

# Family Lineages In Pahari Art: Exploring The Legacy And Recognition Through Dr. B.N. Goswamy's Research

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## **Abstract**

*This research explores the significance of family lineages in Pahari art, focusing on the legacy and recognition of these artistic traditions through the pioneering work of Dr. B.N. Goswamy. Pahari art, flourishing in the Himalayan regions between the 17th and 19th centuries, owes much of its stylistic evolution to the hereditary transmission of techniques, themes, and iconographies within prominent family schools such as those of Pandit Seu, Nainsukh, and Manaku. Dr. Goswamy's extensive research has been instrumental in highlighting the role of family traditions in shaping regional variations of Pahari painting, especially in schools like Guler, Kangra, Basohli, and Chamba. His research emphasizes how familial artistic legacies influenced stylistic innovations and thematic preferences, often guided by royal patronage and socio-political contexts. This paper examines Dr. Goswamy's contributions to recognizing and preserving these family lineages, drawing from his scholarly articles, books, and fieldwork. By analyzing his work, the study offers fresh insights into the continuity of Pahari painting and its enduring impact on Indian miniature art. It underscores the importance of family schools in the development and recognition of Pahari art within the broader context of Indian artistic traditions.*

**Keywords:** *Miniature, Pahari, Genealogy, BN Goswamy, Ananda Coomaraswamy, Basohli, Guler, Jammu, Kangra, Chamba.*

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## **I. Introduction**

Pahari painting, a prominent school of Indian miniature painting, flourished between the 17th and 19th centuries in the Himalayan foothills, particularly in the regions of Jammu, Kangra, Guler, Chamba, Basohli, and Garhwal. These paintings are marked by their intricate detailing, vivid colours, and spiritual or romantic themes, often drawing from Hindu mythology, epics, and love stories. The evolution of Pahari paintings is deeply intertwined with the genealogies of royal patrons and the family schools of artists, who passed down their skills across generations. To understand the development of Pahari painting, it is crucial to explore its genealogy and family schools, as well as the contributions of significant scholars in the field (Goswamy, 1992; Archer, 1973; Coomaraswamy, 1916).

## **Research Problem**

There is restricted or fragmented understanding of Pahari painting genealogies, necessitating a systematic exploration of artist lineages and their influence on the evolution of various schools like Kangra, Guler, and Basohli. Although there are stylistic distinctions within these family traditions, overlapping styles across regions also require attention. By examining historical, socio-political, and cultural contexts, this study sheds light on how patronage and migration influenced artistic development. It also offers insights into artistic transmission methods within families and highlights efforts to preserve and authenticate these artworks, ensuring their recognition in contemporary art history.

## **Objectives Of Research**

The research paper has the following objectives :

- To trace the genealogy of Pahari painting schools.
  - Examine how familial lineages influenced the evolution of styles such as Kangra, Guler, Basohli, and Chamba.
  - Explore the role of artist families and courtly patronage in sustaining these traditions across generations.
  - Analyze their influence on themes, techniques, and aesthetics in Pahari painting.
  - Investigate the socio-political and cultural factors that impacted artistic development.
  - Study the migrations and collaborations between different artist families.
  - Assess the preservation efforts and legacy of Pahari painting traditions.
  - Emphasize the continuity of family-based artistic schools in contemporary times.
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## Research Methodology

The research paper employs a historical-analytical methodology. Primary data includes visual analysis of Pahari paintings from museum collections and private archives. Field visits to major collections (e.g., Chandigarh Museum, Lalit Kala Akademi, and Kasauli Art Centre) and consultations with art historians provide direct insights. Secondary data is sourced from scholarly books, articles, and catalogues on Pahari art by experts such as Dr B.N. Goswamy, Karl Khandalwala, Dr. William George Archer, and Dr M.S. Randhawa. A comparative study of stylistic elements and themes across family schools is conducted to trace genealogical influences and stylistic evolution.

## II. Review Of Literature

### Origins And Evolution Of Pahari Painting

The term "Pahari" refers to the hilly regions where this art form emerged. The earliest known phase of Pahari painting, Basohli, dates back to the mid-17th century. The Basohli style is characterized by its bold use of colour, especially red, yellow, and blue, and a distinctive aesthetic that combined folk traditions with more refined courtly influences. The genealogy of Pahari painting begins with the royal patrons, particularly in Basohli, where Raja Kirpal Singh (r. 1678– 1695) played a crucial role in fostering this art form. His patronage attracted artists, and the court became a significant center for artistic production (Vogel, 1926).

### Artistic Lineages And Family Schools

The concept of family schools is central to understanding the development of Pahari painting. Artistic knowledge and skills were typically passed down from father to son, creating distinct lineages of painters within the broader tradition. Artistic lineages and family schools of Pahari art play a crucial role in shaping the distinctive styles of this regional painting tradition. These schools, such as Guler, Kangra, and Basohli, often emerged from prominent families of painters whose techniques, themes, and iconographies were passed down through generations. The family-based approach to artistic production ensured a continuity of style while allowing for regional variations influenced by local patronage and socio-cultural contexts. Ananda Coomaraswamy (1935) emphasized the importance of familial training in preserving the nuances of Indian art, particularly in the Pahari schools. In his pioneering work, *Nainsukh of Guler*, Goswamy (1997) traces the genealogy of Nainsukh's family, revealing how successive generations of artists adapted and transformed the style of Pahari painting. Similarly, Archer (1973) documented the genealogies of Pahari painters in his work *Indian Paintings from the Punjab Hills*, focusing on the contributions of specific families, such as those of Manaku and Nainsukh, to the development of the Guler-Kangra style. Karl Khandalwala (1974) discussed the significance of the family as a unit of artistic innovation, noting its role in the regional diversity of Pahari painting. Eberhard Fischer (1997) and Dr. B.N. Goswamy (1986) further explored how individual family lineages, such as the Pandit Seu family in Guler, shaped the stylistic evolution of Pahari painting.

### Research On Genealogy Of Pahari Artists

Before Dr. Goswamy's research, Pahari painting was generally studied through a regional lens, categorized into styles such as Guler, Kangra, Chamba, and Basohli. However, through his meticulous archival investigations, he established that artistic styles did not evolve in isolation within these regions but were instead transmitted through family lineages. He demonstrated that families of painters—such as those descending from Pandit Seu of Guler—were responsible for shaping distinct stylistic trends, passing their knowledge across generations. In *The Family as the Basis of Style in the Pahari Tradition*, Dr. Goswamy provided evidence that certain stylistic elements, brush techniques, and thematic preferences were inherited within families of artists rather than determined solely by the patronage of specific courts. This insight fundamentally altered how scholars approached Pahari paintings, shifting the focus from geographic classifications to dynastic artistic traditions. One of Dr. Goswamy's most significant contributions was his identification of Pandit Seu as a pivotal figure in Pahari painting. Through inscriptions and analysis of painting styles, he traced the artistic lineage of Pandit Seu's family, revealing how his sons, Nainsukh and Manaku, played instrumental roles in shaping the Guler and Kangra schools of painting. In the last century, the study of Pahari painting has undergone a significant re-evaluation, thanks in large part to the contributions of scholars such as Goswamy, Randhawa, and Ohri. Goswamy's meticulous research into the genealogies of Pahari painters has revolutionized our understanding of the connections between artists, their patrons, and the broader cultural context in which they worked (Goswamy, 1992, 2019). His work on the family trees of artists such as Nainsukh and Manaku has provided a new framework for studying the transmission of artistic knowledge in the Pahari region. Similarly, Dr M.S. Randhawa (1962) enriched our understanding of the interplay between nature and art in the tradition of Pahari painting through his writings on the naturalistic elements, particularly in the Kangra style. His work emphasizes the importance of the landscape in shaping the aesthetic sensibilities of Pahari artists. Dr. Vishwa Chander Ohri (1967), through his studies on the iconography of Pahari painting, offered new insights into the symbolic meanings of various motifs and themes in

this art form. Ohri's research contextualizes Pahari painting within the broader framework of Indian religious and cultural history.

### **Dr Bn Goswamy's Pioneering Research On Genealogy Of Pahari Art**

Dr. B.N. Goswamy's early research on Pahari art during his PhD focused on unraveling the genealogies and stylistic evolution of Pahari painting families. His PhD thesis, titled "The Origins and Development of Pahari Painting," formed the basis of his lifelong study of Indian miniature painting, particularly the schools of Guler, Kangra, and Basohli. This research explored the intricate relationship between family lineages and the emergence of distinct artistic styles in the Pahari region. Some of Dr. Goswamy's initial publications on Pahari art include "Pahari Painting: The Family as the Basis of Style," published in *Marg: A Magazine of the Arts* (1968), which laid the foundation for understanding the central role of familial traditions in shaping regional styles;

"Pahari Painting: A Study in Regional Styles" in *Art and Thought* (1965), where he highlighted regional variations within the Pahari schools, connecting them to socio-cultural and familial influences; "Guler: A Study in the Evolution of Pahari Painting" (1971), published in *The Journal of the Indian Society of Oriental Art*, which specifically addressed the Guler school and its transformation under the stewardship of the Pandit Seu family; and "The Hill Painters in a Larger Context," appearing in *Proceedings of the Indian History Congress* (1973), where he examined the broader influences on Pahari painting, such as Mughal and Rajasthani art, while emphasizing the unique contribution of local dynasties and artist families. Dr. Goswamy has extensively explored the genealogy and stylistic evolution of Pahari art schools in his scholarly works, with his books and articles providing in-depth analyses of how family traditions, regional influences, and patronage shaped the Pahari painting tradition.

### **MAJOR PUBLICATIONS AND THEIR IMPACT**

Dr. Goswamy's research on Pahari painting's genealogy is spread across multiple influential books. Some of his key works include:

- *The Family as the Basis of Style in the Pahari Tradition* (1968) – This seminal essay established that artistic transmission in Pahari painting occurred through familial inheritance rather than regional boundaries.
- *Nainsukh of Guler* (1997) – A detailed monograph on Nainsukh, reconstructing his life, artistic career, and contributions through archival research and stylistic analysis.
- *Pahari Masters: Court Painters of Northern India* (1992) – Co-authored with Eberhard Fischer, this book examined various Pahari master painters, identifying family lineages and their stylistic continuities.
- *Masters of Indian Painting* (2011) – A comprehensive volume profiling individual Indian painters, including those from Pahari traditions, with detailed genealogical connections.
- *Manaku of Guler* (2017) – A companion to his earlier work on Nainsukh, this book traced Manaku's career and contributions to the grand narrative tradition of Pahari painting.

Through these publications, Dr. Goswamy brought forth the names of artists who had long remained anonymous, giving them due recognition and situating them within a familial framework.

### **Dr Bn Goswamy's Articles On Genealogy Of Pahari Art**

Dr. B.N. Goswamy's scholarly articles on Pahari painting emphasize the centrality of family traditions in shaping its stylistic schools and regional variations. His landmark article, "Pahari Painting: The Family as the Basis of Style" (*Marg: A Magazine of the Arts*, 1968), explores how familial legacies played a pivotal role in developing distinct styles within Pahari art. In *The Hill Painters in a Larger Context* (*Proceedings of the Indian History Congress*, 1973), he examines the broader historical and cultural influences on Pahari art, while highlighting the significance of family-based styles. His detailed study, *Guler: A Study in the Evolution of Pahari Painting* (*The Journal of the Indian Society of Oriental Art*, 1971), focuses on the Guler school and the Pandit Seu and his family, including Nainsukh and Manaku, documenting their major contributions to the evolution of Pahari painting in defining the Pahari School of Art. Earlier, in *Pahari Painting: A Study in Regional Styles* (*Art and Thought*, 1965), Dr. Goswamy addressed regional distinctions, with particular attention to how genealogical continuity influenced artistic practices. His article, *The Role of Family Lineages in Pahari Painting* (*Lalit Kala Contemporary*, 1978), discusses the importance of familial networks in transmitting technical skills, thematic elements, and stylistic traits across generations. Finally, *The Work of Pandit Seu and His Descendants: Guler's Contribution to Indian Art* (*Artibus Asiae*, 1980), elaborates on the artistic achievements of Pandit Seu's family and their foundational role in establishing the Guler style. Together, these works solidify Dr. Goswamy's reputation as a leading authority on the genealogical basis of style in Pahari painting.

### **Books By Dr Bn Goswamy On Family As The Basis Of Style Of Pahari Art**

Dr. B.N. Goswamy's extensive scholarship on Pahari art is exemplified through his major works, each offering unique insights into the genealogy and stylistic evolution of this artistic tradition. *Pahari Masters: Court Painters of Northern India* (1992) is a seminal study that meticulously details the genealogies of Pahari painters,

particularly the Pandit Seu family of Guler, and examines their significant contributions to the evolution of Pahari art styles. The Pandit Seu family of Guler, including Pandit Seu and his sons Manaku and Nainsukh, significantly shaped the evolution of Pahari painting. Manaku's compositions were grand and dramatic, often drawing inspiration from earlier traditions, while Nainsukh introduced a refined naturalism, delicate detailing, and nuanced emotional depth. Their artistic innovations influenced not only the Guler school but also laid the foundation for the later Kangra style. Through their mastery of line, color, and expression, they played a crucial role in defining the visual language of Pahari art. The *Spirit of Indian Painting: Close Encounters with 101 Great Works, 1100–1900* (2016) includes chapters dedicated to Pahari art, emphasizing the role of familial legacies in shaping artistic choices and underscoring the distinctive traits of regional schools. His essay compilation, *Essays in Indian Art and Culture* (2000), provides valuable insights into how genealogy in Pahari art sustained artistic innovation across generations. In *Masters of Indian Painting II: 1650–1900* (2011), co-edited with Eberhard Fischer, Dr. Goswamy profiles individual Pahari artists, linking their works to familial styles and the influence of regional patronage. His monograph *Nainsukh of Guler: A Great Indian Painter from a Small Hill State* (1997) focuses on the life and work of Nainsukh, one of the most celebrated Pahari painters, tracing his artistic lineage. Finally, *Domains of Wonder: Selected Masterworks of Indian Painting* (2005) includes analyses of key Pahari artworks, connecting them to their genealogical roots and enriching the understanding of the familial basis of Pahari art styles. Together, these works establish Dr. Goswamy as a leading authority on the interrelation of family, patronage, and stylistic development in Pahari painting.

### III. Significance Of Dr Bn Goswamy's Research

Dr. Goswamy's scholarship highlights the interconnectedness of art, family, and patronage in the Pahari region. His works not only document genealogical histories but also analyze how these familial lineages contributed to the stylistic and thematic richness of Pahari painting, ranging from the bold Basohli school to the lyrical Kangra tradition. Through his meticulous research, he has brought to light the lives and works of individual artists, connecting their creative practices to the larger history of Indian art. Dr. B.N. Goswamy's pioneering research on the genealogy of Pahari art families represents a seminal contribution to the understanding of Indian miniature painting. During his research on Pahari Art, Dr. Goswamy embarked on a comprehensive exploration of the Guler family of painters, conducting extensive fieldwork in places such as Benares and Pehowa to trace the lineage and contributions of Pandit Seu and his descendants. His early research culminated in groundbreaking insights into how artistic styles in Pahari painting were influenced by family traditions, intertwining hereditary knowledge with individual creativity. Dr. Goswamy emphasized that the evolution of styles, from the bold and vivid expressions of Basohli to the lyrical romanticism of Kangra, was not solely regional but deeply rooted in familial practices and networks. In *Pahari Masters: Court Painters of Northern India* (1992), he meticulously documented the lineage and contributions of Pahari artists, while his book *The Spirit of Indian Painting* (2016) illustrated how familial traditions shaped aesthetic choices and thematic innovations. His foundational study *Essays in Indian Art and Culture* (2000) further explored the role of genealogy in transmitting stylistic elements across generations. Additionally, *The Painter in Ancient India* (1974) highlighted the socio-cultural contexts that nurtured these family-based art practices. Dr. Goswamy's rigorous fieldwork and archival research thus not only traced the genealogical roots of Pahari art but also provided a framework for understanding its stylistic diversity as a dynamic interplay of tradition and innovation.

### IV. Significance Of Royal Patronage

The role of royal patronage in the development of Pahari painting is crucial, as it directly influenced the artistic output and stylistic evolution of the region's family schools. The genealogies of Pahari artists are deeply intertwined with the histories of the courts that supported them, providing both financial backing and a platform for their work. For instance, Raja Govardhan Chand of Guler (r. 1744–1773) played a pivotal role in the flourishing of the Guler style. His patronage enabled artists like Nainsukh and his family to experiment with and perfect their craft, incorporating more naturalistic elements, refined compositions, and softer colour palettes that distinguished Guler paintings from other Pahari schools (Archer, 1973). Royal patronage in Guler allowed these artists to thrive, reflecting the king's commitment to fostering local culture. Similarly, in the Kangra region, Maharaja Sansar Chand (r. 1775–1823) is credited with elevating the Kangra style to its zenith. His support attracted renowned artists, including descendants of Nainsukh and Manaku, who continued to refine and propagate the style established by their ancestors, cementing the Kangra school's legacy (Gupta, 1968). The patronage of these rulers not only ensured the survival and prosperity of these artistic traditions but also enabled them to evolve in response to changing tastes and external influences, particularly from Mughal and Rajasthani art. Early scholars like Ananda Coomaraswamy (1935), Partha Mitter Ganguly (1925), and Dr. Stella Kramrisch (1931) were instrumental in recognizing and documenting the contributions of royal patrons, establishing the foundation for future studies on the genealogy of Pahari art. Through their work, the significance of royal patronage in the recognition and development of Pahari art was brought to the global stage.

## V. Thematic And Stylistic Diversity

One of the hallmarks of Pahari painting is its thematic diversity, which reflects the rich cultural and religious influences that shaped the region. Pahari artists drew inspiration from a broad spectrum of sources, ranging from depictions of Hindu deities and scenes from the epics, to portraits of local rulers, romantic tales, and nature. This diversity of themes reveals the intricate interplay of regional, religious, and cultural elements in the Pahari tradition (Goswamy, 2019; Randhawa, 1962). As Goetz (1950) highlighted, the art of the Pahari region is deeply linked to the spiritual life of the area, with a significant influence of Vaishnavism and Shaivism evident in many works, particularly in the Guler-Kangra school. These religious ideologies shaped not only the subjects of the paintings but also the expressions and symbolism within them. Goetz's work underscores how the devotional aspect of Pahari painting is closely tied to the religious practices and beliefs of the region. Similarly, Mehta (1954) provided an in-depth analysis of the stylistic features that distinguish the various schools of Pahari painting, identifying distinct colour palettes, brushwork, and compositional techniques. Mehta's work offers a comprehensive understanding of the stylistic evolution of Pahari painting, illustrating how these schools developed unique identities over time while retaining core thematic elements rooted in the region's spiritual and cultural milieu.

## VI. Artists Of Pahari Art Studied By Dr Bn Goswamy

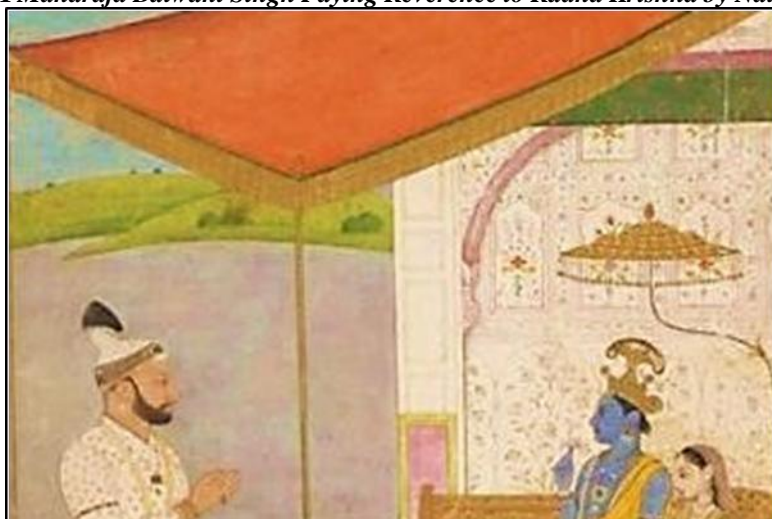
The following were different artists covered in Dr BN Goswamy's research work and publications:-

### Pandit Seu, Manaku, Nainsukh, And Later Generations Of Guler

Pandit Seu, considered the founding figure of the Guler school of painting, initiated a lineage that would shape Pahari art for generations. Pandit Seu, the founder of the Guler-Kangra school, played a crucial role in transforming Pahari painting. His style balanced Basohli's bold colors with a softer, more naturalistic approach. His figures had refined facial expressions, intricate linework, and a harmonious color palette. He excelled in devotional themes, depicting Krishna, Radha, and Ramayana scenes with emotional depth. His compositions introduced spatial perspective and graceful postures, moving away from rigid earlier styles. His sons, Nainsukh and Manaku, further refined his artistic vision—Nainsukh mastering portraiture and realism, while Manaku continued his grand narrative tradition—laying the foundation for the celebrated Kangra school.

Manaku's dramatic and large-scale compositions, such as his depictions of the *Bhagavata Purana*, are noted for their grandeur and emotional depth. In contrast, Nainsukh introduced a more naturalistic style, focusing on the subtle nuances of human expression and landscapes. Goswamy (1997) provides a comprehensive study of Nainsukh's life and work, shedding light on his revolutionary contributions to Pahari art, particularly in his portraits of Raja Balwant Singh of Jasrota. Later generations of the Guler school, including Nainsukh's descendants, continued to refine this naturalistic style, eventually giving rise to the Kangra school's characteristic elegance and grace.

**Fig. 1 Maharaja Balwant Singh Paying Reverence to Radha Krishna by Nainsukh**



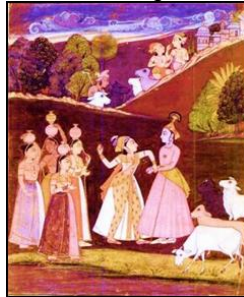
Source: <https://my-giftspaces.top/?u=lqfyn7x&o=hd9k69k&cid=2iefac17h7rf0>

### Laharu And Mahesh Of Chamba

Laharu and Mahesh, key artists at the Chamba court during the mid-18th century, played an essential role in shaping the Chamba style. Their works are characterized by delicate brushwork and lyrical themes,

particularly in depictions of love and devotion. Gupta (1991) discusses how these artists blended local folk traditions with the sophisticated aesthetics of the Kangra school, producing masterful pieces like *Radha and Krishna in a Garden*. Randhawa (1962) highlights Laharu and Mahesh's contribution to Chamba's artistic legacy, noting their ability to capture intimate emotional expressions through subtle colour gradations and detailed compositions.

**Fig. 2 Taking of the Toll: Radha Intercepts Krishna by Mahesh of Chamba**

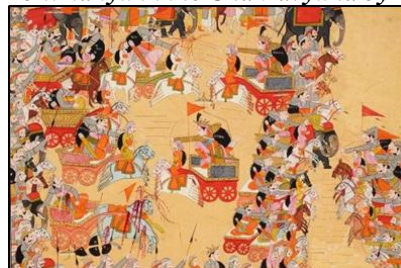


Source: <https://jenikirbyhistory.getarchive.net/topics/paintings+of+radha+and+krishna>

### Purkhu Of Kangra

Purkhu, a prominent artist in the Kangra court during the early 19th century, is celebrated for his epic narrative paintings and royal portraits. Working under the patronage of Maharaja Sansar Chand, Purkhu's works, such as his series on the *Mahabharata*, are known for their harmonious compositions, delicate lines, and lush landscapes. Scholars such as Archer (1973) and Goswamy (1997) have noted Purkhu's significant role in advancing the Kangra style, which is considered the pinnacle of Pahari painting. His works represent the culmination of the naturalism and refinement introduced by earlier Guler artists, making him one of the last great masters of the Pahari tradition.

**Fig. 3 Abhimanyu in the Chakravyuha by Purkhu**



Source: <https://www.mutualart.com/Artwork/an-illustration-from-a-mahabharata-series>

### Courts Of Mankot, Mandi, And Chamba

The courts of Mankot, Mandi, and Chamba were pivotal in the growth of Pahari painting, each fostering unique artistic traditions. Mankot is renowned for its dynamic depictions of the *Devi Mahatmya*, while Mandi, under Raja Sidh Sen, became a hub for devotional and mythological themes with a folk influence. Chamba, located to the northwest, developed a more delicate and refined style, characterized by intricate detailing and softer colour palettes. Ohri (1967) highlighted the stylistic diversity within these courts, noting how each contributed to the richness of the Pahari tradition. Chamba's royal patronage under Raja Umed Singh fostered artists like Laharu and Mahesh, known for their refined depictions of romantic and courtly scenes (Randhawa, 1962).

**Fig 4. Krishna kills Kansa, the Evil King from House of Mankot**



Source : <https://bhagavata.org/canto10/chapter44.html>

### **Devi Mahatmya Series Of Paintings**

The *Devi Mahatmya* series is a significant collection of Pahari paintings narrating the triumph of Goddess Durga over the buffalo demon Mahishasura. Created in the early 18th century at the Mankot court, these paintings are celebrated for their dramatic compositions, bold use of colour, and vivid portrayal of divine power. The series holds importance not only for its religious and spiritual themes but also for its depiction of Pahari artistic finesse. Scholars such as Gupta (1981) and Randhawa (1962) emphasized the significance of this series in understanding the devotional fervor and artistic mastery of the Mankot artists. Goetz (1950) also highlighted the religious context in which these paintings were created, reflecting Vaishnavite and Shaivite influences.

**Fig. 5: The Goddess Slays Mahishasura, the Buffalo Demon, Mankot School, cc 1800**



Source: <https://www.tallengestore.com/products/devi-mahatmya-durga-slaying-mahishasura-c1800-vintage-indian-miniature-art-painting-art-prints>

### **Basohli Art: Rasamanjari Series Of Paintings**

The *Rasamanjari* series, originating from the Basohli school in the mid-17th century, is among the earliest examples of Pahari painting. It depicts scenes from the poetic narrative by Bhanu Datta, focusing on romantic and divine love. The series is renowned for its bold, angular figures, exaggerated facial expressions, and bright colours—primarily reds, yellows, and blues. These features make the *Rasamanjari* series one of the most iconic examples of Basohli art. Randhawa (1962) and Archer (1952) explored the aesthetic significance of this series, emphasizing its role in the early development of Pahari miniature painting. The emotional intensity and visual energy of these works make them a critical study in the evolution of Pahari art.

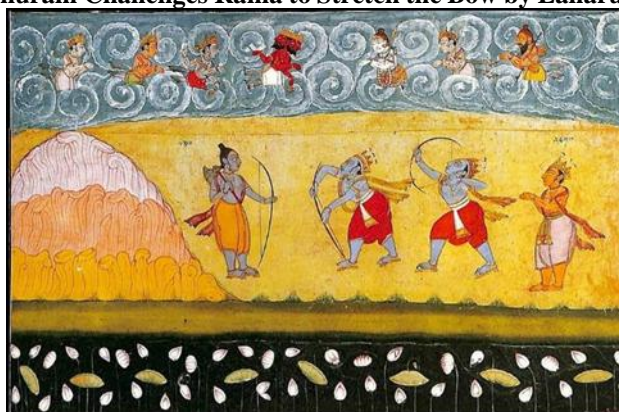
**Fig. 6: Shiva And Parvati Playing Chaupar: Rasamanjari Series By Devidasa Of Nurpur Cc. 1694**



Source : <https://www.metmuseum.org/art/collection/search/37942>

### **Bahu-Shangri Ramayana Series**

The *Bahu-Shangri Ramayana* series, produced in the late 18th century, narrates the life of Lord Rama in a distinctive Pahari style combining Basohli and Guler-Kangra influences. These paintings, created at the Bahu court near Jammu, are notable for their clear narrative depiction, dramatic expressions, and fine detailing. Dr J Archer (1952) noted that the *Bahu-Shangri Ramayana* series exemplifies the transition between the bold, vibrant Basohli style and the softer, naturalistic Kangra style. Dr BN Goswamy (1992) further emphasized the importance of these works in representing regional variations within Pahari painting.

**Fig 7. Parshuram Challenges Rama to Stretch the Bow by Laharu of Chamba**

Source: [https://commons.wikimedia.org/wiki/File:Parashurama\\_challenges\\_Rama\\_to\\_stretch\\_Vishnu%27s\\_Bow.jpg](https://commons.wikimedia.org/wiki/File:Parashurama_challenges_Rama_to_stretch_Vishnu%27s_Bow.jpg)

## VII. Legacy Of Dr Bn Goswamy's Research On Genealogy Of Pahari Art

Dr. B.N. Goswamy's research on the genealogy of Pahari art families stands as a cornerstone in the study of Indian miniature painting. His meticulous scholarship delves into the familial lineages of painters from the Pahari region, highlighting how artistic styles evolved and flourished within family traditions. By focusing on prominent families such as Pandit Seu's lineage from Guler, Dr. Goswamy established that stylistic variations in Pahari painting were not merely regional but were deeply rooted in familial practices. His work reveals how artistic techniques, thematic choices, and aesthetic sensibilities were passed down through generations, adapting to personal creativity and external influences. Dr. Goswamy's analysis underscores the unique contribution of each family, from the vibrant and bold compositions of Basohli to the lyrical elegance of Kangra and the distinctive charm of Chamba. Through his detailed exploration, he not only documented the genealogies but also provided a lens to understand the intimate connections between familial bonds and artistic legacy, elevating the understanding of Pahari art's stylistic richness.

## VIII. Conclusion

The genealogy and family schools of Pahari painting are essential to understanding the development of this rich artistic tradition. From the early Basohli style to the refined Guler-Kangra school, Pahari painting evolved through the efforts of successive generations of artists who were deeply connected to their royal patrons. The scholarship of figures such as Coomaraswamy (1913), Goswamy (1992, 2019), and Archer (1952) has provided invaluable insights into the genealogies of these artists and the cultural contexts in which they worked. By tracing the lineage of Pahari painters and examining the role of family schools, this study highlights the enduring legacy of this unique form of Indian art.

### Conflict Of Interests

None.

### Acknowledgments

None.

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