



Arts

CHAMBA RUMAL: THE PAINTING BY NEEDLE

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Abstract

India is a nursery of art and numerous mesmerizing arts and crafts forms have taken shape in this land. Its hill state of Himanchal Pradesh has a legacy of many art techniques and the townships of Guler, Basohli, Kangra, Chamba, and Mandi are the main art schools here. Other than rich pictorial art of murals and miniatures, it has many other art forms to its credit, but the picturesque Chamba Rumal stands unparalleled. The vivacity, vividness and precision of this needle art make it so close to the Pahadi miniatures and murals that it appears to be their transcript on the fabric. Because of this resemblance, it is also known as “Needle Painting”. This household origin art was normally done on the domestic articles, i.e. Rumal (Coverlet), Cap (joji), Hand Fan, Choli (blouse) etc. Among these, Rumal got a special place in the world and became popular by the name of ‘Chamba Rumal’. The folk nature of this art got new dimension as a classical form with the royal patronage. Here the technique was drawn from the folk style, but the motifs were of the Pahadi paintings. Because of its pictorial beauty, Chamba Rumal is also known as ‘Painting by the Needle’.

Keywords: Rumal; Needle Art; Classical Form; Royal Patronage; Pahadi Painting; Pictorial Beauty.

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1. Introduction

Emergence of the civilized society started with its embracement of the textile. This development gave them a new medium to translate their vivid imagination. It brought an artistic revolution in the society and textile got established as the most popular medium of art expressions. Humans are by nature artistic and we witness their imagination, visions and innovatory skills in different forms and mediums; textile is one of them. Textile art is originally a common man’s passion with its roots in the general household. Its speculated journey of more than forty thousand years makes it a powerful medium to understand and explore the culture of any society and stages of

its development. One can understand the rituals, traditions, conventions, way of living, or to say, every aspect & dimension of that group or society through this in detail. Needle is the most effective tool in the textile art; it has embroidered dreams, inspirations, imaginations, visions and feelings of countless people.

This embroidery tool has invented many fabulous art techniques in India. Originally it was a passion of household, where the womenfolk used it to pass the leisurely time, but with the passage of time it gain popularity and many mastered it to impress the royals, elites and the buyers.

The needle art has produced some legendary art forms and Chamba *Rumal* (coverlet) is the pride of all. This artistic handicraft came in existence sometime between late eighteenth to mid-nineteenth century in Himachal Pradesh¹; Chamba *Rumal* has a peculiar style, where patterns are made on a square or rectangular unbleached hand-woven cloth (muslin) with the use of untwisted silk threads and needles; the thread is popularly known as ‘Pattu’. This decorative cloth is ornamented with floral and human figures. As this *Rumal* art got developed in the Chamba valley, it has been given the name of Chamba *Rumal*.

Chamba region has two streams of embroidery. The first one represents folk style, which has limited topics with bright colors and uneven stitches. While the second stream is the classical style; which has balanced composition, attractive and soft colours and is shaped with fine lines of intricate double-running stitches (long & short stitch); popularly known as ‘dorukha tanka’². This technique creates a mirror image pattern on the other side of the cloth.

Folk style of embroidery was done by the females of rural household and was used to decorate the articles of daily use, such as, caps, *cholis* (blouses), hand held Fans, cushion covers, *gomukhis* (pouches made for keeping rosary), *rumal*, *chaupad* etc.; while the classical style was introduced by the elite class and has great impact of Pahadi paintings on it. The mannerism of ‘Pahadi’ Paintings very much affected the folk style, which was in trend from a long time. The master artists gave a makeover to the folk style and as a result, the classical style of embroidery came in existence. The popularity and passion for this charming embroidery attracted the elite and royal class of women, who with their resources and guidance of skilled hill artists produced high quality Chamba *Rumals*. These artists used their proficiency in the outlining of the *Rumal* motifs; thus, the impression of Pahadi miniature and murals is can be seen in their thematic composition, colour combination and assisting decorative features. This is the reason that Chamba *Rumal* is also known as ‘Painting made by needle’³.

2. Historical Background

The emergence of hill paintings in the art world is said to be around the third quarter of sixteenth century. *Rumals* of this style were made in the last of this century in Basohli⁴. But the trend of Pahadi paintings based *Rumals* was developed during 1782-1828 A.D. in Chamba.

Arts and crafts in Chamba got a specific dimension in the mid of of eighteenth century, when King Umed Singh (1748-1764 A.D.) became the ruler of Chamba⁵. He not only promoted art and culture but also gave them a definite direction in his regime. He patronized the Mughal artists,

who had fled from the troubled courts of the Mughal kings. This patronage continued in the regime of his successor Raj Singh (1764-1794 A.D.) too⁶. This was the period when folk art of embroidery took a sophisticated turn and emerged as a *Rumal* art⁷. The successors of Chamba dynasty, Raja Jit Singh (1794-1808 A.D.), Raja Charat Singh (1808-1844 A.D.) and Raja Sri Singh (1844-1870 A.D.) continued the patronization and this art got more refined during these regimes⁸. Most of the existing articles and Rumals are of their regimes in nineteenth century. The researchers are of the opinion that this needle art got a boost and touched new height, when Raja Jit Singh of Chamba tied knot with Sharada Devi then Princess of Jammu⁹ and herself a skilled embroiderer. It is believed that the queen of Raja Charat Singh too was an admirer of this embroidery and contributed a lot in its development¹⁰.

This art got boost in the successive regimes and touched the height of popularity. We find an incident, when a huge wall hangings of this style was presented to Lord Mayo (then Viceroy of India) by Raja Gopal Singh (1870-1873), during the viceroy's visit to Chamba on 18th November 1871¹¹. His son Raja Sham Singh moved one step further to establish this art, by introducing 'Craft and Embroidery' as a subject in the syllabus of the State girl's school¹² in the year 1904. Keeping up with the tradition, his successor Raja Bhuri Singh (1904-1910)¹³, also bestowed Royal patronage on it and the fame and popularity of this art spread across the seven seas in his regime. He had a passion for this art and got some of the best pieces developed in his supervision¹⁴. He also took these *Rumals* as a royal gift in the 'Imperial Durbars' (Imperial Courts) held in 1907 & 1911 at Delhi¹⁵. Some of those samples are still with Victoria Museum in London¹⁶.

The influence of the Pahadi paintings on the Chamba *Rumal* was so prominent that, apart from the Chamba School, impressions of the paintings and murals of Guler, Kangada, Basohali, Jammu, Nurpur and Mandi art schools can also be seen on these *Rumals*. We find many samples in different museums and private collections, which show the influence of these Pahadi paintings on the *Rumals*. A mere glance at them reveals that their theme, composition and layout have impressions of contemporary painting in the hill state.

These *Rumals* contain scenes of many popular stories, rituals and mythological subjects on them as they are on Pahadi paintings. Themes on the life of Lord Krishna, Stories from 'Ramayana', 'Mahabharata', and 'Bhagawata Purana', situations of romance & dressing, expressing various aspects of love from 'Nayak-Nayika', 'Rag-Ragini' subject were very beautifully embroidered on Chamba *Rumal*. Apart from these, some other picture series and scenes of public life were also taken as subjects.

The strong influence of Pahadi paintings on these *Rumals* is can be easily understood by the following examples. Where while the forms and sizes of the *Rumals* are different, the theme embroidered on them is of Pahadi Painting. Some samples contain a single theme on them, while some have narration of an incident or story on them. Interestingly, all the *Rumals* are not in the similar pattern and we find single, multiple, as well as story narrative themes on the *Rumals*.

As like the Pahadi miniature & mural artists, the 'Rasmandala' was the most preferred and favored subject of embroiderers. This *Rumal* (Figure. 1) having an interesting depiction of the single scene of Rasamandala is in a private collection. Here, Lord Krishna and Gopis (female

companions) are doing Rasa (Group dance) forming a circle; Lord Vishnu and Goddess Lakshmi are shown seated in 'Padmasana' in the center of the circle formed; two devotees attend on them; below them are two cows facing each other and calmly listening to the music being played by a musician sitting between them; the cows are perhaps spellbound and enraptured by the sweet music played by the musician. The spacing of the scene, the proportions of the figures, the arrangement of banana trees, lotuses, and peacocks etc. are all admirably worked out. The motifs are finely manifested with brilliant composition of colours. Not only the theme or subject is very similar to the Pahadi paintings, but the draperies of the dancing figures of Krishna and Gopis are quite identical to the Pahadi painting (figure. 2)



Figure 1: Scenes from the Ramayana Himachal Pradesh, Probably Kangra, Early 19th century, Fine Muslin Cloth, Embroidered with double satin stitch 110 x109 cm. Private Collection



Figure 2: Rasalila: Krishna Dances with the Gopis (Cow maidens), ca. 1750, Basohli, Punjab Hills Opaque watercolour and gold on paper, 28.4 x21.6 cm. Kronos Collections.

Other than these, we find *Rumals* with single theme on them, i.e. Lord Krishna with cows, Flute playing Krishna¹⁷, Worshiping or enthroning of Lord Ganesha¹⁸, Lord Ganesha with wives Riddhi and Siddhi¹⁹, Lord Rama on throne, Rama-Sita sitting on a throne under a Mandapam made by trees etc. Different forms of Lord Vishnu such as, 'Dashavatara'²⁰, 'Laxmi Narayan'²¹, 'Dus Mahavidyas'²², 'Jagannath, Balbhadra and Subhadra' of Puri temple²³, Lord Vishnu & Goddess Lakshmi coils of serpent Ananat²⁴, Lord Hanuman²⁵ and some other Gods and their courtiers were also embroidered on Chamba Rumal. We also find images of Indian Gods Brahma, Vishnu and Shiva shown together in a marriage ceremony²⁶.

The second sample has the composition of narrative scenes on a single surface. These *Rumals* are larger in size and inspired by those wall paintings, where narrative scenes are made on a single surface. It seems that the embroiderer had a large piece of cloth and decided to use it unabridged. This way not only the cloth piece was fully utilized without any waste, but the artist also got the opportunity to translate his favorite theme on a single surface. This type of composition was a compulsion in the murals, as the walls were large, and the artist had to fill the whole surface.

A *Rumal* with narrative composition of 'Rukmani haran' (Figure. 3) is in the collection of National Handicrafts and Handlooms Museum, New Delhi, India. Though, this piece as a whole is of mural style, the scenes embroidered here are also found in the miniatures. This square

Rumal is created in the mural style, where making many scene on a surface was the popular tradition. Similar pattern is adopted in this article with depiction of four different scenes of a single story on one piece. The upper half portion of the panel depicts Rukmini going to temple with her consorts. One corner of the same panel shows Lord Krishna whisking Rukmini away in his chariot. This *Rumal* has two scenes of ceremonies and preparations of Rukmini`s marriage. In a corner on one side of the panel, Rukmini is shown being taken for the marriage by her friends. On the opposite end, the ‘Vedi’, where the marriage rites are to be performed is embroidered. ‘Vedi’ is decorated in Pahadi style with parrots perched atop it. These Indian cupids are considered to be auspicious in the marriage ceremonies. The rest of this panel is filled with women musicians and Rukmini`s friends and relatives, who are busy in carrying out various chores. These details are very finely executed with matching colours of mural and Miniature painting. In the center of the panel, a woman is lifting the curtain of the door to join the marriage festivities. The empty space in the *Rumal* is interspersed with floral, tree and animal motifs. Both the scenes are enclosed with a stylized floral border. The lower half portion of the *Rumal* is the replication of the scene of a mural, as well as of a Pahadi miniature painting. This scene of Rukmani Harana is one of the best artistic presentations of Chamba *Rumal*. The composition and subtle colour combination make this piece more attractive. *Rumals* illustrating this scene were considered auspicious and were hanged on the ‘mandapam’ of the marriage.



Figure 3: Rukmini Haran 19th century Fine Muslin Cloth, Embroidered with double satin stitch
Size: 62x64 cm Museum, New Delhi

This popular subject of Pahadi painting is also translated in mural in Pindori Darbar, Chamba (figure. 4) and miniature painting of the mid seventeenth century in Chamba style (figure. 5). Apart from this, we find many other Rumals with the impression of Pahadi paintings in the theme and depiction. 'Aghasur Vadh'²⁷, 'Gajantaka Vadh'²⁸, 'Parijata Haran'²⁹ are few of them.



Figure 4: Rukmini Srinagar (wall painting) 18th and 19th century Pindori Darbar, Chamba



Figure 5: Rukmini's sringara c. 1780, Guler-Kangra, (Miniature painting) Opaque watercolour and gold on paper Bharat Kala Bhavan, Varanasi

We find one more style of manifestation, which is entirely different from the previous examples. Here, while the size and form of *Rumal* is somewhat similar to the *Rumals* with narrative themes, but unlike them, it has the depiction of unconnected scenes on a single surface.

These *Rumals* have portrayal of different scenes, moods or situation on them, which are totally unrelated to each other. The scenes on these articles are depicted in two patterns. The first type are those, where unrelated incidents or situations are depicted independently on a single surface without any dividing line or border, while the second type of depictions are enclosed in a panel to separate one from the other. This way, the embroiderer has given each of the scenes a distinct identity. Both of the compositions have influence and inspiration of Pahadi wall paintings on them and the theme is taken from the Pahadi miniature paintings.

It could be understood better with the illustrations of 'Rag-Ragini', 'Ragamala' (Figure. 6) or 'Astha-nayika' series of paintings, which are frequently composed in the miniature paintings (Figure. 7), as well as in the murals too. These poetries are steeped with the emotions and moods of union and separation, love and make-up and other situations. Scenes from these poetries are oft-times embroidered on Chamba *Rumals*.



Figure 6: Ragamala, Chamba, Himachal Pradesh, 19th century, Fine Muslin Cloth, Embroidered with double satin stitch Size: 63 x64cm. Bharat Kala Bhavan, BHU



Figure 7: Lady and pigeons Opaque water colour and gold on paper Kangra, ca. 1790. Victoria and Albert Museum, IS.165-1955.

'Ragamala' paintings are a series of illustrative paintings based on Indian music. It is a non-religious theme and Pahadi Artists have intensely used the subject in their paintings; this was shown mostly through love scenes. Ragamala miniature paintings give visual form to different musical moods by combining poetry with painting. They stand as a classical example of the amalgamation of art, poetry and classical music in medieval India.

There is no authentic document to ascertain the actual time of this synchronization of ragas with paintings, but certainly there are reasons to believe that this emerged in the 15th century with the resurging of Vaishnavism in the country (India)³⁰. A great demand for Ragamala paintings arose in the early eighteenth century and many Hindi poets composed verses for the artists³¹. Ragamala theme was very popular in the school of Hill Painting. The artists of the royal courts of Western Himalaya region used this poetic literature as their subject of painting. Rag- Ragini and Ragamala and their features got prominence in these paintings. Chamba *Rumal* was not untouched with this influence and themes related to Rag- Ragini and Ragamala were skillfully embroidered on them.

One of the beautiful examples of this theme on *Rumal* is with Bharat Kala Bhawan, Banaras Hindu University (Figure. 6). Here, the embroiderer has very meticulously translated the eight Raginis of the Ragamala theme on a single *Rumal*. The upper right portion shows an example of 'Todi Ragini'; here a lady is standing below a tree holding a branch with leaves with her hand, creating the posture of holding a Veena(musical instrument), while a deer or gazelle is shown listening to the music.

In the upper left portion, a lady holding a branch of a tree is shown in a singing posture, while in the right bottom, another lady is depicted holding flower wand in her hand. These illustrations symbolize 'Gauri Ragini'. In the near center, another lady is offering something to a parrot; who is sitting on a tree. This is the example of 'Madhumadhavi ragini'.

A warrior (said to be Vardhanputr of Hindol) is shown bidding adieu to her lady love in the left center. Just below the warrior, a woman is shown plucking blossoms from a tree. This is the example of Gormalar. Below this illustration, a woman is depicted sitting under a tree in a gloomy mood, while her companion is consoling her. This is the illustration of 'Patmanjari Ragini'.

In the right center, a couple is seen lying on a bed. Here, the male is in an angry mood and aiming a lotus arrow from a flower studded bow on a cockerel, which has disturbed them at dawn; this illustrates 'Vibhasha ragini'. Below this presentation, Sri Krishna and Radha are shown with a consort, who is offering pan (beetle leaves) to them; which is the example of 'Raga Malkaus'.

The empty surface on this *Rumal* is filled by different types of trees, shrubs and plants. Female figures have also been used to fill some space. The inner and outer corners are filled with *Koniya* (corner floral motif). These scenes are enclosed with the grid of a floral border design.

As like the above described varieties, another variety of *Rumals* too has many scene depictions on a single surface on them. But the uniqueness which separates these from them is that every

scene in this *Rumal* is made in a panel. The artists have demarcated each scene for the convenience of understanding and to make them distinctive. This variation too is inspired by the murals made in Pahadi painting style.

Interestingly these *Rumals* have two types of impression on them; miniature and murals. The miniature paintings were usually made in a series of a theme. As they were small in the size, they had to be made in many sets. But as the embroiderer had plenty of space, he utilized this opportunity to create impression of miniature painting on a single surface, while enclosing them in separate panels for the purpose of separation. These Panels are the common feature of miniature paintings and the murals. They are of two different styles; whereas oval panels are the salient feature of Kangra miniatures, the arch style panels is feature of Mughal style of Pahari wall paintings. *Asthanayika* theme *Rumal* is the best example of this style; this was the favorite theme of Pahadi painting.

‘Ashta-Nayika’ or ‘Nayaka–Nayika bheda’ details the classification of heroines³². They describe eight different moods of lovers, categorizing them in forms of heroines. The earliest classification is found in ‘Natyashastra’ written by Bharat Muni. This treatise on poetics and dramaturgy is written in 2nd century A.D., but the tradition which is records, however goes back to 100 B.C³³. Bharat muni has elaborated her according to the mood, situation, ambience and passion.

From the sixteenth century onwards the *Nayika- Bheda* became a favorite subject of Hindi writers³⁴. The emergence of Hindi and dialect poets came as a boon to the painters and they were in access of ample of topics for their creations. These ageless texts on love and passion provided plentiful romantic situations to the artists and the trend of depicting *Ashta-nayika* in art-forms came in existence.

The most celebrated narrative among them was ‘*Rasikapriya*’ of KeshavDas(1580-1601)³⁵. From the Seventeenth Century, his classification of eight different moods of heroines in ‘*Rasikapriya*’ was became the most favored topic of the Pahadi painters. The charming description of the love birds fascinated the master-hands and innumerable numbers of paintings having this theme were created during period. The Later on, this subject charmed the Pahadi embroiderers and they started using it in their creations. Soon it became their favorite and they depicted it extensively on Chamba *Rumals*.

Pahari embroiderer created many themes on the *Rumals*, but the *Rumals* with *Ashtnayika* theme holds a special place among them. Different moods of courtship i.e. annoyance, despair, repentance, union and separation are intricately embroidered on these *Rumals*. The peculiar feature of this Pahadi painting inspired theme is that it is found only in the classical style. Its exceptionally balanced drawing and colour scheme, along with the unique composition of different love moods, manifested on a single surface places it different from other Chamba *Rumals*.

This *Rumal* (figure. 8) with Raja Bhuri Singh museum has exquisite illustration of *Ashṭa- nayika bheda*. This is a rectangular piece with description of the eight types of *Nayikas* in their moods and the ambience. As like in Kangra paintings, each heroine here too is placed in drum-shaped

panel to make the moods distinctive. Classification of the nayika's in order from left to right is as, *Svadhinapatika*, *Utka*, *Vasaksajja*, *Vipralabdha*, *Abhisarika*, *Proshitapatika*, *Abhisandhita* or *Kalahantarita*, *Khandita*.



Figure 8: Asthanayika Chamba, Late 18th Century, Fine Muslin Cloth, Embroidered with double satin stitch Size: 77x90 cm. Bhuri Singh Museum, Chamba



Figure 9: Abhisandhita Nayika The lovers quarrel, India, Kangra, circa 1800. Private collection

The depiction of *Abhisandhita* or *Kalahantarita nayika* (figure. 9) on this *Rumal* (lower part) has striking resemblance with the miniature paintings of this subject. The scene illustrates the mood such *nayika*; who first humiliates her lover and repents the act later. The *nayika* who is going

away from the *nayika* is portrayed as Krishna, with crown, blue body, yellow robe, and a *paṭka* or waistband. The remorseful *nayika* is sitting on a cushion beneath a banana tree and has put her face on her right hand. There is a male and a female peacock embroidered in the foreground in the similar manner; where the male peacock is shown moving out just as the *nayak* and the female peacock, corresponding to the *nayika*, has shrunk herself, as if in anguish. The beauty of this presentation is that on one hand the rhythmic and complex nature of miniature paintings is simplified to a larger extent in this embroidic translation; and on the other, the elements of folk and rich and fine classical embroidery is very articulately balanced in the beautiful manifestation.

The Panels on this piece are enclosed with a grid of creeping floral design. These borders are akin to the border of Pahadi murals.

The composition on every Chamba *Rumal* is bound with a floral grid (figure. 10), which is the salient feature of these *Rumals*. These grids are made with a variety of ornamental motifs of flora. They are identical to the exquisitely painted floriated designs on the frames of Pahadi miniature as well as murals (figure. 11). Another common feature of the classical style is that the compositions are enclosed by fine rectilinear lines either connecting or intersecting each other at the corners. It is believed that this grid binding was introduced by the Mughal artists, who had fled to hill places somewhere in mid of eighteenth century. Very soon the traditional hill style such as Kangra, and change got mixed with the Mughal style, which altogether produced this pattern.



Figure 10: Example of embroidered Border

Figure 11: A border from Damtal palace wall painting First floor, Chamba,

These *Rumals* bear all the salient features peculiar to the court style miniature paintings and murals: the outline of the figures are perfectly drawn; displays the same delicacy, rhythmicity and compositions. The colours have the similar shades of glowing vermilions, green, violets, dark blues, yellow, golden browns and other colours used by the hill painters. Like the court painters, the women embroiderers too tended to produce lively visual effects by differentiating one element from another. Shading effects have been achieved by employing hues and tones of light and dark values of the same colour that lends a sparkling effect. The woman embroiderers

too very meticulously differentiated the figures and motifs alike the court artists. All the three features of technique (lining and colours), figures and subject establish that from the angle of composition, embroidered *Rumals* are the images of Pahari murals and miniatures.

The intricate and detailed depiction of miniature and Mural paintings was not possible in the *Rumal* embroidery. Perhaps as the painters got free hand with brush and colours, the domestic and complicated nature of embroidery made the needle art limited in every aspect. Even then, similarity of theme and presentation between *Rumals* and paintings are remarkable.

Undoubtedly this embroidery is the replica of hill painting; where the instrument of art is a simple needle instead of a variety of brushes, but the theme, artistic approach, colour composition and other important features are same as of the hill painting. The only difference is that while artists of miniature and mural painting had the choice of vast variation of colours, the embroiderers had limited options. By all means, hill paintings and Chamba embroidery are twins of the art world. This is why Chamba Rumal is also known as “Painting by the Needle”.

3. Conclusion

Pahadi painting art began to extinct in the end of nineteenth century and this also affected the Chamba *Rumal*. It got a boost after nearly a decade of independence, when realizing the commercial importance of this beautiful embroidery, the industrial department of Himanchal Pradesh and Himanchal Pradesh handicrafts & Handloom Corporation established a training & production Centre in the Rang Mahal of Chamba. Other than these efforts, Craft Council of India is also contributing in the preservation and development of this unique art. Today many women embroiderers are associated with this art. They prepare imitations of the antique *Rumals*, as well as the *Rumals* with the theme of buyer’s choice, and respectably earn their livelihood through this Centre. They all go back to their native places after one or two years of training. This has motivated the artists of adjoining regions and this piece of art is being produced at commercial level there. The resurge and revival of this age old art will be incomplete without mentioning the efforts and hardships of Local women artists like Maheshi Devi, Lalita Wakil, Kamala Nayyar, Masto Devi and Suraj Begum, who have put all efforts in re-establishing and spreading of this beautiful art. Other than these womenfolk, the local artists like Vijay Sharma and Hansraj Dhiman are doing admirable work in spreading out this embroidery art; their remarkable efforts have helped in the preservation & practice of this embroidery.

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- [34] Ibid., p-15
- [35] Ibid., p-15

About Author

Jasminder Kaur is an Assistant professor of Textile Designing at Banaras Hindu University in India. She did Bachelor and Masters in Textile designing from BHU with Gold medal & Merit scholarships. The Government awarded her with Jawaharlal Nehru Memorial Fund for the

academic excellence. She was awarded Doctoral degree in the year 2007. She started career as a freelance designer and expertise in designing and handloom weaving.

She served Banasthali Vidhyapith in Jaipur as an Assistant professor of Textile designing from 2005 till joining BHU in 2007 in the same capacity.

Her work is focused on preservation, innovation and promotion of traditional textiles and techniques. She has worked on Block printing and its Designs through government project. Apart from presentations, participations and Guest lectures in numerous seminars and Government organizations, she has many research publications to her credit. Her career accounts of many solo and group exhibitions. The Government of India honored her in the prestigious Lakme Fashion Week in 2015 for her contribution in the promotion of Handloom Textile of India.

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