

The Chamba Rumals of Himachal Pradesh

Image no: 1

Caption: Coverlet (rumal); Chamba, India; c. 1800; Cotton, embroidered with silk, 68 x 124 cm. Victoria and Albert Museum, London.

Link: <https://collections.vam.ac.uk/item/O68135/coverlet-rumal-textile-unknown/>

Image no: 2

Caption: Rumal with scenes from the Ramayana; Jammu and Kashmir, India; 18th century; Cotton with silk, tinsel, and metal embroidery; 66 x 63.5 cm. The Metropolitan Museum of Art, New York.

Link: <https://www.metmuseum.org/art/collection/search/72821>

Image no: 3

Caption: Pahari rumal; Himachal Pradesh, India; 20th century; Cotton and floss silk; 56 x 56 cm. Museum of Art & Photography (MAP), Bengaluru.

Link:

https://map.cumulus.co.in/client/map/collection#/search/19257?src=srh&q=Chamba%20Rumal&q=Chamba%20Rumal&_qtp=_def&view=grid&searchField=All&limit=20&page=2&sortBy=UserNumber3&sortOrder=ASC

Image no: 4

Caption: Rumal with Vishnu temple and subsidiary shrines; Chamba, India; 1700s, Silk embroidery on cotton tabby ground; 62.2 x 63.5 cm. The Cleveland Museum of Art, Ohio.

Link: <https://www.clevelandart.org/art/1916.1208>

Image no: 5

IMAGE CREDITS

Caption: Portrait of Maharaja Bhim Kanwar, folio from the Shah Jahan Album; Nanha; Mughal India; c. 1615–29; Ink, opaque watercolour, and gold on paper; 16.4 x 9.7 cm. The Metropolitan Museum of Art, New York.

Link: <https://www.metmuseum.org/art/collection/search/451265>

Image no: 6

Caption: The Emperor Aurangzeb carried on a palanquin; Bhavanidas; Mughal India; c. 1705–20; Opaque watercolour and gold on paper; 58.1 x 38.4 cm. The Metropolitan Museum of Art, New York.

Link: <https://www.metmuseum.org/art/collection/search/454619>

Image no: 7

Caption: Scenes from the life of the Sufi Shaykh Majd al-Din Baghdadi; Herat, present-day Afghanistan; 16th–17th centuries; 10 x 9.5 cm. Wikimedia Commons.

Link:

https://commons.wikimedia.org/wiki/File:An_album_page_from_the_Imperial_Mughal_Library_during_the_reign_of_the_Emperor_Aurangzeb,_with_scenes_from_the_life_of_the_Sufi_Shaykh_Majd_al-Din_Baghdadi,_Herat,_16th_Century,_with_Deccani_and_Mughal_additions.jpg

Image no: 8

Caption: Deccani style miniature painting of the adoration of the Christ Child; c. 1630; Qutb Shahi Sultanate; Golconda, India; Opaque watercolour and gold on paper; 27 x 21.6 cm. National Museum of Asian Art, Smithsonian Institution, Washington, DC.

Link: https://asia.si.edu/explore-art-culture/collections/search/edanmdm:fsg_F1907.267/

Image no: 9

Caption: The Emperor Shah Jahan with his son Dara Shikoh, folio from the Shah Jahan Album; Nanha; Mughal India; c. 1620; Ink, opaque watercolor, and gold on paper; 38.9 x 26.2 cm. The

IMAGE CREDITS

Metropolitan Museum of Art, New York.

Link: <https://www.metmuseum.org/art/collection/search/451283>

Image no: 10

Caption: An aerial view of beautiful Himalayan mountains and Chenab river in Himachal Pradesh; Rahul; India; Video. Adobe Stock.

Link:

https://stock.adobe.com/in/video/an-aerial-view-of-beautiful-himalayan-mountains-and-chenab-river-at-tandi-piukar-leh-manali-highway-lahaul-himachal-pradesh-india/1156200421?prev_url=detail

Image no: 11

Caption: Timelapse of hills of Himalayas in Shimla, Himachal Pradesh, India; Tahir; India; Video. Adobe Stock.

Link:

https://stock.adobe.com/in/video/timelapse-of-hills-of-himalayas-in-shimla-himachal-pradesh-india/515974957?prev_url=detail

Image no: 12

Caption: Krishna; Pahari painting; Punjab hills, India; 18th century; Painted in opaque watercolour on paper; 18 x 12.3 cm. Victoria and Albert Museum, London.

Link: <https://collections.vam.ac.uk/item/O433193/krishna-painting-unknown/>

Image no: 13

Caption: A prince and his mistress; Pahari painting; Punjab hills, India; Painted in opaque watercolour on paper; Mid-19th century. Victoria and Albert Museum, London.

IMAGE CREDITS

Link: <https://collections.vam.ac.uk/item/O433037/painting-unknown/>

Image no: 14

Caption: Lord Ganesha relishing laddoo; Pahari painting; Basohli, India; 1746; Paint on paper; 28.2 x 21.7 cm. National Museum, New Delhi, and Wikimedia Commons.

Link:

https://commons.wikimedia.org/wiki/File:Ganesha_Basohli_miniature_circa_1730_Dubost_p73.jpg

Image no: 15

Caption: Virahini nayika, love-torn heroine; Pahari painting; Kangra, India; c. 1800; Gum tempera, ink, and gold on paper; 16.8 x 11.6 cm. The Cleveland Museum of Art, Ohio.

Link: <https://www.clevelandart.org/art/1989.335>

Image no: 16

Caption: *Women working on Chamba rumal embroidery, creating narratives through their detailed stitching*; Briana Blasko; Chamba; 2010. Courtesy of the artist.

Link: N/A

Image no: 17

Caption: *Women working on Chamba rumal embroidery, creating narratives through their detailed stitching*; Briana Blasko; Chamba; 2010. Courtesy of the artist.

Link: N/A

Image no: 18

IMAGE CREDITS

Caption: *Women working on Chamba rumal embroidery, creating narratives through their detailed stitching*; Briana Blasko; Chamba; 2010. Courtesy of the artist.

Link: N/A

Image no: 19

Caption: *Women working on Chamba rumal embroidery, creating narratives through their detailed stitching*; Briana Blasko; Chamba; 2010. Courtesy of the artist.

Link: N/A

Image no: 20

Caption: Rukmini proceeding to the temple; 1760; 29 x 19.6 cm. Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai.

Link: <https://csmvs.in/collections/rukmini-proceeding-to-the-temple/>

Image no: 21

Caption: The Mughal emperor Shah Alam hands a scroll to Robert Clive, the governor of Bengal (Treaty of Allahabad), which transferred tax collecting rights in Bengal, Bihar and Orissa to the East India Company, August 1765; Benjamin West; c. 1818; Oil on canvas; 290 x 400 cm. Wikimedia Commons.

Link:

https://commons.wikimedia.org/wiki/File:Shah_%27Alam_conveying_the_grant_of_the_Diwani_to_Lord_Clive.jpg

Image no: 22

Caption: Equestrian miniature painting of Guru Gobind Singh with a parasol attendant; Pahari painting; Guler, India; c. 1800; Opaque watercolour on paper; 21.4 x 14.6 cm. Museum of Fine Arts, Boston, and Wikimedia Commons.

IMAGE CREDITS

Link:

https://commons.wikimedia.org/wiki/File:Equestrian_miniature_painting_of_Guru_Gobind_Singh_with_a_parasol_attendant,_Pahari_School,_ca.jpg

Image no: 23

Caption: Shiva and his family; Pahari painting; Guler, India; Late-18th century; Watercolour and opaque colours on paper. Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai, and Wikimedia Commons.

Link: https://commons.wikimedia.org/wiki/File:Shiva_and_his_family,_Pahari,_Late_18th_cent..JPG

Image no: 24

Caption: The village of Brindavan; Pahari painting; Kangra, India; 18th century. Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai, and Wikimedia Commons.

Link:

https://commons.wikimedia.org/wiki/File:Stile_pahari,_il_villaggio_di_brindavan,_kangra_XVIII_secolo.jpg

Image no: 25

Caption: Krishna dances in the raslila with the gopis (female cowherds); Pahari painting; Basohli, India; c. 1750; Opaque watercolour and gold on paper; 28.4 x 21.6 cm. The Metropolitan Museum of Art, New York and Wikimedia Commons.

Link:

https://bn.wikipedia.org/wiki/%E0%A6%9A%E0%A6%BF%E0%A6%A4%E0%A7%8D%E0%A6%B0:Krishna_dances_in_the_Raslila_with_the_Gopis.jpg

Image no: 26

Caption: Pahari rumal; Himachal Pradesh, India; 20th century; Cotton and floss silk; 76 x 52 cm. Museum of Art & Photography (MAP), Bengaluru.

IMAGE CREDITS

Link:

https://map.cumulus.co.in/client/map/collection#/search/19258?src=srh&q=Chamba%20Rumal&q=Chamba%20Rumal&_qtp=_def&view=grid&searchField=All&limit=20&page=2&sortBy=UserNumber3&sortOrder=ASC

Image no: 27

Caption: Rumal with Rama and Krishna scenes; 1700s; Embroidery, silk, and silver wire on cotton; 64.5 x 114 cm. MeisterDrucke and The Cleveland Museum of Art, Ohio.

Link:

<https://www.meisterdrucke.uk/fine-art-prints/Unbekannt/717998/Rumal-Decorated-with-Scenes-of-Krishna%27s-Life,-1700s.html>

Image no: 28

Caption: Ceremonial cover (rumal); Chamba, India; 1785–1810; Cotton plain weave with silk embroidery; 55.2 x 112.4 cm. Philadelphia Museum of Art, Pennsylvania.

Link: <https://philamuseum.org/collection/object/114188>

Image no: 29

Caption: Ceremonial cover (rumal); Chamba, India; 19th century; Cotton plain weave with silk embroidery in double-satin stitch; 59.7 x 60.3 cm. Philadelphia Museum of Art, Pennsylvania.

Link: <https://philamuseum.org/collection/object/88601>

Image no: 30

Caption: Rama and Sita giving audience to Hanuman; Pahari painting; Kangra, India; c. 1830–40; Gouache and gold on paper, 23.5 x 17.5 cm. MutualArt.

Link:

<https://www.mutualart.com/Artwork/Rama-and-Sita-giving-audience-to-Hanuman/B80F989F6AC6DDB5285D0638D5385539>

IMAGE CREDITS

Image no: 31

Caption: *Detail of Chamba rumal embroidery showing lord Krishna's blue face*; Briana Blasko; Chamba; 2010. Courtesy of the artist.

Link: N/A

Image no: 32

Caption: *Artist preparing cloth for the Chamba rumal*; Briana Blasko; Chamba; 2010. Courtesy of the artist.

Link: N/A

Image no: 33

Caption: *Artist preparing cloth for the Chamba rumal*; Briana Blasko; Chamba; 2010. Courtesy of the artist.

Link: N/A

Image no: 34

Caption: *Artist preparing cloth for the Chamba rumal*; Briana Blasko; Chamba; 2010. Courtesy of the artist.

Link: N/A

Image no: 35

Caption: Rumal with scenes from the Ramayana; Jammu and Kashmir, India; 18th century; Cotton with silk, tinsel, and metal embroidery; 66 x 63.5 cm. The Metropolitan Museum of Art, New York.

IMAGE CREDITS

Link: <https://www.metmuseum.org/art/collection/search/72821>

Image no: 36

Caption: Long embroidered rumal depicting the Battle of Kurukshetra; Chamba, India; 18th century; Cotton embroidered with floss silk, double-darning stitch; 78.6 x 820 cm. Victoria and Albert Museum, London.

Link: <https://collections.vam.ac.uk/item/O455592/rumal/>

Image no: 37

Caption: Chamba rumal. Published in “Chamba Rumal: Life to a Dying Art”; *Dr Bhau Daji Lad Museum*.

Link: <https://www.bdlmuseum.org/exhibitions/2016/chamba-rumal.php>

Image no: 38

Caption: Rumal (handkerchief); Chamba, India; Late-18th century; Cotton, embroidered with silk; 88.5 x 92 cm. Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai, and Google Arts & Culture.

Link: <https://artsandculture.google.com/asset/rumal-handkerchief/ugEMUwkBhH8ptQ?hl=en>

Image no: 39

Caption: Pahari rumal; Himachal Pradesh, India; 20th century; Cotton, floss silk; 52 x 48 cm. Museum of Art & Photography (MAP), Bengaluru.

Link: https://map.cumulus.co.in/client/map/collection#/search/19270?src=srh&q=Chamba%20Rumal&qtp=_def&view=grid&searchField=All&limit=20

IMAGE CREDITS

Image no: 40

Caption: Ceremonial cover (Chamba rumal); Chamba, India; c. 1820; Cotton plain weave with silk embroidery in double-satin stitch; 61 x 96.5 cm. Philadelphia Museum of Art, Pennsylvania.

Link: <https://philamuseum.org/collection/object/65310>

Image no: 41

Caption: Rama, Sita and Lakshman approaching the hermitage of the sage Atri; Pahari painting; Kangra, India; c. 1830; Opaque watercolour and gold on paper; 27 x 35.7 cm. The San Diego Museum of Art, California and Flickr. [CC BY-NC-ND 2.0](https://creativecommons.org/licenses/by-nc-nd/2.0/).

Link: <https://www.flickr.com/photos/asianartsandiego/4838520094>

Image no: 42

Caption: Ceremonial cover (rumal), Vishnu on the cosmic ocean; Chamba, India; Late-18th or early-19th century; Cotton plain weave with silk embroidery; 60.3 x 107.3 cm. Philadelphia Museum of Art, Pennsylvania.

Link: <https://philamuseum.org/collection/object/88599>

Image no: 43

Caption: Vishnu battles Madhu and Kaitabha, from a Markandeya Purana; Pahari painting; c. 1760; Gum tempera on paper; 16.7 x 25.8 cm. The Cleveland Museum of Art, Ohio.

Link: <https://www.clevelandart.org/art/1974.46>

Image no: 44

Caption: Pahari rumal; Himachal Pradesh, India; 19th century; Cotton, floss silk; 48 x 52 cm.

IMAGE CREDITS

Museum of Art & Photography (MAP), Bengaluru.

Link:

https://map.cumulus.co.in/client/map/collection#/search/12219?src=srh&q=Chamba%20Rumal&q=Chamba%20Rumal&_qtp=_def&view=grid&searchField=All&limit=20&page=1&sortBy=UserNumber3&sortOrder=ASC

Image no: 45

Caption: Ceremonial cover (rumal) depicting the rasalila; Chamba, India; Late-18th or early-19th century; Cotton plain weave with silk and metallic thread embroidery in double-satin stitch; 63.2 x 62.9 cm. Philadelphia Museum of Art, Pennsylvania.

Link: <https://philamuseum.org/collection/object/88579>

Image no: 46

Caption: Rumal; Chamba, India; late-19th–20th century; 72 x 72 cm. Victoria and Albert Museum, London.

Link: <https://collections.vam.ac.uk/item/O453798/rumal-unknown/>

Image no: 47

Caption: Ceremonial cover (rumal); Chamba, India; 19th century; Cotton plain weave with silk embroidery in double-satin stitch; 59.7 x 60.3 cm. Philadelphia Museum of Art, Pennsylvania.

Link: <https://philamuseum.org/collection/object/88601>

Image no: 48

Caption: Enthroned Rama and Sita receive homage from their monkey and bear allies; Pahari painting; c. 1765; Gum tempera and gold on paper; 23.7 x 14.9 cm. The Cleveland Museum of Art, Ohio.

Link: <https://www.clevelandart.org/art/2018.117>

IMAGE CREDITS

Image no: 49

Caption: Rumal; Chamba, India; 19th century; Embroidered muslin with silks. Victoria and Albert Museum, London.

Link: <https://collections.vam.ac.uk/item/O453802/rumal-unknown/>

Image no: 50

Caption: Ceremonial cover (rumal) with an enshrined image of Vishnu; Chamba, India; Late-18th or early-19th century; Cotton plain weave with silk embroidery; 60 x 61 cm. Philadelphia Museum of Art, Pennsylvania.

Link: <https://philamuseum.org/collection/object/114112>

Image no: 51

Caption: Nala enters Damayanti's inner apartments; Pahari painting; 18th century. Published in BN Goswami, "Pahari Paintings of the Nala-Damayanti theme," p. 119; *Publications Division, Ministry of Information & Broadcasting*; 1995.

Link:
<https://ia800701.us.archive.org/5/items/paharipaintings00bngo/paharipaintings00bngo.pdf>

Image no: 52

Caption: The wives of Mathura Brahmins bringing food for Krishna; Pahari painting. Published in MS Randhawa, "Kangra Paintings of the Bhagavata Purana", p.65; *National Museum of India*, 1960.

Link: <https://archive.org/details/kangrapaintingsofthebhagavatapurana/page/n67/mode/2up>

Image no: 53

IMAGE CREDITS

Caption: Krishna spies on Radha dressed in Krishna's clothes and pretending to be him; Chajju; Pahari painting; Chamba, India; c. 1800–10; Opaque pigments and gold on paper; 22.9 x 35.8 cm. Published in JP Losty, "Rajput Paintings from the Ludwig Habighorst Collection", p. 82; *Francesca Galloway*, 2019.

Link:

https://francescagalloway.com/usr/documents/exhibitions/list_of_works_url/38/rajput-paintings-from-the-ludwig-habighorst-collection-awny-2019.pdf

Image no: 54

Caption: Krishna and the gopis on the bank of the Yamuna river; Pahari painting; c. 1775–80; Opaque watercolour and gold on paper; 16.2 x 25.7 cm. The Metropolitan Museum of Art, New York.

Link: <https://www.metmuseum.org/art/collection/search/765654>

Image no: 55

Caption: Chamba rumal with scenes of gopis adoring Krishna; Probably Kangra, India; Late-18th to early-19th century; Silk embroidery on cotton; 77.4 x 72.4 cm. Los Angeles County Museum of Art, California.

Link: <https://collections.lacma.org/node/237693>

Image no: 56

Caption: *Women working on Chamba rumal embroidery, creating narratives through their detailed stitching*; Chamba; 2010. Courtesy of the artist.

Link: N/A

What happens when different artforms and disciplines interact with each other? One example of this exchange is the Chamba rumal, an exquisite coverlet that combines the intricacy of miniature paintings with the regional embroidery styles of India's northern hill towns. By incorporating diverse influences, this living tradition has assertively assumed its own unique form.

Between the 16th and 19th centuries, major traditions of miniature painting developed in Mughal, Rajput and Deccani workshops. High in the sub-Himalayan hills of Punjab, Himachal Pradesh and Kashmir, these developed their own particularities, and came to be known as 'Pahari' paintings. Ranging from the bright and expressive paintings of Basohli to the delicate style of Kangra, these paintings — among other influences — inspired women practising embroidery, primarily those at leisure in domestic spaces. They replicated the paintings on mulmul cotton rumals — which translates to 'coverlets' or 'handkerchiefs' — using fine needlework, in silk and metallic yarn. The rumals are often square or rectangular, and typically dorukha, which means they feature similar designs on either side, with no visible knots. They were embroidered expertly, mainly with a double-satin stitch, and used mostly as coverings for gifts or offerings.

A Meeting of Domestic and Courtly Traditions

In the 18th century, as the Mughal empire disintegrated, miniature-painting artists from Mughal workshops had to look elsewhere. Many found patronage under the rulers of Chamba, in present-day Himachal Pradesh, and the surrounding hill kingdoms. Here, they contributed to local artistic traditions, and their work influenced the rumals embroidered by women of the royalty and nobility in Chamba.

This created a so-called 'classical' style of rumal embroidery. It's important to note that women in rural areas of the hill regions had been practising

rumal embroidery since at least the 16th century. The classical style merged the technique of this pre-existing tradition with the motifs of Pahari paintings. Unlike the older tradition, the outlines of the scenes on these courtly rumals were not drawn by the embroiderer herself, but by the miniature artists — who also suggested a more muted colour palette, borrowed from the paintings.

Shared and Inspired Imagery

Rumals produced in the classical style portrayed scenes from Hindu religious epics like the Ramayana and Mahabharata, apart from snapshots of village life; the royal court or regal lifestyle; geometric and floral patterns; and so on. They often borrowed from the narratives and compositions of Pahari miniatures. In these examples, we see two different versions of the same scene associated with creation myths, where the Hindu god Vishnu lies on a coiled snake in the cosmic ocean. Krishna, one of Vishnu's incarnations, also makes repeated appearances on the rumals, often in depictions of the Raas Lila — a dance featuring the god and the milkmaids, or gopis, who were enamoured by him. Notice that the human figures are shown in side-profile across both mediums.

A Two-Way Creative Exchange

The Chamba rumals of the elite class took on a distinct identity — so much so that the textile, and its embroiderers, in turn began to pop up in the paintings. In such works, we see the vibrant, delicate rumals appear as coverings for offerings made to gods and goddesses. They also show up in narrative paintings and as accessories in portraits.

Conclusion

The parallels between the miniature paintings and embroidered rumals of the Chamba court show us how artforms can flourish in conversation with each other — and sometimes give rise to new forms of expression altogether.

Postscript

While most often considered decorative coverlets, Chamba rumals were also used as dowry items, offered as backdrops or canopies for idols in temples, and even tied as headbands or cummerbunds. Some scholars believe that these rumals drew inspiration not just from miniature paintings, but also from murals created by miniature artists on the walls of the Rang Mahal, where the women of the Chamba court resided. And although these textiles came to be known as ‘Chamba’ rumals due to sustained royal patronage and the excellence of craftsmanship in that region, they were also produced in other parts of the hills, like in Kangra, Basohli, Kulu, Mandi, and surrounding areas.

The Chamba rumal was awarded its Geographical Indication tag in 2007. Miniature painting–style Chamba rumals continue to be made to this day.

Bibliography

Ahmed, Monisha. *Woven Treasures: Textiles from the Jasleen Dhamija Collection*. Saffronart, 2016. Auction catalogue.

Arora, Rohini. “Technical and Decorative Characteristics of Embroidered Coverlets” In *Splendors of Pahari Embroidery*, edited by Anamika Pathak and Binoy Kumar Sahay. Textiles and Clothing Research Centre; BR Publishing Corporation, 2018.

Crafts of India. Handmade in India, edited by Aditi Ranjan and MP Ranjan. National Institute of Design, Ahmedabad; Council of Handicraft Development Corporations, New Delhi; Development Commissioner (Handicrafts), New Delhi; Mapin Publishing, 2005.

Dey, Sohini. “Chamba Rumal Returns to India Art Fair in Portraits.” *The Voice of Fashion*, February 16, 2023.
<https://www.thevoiceoffashion.com/fabric-of-india/features/chamba-rumal-returns-to-india-art-fair-in-portraits-5405>

Gambhir, Gagan. “The Magical Technique of Chamba Rumal.” *ShodhKosh: Journal of Visual and Performing Arts* 2, no. 2 (2021): 49–53.
<https://doi.org/10.29121/shodhkosh.v2.i2.2021.33>

Ganguli, Kalyan Kumar. “Chamba Rumal.” *Journal of the Indian Society of Oriental Art* 11 (1943): 69–74. Internet Archive.

Gillow, John, and Nicholas Barnard. *Indian Textiles*. Om Books International, 2008.

Kaur, Jasminder. “Chamba Rumal: The Painting by Needle.” *International Journal of Research — Granthaalayah* 5, no. 6 (2017): 18–32.
<https://doi.org/10.5281/zenodo.805870>

Kaur, Jasminder. “Painting, Rumal and Embroiderer.” In *Splendors of Pahari Embroidery*, edited by Anamika Pathak and Binoy Kumar Sahay. Textiles and Clothing Research Centre; BR Publishing Corporation, 2018.

Pallathadka, Harikumar, Sanjeev Kumar, and Laxmi Kirana Pallathadka. “Geographical Indication and Traditional Wisdom: A Study with Special Reference to Chamba Rumal in Himachal Pradesh.” *Integrated Journal for*

Research in Arts and Humanities 2, no. 6 (2022): 64–70.
<https://doi.org/10.55544/ijrah.2.6.8>.

Sumberg, Bobbie. “Church & Temple.” In *Textiles: Collection of the Museum of International Folk Art*. Gibbs Smith, 2010.

Tahir, Beenish, and Rabia Shaukat. “Chamba Rumal Collection at Lahore Museum: A Spiritual Craft.” *Asian Social Studies and Applied Research* 3, no. 2 (2022): 50–64. ASAR Council.

This document is part of Impart’s non-profit educational offerings, which are provided free of charge. Click [here](#) to explore more learning resources.

While certain images used in the associated film may be subject to copyright, their usage complies with India’s fair-use policy. In case you would like to ask questions, or make any suggestions in relation to captions or credits, please reach out to us at learning@imp-art.org.

© 2026 Impart, all rights reserved.

[Impart](#) is an online platform that encourages greater engagement with South Asia’s art and cultural histories. We are a unit of the Art & Photography Foundation, and an institutional partner of the Museum of Art & Photography (MAP), Bengaluru.