



Rasa And Bhava: The Emotional Spectrum Of Pahari Paintings Through Lines And Colours

Shalima Malhotra

Research Scholar

Dr Yatti Dutt

Guide & Associate Professor

Department of Fine Arts, Desh Bhagat University

Abstract

Pahari art emerged during the 17th century and continued to flourish until the 19th century, primarily under the patronage of the Rajput courts. The picturesque landscape of the Western Himalayas served as an inspiring backdrop for artists, who drew on both local and Mughal influences. Pahari paintings are not merely decorative; they convey complex narratives steeped in mythology, religion, and the intimate lives of their subjects. Pahari art is unique in its refined portrayal of human beauty, emotion, and divine relationships, especially love. Pahari paintings employ fine lines, delicate brushwork, and harmonious colour palettes to portray human emotions and feminine beauty with grace and sophistication. The present article delves into the concept of rasas and bhavas as given in Indian scriptures and the methodology followed by Pahari artists in expressing bhavas (emotions) and rasas (expressions) by the artistic fusion of colours and linework as crucial elements of in Pahari art and highlighting the differences between different Pahari schools in the expression of Rasas and Bhavas.

Keywords : Pahari Art, Linework Techniques, Rasas, Bhavas, Emotional Expression, Guler, Basohli, Kangra, Mandi, Chamba, Jammu, Symbolism in Art

Introduction

In his book '*Rajput Painting, Being an Account of the Hindu Paintings of Rajasthan and the Panjab Himalayas*' (published in 1916), Ananda Coomaraswamy writes '*Their ethos is unique: what Chinese art achieved for landscape, is here accomplished for human love. Here if never and nowhere else in the world, the Western Gates are opened wide, the arms of lovers are about each other's necks, eye meets eye, the whispering sakhis speak of nothing else but the course of Krishna's courtship, the very animals are spell-bound by the sound of Krishna's flute, and the elements stand still to hear the ragas and raginis*'. Coomaraswamy emphasized the Pahari artists' mastery in capturing the subtleties of the human figure, expressions, and emotions. He highlighted how the Pahari painter created delicate and expressive depictions of human forms conveying profound emotional and spiritual depths. This beauty is not merely physical but is infused with rasas (emotions) and bhavas (feelings), often conveying a sense of longing, devotion, or quiet introspection. The use of line and colours works in tandem with composition and symbolism to bring

these emotions to life, inviting viewers to experience *rasa*, the aesthetic essence or mood. Ananda Coomaraswamy highlighted the spiritual dimension of Indian art, asserting that art in India is an extension of life and culture, revealing deeper philosophical truths. His insights lay the groundwork for understanding the significance of linework, beauty, and emotions in Pahari art, framing them as essential components of a holistic artistic experience (Coomaraswamy, 1968).

Research Problem

The primary objective of this study is to analyse how distinct linework and use of colours by different Pahari schools of art contributes to the depiction of *rasa* (emotional essence) and *bhava* (mood or feeling) in Pahari art. The study seeks to explore how artists from this region employed lines and stylization to evoke emotions and capture feminine beauty, examining how these artistic choices contribute to the unique aesthetic and emotional depth of Pahari paintings.

Review of Literature

The artistic elements and cultural significance of Pahari art have been the subject of extensive scholarly research. The concept of *rasa* and *bhava* as articulated by Kapila Vatsyayan and Ananda Coomaraswamy offer a deep understanding of how emotion and beauty are interwoven in Pahari painting. *Rasa* theory, derived from classical Indian aesthetics, posits that art's ultimate purpose is to evoke an aesthetic experience in the viewer, moving beyond mere depiction to foster an immersive, emotional response.

Kapila Vatsyayan, a significant scholar in the field of Indian art, in her book '*The Square and the Circle of the Indian Arts*' discusses the concept of *rasa* in Indian aesthetics, with particular emphasis on how visual art and performance art invoke emotional responses in the viewer. Her exploration of *rasa* theory in the context of Indian painting, including Pahari art, offers a framework for understanding the emotional power of imagery, especially as it pertains to feminine beauty and emotion (Vatsyayan, 1997). Kapila Vatsyayan extended *rasa* theory to visual arts, suggesting that line, colours, and form are not merely technical elements but vehicles for emotional expression.

Ananda Coomaraswamy, in his book '*The Transformation of Nature in Art*' observed that Indian art, including Pahari painting, transcends mere aesthetics, embodying a spiritual and cultural experience. His work emphasizes that lines and stylization in Indian art are not merely technical but are deeply symbolic, integral to conveying emotional and philosophical meaning (Coomaraswamy, 1968). Coomaraswamy's approach provides foundational insights into understanding how linework functions as a vehicle for emotion in Pahari art.

Dr. B.N. Goswamy, a noted authority on Pahari painting, further elaborates on this in his exploration of Pahari art's stylistic evolution. Goswamy's research elucidates how lines and colours are purposefully used to evoke particular *rasas* and *bhavas* associated with feminine beauty. His analysis of specific works in his book '*Pahari Masters: Court Painters of Northern India*' reveals the nuanced techniques artists employed to convey a range of emotions, underscoring the importance of visual elements in emotional communication (Goswamy, 1992). Dr. Goswamy highlighted the importance of line as an expressive tool. He believed that in Indian art, linework is not merely a formal aspect but a spiritual gesture, one that conveys the artist's own inner state.

Gaps in Research

While existing research has covered the stylistic elements and symbolic use of feminine beauty in Pahari painting, there remains a gap in the systematic exploration of how linework specifically contributes to the depiction of *rasa* and *bhava* associated with feminine beauty. Most studies have focused broadly on symbolism and iconography, but the intricate role of line as a tool for emotional expression is yet to be fully examined. Additionally, while scholars have discussed the cultural and spiritual significance of feminine

figures, there is limited research addressing how these representations evolved stylistically across regions and artists within the Pahari tradition.

Research Questions

The study aims to address several key research questions:

- How are *rasas* and *bhavas* expressed in Pahari paintings?
- How do linework and colours in Pahari paintings contribute to the expression of *rasa* and *bhava*?
- What are the regional variations in the depiction of *rasa* and *bhava* across Pahari art schools?

By addressing these questions, the study seeks to illuminate the intricate relationship between visual techniques and emotional depth in Pahari art, contributing to a broader understanding of its aesthetic value.

Research Objectives

The objectives of this research are as follows:

- **To analyze the concepts of *rasa* and *bhava* as depicted in classical Indian scriptures:** This objective provided a foundational understanding of *rasa* (emotional essence) and *bhava* (mood) in Indian art philosophy, setting the context for their significance in visual art and their symbolic interpretation in Pahari paintings.
- **To examine the techniques of linework and colours use by Pahari artists in conveying various *rasas* and *bhavas*:** This objective focused on how Pahari artists employed distinctive linework, brush techniques, and colours palettes to capture the emotional essence and subtle moods in their compositions, highlighting the technical mastery and stylistic choices unique to Pahari art.
- **To compare the depiction of *rasas* across different schools of Pahari painting:** This objective explored variations in the representation of *rasas* between Pahari schools such as Guler, Basohli, and Kangra, emphasizing how regional stylistic influences and family traditions impacted the expression of emotions in Pahari art.
- **To showcase selected examples of Pahari paintings to illustrate the nine *rasas*:** This objective presented one representative painting for each of the nine *rasas*, analyzing how each artwork's linework and colours use reflected the intended emotional tone and thematic essence, along with insight into the specific artist's school of Pahari art.

By achieving these objectives, the study aims to provide a comprehensive understanding of the emotive expressions in Pahari paintings, highlighting their significance in the broader context of Indian art.

Research Methodology

This study employed a qualitative analysis approach, utilizing visual analysis techniques to discern how linework and colour contribute to emotional expression in selected Pahari paintings. A comparative study was conducted to examine the stylistic differences in expressing *rasa* and *bhava* across various Pahari art schools, including Guler, Kangra, and Basohli. Selected works from each Pahari school were analysed in detail, focusing on specific paintings that exemplify the techniques of linework and colours usage and in the context of their historical and cultural significance, as well as their emotional resonance, to provide a nuanced understanding of how Pahari artists articulate *rasa* and *bhava* through their craft.

Understanding *Rasas* and *Bhavas* in Indian Aesthetics

The classical theories of *rasa* and *bhava* as articulated in the *Natyashastra* by Bharata lay a foundation for understanding emotional expression in Indian art. In Indian aesthetics, *rasas* are the fundamental emotional flavors or sentiments that an artwork evokes in the viewer, while *bhavas* are the emotional states or moods depicted in the art itself. As given in Kapil Vatsayana's book '*Indian Classical Dance: A Reader's Guide*',

according to ancient Indian theorist Bharat Muni in the *Natyashastra*, there are nine primary *rasas*—shringara (love), hasya (laughter), karuna (compassion), raudra (anger), veera (heroism), bhayanaka (fear), bibhatsa (disgust), adbhuta (wonder), and shanta (peace) (Vatsyayan, 1997). *Rasa* refers to the aesthetic experience that evokes specific emotions in the viewer, while *bhava* refers to the mood or emotional state depicted in the artwork.

Rasas and Bhavas in Pahari Art

Pahari painting, with its delicate lines, vivid colours, and subtle compositions, is renowned for its unique ability to convey *rasas* (emotions) and *bhavas* (moods or sentiments). Pahari miniatures capture a spectrum of emotions and evoke aesthetic experiences through the harmonious use of colours and line. In Pahari painting, these *rasas* are expressed through various artistic choices, with colours and line playing crucial roles. The nine *rasas*, each associated with specific emotional experiences and *bhavas*, form a critical framework for interpreting the emotive content in Pahari paintings. In the context of Pahari art, the selection of colours, forms, and compositions is carefully orchestrated to evoke particular *rasas*. For instance, the use of vibrant reds and greens may elicit feelings of joy and love, while cooler tones might evoke a sense of tranquility or melancholy. The interplay of colours and forms creates a dynamic visual language that resonates with the viewer on an emotional level. In Pahari paintings, precise and fluid linework plays a crucial role in conveying emotion. The graceful lines create a sense of movement and vitality, which is essential in expressing the dynamic emotional states of the subjects. For instance, shringara, often depicted through themes of love and attraction, is vividly expressed in artworks that feature romantic scenes. These scenes frequently utilize soft, flowing lines and warm colours to enhance the emotional atmosphere, inviting viewers into the intimate world of the characters. Pahari artists skillfully utilized these concepts to create paintings that not only narrate stories but also evoke a profound emotional response. By analysing specific artworks and stylistic practices, we gain insights into how Pahari artists skillfully used these elements to bring to life the essence of love, devotion, valour, peace, and other emotional states central to Indian aesthetic philosophy.

Linework In Pahari Art

Linework is a defining feature of Pahari painting, often characterized by fine, delicate strokes that bring dynamism and vitality to the artwork. The meticulous attention to detail is not merely technical; it imbues the figures with life and emotional expression. As noted by B. N. Goswamy in his book '*Pahari Masters: Court Painters of Northern India*', the precision of linework serves as a bridge between the artist's intent and the viewer's perception, allowing for a rich interplay of form and meaning (Goswamy & Fischer, 1992). The use of linework can be traced back to earlier Indian artistic traditions, such as the Mughal and Rajput schools. However, Pahari artists innovatively adapted these techniques, integrating local aesthetics and motifs. The use of contour lines to define forms and create a sense of movement reflects the Pahari painters' deep understanding of their subjects, particularly in depictions of nature, divine figures, and courtly life. A prime example of the significance of linework can be observed in the painting of Krishna Lifting Mount Govardhana. In this artwork, Krishna's figure is defined by sinuous lines that convey both strength and grace. The intricate details of his attire and the swirling clouds overhead are crafted with a finesse that captures the viewer's attention. The composition reflects the dynamism of the scene, as Krishna's posture embodies a mix of power and divine intervention, underscoring the importance of linework in conveying the narrative's emotional and physical intensity.

The Role of Line in Conveying Bhavas

In Pahari painting, linework is as expressive as colours, capturing the subtleties of human emotion through gesture, form, and detail. Each stroke contributes to the overall mood, allowing the artist to communicate emotions with remarkable precision.

- **Delicate Lines for Shringara (Romantic Love).** In romantic scenes, the linework is delicate, flowing, and almost lyrical, capturing the grace and beauty of feminine figures. Artists use soft, continuous lines to outline faces and bodies, suggesting gentleness and fluidity. For instance, Radha's figure in scenes with Krishna is often rendered with soft, curved lines that emphasize her femininity and evoke *shringara rasa*, inviting viewers into a realm of romance and allure.
- **Bold Lines for Raudra (Anger) and Veera (Heroism).** To depict anger and heroism, Pahari artists use strong, assertive lines that convey intensity and power. In Basohli paintings, which are noted for their robust and energetic style, figures are outlined with thick, decisive strokes. This technique amplifies the fierceness of the characters, making them appear courageous or wrathful. Such linework effectively conveys *raudra* and *veera rasas*, engaging the viewer in the emotion of the scene.
- **Soft Lines for Karuna (Compassion) and Viraha (Longing).** In scenes portraying compassion or the sorrow of separation (*viraha bhava*), the lines are soft and understated, enhancing the sense of gentleness and empathy. Figures may appear slightly slouched, with lowered eyes and delicate hand gestures, all of which are rendered with gentle, thin lines. This subtlety in linework makes the emotions feel personal and introspective, aligning with the viewer's sense of empathy and sorrow.
- **Flowing Lines for Shanta (Peace) and Bhakti (Devotion).** Flowing, continuous lines are used to express peace and devotion, especially in compositions where deities are shown in meditative or serene postures. The figures are integrated seamlessly into the natural elements, symbolizing harmony between the divine and the environment. This approach, particularly visible in Kangra paintings, emphasizes the tranquil rhythm of the scene, enhancing *shanta rasa* and a sense of divine connection.
- **Intricate, Curved Lines for Adbhuta (Wonder).** The rasa of wonder, *adbhuta*, is often expressed through intricate, ornamental lines that detail divine or mystical figures. In mythological depictions, elaborate linework adorns the characters' costumes, jewelry, and settings, capturing the viewer's attention with awe-inspiring detail. These lines, often paired with bright colours, enhance the fantastic quality of the scene, making the figures appear extraordinary and magical.

Colours Usage and Composition

Colours in Pahari paintings is not merely decorative; it serves as a vital component in enhancing emotional expression. The vibrancy and choice of hues significantly contribute to the overall emotive impact of the artwork conveying emotion and mood. In Basohli, artists frequently use intense reds, yellows, and blues, creating a stark, dramatic effect that adds to the sense of vigor and passion. In contrast, Guler and Kangra artists lean toward pastel shades and soft, verdant landscapes, adding serenity and gentleness to feminine representations. The placement of figures within lush gardens or against misty mountain backdrops adds depth to their emotions, creating a contemplative or romantic atmosphere. For instance, in 'Radha and Krishna in the Grove' from Basohli exemplifies the use of deep reds and greens to evoke romantic and natural beauty, effectively expressing *shringara rasa*. The lush colours create an enchanting atmosphere that complements the divine love depicted, drawing the viewer into the emotional landscape of the painting. In contrast, "Ramayana Scene" from Chamba employs a more muted colours palette to convey solemnity and pathos, enhancing the rasa of *karuna*. The subdued tones evoke a sense of compassion and reflection, inviting viewers to engage with the deeper emotional narrative of the scene. This contrast in colours usage between different works showcases the artists' ability to manipulate hue to achieve varied emotional responses.

The Use of Colour in Evoking *Rasas*

Colour in Pahari painting is never arbitrary; it is chosen to invoke specific emotions and set the mood of the scene. The following explores how different *rasas* are conveyed through carefully selected colours palettes.

- **Shringara (Romantic Love) Rasa.** *Shringara rasa*, the mood of romantic love, is a central theme in Pahari art, particularly in Kangra and Guler schools. Soft pastels, such as pinks, gentle blues, and lush greens, are often used to create an atmosphere of tenderness and beauty. In scenes depicting Radha and Krishna, artists employ these delicate hues to surround the figures in an aura of romance, often complemented by blooming lotuses or verdant landscapes, symbolizing love and fertility.
- **Raudra (Anger) and Veera (Heroism) Rasa.** For depicting emotions like anger and heroism, Pahari artists use bold, contrasting colours, especially deep reds, blacks, and ochres. These hues are employed to add a sense of intensity and drama, often seen in battle scenes or depictions of wrathful deities. The Basohli school, known for its vibrant colours schemes, frequently utilizes fiery reds and yellows to express these powerful emotions, making the figures appear dynamic and forceful.
- **Karuna (Compassion) Rasa.** *Karuna rasa*, the sentiment of compassion or sorrow, is typically conveyed through muted colours and subdued shades, such as pale blues and soft greys. These colours lend a quiet, reflective tone to the scene, allowing viewers to connect with the pathos of the moment. Such hues are often employed in scenes of separation or devotion, where figures are shown in states of longing or meditation.
- **Shanta (Peace) Rasa.** The rasa of peace, *shanta*, is evoked through tranquil colours such as soft greens, whites, and pastel tones. In depictions of serene landscapes, meditative figures, or spiritual themes, these colours create a calm and harmonious environment. The Kangra school, in particular, excels in using soothing tones to portray divine figures or sages in states of deep contemplation, reinforcing the viewer's sense of peace.
- **Adbhuta (Wonder) Rasa.** To evoke *adbhuta rasa*, the mood of wonder and awe, Pahari artists incorporate vibrant, unusual colours and intricate patterns. This is often seen in mythological scenes depicting divine phenomena, where intense blues, purples, and golden accents highlight the magical or otherworldly aspects of the narrative.

Significance of Symbolism in Expression of Rasa and Bhava

Symbolic elements - like the lotus, which represents purity, or the peacock, a symbol of monsoon and romance - add layers of meaning to Pahari paintings. These elements allow artists to communicate complex emotions without explicit narrative cues. In a depiction of Radha awaiting Krishna, for example, the peacock in the background may signify the onset of monsoon, symbolizing the anticipation of union and romance, thus enhancing the rasa of love (*shringara*). Pahari artists also employ symbolism to enhance the expression of *rasas* and *bhavas*, using colours and lines in conjunction with symbolic elements. For instance, the presence of a lotus or peacock may signify love, while thunderous clouds or flames can represent wrath. The linework around these symbols, such as the intricate feathers of a peacock or the jagged edges of flames, enhances the mood and emotion of the scene. By integrating symbolic motifs with expressive lines and colours, artists create a multilayered experience that transcends the visual to evoke emotional resonance.

Variation in Linework Across Pahari Schools

Linework in Pahari painting plays a crucial role in defining each school's stylistic approach and emotional depth. Guler and Kangra schools emphasize delicate, refined lines, creating soft contours that lend figures a lifelike grace. This fluid, naturalistic linework enhances the romantic and serene themes common in these schools, making figures appear gentle and expressive. The Basohli school, by contrast, employs bold, thick lines that imbue characters with strength and intensity, suiting themes of heroism and divinity. Mandi's linework is more structured and geometric, using angular lines to highlight the dynamism and power within scenes of action or valor. Chamba's linework is precise and detailed, contributing to a realistic portrayal of figures and landscapes that emphasizes serenity and grounding. Nurpur's style often features exaggerated, expressive lines, enhancing emotional intensity and drama, especially in mythological and action-oriented scenes. Jammu's linework tends to be elongated and elegant, capturing devotional themes with a sense of calm dignity. Each school's line technique reflects its thematic focus, ranging from soft, romantic figures to dramatic, heroic depictions.

Variations in Use of Colours in Pahari Schools

Colours usage in Pahari painting is equally varied, with each school selecting palettes that complement their thematic focus and enhance emotional depth. Guler and Kangra favor soft, pastel shades—pinks, greens, and blues—that harmonize with their gentle linework, creating a sense of tranquility and romance. The subdued tones reflect an idyllic, pastoral beauty, imbuing scenes with a gentle warmth. Basohli, known for its vivid and dramatic subjects, uses intense, saturated colours—deep reds, bright yellows, and bold blues—that amplify the emotions in each scene, whether it be devotion, heroism, or divine wrath. Mandi's palette is rich and warm, often featuring reds, golds, and oranges, which add depth to themes of valor and devotion. Chamba's earthy, muted colours—browns, ochres, and greens—foster an authentic, grounded feel, enhancing scenes of nature and calm. Nurpur employs contrasting colours to heighten drama and tension, while Jammu's restrained palette supports a dignified simplicity that befits devotional subjects. These distinct colours choices allow each school to convey its specific emotional nuances, whether through bold contrasts or harmonious tones.

Variation in Depiction of Rasas and Bhavas Amongst Pahari Schools

The *rasas* (emotional essences) and *bhavas* (moods) expressed by each Pahari school demonstrate the varied ways artists conveyed emotions through line and colours. Guler and Kangra are adept at illustrating *shringara rasa* (romantic sentiment) and *shanta rasa* (tranquility) with their graceful lines and soft hues, often capturing tender interactions and serene landscapes. Basohli's intense linework and saturated colours are suited to *vira rasa* (heroism) and *raudra rasa* (fury), frequently seen in depictions of deities and warriors. Mandi's structured lines and rich colours convey *vira rasa* and *karuna rasa* (compassion), especially in scenes of battle or parental love. Chamba's realistic style is ideal for *shanta rasa*, evoking peace and devotion with subtle expressions and natural settings. Nurpur captures *bhayanaka rasa* (terror) and *bibhatsa rasa* (disgust) through exaggerated lines and dramatic contrasts, enhancing scenes of conflict or intense emotion. Jammu's understated lines and palette reflect *bhakti rasa* (devotion), emphasizing simplicity and calm focus in its devotional themes. Each school's stylistic choices allow it to embody specific emotional landscapes, creating a rich tapestry of expression in Pahari art. Each school's style is exemplified in key works by Pahari artists, showcasing the unique interplay of linework and colours.

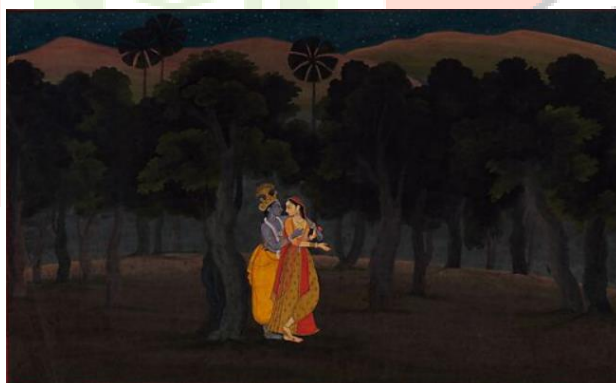
Examples From Different Schools

From Guler, *Radha and Krishna in the Grove* is a delicate portrayal of *shringara rasa*, attributed to a member of Pandit Seu's family, where soft lines and gentle hues evoke romance. Kangra's *Krishna Adoring Radha*, attributed to Nainsukh, uses natural colours and fluid lines to express *shanta rasa* (peace) alongside romantic elements. Basohli's *The Fierce Goddess Kali*, by Devidasa, employs bold lines and deep reds to convey *raudra rasa*, with intense contrasts emphasizing power and fury. Mandi's *The Battle of the Heroes*, by Sajnu, features structured lines and warm colours to depict *vira rasa*, capturing the intensity of a battlefield. Chamba's *The Sage Meditating by the River*, by an unknown artist, showcases earthy tones and precise lines, portraying a peaceful, reflective scene that embodies *shanta rasa*. In Nurpur's *The Demoness Putana*, exaggerated lines and contrasting colours heighten *bhayanaka rasa*, creating a scene filled with tension and foreboding. Jammu's *The Devotee's Offering to Lord Shiva* uses elongated lines and a subdued palette to express *bhakti rasa*, highlighting simplicity and devotion. These works reflect each school's distinctive approach to emotion, revealing how artists used linework and colours to convey nuanced emotional states. A few of these paintings are discussed below :-

Case Study: Radha and Krishna Walking at Night (Guler School).

This painting is a fine example of the Guler school's soft colors and refined linework, capturing Shringara rasa, or romantic love. Krishna escorts Radha through a dark forest, creating a tender, intimate scene on the Yamuna riverbank. The artist uses a black background to depict tall tamala trees and a dark blue sky with golden stars, enhancing the night's romance. Bright hues—yellow, red, orange, and gold—highlight Radha and Krishna's passion, enveloping them in a serene glow. Thin, flowing lines outline their graceful forms, with delicate details in their postures and gestures. Their eyes, subtly rendered, convey shyness and devotion, while fine linework enhances the elegance of their attire's folds and contours.

Fig 1. Radha and Krishna Walking at Night. Watercolour. Guler c.1775-80.

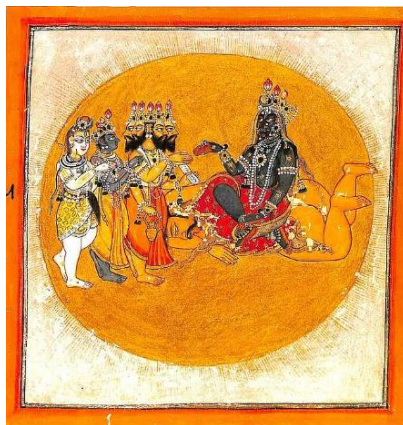


Source : <https://www.metmuseum.org/art/collection/search/662779>

Case Study : Devi Adored by the Gods (Basohli School).

The painting *Devi Adored by the Gods* showcases the goddess in her fierce, divine form, embodying Raudra rasa—rage, power, and righteous wrath. Created by a Basohli artist, this work combines expressive lines with a bold color palette, emphasizing Devi's fearsome yet protective nature. Vivid reds, fiery oranges, and deep yellows dominate the scene, symbolizing her anger and divine energy. Devi's dark blue skin conveys her otherworldly power, distinguishing her from the supreme deities—Brahma, Vishnu, and Shiva—who bow with awe and reverence. The goddess rests upon a defeated rakshasa, embodying Raudra Bhava, while all figures are encased within a golden sunburst, a signature Basohli motif radiating her power.

Fig .2 Devi Adored by the Gods by Master of the Early Rasamanjari Series, Watercolour, Basohli, c.1660.



Source : <https://jenikirbyhistory.getarchive.net/topics/paintings+in+india>

Case Study : Krishna Flirting with the Gopis, to Radha's Sorrow

This painting, attributed to Purkhu from the Kangra school, skillfully captures Shringara (love) and Bibhatsa (disgust or revulsion) through refined linework and expressive colors. Krishna's playful moments with the gopis contrast with Radha's sorrowful expression, highlighting her isolation and heartache. Purkhu's graceful linework reveals Radha's subtle melancholy, especially around her eyes and mouth, with delicate strokes conveying her vulnerability. Muted colors in Radha's attire contrast with the vibrant hues of Krishna and the gopis, amplifying her sense of separation. The cool blues and greens of the background set a calm, distant mood that mirrors her inner turmoil. This interplay of line and color, characteristic of Kangra art, captures the beauty of love alongside the longing and sorrow that often accompany it.

Fig.3 Krishna Flirting with the Gopis, to Radha's Sorrow by Purkhu, Watercolour c. 1810



Source: <https://byronsmuse.wordpress.com/2023/03/23/the-love-adventures-of-radha-and-krishna-indian-miniature-painting/>

Case Study : Radha as the Khandita Nayika Forlorn From Krishna

In this Kangra school painting, Radha is depicted as the Khandita Nayika, embodying the emotions of love and betrayal central to Indian classical art. Heartbroken over Krishna's perceived infidelity, Radha's posture and gesture show her rejection of his apologies as he kneels, pleading for forgiveness. The artist's delicate, fluid linework captures Radha's sorrowful expression and graceful yet fragile form, a hallmark of Kangra's portrayal of feminine beauty. Cool blue and green tones evoke Karuna (compassionate sorrow), enhancing Radha's loneliness and contrasting with Krishna's richer hues, which amplify her sense of isolation. This careful interplay of line and color brings Radha's complex emotions to life, showcasing the Kangra school's mastery in conveying layered emotional depth and the poignancy of unrequited love.

Fig.4 Radha as the Khandita Nayika Forlorn From Krishna. Watercolour, Kangra.c 1800-1820



Source: <https://www.brooklynmuseum.org/opencollection/objects/46214>

Table 1. Variation in Depiction of Rasas and Bhavas by Pahari Schools

School	Linework Characteristics	Colours Palette	Artistic Style in Rasas/Bhavas	Example Painting
Guler	Delicate, fluid, graceful lines	Soft, muted tones	<i>Shringara rasa</i> (romantic)	<i>Radha and Krishna in the Grove</i> - fine lines for romance
Basohli	Bold, thick, emphatic lines	Vibrant, saturated hues	<i>Raudra rasa</i> (fury), <i>vira rasa</i>	<i>The Fierce Goddess Kali</i> - bold contrasts convey power
Kangra	Soft, flowing, naturalistic lines	Harmonious, earthy tones	<i>Shanta rasa</i> (peace), <i>hasya rasa</i>	<i>Krishna Adoring Radha</i> - gentle lines for serene romance
Chamba	Precise, realistic, structured lines	Earthy, subdued tones	<i>Shanta rasa</i> (peace)	<i>The Sage Meditating by the River</i> - muted tones for tranquility
Nurpur	Exaggerated, expressive lines	Contrasting colours	<i>Bhayanaka rasa</i> (terror)	<i>The Demoness Putana</i> - heightened contrasts add drama
Jammu	Elegant, elongated lines	Simple, restrained palette	<i>Bhakti rasa</i> (devotion)	<i>The Devotee's Offering to Lord Shiva</i> - dignified simplicity
Mandi	Geometric, angular lines	Rich, warm colours	<i>Vira rasa</i> (heroism), <i>karuna rasa</i>	<i>The Battle of the Heroes</i> - structured lines for valor

Influence of Literary Traditions

The significance of linework, feminine beauty, *rasas*, and *bhavas* in Pahari art is also influenced by literary traditions, particularly Sanskrit literature and Bhakti poetry. The rich tapestry of narratives from texts like the Bhagavata Purana and works of poets such as Surdas and Tulsidas provided fertile ground for artists to explore themes of divine love and devotion. Chandramani Singh's "Centres of Pahari Painting" notes that many Pahari paintings are inspired by literary texts, which serve as a narrative foundation for the visual representation of themes like love, longing, and spirituality (Singh, 1982). The interplay between visual and literary arts enriches the emotional depth of Pahari paintings, creating a multidimensional experience for the viewer.

Comparative Analysis of Pahari Art with Other Art Forms

Pahari art's emphasis on linework, beauty, and emotional depth can be contrasted with other Indian art forms, such as Mughal and Rajasthani painting. While Mughal art often focuses on grandeur and realism, Pahari art emphasizes intimacy and emotional resonance. This distinction is particularly evident in the portrayal of characters and their interactions, where Pahari paintings often depict private moments of love and devotion, contrasting with the public displays of power and authority seen in Mughal works.

Summary of Findings

The findings in this research reveal how Pahari paintings utilize linework and color to convey a nuanced spectrum of *rasas* (emotions) and *bhavas* (moods), forming a unique visual language that engages viewers deeply. Pahari miniatures are distinguished by their fine, fluid lines and vibrant colors, each element carefully selected to express specific emotional experiences. Through this study, it became clear that the nine primary *rasas*—love, laughter, compassion, anger, courage, fear, disgust, wonder, and peace—each carry unique visual cues in Pahari art. Colors are deliberately chosen to align with these emotions, such as warm reds and greens to express joy and love, while softer blues and greens evoke calm and melancholy. Linework in these paintings brings movement and depth, emphasizing the characters' emotional states, with gentle curves or sharp angles capturing subtleties of love, sorrow, and contemplation. By dissecting these artistic choices, this research highlights the Pahari artists' expertise in orchestrating compositions that evoke *rasa* and *bhava* harmoniously, allowing viewers to feel a personal connection to the emotions depicted. This exploration of line and color use in Pahari painting underscores its role as a sophisticated means of storytelling that reaches beyond mere visual appeal.

Conclusion

Pahari painting, with its unique emotional language of linework and profound use of colours to express *bhavas* is an epitome of Indian aesthetics. The use of colours and linework in Pahari painting is a masterful display of artistic skill, with each element meticulously chosen to convey *rasas* and *bhavas*. Through vibrant or subdued colours, strong or delicate lines, and symbolic details, Pahari artists bring forth the emotional essence of their subjects, allowing viewers to experience a wide range of feelings—from the serene peace of *shanta rasa* to the intense passion of *shringara*. This unique approach not only defines the beauty of Pahari painting but also underscores the cultural depth and emotional sophistication of Indian art, making each miniature a window into the complexities of human sentiment. Pahari art thus exemplifies Indian aesthetics through its emotive linework and skilled use of color to express *bhavas*. Each element is meticulously chosen to convey *rasas*, from serene *shanta* (peace) to passionate *shringara* (love). Pahari artists use vibrant or subdued colors, fine lines, and symbolic details to reveal the emotional depth of their subjects, engaging viewers in a rich spectrum of feelings. Regional styles from Guler, Basohli, and Kangra add unique perspectives, enhancing the beauty and spirituality of each piece. Guided by scholars like Vatsyayan, Coomaraswamy, and Goswamy, this research illuminates Pahari art's cultural and aesthetic significance in Indian art history.

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