



INTERNATIONAL
—ART CENTER—
OF
ROERICH MUSEUM

EXHIBITION
of
RAJPUT PAINTINGS

From the Collection of
Mr. Shanti Bahadur

October 3rd - 26th
1 9 3 1

Daily — 10 A. M. to 5 P. M.

310 Riverside Drive, New York
(Cor. 103rd St.)

RAJPUT PAINTINGS

This typical term is applied to the school of art which was developed in the central part of India known as Rajasthan or Rajputana. There are more than five different schools of artists which grew up in different parts of the country. They are known as Kangra, Comboj, Sikh, Jammu, and so forth. The student of Hindu Art will easily see that all these schools of painters were primarily interested in depicting the scenes of Hindu Mythology. They borrowed their characters and themes from the Ramayana and the Mahabharata and several other books of Hindu Philosophy and Mythology. Lord Krishna and Rama, for instance, have been the most favorite subjects of the painters. This holds true not only of the Rajput School but also of all the other Hindu Schools of Art.

It is rather interesting for the student to note that there has been no special organized effort made to train in the field of art those who desired such training. Tradition and caste system playing a very important part, made this branch of culture a hereditary occupation. It is most commonly found that the artists were maintained by the Rajahs and Princes and were known as Royal artists. Their works were kept in the portfolios and were exhibited before royal guests on certain occasions.

Modesty and humbleness on the part of the artist prevented him from identifying his work with himself; hence the absence of the date and signature from most of the paintings. Consequently we are at a loss to determine the exact period of the artist with the exception of a few historically well known.

This collection of thirty-six paintings was made in the City of Jaipur, India, which is considered as a center of art even to the present day. These paintings range from the 17th to the 19th Centuries, A. D., judging from the titles and the scenes depicted. Some of them represent pure form of Rajput art while others are greatly influenced by the Mohammedan art which was prevalent at the period.



THE ARCHIVE OF
NICHOLAS
ROERICH
MUSEUM

S. BAHADUR.

P A I N T I N G S

- | | |
|-------------------------------------|-----------------------------|
| 1. Lord Krishna | 19. Preparing for the Dance |
| 2. A Rajah | 20. The Preparation |
| 3. A Nabob | 21. A Lady Dressing |
| 4. The Royalty | 22. The Charge |
| 5. The Sport of the Spring Festival | 23. The Falconer |
| 6. Rajput Sardar | 24. Smoking Hukkah |
| 7. The Chief | 25. A Portrait |
| 8. The Hunting Party | 26. A Portrait |
| 9. The Lady of Leisure | 27. A Portrait |
| 10. The Reception | 28. A Portrait |
| 11. A Priest | 29. A Portrait |
| 12. The Orange Robe | 30. A Portrait on Horseback |
| 13. The Dual God | 31. A Portrait on Horseback |
| 14. The Adoption | 32. A Portrait on Horseback |
| 15. The Royal Audience | 33. A Portrait on Horseback |
| 16. The Chopar Game | 34. A Portrait on Horseback |
| 17. On the Throne | 35. Seated Figure |
| 18. A Dancing Girl | 36. Seated Figure |



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“**H**UMANITY is facing the coming events of cosmic greatness. Humanity already realizes that all occurrences are not accidental. The time for the construction of future culture is at hand. Before our eyes the revaluation of values is being witnessed. Amidst ruins of valueless bank-notes, mankind has found the real value of the world's significance. The values of great art are victoriously traversing all storms of earthly commotions. Even the 'earthly' people already understand the vital importance of active beauty. And when we proclaim: Love, Beauty and Action, we know verily, that we pronounce the formula of the international language. And this formula, which now belongs to the Museum and Stage must enter every day life. The sign of beauty and action will open all sacred gates. Beneath the sign of beauty we walk joyfully. With beauty and action we conquer. Through beauty we pray. In beauty we are united. And now we affirm these words—not on the snowy heights, but amidst the turmoil of the city. And realizing the path of true reality, we greet with a happy smile the future.”

NICHOLAS ROERICH.

“BEAUTY and WISDOM” July 11th 1922.