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THE PAHARI SCHOOLS

(17th TO MID 19th CENTURIES)

ORIGIN AND DEVELOPMENT OF PAHARI ART

Pahari miniature are known for their serenity, lyricism, spontaneity natural symbolism, minute details, superb sense of composition and deep sense of expressing human expressions.

Pahari art is a creative combination of Gujrat manuscripts, local folk art, Mughal style and Rajasthani art of first half seventeenth century which had already absorbed the style of Akbar, Jahangir and Shahjahan periods. The path of improvement started with indigenous love of colour and animated figures in Basohli; to finer drawing, delicate colouring and more charming figures in Guler; to clear, simple and mundane treatment in Jammu and finally to its pinnacle at Kangra and Garhwal where lyricism soft contours and graceful forms of women celebrated the tenderness love.

The beauty of nature in this mountain's inspired the artists of the monument and they both seem to celebrate the glory of the themes of love. The finest group of miniatures

done in Pahari region is represented by the famous series of the Bhagavata , the Gita Govinda, the Bihari Satasai, the Baramasa and the Ragamala, painted in 1760 – 70 A.D.

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