CHAPTER I : INTRODUCTION

The wooden architecture and woodcarving of the western Himalaya is a fascinating field of study and research. This is the only region in India which has preserved the centuries-old tradition of wooden architecture and carving which has been forgotten in most other provinces on account of being replaced by more permanent materials such as stone and bricks. In this region are to be found centuries-old wooden temples - the earliest ones dating from the 7th century A.D. - wooden or wood-and-stone palaces and castles and ancient sculptures in wood. The present dissertation is devoted to a study of these structures and sculptural carvings in wood from 7th century A.D. onwards. It is not possible to trace an uninterrupted development from 7th century A.D. to the 19th century, but it is possible to show that the tradition of wooden architecture and carving is connected with the past by a tissue of unbroken threads.

For this study, I travelled a vast area starting from the districts of Himachal Pradesh and going over to Kashmir and Ladakh, to photograph the structures. The reason for covering such a vast region is that, in my opinion, it forms a cultural unit and that each of these component cultural areas has marked affinities with one another.
Geographical Description of the Area:

The state and district boundaries of this region do not correspond to the ancient political divisions. It is well known that prior to 1948, the western Himalaya apart from Kasmir, Ladakh, Lahul and Spiti consisted of princely states of Chamba, Kangra, Kulu, Mandi, Suket, Bilaspur, Nurpur, Haripur, Guler, Jammu, Basohli, Rampur, Bushahr, Keonthal, Jubbal etc. These were popularly known as the hill states of the western Himalaya. This region comprises the outer ranges of the Himalaya as well as the inner Himalaya, that is, the Zanskar range. The outer ranges of the Himalaya extend between the valley of Chenab and Satluj rivers and are known as the Siwalik hills. These ranges comprise a series of parallel ridges and valleys rising to a maximum height of 4500 to 5000 ft. Between Ravi and Chenab rivers lies Jammu, which along with Basohli, Mankot and Jasrota formed the ancient Duggar, the land of Dogras. Towards the east, between Ravi and Satluj rivers, we have the erstwhile princely states of Kangra, Guler, Nurpur, Chamba, Kulu and Mandi. This area was known as Trigarta in former times. To the north of Chamba district lies the Pirpanjal ranges of Kasmir and to the south of, and almost parallel to the Ravi river is the Dhauladhar range which turns towards the Beas valley. The Kulu valley is connected with the valley of Lahul and Spiti through the Rohtang Pass. The Pangi range enters Chamba district from the north-west and runs through it. The eastern Siwalika ranges follow the course of the Satluj river, alongside which are Kinnaur and Simla districts, and parts of Kulu districts.
The most interesting specimens of wooden temples, palaces and other architectural remains are to be found in the inner belts of the mountains from Pangí in Chamba district in the west to Dodra-Kawar in Simla district in the east.

Religious Background:

Most of the wooden temples in Himachal Pradesh are dedicated to Siva and Durga. There is a popular saying that in this region, there are as many gods as there are villages. This statement seems to imply that every village has its own deity. But actually it is not so, for the deities are the local versions of Siva and Durga. In most cases, they are named after the village, e.g., Siva is worshipped as Mananeshwara in Manan village, as Kotesvāra in Koti village; Durga is similarly addressed as Hatkeshvari Devi in Hatkoti village, Sari Devi in Sari village etc.

Siva and Durga epitomise the majesty, mystery and splendour of life for the simple-minded rural folks who believe that their lives are governed by them. These deities are their mentors and chastisers. The villagers turn to them for help and solace in adverse times, look up to them as bewildered and helpless when something goes amiss in their daily life, and invoke their blessings. On their mercy and protection, they think, depends their survival.

The popularity of Siva and Durga here is because this region is believed to be their abode. Mount Kailasa is the home of Siva. A number of snowpeaks and places such as Mani Mahesa and
Kinner Kailasa have sacred associations with him. Brahmapura (ancient
Brahmapura) in Chamba district is known as Siva Bhumi (land of Siva).
An annual fair is held here which draws crowds of Siva devotees
from all over the pahari area. In most temples, he is worshipped
in the form of a lingam encircled by a yoni under diverse names
such as Candrasekhara, Khegsunath, Vaidyanath (Bajnath), Pancavaktra,
Bhutanath, Kailasapati, Mani Mahesa, Nilakantha, Mahadeo, Cakresvara,
Trigaresvara, Daksinesvara or Dakhani Mahadeo, Bijli Mahadeva,
Bhena Mahadeva, Mahasu (corruption Mahasiva); etc. Siva worship is
not confined to temples alone. He is worshipped in almost every
home. On auspicious occasions such as the birth of a son, weddings,
first entry into a new house, etc., it is absolutely necessary to
offer worship to Siva and seek his blessings.

Associated with Siva are his spouse Parvati or Durga, addressed
commonly as Devi or Mata all over the pahari area and their sons
Ganesa and Kartaikeya. Parvati is the daughter of the Himalaya
mountains as is obvious by her name. Her father Himavat was the
king of the Himalaya. She is worshipped in her diverse manifesta-
tions as Bhagavati, Ambika, Mahesvari, Laksana Devi, Sakti Devi,
Tri-purasundari, Bhuvanesvari, Durga Simhavahini, Durga Mahisasuramardini,
Vajresvari, Sitala Ji, Jvala Ji, Kali, Bhadrakali, Bhimakali, Vajra-
varahi, Camunda and Candika. She is believed to ward off all kinds
of evil, protect her devotees from adversities and miseries brought
in the wake of furious natural calamities, save their cattle from
diseases and bestow fertility and prosperity. Wooden temples are
built in her honour not only in the heart of the villages but also
in solitary areas where the presence of the Great Goddess is believed to purify the contiguity from the ghosts and evil spirits.

Candikaa Devi, the most dreaded patron deity of Kothi village in Kinnaur district, is only the fierce aspect of Durga and another version of Camunda Devi worshipped with fervour in Chamba and Kangra districts, although the local legends, folklore and songs ascribe to her a local origin. She is reduced to the level of a village deity. She shares the joys and sorrows of her subjects, that is, the inhabitants of Kothi village over whom she rules as a sovereign. Innumerable temples dedicated to her dotting the length and breadth of the western Himalaya testify to the tremendous sway the Mother Goddess has held over the minds of the hill folks over the centuries. She is appealed to in times of trouble and propitiated to ensure success and good fortune in every undertaking. Iron tridents are offered to both Siva and Durga on the fulfilment of a vow or wish.

Besides, a number of temples built in his honour, the figure of Ganesa can be seen in the centre of the uppermost lintel of the principal entrance to every house and palace. He is the god of good luck and also has the power to do away with all kinds of obstacles; that is why he is called vighnesvara. His depiction on the overdoor is in keeping with the common belief of the paharis that the god would protect the inmates of the house from all kinds of calamities and bring them good luck. Kartikeya is more popular in the upper reaches of Chamba district on account of his power to help the
people traverse through the most difficult passes.

The temples of Siva and Durga are the most ancient. The kings ruling over the princely states were staunch devotees, as is evident from a number of inscriptions engraved on the pedestals of the metal images of the deities as well as on the doorways to the wooden temples. The earliest epigraph hitherto discovered from Chamba district records a few rock inscriptions engraved in Gupta character of the 6th century. One of these from Panali Nala near Gum in the Lih pargana bears the following inscription:

"Om Namah Sivaya." (Adoration to Siva).

This is sufficient to suggest that Siva worship in this region dates back to very ancient times. From Gum, a stone sculpture has been discovered dating from the 5th century A.D., which represents Siva holding a trident (sulapani) and Parvati. Behind Siva can be seen Nandi, his Vahana. In addition to this sculpture, a large number of stone lingas were found from this place, the ancient name of which was Sivapura, as we learn from an inscription engraved on a linga-stand unearthed in the course of Vogel's archaeological expeditions. On the river bank below Gum, there is still a sanctuary of Siva known as Tilocana (i.e., Trilocana) Mahadeva, where a fair is held annually on the Durga-Astami day (eighth day sacred to Durga during the navaratra festivals).

A stone image of Bhairava, two stone lingas and a metal linga still lying in a neglected temple in Kothi village, Kinnaur district, are believed to have been installed there sometimes in the 10th century A.D. The figures of other deities, among them the image
of Saraswati is intact and is easily identified, while others are broken, are curved in Gurjara-Pratihara style of the 9th-10th centuries A.D. The engraving of urddhva-lingas on some stone slabs suggests that they had been carved at the behest of a prince or a king who was a follower of Lakulisa sect of Saivism. These facts give some support to Rahul Sankrityayana's view that these images, the Bhairava temple and the tank nearby are the creations of a run-away prince of the Gurjara-Pratihara dynasty of Kanauj, probably Mahipala I, who had sought shelter in this secluded area, but was obliged to leave Kothi after the huge conflagration that completely destroyed his palace. This great fire, according to a local legend, had been caused by the terrible goddess Candika Devi who did not like the intrusion of an outsider in her dominion. A number of stone lingas have also been discovered in Lahul which date back to a period anterior to the 7th century A.D. These point to the popularity of Saivism in Lahul in ancient times. The inscriptions on the pedestals of the metal images of Laksana Devi and Sakti Devi enshrined in the wooden temples of Brahmaur and Chhatrarhi again reveal that their builder Raja Meruvarman of Chamba was a devout worshipper of Durga and had commissioned her idols and temples to be made as a kind of thanks giving for his conquests over his enemies.

King Samudrasena of Nirmand in Kulu district, an ardent devotee of Siva, also got temples built in honour of this deity. This is evident from an early 7th century copper-plate inscription belonging to the Parasurama temple of Nirmand, which was engraved at the behest of the "Mahasamanta and Maharaja Samudrasena." The inscription
is in Sanskrit language and records the "allotment of Sulisa village by Samudrasena to a body of Brahmanas who had studied the Atharvaveda at the Agrahara of Nirmand for the purpose of the God Tripurantaka (i.e. Siva) who, under the name of Mihiralaksmi established the temple of the same God under the name of Kapalesvara."

The Raja Bahadur Singh of Kulu got the magnificent wooden temple rebuilt and recarved at Dhungri village near Manali, dedicated to Hidimba Devi in 1553, as we learn from the inscription carved on the doorway to the temple.

Only a few temples seem to have been built by the kings. Most of them were constructed on the fulfilment of the local villagers' longing for rains and good crops, or for propitiating the deities in adverse times, i.e. famine, epidemics, war, etc. We may cite one example to show, as to how a wooden temple enshrining a Naga deity was built at Charauta village near Chhatrarhi in Chamba district. Many years ago, the villagers were famine-stricken and there was no sign of rain. A wandering Bhoat happened to pass through the village. Apprising himself of the situation, he told the villagers to propitiate the Bhoat Naga by sacrificing five goats, only then would they get good rains. No sooner was the sacrifice performed than it started raining. The villagers erected a wooden temple in honour of Bhoat Naga at that very site and have kept up the tradition of sacrificing five goats once in every three years till this day. Similar legends are associated with other wooden temples also.
Visnu seems to have enjoyed considerable popularity since ancient times in Kasmir as we learn from innumerable references to Visnu or Kesava temples in Kalhana's Rajatarangini and also in Chamba as is evident from a number of ancient temples erected in honour of Harirai, Narasimha, Laxmi-Narayana, etc. From both these areas have come down a number of superb metal images of Visnu, most of which are very old dating back to 6th - 7th century A.D. We have referred to these images in our analysis of Markula Devi temple in the chapter on wooden temples structures. Iconographically, these images are known as Visnu vaikunthamurti, which always depict the god as having four heads, of a boar, a human being, a lion, and of Kapila (this is not visible being at the back). Only the three heads are visible from the front side, since they flank the central head. This aspect has been commonly carved in the niches of the doorways of the earliest temples of Laksana, Sakti and Markula Devi. A very fine bronze statue of Visnu of the 7th century A.D. has been discovered from Sultanpur in Kulu. The historical importance of this image lies in the fact that it has all the typical characteristics of imperial Gupta sculpture of the 5th century A.D. The images of Visnu were carved along with those of Durga and Ganesa in the niches of Basesara Mahadeva temple at Hat near Bajaura in Kulu valley, and in a number of early and late stone and wooden temples in Himachal Pradesh. Likewise, Visnu and his incarnations figure prominently on the doorways and ceiling panels of most wooden temples. Despite his popularity all over the western Himalaya, there are no wooden temples built in his honour with the exception of the Thakurdwara in Nirmand (Kulu district, pl. 172) and Murlidhara.
Wes may mention here that Vogel and Goetz have written everywhere that Vaisnavism was introduced in Chamba in the 10th century A.D. when Sahilavarman erected the Laxmi-Narayana temple. But the metal images of Visnu Vaikuntha of 6th century A.D. made in Chamba prove that this god was worshipped here before. Hidimba Devi, the demoness who married Bhima, one of the Pandava brothers. She is addressed by her devotees as: Hirimba, Hirma, Hirima, etc. The legend links the site of her temple in Dhungri village near Manali in Kulu district with the incident narrated in the Mahabharata that eventually led to her marriage with Bhima. It is not on account of her being the spouse of Bhima that this man-eating ogress is venerated, but for being the goddess of the river Beas that flows through the Kulu valley, and is also said to control the climate and bestow fertility. The rites of shamanism, alcoholic orgies, the human and animal sacrifices are connected with her and her sinister clan of horse-headed demons. She is deemed to be the horse-headed yaksi who occupies the niche on the lintel of Hidimba temple just above the image of Ganesa. This has led some people to identify her as the horse-headed yaksi whose figure is engraved on the Sanchi stupa and who is mentioned in the Padakusalamanava jataka. But according to the local legend, she is the sister of Jamlu, Jagatama, and Gafan, the three brothers. It is also said that she herself had selected the present site of her temple by ordering Raja Bahadur Singh in his dreams not to build it on another site.
The vamsavali of the Kulu kings mentions the name of Sravana Devi in Surnaj village who is regarded as a manifestation of Hidimba Devi. The goddess is said to punish the trespassers at her pool, Beas Kund and along with Devi Phugni, she is believed to grant rain. She is held in awe by the local inhabitants as well as by the village deities in the entire valley. The rathayatra, or procession of Raghunathji that is taken out every year on the Dussehra day does not begin until Hidimba's palanquin reaches the Dhalpur Maidan in Kulu town. She reigns supreme as the patroness of the Gumma village in Mandi district. She has her own fair which is held annually around her temple in May.

Another goddess with mythological associations is Ukha (Usha) Devi. She is the wife of Anirudha, grandson of Lord Krishna. She has her wooden temple in Nichar in Kinnaur district. Her father Banasura is said to have ruled over this district whose boundaries according to the local legend, extended to Sarahan (ancient name Sonitapara). In the course of centuries, a cluster of legends has accumulated around the goddess, much of which has been woven by the local villagers.

Ancestor worship is common in some parts of the western Himalaya. The purpose is to pray for the peace and restfulness of the soul of the dead forefathers. Crude human figures are carved on a wooden board or stone slab and placed near a water spring, where prayers accompanied by religious rites are offered. Such images are called "pitr" (ancestor) or aputtara (i.e. aputra or sonless).
The latter name is used when the deceased has no male issue.
The deification of such images is on account of the belief that they have considerable influence on human beings.

Buddhism prevails to a small extent in Lahul, Spiti, Ladakh, and Kinnaur but in a very impure form. The vajrayana sect holds sway here. Buddhism was introduced in the western Himalaya during the reign of Asoka, the great Mauryan emperor, in the 3rd century B.C., as is indicated by his rock edicts at Kalsi. Another inscription in mixed Brahmi and Kharosthi scripts at Kanhiara and Pathyar also mentions that Buddhist monastery had been founded there. The disintegration of Asoka's empire does not seem to have disturbed the Buddhist sway over this region and this sect continued to flourish when it became a part of the Kusana empire. During Kaniska's reign, Buddhist missionaries from Kashmir pervaded his entire kingdom. It is said that he had sent 500 such missionaries to Tibet for the propagation of the doctrine of Buddhism. With the emergence of Mahayana sect of Buddhism in this period, colossal images of Avalokitesvara were carved on the rocks at various sites of Ladakh, Mulbek, Dras, Parkatse, Padam, Sani and Shey. Kaniska's inscriptions in Kharosti and ancient Brahmi scripts have been discovered from Khalatse village in Ladakh.

Among the oldest surviving shrines in the Lahul valley where joint Hindu-Buddhist worship was conducted in the eighth century A.D. is said to be the Gurughantal monastery. According to the tradition observed at the Trilokenath temple, Harsavardhan initiated the
unification of Hinduism and Buddhism in Lahul and Spiti at the
great assemblies witnessed by the Chinese Buddhist traveller Hieun
Tsang. On this occasion, Harsa installed the "images of the Buddha,
Adityadeva (i.e. Surya) and Isvaradeva (Siva) on successive days." 42 In
Lahul, on the left bank of Chandrabhaga, there is a Buddhist temple
in which a white marble image of Avalokitesvara is worshipped under
the name of Trilokonatha. Every year a fair is held here. There is
much drinking, dancing and rejoicing and a ram is sacrificed. The
Kulu valley was also an important Buddhist centre as we learn from
Hieun Tsang's Si-Yu-Ki:

"There are about twenty Sangharamas and one thousand and
priests or so... and fifteen temples, different sects occupy them." 43

From 7th to 11th centuries A.D., Buddhism spread and gained a
firm foothold in western Tibet. This process began in 640 A.D. with
the marriage of Tibetan King Song-san-gampo to Buddhist princesses
of China and Nepal, who built temples in the kingdom to enshrine the
images of the Buddha brought with them. 44 With the political expansion
of Tibetan kingdom, Buddhism also spread. In the 8th century A.D. the
Tibetan rulers established contacts with prominent Buddhist centres
of Nalanda, Odantapura, Vikramasila and other places in India.
Eminent Buddhist scholar-monks of India such as Santaraksita and
Padmasambhava were invited by King Khri-song-de-bstan. 45 Around 779 A.D.,
they founded the monastery of Sam-ya. 46 Padmasambhava, who was ap­
pointed the spiritual guide of this king, was responsible for the
emergence of Lamaism. He set up a Buddhist temple at Rewalsar, 20
miles south of Mandi on Suket Road, which is frequented by Tibetan
pilgrims even now.
In the 10th century, Buddhism received a renewed impetus after suffering an eclipse in the 9th century. This came from King Ye-she-Od of Guge who extended patronage to this religion. During his reign began the close ties between Tibet and India. Around 970 A.D., he sent 21 young Tibetans to Kasmir and other parts of India to learn sanskrit from Indian pandits, study theology at the Buddhist monasteries and bring back Buddhist texts from India. After 17 years, only two survivors returned, among whom was Rinchen-bzang-po, who came thoroughly trained in translation, painting and temple construction. He not only translated a number of sanskrit texts into Tibetan, but also founded a number of Buddhist monasteries and temples in Tibet, Tsaparang and Tholing, Ladakh, Lahul, Spiti and Kinnaur. These structures are not constructed of wood, but their wooden doorways, pillars, balconies and ceilings are richly carved in Kasmiri style.

The People and the Role of the Rajputs:

The inhabitants of the western Himalaya are peoples from vastly differing ethnic, cultural and linguistic groups. The Khasas, the Gaddis, the Rajputs, and others migrated to the peaceful and secluded vales to escape persecution by foreign invaders and tyrannical rulers. The Khasas, according to tradition and Rahul Sankrityayana, came from Central Asia. The Gaddis, who live in large numbers in Brahmaur (also called Gadderan) themselves relate that the Brahmans among them had come from Delhi, while the original home of Gaddi Kshtariyas was Lahore. This tribe had migrated during the reign of Ajia Varman, eighth century A.D. The Rajputs seem to have migrated in successive waves from 6th to the 17th century. Many a writer
have expressed this view. We quote G.A. Grierson's opinion which seems to be the most appropriate here: "The reimmigration was increased by the oppression of the Mughal rule in India proper and there are historical notices of tribe after tribe and leader after leader abandoning their established seats in Rajputana and seeking refuge from Musulman oppression in the hills from which they had originally issued to conquer the Gangetic valley."

Having settled in the hills, these immigrants merged with indigenous population. The pahari society is divided into two groups—the swarnas or higher castes comprising the Brahmins, Khatris, Rajputs, Thakurs and Rathis, and the lower castes. The artisans generally have a caste of their own determined by their occupation, but members of higher castes are also engaged in carpentry, blacksmithy and such like occupations.

The dominant class is that of Rajputs, i.e. the Chauhanas, Tomaras, Parmaras, Chandelas, Katocha etc. The members of most royal families trace their descent to some Rajput clan or the other in Rajasthan, e.g. the royal family of Jubbal hails from Jodhpur and is also related to Gujarat through matrimony. The Rajas of Nurpur claim descent from the Tomara dynasty of Delhi whose political suzerainty ended in the plains with the death of Prithviraja Chauhana in 1176 A.D. Chamba is believed to have been founded by an immigrant from Marwar in Rajasthan, according to one source and from Kalpa valley in Kinnaur according to another. Some think that he had come to Oudh in the sixth century A.D. Some members of the Parmara clan of Ujjain Rajputs became the overlords of Baghal of
The rulers of Sirmur came from Jaisalmer, of Dharkoti and Banghal from Marwar and Banaras respectively. A. H. Francke records that the royal family of Bushahr state hailed from Kanchanapuri (Conjeevaram) in the Deccan. Earlier, J. B. Fraser had linked this family with Chittor without examining the historical facts. But these statements are not true. The progenitor and founder of Bushahr dynasty was originally a Thakur, a petty Rajput chieftain ruling over small territory with his headquarters at Kamru in Kinnaur. He grew very powerful and extended the boundaries of his territory considerably and in the course of time it grew into a large kingdom. We shall shed more light on this topic in the chapter on historical background.

The Ranas, Thakurs and Rathis are a class of Rajputs who commanded a lot of respect and authority. The Thakurs and Rathis still affect Rajput customs but have taken to agriculture. The feudal Ranas were the local chieftains who held sovereign sway over small principalities all over the western Himalaya and in some cases were as powerful as the kings. They lived in large numbers, as is evident from villages such as the Ranahun, Kothi and Svaí in Chamba district and ruins of their strongholds here and there.

The domination of the feudal Rajput class in pahari society had a definite bearing not only on social customs, but also on language, art and architecture, in short the entire fabric of pahari culture. There are striking affinities between the art and architecture of Rajasthan and the western Himalaya. No wonder A. K. Coomaraswamy...
classified pahari miniatures as Rajput painting in the early decades of the present century. Grierson pointed out that the dialects of Rajputana are closely allied to those of the Himalaya. For example, the use of 'ra', 'ri' instead of 'ka', 'ki' as in Devi-ri-Kothi, Siva-ra-Dehra suggest linguistic affinities with Rajasthan. The names of places such as Nagar in Kulu valley and Mandavyanagari, ancient name of Mandi town, suggest that the Rajasthanis settled here centuries ago and named these places after their original hometowns. Nagar seems to have been derived from Nagaur and Mandavapuri from a place of the same name in Jodhpur in Rajasthan.

The cusped arches supported by fluted pillars, projecting balconies, chhatris and jharokhas, bow windows (bukharas), small and narrow windows, pierced lattices or perforated screens called jali or pinjara are some of the architectural features common to the buildings of Rajasthan and western Himalaya. The Rajasthani structures are of stone while the Himalayan ones are in wood. The metal-ware and a number of art objects also show similarities.

Other motifs commonly used in folk style woodcarving of this area such as horseriders and elephant riders also suggest that even when the Rajputs had left their homeland, the memory of their ancient royal splendour, heroic and warlike exploits continued to reverberate in their minds. The culture of the western Himalayas is the mixed product of the organic folk sensibility and the sophisticated genius of the master craftsman from the royal courts. The complexes were
The impulses, inspirations and uncanny intensities of the pahari genius have found expression in architecture, instinctive realisation of images and in the elaboration of myriads of vital forms.

This socio-cultural and religious milieu has nurtured the artistic instincts and sensibilities of the paharis. Nature has endowed them with an innate sense of beauty and design. Their love of beauty pervades their lives and is instrumental in evolving a distinctive style of art and architecture. Their emotional and intellectual evolution is recorded in their art and culture, their deepest feelings and aspirations stand changeless captured in their wooden architecture and carvings. This is even more true of their temples which, erected in a spirit of reverence and emotive dedication, are projections of their religious consciousness. Through the centuries, paharis have sustained themselves on their own religious hunches by expressing vitalities as functions of the ordinary life.

It may be mentioned that here, there is a rich assortment and diversification of ancient art of woodcarving which was both constructive and decorative, architectural as well as sculptural, and capable of abundant display of splendid forms and designs.
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8. ibid
10. ibid
11. ibid
12. ibid
20. ibid
23. Pal, P : The Bronzes of Kashmir, New Delhi, 1975; p.8, p.64.
25. ibid, p.19
26. ibid, p.19
27. ibid, p.19
28. ibid, p.19
30. ibid, p.31
31. ibid, p.32
32. Randhawa, M.S., op. cit., p.43.
VasLdya, K.L. : op. cit. p. 15, He writes further: "The stone slabs carrying the figures of the Naga deities are placed on the peepal platforms where they are the objects of worship for ladies." (p. 15)


Singh, Madanjeet : op. cit., p. 107


Francke, A. H. : Antiquities of Tibet, Calcutta, 1914; p. 94.


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Sankrityayana, Rahul, op. cit., 97.

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Goetz, Hermann : op. cit., p. 102, writes:

"In the 12th century the Tomars, Chandellas etc., came and founded Jaswan State (1170 A.D.), Dhameri-Nurpur (1176), Suket, the second Chand dynasty of Kumaon. The Gaddis of Brahmar claim to have immigrated at about the same time. In fact, they are descendants of the old Gadhaiyas, once found in many parts of North-western India. The overwhelming majority of Rajput and Brahmin refugees, however, flooded in after the conquest of Delhi, Banaras, and Bengal, mainly via Prayag. Yet the Gaur Rajputs of Chamba claim to have come from the later Bikaner area in 1267."


For this information I am indebted to His Highness Raja Yogendra Chandra, ex ruler of Jubbal State in the Simla hills.


Hutchison, J. & Vogel, J. Ph. : op. cit., p. 278.


"The family of Charat Singh are Rajputs of the highest class. He claims descent from the Raja of Jaudpur in Marwar."
58. ibid
60. ibid
64. Fraser, J.B.: Journal of a tour through part of the snowy range of the Himala mountains and to the sources of the rivers Jamna and Ganges, London, 1820; p. 256. Also quoted by B.L. Kapur in Himachal, op. cit., p. 154.