sir) or unbaked (om sir) bricks which are bound 
together by wooden framework, the interstices being filled in with 
brown clay. Stone is used in some cases. In the villages, the walls 
are plaster-coated with a thick layer of yellow or white clay.

A special technique for the construction of walls has been 
evolved here. One log or beam is laid horizontally on another usually 
on another crosswise in the form of "headers and stretchers" as in 
brickwork (pls. 139 & 140). This way are built the walls as well as 
the piers for the support of superstructure. This system of main 
supports and piers takes the form of a massive wooden structure which 
resembles an inverted pyramid structure. Sometimes timbers are driven 
into the ground perpendicularly at different angles of intended rooms.
Across these wooden beams are nailed horizontally and at intervals and then a light flooring of popular or willow planks is laid across longitudinally for a flooring. This construction method renders the houses earthquake-proof. In the rural areas, the ground floor is exclusively reserved for the livestock. This is called "gaan"; it is not very high and not provided with windows or ventilation which makes it the warmest corner in the house in winter. If the ground floor has two rooms, space is provided for a passage which gives access to the first floor. The ground floor has a door opening on the veranda. In urban areas, there are generally two rooms and a hall on the ground floor which are used by the family members during the winter season. The upper storey consists of three rooms and the top floor usually consists of one large room and a kitchen. A storeroom or loft is sometimes constructed for storing firewood. This floor is used by the family members during the summer. Throughout the valley, the same pattern is observed.

In the mohallas of Srinagar city, old houses (pl.153) have projecting upper storeys, balconies with carved railings and casement windows. The windows are formed of carved trellis work (panjara) which is often very beautiful and its purpose is to admit light and air. In winters and rainy season, papers of different colours are pasted on it to prevent chilly winds. These trellises open and shut like sash windows. The interiors of some houses in Srinagar are plaster-coated with mud from ground floor to top floor as in Himachal Pradesh, evidently to keep them warm in winters. The fireplace is generally built without.
The roofs, always sloping, are formed of layers of birchbark covered with a coating of earth. Sometimes they are covered with thatch, wood and sometimes shingles. The birchbark retains waterproof properties for many years.

We could not photograph the log huts on account of disturbances during our visit to Kashmir. We were told that they are inhabited by gujjars and poorer sections. Their walls are made of split poles joined together in a rough fashion and projecting from all the corners. The sloping roofs are always made of loose and irregularly shaped pine planks or shingles, thatched with many layers of birchbark. Thick wooden planks are nailed or pegged on to a central beam so that stormy winds do not sweep them away.

A local house known as Bal Nivas in Nai Sarak, Habba Kadal, Srinagar.

This four storeyed house belonging to a Kasmiri pandit family was constructed sixty years ago (pl.145). It has all the typical features of a Kasmiri house; its walls and roof are constructed in conformity with traditional practices. What singles it out from other houses is its facade, the most beautiful and impressive that we came across during our research tour. On the first floor are wooden trefoliated arches inserted in the wall; the motif is evidently borrowed from ancient Hindu temples. On the second floor are delicately carved hexagonal bow windows (bukharcas) covered with lattices of wood forming complex geometrical interlacings (pl.152). It is unfortunate that two houses built in front hide it from view from the main road.
On the ground floor, there are four rooms and a kitchen. The main entrance door in the centre of the ground floor leads into a passage connected with the stairway leading up to the upper floors. In fact, the stairway cuts through the entire house like a backbone and is made completely of wood. On the first and second floors are family apartments. The rooms are fairly spacious but the ceiling is low. The top floor consists of a large room in front, a kitchen and a guest room. The large room is ventilated by two wooden windows, rectangular in shape, through which one gets a good view of the Sankaracarya temple perched on mountain top opposite. We were told by the lady of the house that her father-in-law had deliberately built the house so high so that every morning he could pay his homage to Lord Siva. The family spends summer months on this floor. An interesting feature of this room is its wooden ceiling and a square wooden pillar in the centre which are exquisite specimens of khatamband work. The carpenter seems to have lavished all his skill on this house. The floors and ceilings in the entire house are panelled with wood. In winters, the family members move down to the ground floor.

The roof is a gable of thick planks thatched with many layers of waterproof birchbark and its hollow portion is used as a loft for storing household goods.

**Palaces:**

The tradition of building wooden palaces was common all over the region, but today nothing remains of them except the old palace-fortresses of Sarghan, Nagger castle, Rampur palace etc. The rest
have been destroyed by fire, invasions, warfare and vandalism of all kinds. We can form some idea about them from the descriptions of European travellers and writers who visited these areas in the 19th and early 20th centuries. With the exception of Kalhana's Rajatarangini, we do not get historical records from other areas except the vamsavalis (genealogical rolls) of the ruling dynasties of Chamba, Kulu, Mandi, Bushahr, etc., but they do not shed any light on nor contain any allusion to the architecture of royal palaces. The researches of Vogel, Hutchison and Goetz which were confined mainly to Chamba have revealed that some wooden palaces in Chamba were converted into pucca structures in the course of time. For example, the Akhandacandi palace (locally called Khancandi) was originally a wooden structure, but subsequently it was rebuilt entirely of stone and today one of its portions has been renovated and turned into a hotel. In the absence of any concrete evidence, archaeological, historical or literary, it is not possible to form an idea as to what the ancient palaces looked like and how far they were different from the still-standing palace structures.

The wooden palaces, albeit very few in number, follow the ancient rules laid down in the silpasastras. For example, all of them are located in the centre of the town or village and are surrounded by a rampart (vapra) or an enclosure built of stones. They have stately exteriors and convey an impression of grandeur and majesty, but compared to the palaces of Rajasthan and other provinces, they look less grandiose and are smaller in size. They are important from architectural viewpoint insofar as they are an
extension of Rajput architecture. All of them are built in accordance with the conventional plan of most palaces in Rajasthan and have a square central court encompassed by living apartments on all sides. In fact, not only palaces but residential houses all over north India were built on this plan since ancient times, the earliest specimens being the structures excavated and mentioned by Sir John Marshall in his Guide to Taxila. The term used for such structures in the silpasastras is catuhsala. The tradition of constructing palaces and residential houses on this plan continued in Rajasthan and other areas till early 20th century.

Among other features imported from Rajput architecture are the impressive delicately carved wooden screens that lend a touch of beauty and stateliness to the facades of the palaces and also can be seen in the darbar halls, where their purpose was to enable the female members of the royal families to view the activities without being seen, the feudal custom of the Rajputs being to keep them in seclusion. These screens remind us of intricately worked marble and sandstone perforated jalis decorating the facades of the palaces and havelis of Jodhpur, Jaisalmer, Bikam, Udaipur, etc. The cusped arches, fluted pillars, projecting window-balconies (jharokha in Rajasthani and bari in pahari dialect) canopied by curved arches (pls.158-160), imposing carved wooden doorways, of which some are adorned with bells hanging from both sides, etc. - all suggest a strong influence of Rajasthani architecture. Hermann Goetz writing on the art and architecture of Chamba in the 18th and 19th centuries attributed it to influence flowing in from the neighbouring states of Basohli and Kangra. But in our opinion,
this influence obtains from the strong links of the kings of western Himalayan hill states with Rajasthan, their original homeland, with which they were connected through matrimonial ties also. Very often, artisans and artists were also sent along with the brides to their new homes. These craftsmen continued to work in their indigenous style wherever they settled down. This accounts for the striking similarity between the diverse forms of art and architecture of the erstwhile hill states of the western Himalaya and Rajasthan.

Sarahan Palace, the summer residence of the Bushahr kings (pl. 44), is situated at an elevation of 7000 ft. above sea level on the northern slope of the snow-capped mountain ranges, surrounded on all sides of pine forests. Once the capital of Bushahr kings, today Sarahan is a small village and occupies the lower margin of an open glade of considerable extent. It was built about 400 years ago by Raja Kehari Singh when he shifted his capital from Kamru fort to Sarahan. It is a fortress-like complex surrounded on all sides by ramparts. A gate leads us into a large paved courtyard, on both sides of which are buildings. As we stand facing the wall opposite the gate, we see a one-storeyed structure on the right hand, the door to which is always kept locked. On the left side, we see a few stone steps leading into a massive door plated with brass sheets. We stand in a covered passage after entering the door and on the left side see a wooden staircase going up to the first floor where is enshrined the image of Raghunathji. On the right side all along are ranged apartments on the second and third storeys which are not open to visitors. These were used by the Bushahr kings for their
personal residence, as we learn from the account of J.B. Fraser who visited it in the early decades of the 19th century. He has painted a vivid word-picture of this palace which shows that no remarkable change has taken place in its appearance over nearly two centuries:

"The Sarahan palace forms not only the most prominent but almost the only cluster of houses. Sarahan is deeply retired within the snowy mountains; considerably elevated above the immediate channel of the Satluj; the descent to which may be from two to three miles. Its external appearance is rather prepossessing; it embraces a considerable square which contains two of those lofty towers consecrated as temples to the gods and several smaller ones in which the queens and the young king reside." 41

The only change that has taken place since Fraser's visit is that numerous dwelling houses have come up on the opposite side of the road and a new palace structure has been erected adjacent to the old palace-complex. In the same apartments, we were told by the kardar, the arms and ammunition were also kept. As we cross the narrow passage, we step into a large courtyard separated from another courtyard by a wall, on one side of which is a low door. In this courtyard is a raised platform on which stand two lofty tower-like structures - the temple of Bhimakali and its treasury. Ranged along the right and back walls are rooms, all of which have crumbled down now. These served as stables in the past.

All the structures within this palace complex are built in the indigenous style of architecture with timber-bonded walls, sloping roofs, overhanging eaves and balconies, etc. This is precisely what William Simpson hinted at when he penned the following lines:

"The Bushahr Raja's palace at Sarahan which is rather an elaborate piece of building for that part of the world shows the main features of this style of construction. The woodwork is a mass of frames filled up with planks such as the simpler buildings are already described, but in this case the projecting timbers are carried out into something like horns or gargoyles..." 42
From the present structure, well preserved as it is, we can still form an idea of its past grandeur. It must have been a magnificent structure.

Rampur Palace:

The Rampur Palace (pl.156) built by Raja Ram Singh of Bushahr dynasty stands on the right bank of the river Satluj on a rock over-hanging it. Erected within an enclosure on a raised terrace, it overlooks the town of Rampur which is built on the right bank of Satluj river, the Hindustan-Tibet Road running through the town. From the bazar, we climb up a flight of steps, walk down a passage and turn left to enter the vast courtyard in front of the sprawling modern palace known as the Padma palace.

Near one corner of the facade of this palace, we see a wooden pavilion (pl.157) painted white standing in the middle of the courtyard with sloping roofs - Chetwode uses the word "grandstand" for it. It was built in 1948 so that the king and his family members could sit here and view the folk dances. We noticed that its interior friezes were inscribed with the words "Om Rama", Rama being the patron deity of the royal family of Bushahr state, in whose honour the latter had built the Ayodhyanatha temple on the other side of the road.

A few yards away from this pavilion we see a mediocre looking three-storeyed building. This is known as the old palace. Its walls are timber-bonded and it has enclosed balconies on the second and third storeys. The latter have cusped arches resting on fluted pillars. It seems that originally these balconies were painted in green and red which have faded to a considerable extent. We do not agree with Chetwode's opinion that they are in mughal-pahari style. The same view
had earlier been expressed by Fraser. For one thing, in this area no such thing as mughal-pahari style ever existed as far as architecture is concerned. We have already mentioned earlier that this type of arches were a typical feature of Rajasthani architecture and were introduced into the hilly areas by the Rajput settlers. In Nepal, the Muslim influence on art and culture is absent and still we find a profusion of cusped arches and fluted pillars in many a dwelling house, palace and temple. This is sufficient proof of their having been introduced by the Rajput Ranas as well as their being indigenous in origin and spirit. We entered the old palace through a side door which is barely 5 ft. in height and discovered that it was built exactly like most residential houses in northern Indian plains, i.e. a square court in the centre and the rooms built on all the four sides.

J.B. Fraser, who visited Rampur in the early decades of the 19th century, has left us a graphic description of its interior:

"In the interior, the old palace of Rampur is like most other hill chieftains' houses containing a square court around the interior of which small apartments are ranged in the Hindustani fashion chiefly open to the court except those intended for women which are closed by screens of wood finely cut into flowers and various figures so as partially to admit light without exposing those who are within the centre of the court."  

This description is more than cent percent accurate and reminds us of similarly carved ladies' apartments on the second storey of the Darbar hall in the new palace of Jubbal. These
exquisitely carved and perforated wooden screens are a common feature of palace architecture in the hills and were borrowed from Rajasthan, their purpose being to enable the female members of the family (to borrow a few lines from Percy Brown) "to see but not to be seen (which) provide an interesting comment on a mode of life, much of which was spent behind the veil." Today, the old palace described above stands more or less in a state of neglect. It is no longer used by anyone. Most of its rooms are dumped with junk and debris. A big lock is put up at the main entrance and is opened up only when some visitor desires to see the palace from inside. The structure, however, speaks of its vanished splendour and glory.

On the left side of the old palace, we saw a rain shelter entirely made of wood. The wooden structure is erected on a raised stone platform, about 2 ft. high. It resembles a chalet style temple, the only difference is that its interior is completely bare. Ranged on all the four sides are fluted pillars resting under elegant cusped arches; the spandrels carry floral designs mainly composed of creepers meandering through leaves and flowers. They seem to have been carved and constructed by the same carver who had been entrusted with the task of erecting the old palace, for they have a striking stylistic affinity with the enclosed balconies. The purpose of erecting such a structure was to shelter the members of royal family in the event of a sudden rain which is a frequent phenomenon in this area. It was also intended for sitting in and enjoying the cool breeze.
The main building in this complex is the new palace which is a modern structure and square on plan. It is known as the Padma palace, having been named after the last Bushahr king Maharaja Padam Singh who laid its foundation stone in 1919. The ex-ruler's secretary Durga Singh informed us that it had been designed by the state engineer Bir Chand Shukle. It may be mentioned here the long description that Fraser has left us in his "Journal of a tour in the Himala mountains" is that of an older palace that was destroyed by the Gurkhas in an invasion a few years after Fraser's visit. We noticed that this structure was far more imposing, elegant and finished than the old palace mentioned above, although it follows the same plan i.e. a square court in the centre and rooms ranged all around it. It has three storeys. The facade overlooking the lawns and the courtyard is lavishly carved with elaborate lattice-work and fretwork panels and floral designs. It may be noted that this woodwork adorns only the upper storeys. The cusped arches, the fluted pillars supporting them, the wooden screens and the cornices that fully cover the upper storeys of the facade are carved in this manner (pls. 158-159). They remind us of similarly carved balconies in the Bhimakali temple in Sarahan which, in all probability, had been executed by the same carver. Nobody can help being struck with admiration at the beauty of these carvings. We are not inclined to accept the views or Fraser and Chetwode that the wooden screens and most of the ornamentation were imitations of similar works in marble which beautify the Mughal palaces in Delhi and Agra. In my opinion, these carved wooden screens are the work of local artisans most of whom were of Rajasthani origin and were equally adept at
stone-cutting and carving. It has been acknowledged by all scholars that in the carving of perforated screens the stone-cutters of Rajasthan excelled:

"Some of these workmen specialise in this and produce nothing else all their lives. Most of the designs are geometrical combinations of the hexagon being the favourite motifs but not infrequently intricate floral arabesques are prepared of exquisite fineness and finish." 58

The roofs slope on all the sides. The roofs do not project far above the walls, and are covered with slates. A notable feature of this palace is the complete absence of lofty towers that characterise the thakur's castles.

The interior of this palace follows the same plan as the old palace, i.e. there is a square courtyard in the centre and around it are suites of small closed and open apartments, all looking out into the central court. The use of red, blue and green glass windows in the octagonal front hall, the use of tiles on the upper part of the walls etc. - all suggest British influence. In this hall is lying the silver throne with arm-supports in the shape of lion's heads. The rooms are furnished with modern suites, very much like the new palace of Jubbal. On the walls hang portraits and photographs of the royal family. On the left side of the palace are quarters for office-bearers and attendants of the royal family. Deodar wood has been used in all the structure described above.

Naggar Castle:

In Kulu district, we noticed that the thakurs' castles present a peculiar form of domestic architecture. We have already mentioned how they were constructed and what they look like in the description
of Type II temples in a previous chapter. We have also stated the reasons that they were purposely built in the form of towers with an eye to defence. William Simpson who was the first to write about these peculiar structures in early 1880's is perfectly right in stating that:

"the strong construction of the lower part of these houses was evidently meant to withstand an attack in troublous times. The Himalayas were not exempt from wars and none of the villages were fortified. A man with property had to make his house his castle. A wooden house could easily be battered in and burnt and hence the use of stone in the lower parts of the principal dwellings."

The most outstanding examples of castles in Kulu district are the thakurs' castle in Gondala, those built on the same pattern located in inner and outer Saraj (of which the tallest structure is the one enshrining the image of Sringa rsi on its top floor) and the Naggar Castle. Here we shall take a close look at the Naggar Castle for it is the earliest specimen of castle architecture and has stood the test of time for four-and-a-half centuries.

The Naggar Castle (pl.161) was built sometime in the early decades of the 16th century by Raja Sidha Singh of Kulu (c.1500-1540 A.D.). No inscription or historical documents exist to enable us to fix this date. What has led us to surmise this is the fact that Raja Sidha Singh was the father of Bahadur Singh, the builder of the Hidimba Devi temple near Manali (1553 A.D.). It is probable that Raja Sidha Singh lived approximately 40 years before 1553 A.D. and had built the castle in Naggar, his capital, sometime between 1500 and 1520. This date has been accepted by all scholars. It may be mentioned, however, that Naggar was the seat of government of
Kulu rulers for 1500 years. In the light of this view, it is not possible to accept Harcourt's opinion that "in the reign of Raja Jagat Singh about 1650, it is stated that the present Naggar Castle was erected out of the ruins of Thawa." This castle continued to be used as royal residence and state headquarters until the middle of the 17th century when Raja Jagat Singh transferred his capital to Sultanpur. It was used as the summer palace by subsequent rulers up to 1846 when the British Government annexed Kangra and Kulu into their territory after defeating the Sikhs.

This castle is accessible from Patlikul near Katrain on Kulu-Manali Road by a well-graded motor road that led us up through many tortuous bends. It stands opposite a small temple in chalet style dedicated to Narasingha Deva, a local village deity. We get a fine view of the valley from here.

About a hundred years ago, Harcourt had penned the most impressive word-picture of this castle and its setting, but the "fanciful carved woodwork" mentioned by him seems to have crumbled down, for we did not see any carving on the eaves. We were fascinated by the quaint charm of its timber-bonded wall, in the midst of which is the small door that lets the visitor in. In fact, this castle is the finest example of the indigenous timber-bonded style architecture. It was originally built for defence. If we look at its structure from the left side (pl.162), we are immediately reminded of the tall tower-like structures of the thakurs' castles as well as Type II temples. Like the latter, it is provided with
very few windows which are small and narrow. The slightly gabled roofs run round the square wooden balconies. It is said that the original wood of the veranda enclosed by wooden balconies has been renewed several times since the tragedy of a Kulu queen's death by suicide.

The castle reminds us of the past splendour of the palace. We can form an idea of its solidity from the fact that it escaped unscathed during the earthquake of 1905. Till about 20 years ago, the most interesting feature of this castle was the roof covered with slates. The slates used were not the thin purplish slates arranged in prim rows that we come across on house-tops, but slates of a dark stone, thick and slab-like jumbled over the other in apparent confusion. These were replaced by corrugated iron sheets painted in green about 20 years ago, which has marred the appearance of this majestic castle.

Today, the remains of the castle have been converted into a tourist complex which is mostly occupied by foreigners, especially hippies. We were told that in the lower portion, there is a well which now has been covered with wooden planks, where the enemies of the Kulu kings or offenders were hanged in the past.

**Brahmaur State Kothi**

The palace of Brahmaur popularly known as the state kothi is said to have been built at the behest of Raja Prithvi Singh (1641-1664 A.D.) of Chamba. The importance of Brahmaur for Chamba kings is not only on account of its being the ancient capital but
also for being the strategic centre controlling the passes to Kangra, Kulu, Mandi and Lahul. In mid-17th century A.D., Prithvi Singh was obliged to construct the kothi in order to protect the passes around his kingdom from the imminent invasion of the Tibetans who, after their conquest of Ladakh, had swept into Lahul.

Today we cannot form an idea about its ancient grandeur nor as to what it looked like originally, as it was destroyed considerably in the terrible earthquake of 1905. The upper storey was completely damaged and the ground floor was restored later on. Vogel has reproduced a picture of its facade in his volume "Antiquities of Chamba State" which gives the impression of a fort-like appearance from outside. The structure is covered with a sloping roof. In the centre of the facade is a wooden doorway canopied by a sun-shade, which must have served as an entrance to the palace courtyard. Higher up on both sides are wooden windows with small projecting balconies also provided with sun-shades. Their striking resemblance with similar jharokhas of Rajasthani residential houses bespeaks of the influence of Rajput architecture. Like most palaces of Himachal Pradesh, the Brahmaur state kothi is a simple wood-and-stone structure. The local tradition asserts that its right wing that consists of the entrance, the staircase, and - before the earthquake - the private apartments of the Raja which were provided with a balcony, belong to the original structure that had been constructed by Prithvi Singh. A century later, Raja Umed Singh (1748-1764 A.D.) added the left wing comprising a darbar hall and a balcony beneath which carved
panels were installed. All the panels and the doors were removed to the Bhuri Singh Museum of Chamba after the earthquake, where they can still be seen.

The significance of Brahmaur state kothi lies not so much in its structure but in the carved panels and doors that were originally painted and must have added a touch of splendour to the palace interior. But now the paint has completely faded. All the doors and panels put together form two sets - the first consists of carvings executed in mid-17th century in the reign of Raja Prithvi Singh according to some writers and according to Goetz in the reign of his son and successor Raja Chhattara Singh on the occasion of his marriage to a Kulu princess, daughter of Raja Bidhi Singh. This set is of utmost significance on account of its being the earliest specimen of Basohli style. The second set consists of carved panels executed in mid-18th century during the reign of Raja Umed Singh who was responsible for the tremendous stimulus and patronage to painting activity and the emergence of Chamba school of painting. The style of these panels is evidently different from Basohli style as we shall see herebelow.

Reliefs in Basohli Style:

The carvings in Basohli style are executed on a wooden door and three porches (prol) that formed part of the upper storey of the right wing. First we shall study the porches, the jambs and lintels of each of which are decorated with finely chiselled ornamental patterns composed by flowers and foliage and linked by meandering creepers. Full-blown lotuses having eight petals encircled by twelve petalled lotuses also figure here and there (pls. 165 & 166).
The tallest of the three porches is 10 ft. 5 in. in height and 8 ft. 4 in. wide. Between its upper and lower lintels, there are three rectangular panels depicting the figures of Hindu deities. The panels on one side show Rama and Sita flanked by Laksamana and Hanuman who seems to be offering a lotus flower to Rama, who is carrying a bow and arrows (pl.166). The central panel on the other side depicts four-headed Brahma in standing posture, holding in each of his four hands a rosary (aksamala), a water-vessel (kalasa), and Nandi and on the other Visnu and Laksmi. Siva holds a trident, a rosary, a drum and a cup in his hands, while Visnu is shown wielding his usual attributes in each of his four hands. Cusped arches enclose all the figures in each of these panels. The use of cusped arches here as well as in other structures of this period has led Vogel to state that they were "a sure indication of muhammedan influence". The same view has been expressed by Goetz, Gabriele Jettmar and Penelope Chetwode. Elsewhere in the present volume, I have stated my views on the origins of cusped arch, so I do not think it necessary to repeat them here.

The second porch, approx. 7 ft. 8 in. in height and 3 ft. 9 in. wide, is similarly designed and carved with simple floral and flouriated patterns. An unusual feature figuring on both the jambs is the cypress tree motif which was undeniably borrowed from Persian via Mughal art. It occurs in Basohli painting also. It is possible that Raja Prithvi Singh himself urged his court painters to use this motif, after his stay at the Mughal palace in Delhi. After the 17th century A.D., this motif gained a great deal of popularity
and was painted and carved in all forms of art. This porch originally had three rectangular panels between the upper and lower lintels but now only the central panel remains, the side ones having been destroyed in the earthquake. The panel displays the figure of four-armed Visnu seated on a padmasana.

The third porch is said to have five panels originally but now only three remain; the central one has the figure of Visnu seated on a padmasana, and the side ones depict secular themes - a young girl playing with a ball (this panel is similar to pl.22 reproduced in the present dissertation) and male and female figures (p.164).

Finally the door (ht.5 ft.) depicting four figures of young Rajput princes or noblemen carved in high relief on two leaves and enclosed by cinque-foil cusped arches (pl.163). The spandrels carry simple floral and foliated patterns - the same treatment can be seen in the wall paintings of Chamba and other areas of Himachal Pradesh. Running through the middle of both the leaves is a strip carrying the astakona (octagonal) motifs. The floral patterns termed "arabesques" by foreign scholars on the spandrels, the cusped arches and the astakona motifs have been attributed to the influence of Mughal art by Vogel and Goetz. In chapter nine, I have dealt with this subject in detail.

Each of the four rectangular panels on this door depicts a young prince dressed in typical Rajput costumes an angarakha, tight trousers and turban with a crossband. They carry a fish, falcon, a flower and a shield and a sword. There are a number of dissident
views with regard to the identity of these princes. V.C. Ohri advocates the view that the prince holding the fish is Prithvi Singh himself, the one holding a falcon is a Mughal prince possibly Murad Baksh (Shah Jahan's third son), a nobleman and a personal attendant. In my view, it is not the identity of the princes that matters here. What is important from our viewpoint is that all the figures are carved in Basohli style and this has been unanimously accepted by all scholars.

In fact, not only the figures of the four princes but all the figures described above are carved in Basohli style, and display all the typical characteristics of this style - vehemently receding foreheads and high nose carved in unbroken continuation, large heads, big eyes with an intense expression, bold and spirited delineation, rhythmic contours, gods dressed in dhotis and wearing high pinnacled diadems, goddesses and other female figures sporting a tight-fitting bodice covering the breasts (choli), a long flowing skirt and a veil (odhani), and male figures (other than gods) wearing a gherdaar jama (side-fastening frock-coat) with a sash round the waist and a turban sloping back with a crossband.

These panels have given rise to a great deal of controversy with regard to the date of their execution. Vogel who was the first to bring them to light has ascribed them to Prithvi Singh's time, basing his view on the local tradition. The reason for the introduction of Basohli style in Chamba during this period was the marriage of Prithvi Singh to a Basohli princess, the daughter of Raja Bhupat Pal. It is possible that some Basohli artists had
accompanied the princess to Chamba, as was the custom prevalent in these areas, and they continued to work in the same style after settling there. It is possible that they executed these carvings. V.C. Ohri has also dated them to Prithvi Singh's period i.e. early 1640's. In Goetz opinion, the carvings were executed during the reign of Raja Chhattara Singh, son and successor of Prithvi Singh. Elsewhere he states that the marriage of Chhattara Singh to a Kulu princess, daughter of Raja Bidhi Singh in 1670 A.D. was the occasion for embellishing the kothi with these panels. Later he suggests that perhaps Raja Udai Singh (1690-1720 A.D.) was responsible for getting them carved:

"Could not the style of the reliefs fit in much better into the reign of Udai Singh, the contemporary of the earliest dated Basohli paintings?"

Goetz's reference above is to citrarasamanjari illustrations dating in his view from 1698 A.D. This is in complete contradiction to his view expressed earlier that the "local folk style emerged after the disappearance of the mughal control after 1690-1695."

Unfortunately we do not have specimens of Basohli style in stone or metal executed contemporaneously that would help us arrive at a satisfactory date. Another unfortunate factor is that the paint that covered these carvings has peeled off; otherwise that would have helped us a great deal in this matter. The earliest specimen of Basohli school available are the citrarasamanjari illustrations, the date of which has been fixed at 1685 A.D. during the reign of Raja Kirpal Pal by W.G. Archer. We have already mentioned above that Goetz has dated them to 1695-98 A.D. Both
have expressed their astonishment at the proficiency of their style and execution. Archer stated that they are remarkably "mature in style and expression." And according to Goetz, they are the "best works in Basohli style." Surely this style could not have sprung all of a sudden in the 1680's or thereafter. It must have been preceded by several decades of experimentation when the artists were painting in the so-called primitive style. But then, our reliefs also display considerable maturity of style and expression. The same qualities are seen in the competently executed portraits of Raja Prithvi Singh and Chhattara Singh in Basohli style. The fact, however, remains that the art of painting was practised during Prithvi Singh's time and the style of execution was Basohli. It is highly probable that the same painters executed these carvings. So the conclusion we arrive at is that these panels were carved sometime in mid-17th century and provide a very important evidence of the existence of Basohli style at that time. Goetz has expressed the same view too:

"There are general considerations which let it appear probable that the Basohli style must have flourished through most of the 17th century." 115

And elsewhere he writes:

"Local tradition is very definitive in attributing these decorative carvings to Prithvi Singh, and if we could rely on it, the Brahmaur reliefs would be of the greatest importance for the history of Basohli style of painting quite apart from their great artistic charm. For it would push down the earliest datable documentation for the Basohli style from 1698 to circa 1660 A.D." 116

Above we have stated that these carved panels were executed by Basohli painters. In Chamba, this tradition continued not only in the 18-19th centuries A.D., but even today one can come across artisans who are equally proficient at painting and woodcarving.
The second set of relief panels decorating the lower portions of the balconies are said to have been executed during Raja Umed Singh’s reign (1748-1764 A.D.), i.e. approx. in 1760, a century later. By this time, the Basohli style had gradually given way to a style which can be called Chamba school. Painting was at its apogee on account of the generous patronage it received from the king. The relief panels—these also were removed to the Bhuri Singh Museum—that are the subject of our study were probably the work of the court painters in Umed Singh’s employ. No wonder there are striking stylistic and thematic affinities between the two. The first thing that strikes us is the emphasis on secular themes—a raja frolicking with a girl sitting on his lap, a nobleman holding a sword and a flower, a prince reclining against a cushion and holding an arrow, a king and his queen sitting on a diwan, and a girl (pl. 164), a tutor instructing a girl in music, etc. All the figures are enclosed within cupped arches. Religious themes are conspicuous by their complete absence. It is indeed an unusual feature, for such themes abound in all forms of contemporary art. The accent on secular themes suggests that these panels were carved specifically for the zenana apartments. Though the scenes are not erotic, they give us a glimpse into the luxurious life and romantic dalliances of kings in their palaces.

Stylistically these panels are executed in the later Basohli style, as is evident from the profiles of the female figures—the same receding foreheads and high noses in unbroken continuation, etc.—but this is Basohli style in its transitional phase, i.e. during this period the Chamba style was struggling to come into its own.
under the impact of influences flowing from Guler and Kangra, but had not completely thrown off the mantle of Basohli style. Goetz has expressed the same view also:

"Basically their manner is a last echo of the older Basohli-Rajput tradition." 119

The three-quarter profiles of the male figures, whose identities are not known but presumably they are intended to represent a king or nobleman, have led Goetz to think that they are Afghans who had become dominant in north India after the disintegration of the Mughal rule. 120 There is no historical evidence to support the view that Afghans had infiltrated into Chamba during this period. If this had been so, we would have similar portrayals in contemporary wall paintings, miniatures and other forms of art which were done by the same artisans. 121

The relief panels of Brahmaur state kothi hold a significant place in the study of woodcarving of this area on account of their being the earliest specimens of Basohli school and also for their remarkable stylistic affinity with contemporary painting which is not to be met with in any other district of Himachal Pradesh.
For house types we consulted all the village surveys conducted by the Census of India, Delhi, in Himachal Pradesh and Kashmir in 1961 and 1971. We also toured extensively in the villages of these areas to obtain first hand information and photograph the residential houses. We have specifically acknowledged our debt to these surveys wherever we thought it necessary.


2. The same observation has been made by J.B. Fraser in "Journal of a tour through Himala mountains", London, 1820; p. 213.


4. This information was furnished by Bhajansukh, a carpenter of Rashol village (Simla hills). The same practice is observed in other districts of Himachal Pradesh.

5. This is our personal observation. The same view expressed by Fraser, op. cit, p. 121.

6. In Lahul, we were told that the walls of the houses used to be constructed of alternating courses of wooden beams and rubble masonry as everywhere else in Himachal Pradesh quite sometime ago, but this style has disappeared and been replaced by straight masonry walls. The reason for this change is acute shortage of timber.

7. The same view has been advocated by A.F.P. Harcourt in The Himalayan Districts of Kooloo, Lahou and Spiti, Delhi, 1972; p. 46: "In a Kulu village, the houses are found arranged in rude disorder that bears little approach to the semblance of streets. Still there frequently is at least one line of houses which, if the faculties of the ground permit, is paralleled with another row for some short way, the buildings at either extremity tailing off and separating more widely from the rest of the hamlet."

8. Harcourt said the same thing a century ago, op. cit., p. 47: "Sometimes the Brahmins build their houses on the highest sites, but this is not very common. The kanets, the daghis and other members of the lower castes sometimes occupy the lower tier of houses. It may be noticed that adjoining the Brahmins' quarter there are often small and comfortable sheds which have been granted rent-free to low caste families. For this charity, no return is looked for, nor are the daghis expected to help in
the fields or in the household duties such as cleansing rice, preparing oil, etc. The generosity of the Brahman is not lost sight of by those residing on his property."

9. The Kulu Gazetteer, Lahore, 1904: p. 21
10. ibid
15. In recent years, cement has replaced mud and some people get the walls of their houses whitewashed also.
17. This information furnished to us by Sukh Ram of Chaupal village tallies with the account given in Chaupal village survey, op. cit., p. 11
18. ibid
19. ibid
21. Similar observations have also been made by Marco Pallis, op. cit., pp. 57-90.
   - "Hill Temples Architecture" in Indian Arts and Letters, III series, 1947: p. 35
24. Goetz, Hermann: op. cit., p. 105
25. ibid
26. This information was obtained by us during our research trips to Chamba.
27. Begde, Prabhakar: Ancient and Mediaeval Town-Planning in India, New Delhi, 1978: p. 107. He continues in the same paragraph: "With slight variations, all the silpa texts agree that palaces should be located in the centre of the town."
29. ibid
30. Begde: op. cit., p. 106
31. ibid
32. ibid, p. 106; fig. 63
33. ibid, pl. 37
34. ibid, pls. 46 & 57
36. ibid
38. We have already referred to these connections in Chapter 1 & 2 of this thesis.
39. Here we are concentrating on the old palace, not the new one which is a modern structure.
40. For this information I am indebted to Shri Virabhadra Singh, Chief Minister of Himachal Pradesh and Scion of erstwhile Bushahr dynasty.
41. Fraser, J.B.: Journal of a tour through part of the snowy ranges of the Himala mountains and to the sources of the rivers Jumna and Ganges, London, 1820; p. 345.
44. Chetwode, Penelope: Kulu, London, 1972; p. 211.
45. ibid, p. 211
46. The same observation has been made by Chetwode, op. cit., p. 211
47. We have studied this temple in the chapter on wooden temples of Himachal Pradesh. See p. 135 of this thesis.
49. Fraser, J.B.: op. cit., p. 258
50. ibid
52. Chetwode, op. cit., p. 211
53. ibid, p. 211
54. The same view has been expressed by Chetwode, op. cit., p. 211
55. This information has been given to me by Shri Virbhadra Singhji, Chief Minister, Himachal Pradesh.
56. Fraser, J.B.: op. cit., p. 259
57. Chetwode, p.: op. cit., p. 211
58. Brown, Percy: op. cit., p. 133
59. See the chapter on wooden temples, p. 139 of this thesis.
60. Simpson, William: op. cit., p. 70
Khosla, Romi: Buddhist Monasteries in the Western Himalaya; pl. 8.
Kulu Gazetteer, 1909; plate no. not given.

62. See Chetwode, Penelope’s “Kulu Temples” in the Architectural Review, plate no. not given, p. 131.

63. Chetwode, Penelope: Kulu, op. cit., p. 116.

64. ibid, p. 116
The same date is mentioned on a board hung on the wall outside the castle by the Archaeological Survey of India.

65. Chetwode, Penelope: Kulu, op. cit., p. 117

67. Chetwode, Penelope: Kulu, op. cit., p. 117
68. ibid, p. 117

69. Narasingha is a local village deity and should not be confused with Narasimha, man-lion incarnation of Visnu.

70. Harcourt, Col. A.F.P.: op. cit. p. 118

71. French, J.C. writes in the Himalayan Art that he stayed in the room haunted by the queen’s ghost, p. 73.

72. Chetwode, P.: op. cit., p. 118


74. Goetz, Hermann’s “The Basohli Reliefs of the Brahmaur Kothi” in Roopalekha, vol. XXV, No.1, 1954; p.3:
"In old Chamba, a kothi was a building serving as residence and office of the district officer, police court, store for the taxes paid in kind (especially grain, cloth and wool) and rest-house for travelling high persons. It seems to have been introduced since the middle of the 17th century."

: Catalogue, op. cit. p.35
Goetz, Hermann: Studies, op. cit., p. 151
- "History of Chamba state in the later Middle Ages" in Journal of Indian History, 30, p. 293ff 1952.

76. ibid
77. ibid
78. ibid
79. Goetz, Hermann’s Basohli Reliefs..., op. cit., p. 4
80. Vogel, J. Ph.: Antiquities, op. cit., p. 136, fig. 23.
81. We have already referred to some features of Rajasthani architecture that can still be seen in the houses of common people in Chamba town. See p. 164 of this dissertation.

82. The same view has been expressed by Goetz in "Basohil Reliefs", op. cit., p. 5.

83. Goetz, Hermann: Studies....., op. cit., p. 151

84. ibid


86. Goetz, Hermann's "Basohli Reliefs...", op. cit., p. 7.

87. ibid

88. Vogel, J.Ph. : Catalogue, op. cit. p. 35


90. Jettmar, Gabriele : Die Holztempel des Oberen Kulutales, Wiesbaden, 1974; p. 49

91. Chetwode, Penelope : Kulu, op. cit. p. 151.

92. See Chap. 9 of the present dissertation, p.351-352.

93. Vogel, J.Ph. : Catalogue, op. cit., p.34.

94 & 95. ibid

96. See Chapter 9 of this dissertation, p. 342.

97. All writers such as Vogel, Goetz, Ohri, etc. have referred to these costumes as mughal. Recent researches by R. Nath have shown that the mughal emperors had adopted Rajput costumes. See R. Nath's book History of Decorative Art in Mughal Architecture, Delhi 1976; p.34.

98. Ohri, V.C. : op. cit.; pp. 114-115

99. ibid

100. The origins of Basohli School of Painting are still shrouded in mystery and it has not been possible to assign a satisfactory date for its inception. Only this can be said that it was in existence in mid-17th century A.D.

101. Vogel, J.Ph. : Catalogue, op. cit., p. 34.


104. Goetz, Hermann's "Basohli Reliefs", op. cit., p. 7

105. ibid

106. ibid

107. ibid

108. ibid, p. 2
109. ibid, p. 2
111. ibid
112. Goetz, Hermann's Basohli Reliefs, op. cit. p. 8
113. ibid, p. 10
114. ibid, p. 3
115. ibid
116. ibid, pp. 6-7
117. The same observation has been made by M.S.Randhawa in Chamba Painting, New Delhi, 1967; p.5 :

"Some of the artists ... were also carpenters by caste, and hence there is nothing unusual when we see an artisan working as an artist."

118. Goetz, Hermann : Studies, op. cit., p. 157
119. Goetz, Hermann : Rajput Art and Architecture, op. cit., p. 142
120. Goetz, Hermann : Studies, op. cit., p. 154
121. The same observation has been made by M.S.Randhawa in Chamba painting, op. cit., and B.N.Goswami in Pahari Painting, Marg, Vol.XXI, No.4, Sept.1968; p. 32.