CHAPTER FIVE

THE MONUMENTS

Description and Notes on Style

The Sati monuments (if they can be so called) that are the most characteristic and that have come in for the widest notice from the hills are quite clearly the barselas. The derivation of this name for them is obscure and attempts at identifying the word from local enquiries are not wholly successful, because all kinds of explanations are given. But it is likely that the word has something to do with Hindi Varsha, or Persian Bars, both of which mean a year. The slabs that are called by this name thus might well have connections with the idea of their erection inside of a year and their being installed on the anniversary of the raja’s death that had been followed by satis. This would not be surprising since elaborate ceremonies in the Hindu tradition are connected with the first and the fourth death anniversaries, called barsel and chaubarsel respectively.

1. These barselas obviously put up by a descendant, in most cases a son who also performed the shraddha and other ceremonies in honour of the departed.
Strictly speaking, barasals are not primarily sati stones, because the pride of place in the carvings on the barasals was given to the raja in whose memory these were erected. This would be in keeping entirely with the situation in the hills in which the Raja came before everyone else. Also, there was some indication available from the fact that barasals continued to be installed in the second half of the nineteenth century and often commemorating the death of Rajas even though there were no sati at that time and only single figures of the deceased were carved on these. All the same, the barasals are sati pillars also because it is clear that at an earlier period they were used to record and commemorate the sati following the death of the rulers; for there was nothing to prevent slabs being raised with only the figures of Rajas carved on them without the sati being brought in.

It is entirely likely that the origin of these slabs goes back very far into the past, because the custom of commemorating and honouring the dead by the raising of slabs and pillars or other monuments, sometimes inscribed, sometimes carved, sometimes entirely plain, prevailed among many peoples from remote times.
In the hills this custom is also likely to have existed for a long time and we get indications of this from various parts. One of the forms which the commemorative stones took in the hills was, as in Chamba, the raising of 'Pitr' stones. The Chamba State Gazetteer takes detailed note of these:

"Ancestor worship is very common in the hills, the leading idea seeming to be that the dead acquires 'pun' or merit from the pious act of twine and are thereby enabled to rejoin their ancestors. The most common form which this worship takes is the erection of a stone or wooden board, called 'pitar', in a small hut beside a spring, on which is cut a rough effigy. This is accompanied by certain religious rites and a feast to the friends. Sometimes a board has a hole in it with a spout for the water and is then set up in the course of a stream .... One of the most common form especially in the Chandrabbaga valley,

is the erection of a monolith slab, called dhari in some spout near village, with a rough figure of the deceased cut on it and a circular stone fixed on the top. These memorial slabs are sometimes neatly carved but as a rule they are very crude and rough."

In Chamba the existence of fountain stones on a considerable scale is evidenced not only by the impressive collection of them in the Bhuri Singh Museum, but also countless others which stand all over the countryside. In character they vary from the very plain to the very elaborately carved, but the purpose of their installation is always the same: the honouring of a dead ancestor by a descendant, most often a son.

In many cases the carving of these "with quaint figures and decorative devices" was concentrated on

2. Ibid., p. 1.
honouring the deity who was in worship in the family but in many others, along with the deities the figures of the deceased were brought in, as has been noticed.

This commemoration of a person, very often a couple, in close proximity to a religious structure or monument also, like the slabs, goes back into the past and recalls to one's mind those mithuna figures that one sees even as early as the beginnings of the Christian era at places like Bharhut (see fig. 66) and Karla (fig. 65). It is not being suggested that those figures of mithuna couples are representative of the dead, for it is known in many cases that they are meant to portray donor couples. But it is easy to see how a long tradition like that comes down through the centuries spreads far and becomes modified to an extent at various places. When, therefore, the tradition of erecting slabs with carved figure of a dead chief is known to belong to the hills, it is not difficult to conceive how to this figure were added the figures of his wives and concubines from the time that sati became a common practice in the hills. Through
all, this is thus one able to see the harsalas as sati stones of a kind, even if they are so in a qualified sense.

The harsalas that stand in a group at one end of the town of Mandi, above the bank of the Suketi Khad, truly make an impression because they look so strange and silent and imposing. The tallest of these harsalas still measures eleven feet in height. The larger ones in the group are twelve in number and the following measurements which were taken during field work on the spot will give an idea of their size and appearance.

1. 11 feet x 23" x 8"
2. 11 feet x 24½" x 9"
3. 11 feet x 22" x 9½"
4. 11 feet x 27" x 9½"
5. 10 feet x 24" x 10"
6. 9½ feet x 26" x 10"
7. 9½ feet x 26" x 8"
8. 8½ feet x 25" x 7½"
9. 7½ feet x 22" x 9"
10. 7 feet x 21½" x 6½"
11. 7½ feet x 24½" x 7"
12. 4 feet x 20" x 5"

1. In this work I was very kindly helped by Prof. Priya Varat and Shri Chander Mani Kashyap to whom I owe gratitude.
These tall, upright slabs, apparently carved out of stone that was locally available, have a characteristic appearance. A slab is something like a milestone with a rounded top. The carving is all on the face, the back and the sides being left wholly plain. On the carved side or face, the surface is divided into several horizontal panels or registers of different sizes. One could take as an example the *barsela* of which Sir Alexander Cunningham has provided a very clear drawing (fig. 71). In the topmost pane, here, which has the rounded top, is often to be seen the upper part of which looks like a somewhat rounded *shikhara* with an *amalaka* placed on it. Above the *amalaka* is another circular, flat member that, seen from a distance, appears to resemble the Buddhist wheel. In fact, however, it is a floral form in three levels with a boss in the centre. The significance of this member is not clear because in actual fact no form like this is seen as the finial on top of general temples in these parts. One possibility that comes to one's mind is that it goes back in its form to some long vertical panels with similar circular forms which are hung for decoration purposes on special occasions in the east, especially in Bengal.

1. The scroll-like panels are generally used to decorate walls on the occasion of marriages.
from which area we might remember, the Sen dynasties of Mandi and Sufcelt originally came. They could also be simple floral, "decorative devices". But perhaps the more likely explanation is that they represent simply a vestigial survival of some earlier form that we do not know about, and later became reduced in many a slab into only a decorative pattern.

The shikhara in the top panel is fairly indicative of the fact that the whole structure is meant to be seen as a kind of a temple in relief. In fact, in several later baraselas, the slab distinctly becomes a miniature temple form in itself, reminiscent of the miniature shikharae carved all over the sides of a medieval temple.

This top panel is separated from the -ne -elow by a flat, narrow panel with geometrical, chevron-like patterns. In this box like panel is a raja seen

2. See figs. 26, 27.
seated cross-legged with his hands placed in his lap in an attitude apparently of adoration and concentration on the Shiva linga which is placed in front of him. The raja appears fully decked with ornaments and wears on the lower part of his body only a dhoti in the characteristic posture and clothing associated with a Hindu seated at his prayers. The raja’s clothing here reminds one thus of the clothing of other Pahari rajas such as, Bikram Singh or Dalip Singh of Guler when we see seated at prayers in Pahari paintings. The shiva-linga is especially to be marked because it signifies clearly that ishta or the personal deity of the raja. In connection with the Mandi hareliana, it is to be recalled that the family deity of the rajas of Mandi was Shiva and we have plenty of evidence of it. The Shakti temple at Mandi, thus is quite definitely the oldest in the town, being associated with its foundation by Raja Ajbar Sen. And, we even have paintings showing Raja Sidh Sen as an

1. See Karuna Goswamy, Vaishnavism in the Punjab Hills and Pahari Painting. Fig. 13, 14.
2. Ibid., Fig. 14-A, 36.
3. Hutchison and Vogel, Vol. I, p. 379. A temple to Shiv was also raised by his rani under the name of Trilokinath.
avatara or incarnation of Shiva himself.

On either side of the ruler in this squarish panel, appears a female attendant, the one at the left with a chauri or Yakṣatāli fly-whisk and the one on the right with a morchhal, a fan made of peacock's feathers. This is only appropriate for these, especially the chauri were symbols of royalty in these parts as much as they were in the rest of India.

The panel immediately below shows three rani's seated in the middle, again with desai holding chauries over their heads to signify their royal status. All the rani's are seated in posture of concentration with legs-crossed and hands holding malas for prayer. They appear seated on a raised seat which has chevron-type patterns on it and could conceivably represent the funeral pyre with the faggots arranged like this.

There are four more panels below, four of them having four females each and the lowest having three.

1. There are paintings of Raja Siddh Sen in the National Museum and the Bharat Kala Bhavan, Benaras, showing him as an avatār of Shiv.

2. When a new ruler was installed the ceremony of 'giving' of a chauri and a morchhal was performed as a formal part of the proceedings and signify the acceptance of his royal status.
Thus totalling nineteen figures. These apparently are the figures of the concubines and dasis, who committed sati. They are shown as being different from the rani for there is no chauri or morchhal over their heads. They are also seated differently, although all of them also appear in attitudes of prayer with hands folded. They appear seated on their feet in a crouching position.

In the lowest panel is the figure of a horse. The significance of this is again not wholly clear. It is just possible that it only connotes royalty, because the horse as a royal symbol is well-known. But one wonders if this has also not something to do with the practice that Col. Tod mentions of, the horse of a Rajput being not sacrificed but given away to a priest at the time of his death. It is not without interest to recall here the sculptured effigies of two horses in Sujanpur Tira in Kangra district said to represent the horses of the Irish deserter O'Brien who had entered the service of Maharaja Sansar Chand.

1. Tod, Annals and Antiquities, Vol. I, p. 61. He quotes Herodotus "the Scythic Geta had his horse sacrificed on his funeral pyre; and the Scandinavian Geta had his horse and arms buried with him, as they would not approach Odin on foot."

2. See M.S. Randhawa, "Maharaja Sansar Chand", Hoopleskha, XXXII, No. 2.
A later barasala commemorating Raja Bhawani Sen of Mandi (fig. 73), however, inclines one to believe that a horse represented only royalty and is not the representation of a sacrificed horse because in that barasala, below the panel having a horse, there is yet another in which an elephant is shown with a rider holding a goad in his hand. That, fairly, clearly, could not be the portrayal of an elephant which was sacrificed for or such sacrifices we do not hear at all. On the other hand it is easy to see how the splendour of the chief is sought to be increased by the introduction of an elephant in addition to a horse.

The description that we have given of this barasala applies with minor variations to many others. In some places the figures would be fewer or the shikhara would appear a little more elaborate, or two male attendants holding a chhatra and a royal staff would be introduced as additional symbols of royalty, but the pattern remains basically the same, at least in the case of barasalas from Mandi, Suket, Nagaur and Shamsi.

1. The figure of the elephant it has not unfortunately been possible to include in the illustrations because of its negative having been damaged.
Where there are inscriptions, they are fitted into the flat space on either side of the shikhara as in the case of the baramela of Suraj Sen (fig. 11), or carved on the flat dividing panel, depending upon the convenience of the sculptor.

The baramelas are not all equally narrow and tall, and the pattern of those at Naggar inclines towards more breadth as a general rule. It is not clear as to what were the considerations for this. But the one possibility that occurs is that the size of kind of stones, locally available may have differed from place to place. A typical Naggar baramela is much less elaborate, but it still follows the basic pattern of the top register showing the raja with the attendants and the lower panel full of the figures of women who became sati with him. One of the Naggar baramelas (fig. 75) that one could take as characteristic of the rest shows the Raja seated in the middle in the topmost panel with a female attendant on either side waving over his head a chauri. In the same panel, on either side also, however, are four more female figures who one must take to be his rani or legally married wives. Below this panel there are as many as
six rows of female figures with about nine of them in each row thus recalling the description by Capt. Harcourt of forty or fifty females sometimes burning themselves with the body of the Raja. This whole slab differs considerably from the more prominent Mandi barseala in several respects. It is much broader as we have noticed before. The carving on it is much more summary and this may not necessarily be due to its more weathered state. And, then, it has none of that appearance of a miniature temple in relief which belongs to most of the Mandi barseala. One of the possible reasons of this could be the difficulty of the sculptor in fitting all this "prodigious member of satia" on a tall upright slab and also leaving space for a shikara and an amalaka in the top panel. But this may also well be due to this barseala belonging to a different tradition which was exclusive to the family of Kulu Rajas and their funerary monuments.

Contrasted with this, and fitting much better into the Mandi barseala tradition is one from Sundernagar (fig. 74). This has the characteristic upright form, but here the sculptor makes several innovations of his own. The floral member on top becomes even more prominent than the shikara. In fact, quite possibly the shikara has been eliminated altogether and the
amalaka has been enlarged in size. The figures of the chief and his rani appear just below the amalaka seated inside a structure that resembles a carved covered gateway with slightly tapering pillars on either side and a scalloped arch above. Here the Raja and his consort both seem to be seated together on a raised platform, perhaps representing the funeral pyre itself. Below them are three horizontal panels which, again are divided vertically into two parts thus making six boxes, as it were. In each of these is seated a female figure. Separated from the one next to her by a pillar with a round base and a round top. The intention naturally is not to show any kind of distance between these figures, because such a distance is unlikely to have existed at the time of their immolation. This device represents perhaps simply the sculptors desire to break free from the pattern of uniformity that belongs to so many other of the baradjas. Whatever be the reason, the effect surely is of considerable liveliness, this becoming a baradja with a distinctive character of its own.

In a category that needs to be explained are relatively smaller slabs of which there are a large
number indeed. In the face of our inability to identify each figure, for want of inscription on any other type of evidence, one can only make some guesses. A thing that is reasonably certain is that there do not share any characteristics with the pani春秋 that we hear of from Chamba, because the pani春秋 (from pani or water) were essentially small slabs placed in honour of the dead near the source of drinking water. These are simply unostentatious slabs which could perhaps be said to belong to persons of lower than royal status. But what really needs explanation is the group of jargala which show only single figures. One class of these jargala is that which shows a single male figure seated. This, where it does not commemorate the death of a ruler or a prince after the ban on sati, might well represent either a prince whose wife or wives had predeceased him, or did not become sati, or in some cases, one who was not married. The single female figures on jargala on the other hand are quite likely to have belonged to those who preceded their husbands in death and thus were not

shown in his company on these slabs, even though the erection of the slab shows that they were entitled thus to be commemorated. There is also the possibility of some of these slabs with single female figures representing those women who committed sati alone and long after the death of their husbands. Such cases, as we have seen were not unknown, especially where the wife was pregnant at the time of her husband's death and decided to postpone immolation till after the birth of the child.

The general appearance of the bursulas from the hills naturally invites comparison with those from elsewhere. Such a comparison is by no means easy, however, because of the small number of sati stones that have been published from other parts of India. But from some of the more well known types, the bursulas of the hills stand rather apart. Thus, a distinctive feature of the monuments called 'mastatculls' (see figs. 1, 2) is a hand jutting out from a pillar and held, with fingers closed, at shoulder level pointing heavenwards. In the sky appear, in these slabs, the Sun and the Moon, obviously intended to appear as heavenly and eternal witnesses to the wife's devotion. On these slabs also appear,
however, husband and wife together in many cases and the Shivalings in worship on some others. This style of sculpture, with some variations appears in many parts of the South. A sati stone—from Panjim in Goa thus has many of the characteristics of the 'mastersculls' of the South. The sati memorial stones that Uependra Thakur reproduces from Bihar have something of the appearance of commemorative slabs in honour of warriors because the figures appears either on horse back or holding bow and arrow. The Chhatris in Rajasthan, likewise, represent another tradition. The baramas from the hills seem, in contrast, much less dramatic in their nature. The feeling that these carved figures communicate by and large is one of quiet contemplation.

The style of carving on the baramas demands distinct notice. A thing that strikes one prominently that there is no attempt at portraiture in these figures, We find on the other hand generally

1. See fig. 3, which is a photograph of a rubbing of a sati stone. The original stone was probably somewhere in the country side earlier.

2. The History of Suicide in India. See plates 1-4.
conceptualized figures carved in a stylized manner. It is instructive to compare, in illustration of this point, portraits of rulers that we know from painting and those that we have on the barselas. We are familiar with a number of Rajas of Mandi, from their paintings, but none of these look like those on the barselas which, if anything, resembles each other to a considerable extent in their generalized treatment. There is, in none of these figures on the barselas the enormity of the physical frame of Siddh Sen, none of the bent form of Shamsher Sen. They all, here, wear a uniformity of look which, if one is looking for likenesses, is unlikely to be of any help. This is true of carved figures on barselas from other states also. The figure of Udaí Singh of Chamba, thus, in the barsela of that ruler and his sati (fig. 78), we find him 'portrayed' in a manner which betrays nothing of his appearance that we know well from an authenticated portrait of his in the National Museum (see fig. 79).

This generalized portraiture, is undoubtedly intended rather than the result of any lack of skill

1. Many portraits of Mandi rajas are in the collection of the National Museum in Delhi.
on the part of the sculptor. It is true that in Indian sculpture there is by and large a lack of tradition as far as making of likenesses or realistic portraiture is concerned. But, even so, we do know in sculpture from elsewhere attempts at delineating the distinctive features of a person. Here, however, that intention is clearly not there. The sculptor here is content with incorporating the idea of royalty rather than the appearance of it. The Raja here is recognizable through symbols that are almost iconographic. Perhaps the sculptor is also interested in making not the portrait of an individual but a kind of a universal image.

In the case of the rani again a similar situation obtains. But this does not come as any surprise because female portraiture in the art of the hills, including painting, is anyhow so very rare. Here idealized females are seen. Their rank and status is signified by symbols or posture.

The general style of carvings on the slabs derives, in a sense, from the style of sculpture that is to be seen in the fountain stones from Chamba. At its best,
that Chambe tradition produced some exceedingly lovely works, in which the relief is high, the line fluid and the figures full of rhythm. But there are also sculptures from Chamba in which there is a flatness and monumentality (see figs. 67, 70) that, on the one hand is far removed from the linear rhythm of the best carved slabs but has on the other an air of archaic monumentality. It is to that tradition of static figures that many of the carvings on the barselas are related. It is difficult naturally to generalize, but in some of these there is a dignity that impresses.

All the slabs are carved in relief which, in depth ranges from the very low to the low. The appearance of the figures is flat, but has sometimes an ecstatic air about it. The modelling of the figures is broad, in some cases harsh, and generalized. Only occasionally some movement is found as in the swing of a chauri or the curve of a raised arm. Otherwise, the effort clearly is to make monumental generalized figures that so often characterize funerary sculpture.

1. See, Vogel, Catalogue of the Bhuri Singh Museum, Plate 11 and fig. 68 here.
The gestures are often bold and dramatic, but the figures are stunted and stocky. A peculiar feature is the hardness of the lines showing folds in the garments like the dhotis and the turban. Sharp ridges in these are to be seen all along. The intention appears to have been more to suggest rather than to state in realistic terms.

The expression that is often chosen by many who had written of them is to describe them as: "Mude carvings." But this description conveys a sense perhaps of those that is unfair. For if they are lacking in sophistication, as in other aspects, these carvings do convey at least a feeling of dignity. The total aspect is that of a sculptured scroll that has been unfurled, an effect which is heightened by the carving on the edges which provides a kind of margin of leaves or other foliate patterns.

The carving of the animals varies very much in quality as does that of the figures. The horse at the bottom of the Mandi bares as, for all its stuntedness, is still a noble animal as depicted here, although he does not possess that verve which the horses in so many Pahari paintings possess.
To the general rule of the carving on these slabs being more or less flat in character, the *baraasa* commemorating Raja Udai Singh of Chamba and the satis committed by his rani and maids (fig. 78) forms something of an exception. It at any rate deserves close attention because stylistically it is strongly reminiscent of so many Chamba fountain stones. This slab has in the top panel which is more or less a flat triangle in shape, the figure of Vishnu on Sesha prominently carved. Vishnu is shown with his four attributes, Shankh, Chakra, Gada and Padma, and his legs are being pressed by Lakshmi in whose lap they are placed. This recalls so strongly to one's mind similar figure from a stone like that at Basu (fig. 68), even though here that linear flow is missing which marks the early fountain stones. The placing of the figures of rajas, his wives and the maids is again in horizontal panels as in the fountain slab. The figures are generally more alive than in most of the Mandi *baraasas*. At the bottom, in the lowest panel, in the centre, is a small square panel with a conical top. The significance of this space is not clear, but it is not unlikely that it is a survival from the sculptured fountain slabs in which at this point there was a hole from which water flowed into the cistern in front.
Another slab, similar in character, now lies in the Banai Gopal Mandir in Chamba (fig. 80). Here again the topmost panel has Vishnu and Lakshmi. This is only appropriate because these are the family deities of the Chamba ruling house from the time of Raja Sahilvarman onwards. In Chamba, the 'presence' of Lakshmi-Narayan is felt everywhere from the previous temple in the State to the invocation of these deities in State documents. The presence of Lakshmi and Vishnu therefrom above the slab is no more surprising than is the presence of the shiva lingas on the Mandi barsals. At the bottom of the slab appears, once again the horse as in other barsals, but also, in addition, at the left a palanquin apparently symbolizing the carriage of the rani's, much as the horse does that of the Raja. The appearance of the litter in this barsal is interesting because in so many accounts do we find mention of the satis mounting a palki to go to the funeral ground to join their husbands. This slab has figures which are a little more static than

those in the Udaipur slab, but even so the quality of carving is generally more sophisticated than at Mandi.

The Chamba State Gazetteer casts some doubt upon the Udaipur slab being a sati monument. It inclines more to the view that it is a stone in memory of a person who died sonless, for it says: "The circumstance that Raja Udal Singh died sonless led to the founding of the Udaipur temple, and the slab it contains evidently serves the purpose of an antar stone." But this view is not necessarily correct, for local evidence clearly makes it out to be a regular barada and in any case antar stones (antar from Sanskrit antara meaning "sonless") are generally much simpler and far less elaborate. This fact is confirmed by the information which the Chamba State Gazetteer provides us, that all over Chamba State are scattered "one or two rudely carved figures ... erected by the relatives of a man who had died without leaving a male descendant to perform the shraddha ..."

2. Ibid., p. 44.
The Udaipur slab is much more than a slab with "one or two rudely carved figures." It has all the elaborate air of a barsala and is complete with the figure not only of the Raja but of his four wives and eighteen dams.

By far the larger number of carved slabs in Suket and Shamal, show a summary style; the carving is rougher than at Mandi, and the proportions more distorted. But every where the attempt is to show the figure in an attitude of quiet contemplation at the moment of facing death.

It is almost certain that these carvings were the work of local workmen in stone, called Batehraa. The Batehraas are the counterparts of the Chitrehraas or painters of the hills. Like them, they have had this skill in their families for generations and, like them their social ranking was never very high even though their skill was evidently much needed. The Batehraas were spread all over the hills and families of them still exist in places like Jamn and Kangra.

The individual skill of the Batehra must apparently have determined the kind of work which he did for

---

1. Much of this information about the Batehraas was collected from the family of Shri Sita Ram, Batehra of old Kangra.
his patrons. While the master craftsmen must have been engaged in producing important works for temples etc., the less skilled must have been responsible for producing objects of use for common people. The simple moharas which many families got made of their deceased ancestors, or the Siddha's feet carved on slabs and installed on pedestals in courtyard, or the Gugga figures of a spiralling snake, must all have been carved by the Batehras. This, in fact, seems to be a major point of difference between the Chitrehrs and the Batehras while the Chitrehrs worked almost exclusively for the Rajas, the skill of the Batehra was in demand even from the common people.

Even today the Batehras make their traditional carved slabs with the Siddha's feet or his chhari or summary figures of gods and godlings. In the bazar in Jwalamukhi one can still pick up some of these pieces that are put there for open sale. On works like those not much effort could have been spent the Batehras had standard drawings which they originally got from the Chitrehrs and were able to turn out a carved slab of

1. This information was kindly given by Shri Chandu Lal artist of village Rajol.
a small size in about three days time. The quality of their work as has been noted, obviously varied a great deal and must have been conditioned both by the skill and the craftsman and the payment that he received.

The moharas of which we have spoken before, are smaller in size and generally much less elaborate than the baracles. They generally show figures standing although there are exceptions to this rule. In most of these the style of the carvings is very angular and the figures are very short (see fig. 42). The carving is rough and the relief extremely low. The figures appear often with folded hands (see fig. 47). A very interesting though a late mohara of Jarnu, is that of a Brahmin couple in which the man has his right hand in a go-mukh glove and his wife carries a vessel of water in her raised hand (fig. 48). Though not strictly moharas of satia but inviting comparison, because of their superior conception or execution are two moharas from Bilaspur. The workmanship of one of these (fig. 46) is very skilled even though the relief is extremely low. The figure of the lady has an air of expanseness about it that is unusual. It is also carved in profil which, again, for slab of this kind is unusual for the general way is to show figures full
The second **mohara** (fig. 44) is extremely simple in its form but shows a highly original approach on the part of the sculptor. In remarkably few lines he is able to invest it with a monumental quality for all its smallness of size. Most of the **moharas** are unfortunately in a very bad state of preservation, being disfigured and worn off. Only of more recent times do have **moharas** that are in a good state of preservation including one of a lady from Jammu that is carved in white marble and is probably an import from outside.

There is some variety in the structure of the **dehris** in the hills as there is obviously in their sizes. The most impressive of the **dehris** are the ones standing at Jaisinghpur. They look generally like the typical Pahari temples from their gradually sloping **shikhas** although in this case the entire structure consists of a **shikha** raised on a basically cubical structure. **On the face, in the middle of the shikha**

---

1. See fig. 44. This is probably the work of a Jaipur artist.
there is a circular medallion with either a single

carved figure or sometime a figure with three faces.

In front, there is only one small arched opening meant

for the placing of a mohara inside some dehri, much

smaller, have as a basic structure an oblong form and

very flat sloping though small tops.

A dehri at Nurpur (fig. 38) is again a templelike

solid, massive stone structure. The dehri at Haripur

are much smaller in size, although basically they are

of the same shape as those of Kangra. The dehri at

Tharu offers only minor variation on these, but as the

one at Ahju (fig. 92) has a pyramidal shikara. The

dehri in village Muchler has a roof that is of a

stepped-pyramid type. The one standing at Dohg has a

dome for a roof. The Jammu samadhi (figs. 93, 94) which

are very large and elaborate are octagonal or hexagonal

shapes and resemble very closely the general style

of temple architecture in Jammu in the XIX century.

The number of dehrias sprinkled around on a plot of

Jhiri (figs. 95, 96, 97) are mostly modest brick

structures, white-washed from outside.
These contrast so much with the samadhi of Raja Suchet Singh and his wives at Samba (fig. 49) which is an elaborate structure, with arched doorways on all sides, and a circumambulatory passage surrounding a sanctum above which rises a high though squat shikhara.