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Roerich centenary celebrations

BANGALORE, Feb. 22. — The centenary celebrations of Prof. Nicholas Roerich, the great Russian artist and scholar, who spent many of his creative years in India, will be held in Soviet Russia in October 1974 to coincide with his birthday.

The unique feature of the celebrations is a large exhibition of his paintings as well as the paintings of his distinguished son, Svetoslav Roerich, who resides in Bangalore and is in his own right an internationally famous artist.

Director-Producer Mr. Alexander Ivanovich Sery; ace cameraman Mr. Sergei Arcadeevich Vronsky; well-known cameraman Anatoly Klimachev visited Svetoslav Roerich accompanied by Mr. Igor Anokhin of Sovexportfilm, Madras, to take films of him and his paintings for release throughout the U.S.S.R. as part of the centenary celebration. Many still photographs were also taken.

A comprehensive exhibition of Svetoslav Roerich's paintings was held in the U.S.S.R. by the Soviet Government in 1960, which was viewed by more than 4,50,000 people.

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Roerich centenary

BANGALORE, Feb. 22.

The centenary celebrations of Prof. Nicholas Roerich, the great Russian artist and scholar who spent many of his creative years in India, will be held in the Soviet Union next year to coincide with his birthday in October.

A unique feature of the celebrations will be a big exhibition of the paintings of Mr. Nicholas Roerich and also of his distinguished son, Mr. Svetoslav Roerich, an internationally famed artist in his own right, who resides in Bangalore.

An outstanding Soviet film producer and director, Mr. Alexander Ivanovich Sery, and the Soviet Union's ace cameramen, Mr. Sergei Arcadeevich Vronsky and Anatoly Klimachev, specially came down to Bangalore this week to meet Mr. Roerich and make a film on him and his paintings. They were accompanied by Mr. Igor Anokhin of Sovexportfilm, Madras. They also took several "still" pictures.

This film will be released throughout the Soviet Union as part of the centenary celebrations.

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Birth Centenary of Nicholas Roerich

BY OUR STAFF REPORTER

BANGALORE, Feb. 23.

The birth centenary of Prof. Nicholas Roerich, the great Russian artist and scholar who spent many of his creative years in India, will be celebrated in the Soviet Union in October 1974. As part of the celebrations there will be an exhibition of his paintings as well as those of his distinguished son, Svetoslav Roerich, who resides in Bangalore and is in his own right an internationally famous artist.

Director-producer Alexander Ivanovich Sery and cameramen Sergein Arcadeevich Vronsky and Anatoly Klimachev recently visited Svetoslav Roerich along with Mr. Igor Anokhin of Sovexportfilm, Madras, to take films of the artist and his paintings for release throughout the USSR as part of the centenary celebrations. Many still photographs were also taken.

A comprehensive exhibition of Svetoslav Roerich's paintings was held in the USSR in 1960.

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News In Brief

NEW STAMPS: A record number of 22 stamps in various denominations will be issued by the Indian Posts and Telegraphs Department during the next four months. Two stamps commemorating the centenary of Prof. Nicholas Roerich, a Russian painter, and Marconi, the inventor of wireless, will be issued on October 9. A stamp on the 2,500th Nirvana anniversary of Mahavira will be released on November 13.—PTI.

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NO. 209 VOL. CXXXVI BOMBAY: MONDAY, AUGUST 19, 1974

22 more stamps this year

NEW DELHI, August 18: A rich fare of Indian stamps awaits philatelists at home and abroad. The posts and telegraphs department intends to bring out 22 more stamps this year.

These include a stamp in honour of President V. V. Giri and four stamps each on the country's wild life and dances, respectively.

The centenary of the Universal Postal Union will be marked by three stamps. Four other issues will mark the centenary of the archaeological museum, Mathura, the fourth centenary of Ram Charit Manas and the birth centenary of Prof. Nicholas Roerich and Marconi. The 2,500th Nirvan anniversary of Mahavira and the 25th anniversary of UNICEF. The Territorial Army and the Children's Day will be depicted in four stamps. —U.N.I.

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Painting contest

BANGALORE, Aug. 24

The Mysore Pradesh Chitrakala Parishat is holding an on-the-spot painting competition for children on Oct. 6 as part of its celebrations of the birth centenary of Nicholas Roerich the artist. Further details can be had from the Parishat's office in Malleswaram, or Handicrafts Development Corporation, M.G. Road, or Ball Bhavan, Cubbon Park.

Janajivana, Daily, Bangalore
24-9-74

ಪರ್ವತಗಳ ಪ್ರಭು ನಿಕೋಲಾಸ್ ರೋರಿಚ್

ರಷಿಯನ್ ಸಂಜಾತ, ವಿಶ್ವವಿ ಖ್ಯಾತ ಕಲಾವಿದ ನಿಕೋಲನಸ್ ರೋರಿಚ್ ಅವರ ಜನ್ಮ ಶತಾಬ್ದಿ ಯನ್ನು ಇದೇ ಅಕ್ಟೋಬರ್9ರಂ ದು ಆಚರಿಸಲಾಯಿತು. ಸೈಬೀರಿ ಯಾದ ಅಲ್ತಾಯಿಪರ್ವತ ಶ್ರೇಣಿ ಗಳಲ್ಲಿನ ಎರಡನೆಯ ಅತ್ಯುನ್ನತಶಿ ಖರಕ್ಕೆ ಈ ಸಂದರ್ಭದಲ್ಲಿ ನಿಕೋ ಲಸ್ ರೋರಿಚ್ ಅವರ ಹೆಸರನ್ನಿ ಡಲಾಯಿತು. ಇದು ಜನ್ಮಶ ತಾಬ್ದಿಯ ಅಂಗವಾಗಿ ನಡೆಯ ಲಿರುವ ವಿಶೇಷ ಸಮಾರಂಭಗ ಳಲ್ಲಿ ಒಂದಾಗಿತ್ತು.

ನಿಕೋಸಾಲ್ ರೋರಿಚ್ ಅವ ರದು ವೈವಿಧ್ಯಮಯಬದುಕುಅವ ರು ಕಲಾ ಪ್ರಪಂಚಗುರುಲೇಖಕ ಚಿತ್ರಗಾರ ದಾರ್ಶನಿಕ ಕವಿ,ಶೋ ಧಕ ಹಾಗೂ ಅನುಪಮಮಾನವ ತಾವಾಡಿ.

ರೋರಿಚ್ ಅವರ ಜೀವನದ ಹಿ ರಿಮೆಯ ಬಗ್ಗೆ ಪ್ರಸ್ತಾಪಿಸುತ್ತದೆ. ಪ್ರಧಾನಮಂತ್ರಿ ಜವಾಹರಲಾಲ್ ನೆಹರು ಅವರೇ ನಿಕೋಲಾಸ್ರೋರಿಚ್ ಅವರ ಕಾರ್ಯಚಟುವಟಿಕೆಗಳ ಕ್ಷೇತ್ರವಿಸ್ತಾರವನ್ನೂ ಅವರ ಸೃಜನಶೀಲ ಪ್ರತಿಭೆಯನ್ನೂ ಕಂದು ನಾನು ತುಂಬ ಪ್ರಭಾವಿತನಾಗಿದ್ದೇನೆ ಎಂದು ಹೇಳಿದ್ದಾರೆ.

ಅನಿಬಿನಂಟರ್ ದೃಷ್ಟಿಯಲ್ಲಿನಿ ಕೋಲಾಸ್ ರೋರಿಚ್ ಒರ್ವ ಮೇರು ವ್ಯಕ್ತಿತ್ವದ ಕಲಾವಿದಅನಿ ದ ಅವಿತುಕೊಂಡಿರುವ ಪ್ರಕೃತಿ ಸೌಂದರ್ಯದ ಪ್ರದರ್ಶಕ.ಮೆಕ್ಸಿಂ ಗಾರ್ಕಿ ಈ ಕಲಾವಿದವನ್ನು ಸಮ ಕಾಲಿನ ಜಗತ್ತಿನ ಅತ್ಯಂತ ವಿವೇಚ ನಾಶೀಲ ವ್ಯಕ್ತಿ ಎಂದುಕರೆದಿದ್ದಾರೆ ಈ ಮಹಾನ್ ಕಲಾದ ತಮ್ಮ ಹಿಂದೆ 7000 ವರ್ಣಗಳನ್ನು ಬಿಟ್ಟು ಹೋಗಿದ್ದಾರೆ. ಇವುಗಳ ಅನೇಕ ತೈಲ ಚಿತ್ರಗಳಿವೆ.

ಸೌಂದರ್ಯದ ಆರಾಧಕ

ನಿಕೋಲಾಸ್ ರೋರಿಚ್ಅವರು ಸೌಂದರ್ಯವನ್ನು ಗಾಢವಾಗಿ ಆರಾಧಿಸುತಿದ್ದರು ಕಲೆಯನ್ನುಆಳ ವಾಗಿ ಪ್ರೀತಿಸುತ್ತಿದ್ದರು. ಅವರ ಈ ಗುಣ ವಿಶೇಷದಿಂದಾಗಿ ಅವರು ಕಲಾ ಕೃತಿಗಳು ಕಾಲದ ಇತಿಮಿತಿ ಗಳನ್ನು ಆಮರವೆನಿಸಿವೆ. ಅವರು ತಮ್ಮದೇ ಆದ ಶೈಲಿಯನ್ನುರೂ ಪಿಸಿದರು. ಲಿಯೋನಾರ್ಡೋರೆಂ ಬ್ರಾಂಚ್,ಡ್ಯೂಕ್ರ್ ಮತ್ತು ಬ್ಲೇ ಕ್ ಇವರೇ ಮೊದಲಾದ ಕಲಾವಿದ ರಂತೆ ನಿಕೋಲಾಸ್ ತಮ್ಮದೇಆದ ವ್ಯಕ್ತಿತ್ವವನ್ನು ಬೆಳಿಸಿಕೊಂಡರು. ಅವರು ಚಿತ್ರದ ಕುಂಚಿನಿಂದಮೂ ಡಿಬಂದ ಪ್ರತಿಯೊಂದು ವರ್ಣಚಿ ತ್ರವೂ ಕೃತಿ ಹಿಡಿಯ ಕಲಾಕೃತಿ ಯೆನಿಸಿತು. ಈ ಕಲಾಕೃತಿಗಳಲ್ಲ ವರ್ಣಗಳ ವೈವಿಧ್ಯದ ಮಿಡಿತವಿ ತ್ತು. ಪರಿಣಾಮ ಗಾಢವಾಗಿ ದ್ದಿತು. ಅವರ ಕಲಾಪ್ರಪಂಚಹಿ ಗಿರಿಯಷ್ಟೇ ಭವ್ಯವಾಗಿತು.

ನಿಕೋಲಾಸ್ ರೋರಿಚ್ 1929ರಲ್ಲಿ ಪಂಜಾಬಿನ ಕುಲು ಕಣಿವೆಯಲ್ಲಿ ನೆಲೆಸಿದರು. ಆಗ

ಶಾಂತಿಗಾಗಿ ಅಣುಶಕ್ತಿ ಬಳಕೆ

ಅಣುಶಕ್ತಿಯನ್ನು ಆರ್ಥಿಕಾಭಿವೃದ್ಧಿ ಹಾಗೂ ಶಾಂತಿಸಾಧನೆಗಾಗಿ ಬಳಸಬೇಕೆಂದು ಉಭಯನಾಯಕರು ಅಭಿಪ್ರಾಯಪಟ್ಟರು. ಪರಿಣಾಮಕಾರಿಯಾದ ಜಾಗತಿಕ ನಿಯಂತ್ರಣ ವ್ಯವಸ್ಥೆಯ ಆಶ್ರಯದಲ್ಲಿ ವಿಶ್ವವ್ಯಾಪಿಯಾದ ನಿಃಶಸ್ತ್ರೀಕರಣ ಸಾಧಿಸುವುದು ಅಗತ್ಯವೆಂದು ಒಪ್ಪಿದರು. ವಿಶ್ವಸಂಸ್ಥೆಯ ಸರ್ವಸಮಸ್ಯ ಸಭೆಯ 29ನೇ ಅಧಿವೇಶನದಲ್ಲಿ ನಿರ್ಣಯಿಸಿದಂತೆ ಮಧ್ಯಪ್ರಾಚ್ಯವನ್ನು ಅಣುಅಸ್ತ್ರದಿಂದ ಮುಕ್ತವಾದ ವಲಯವಾಗಿ ಪರಿವರ್ತಿಸಬೇಕೆಂದು ಅಭಿಪ್ರಾಯಪಟ್ಟಿತು.

ವಿಶ್ವಆರ್ಥಿಕ ಬಿಕ್ಕಟ್ಟಿನಿಂದ ಅದರಲ್ಲೂ ವಿಶೇಷವಾಗಿ ವಿಶ್ವವ್ಯಾಪಿ ಹಣದುಬ್ಬರವು ಪ್ರವರ್ಧಮಾನ ದೇಶಗಳ ಅರ್ಥವ್ಯವಸ್ಥೆಯನ್ನು ಏರುಪೇರಾಗಿಸಿರುವ ಬಗೆಗೂ ಉಭಯನಾಯಕರು ಚರ್ಚಿಸಿದರು. ಈ ದಿನೆಯಲ್ಲಿ ವ್ಯವಸ್ಥಿತ ಜಾಗತಿಕ ನೆರವಿನ ರೂಪದಲ್ಲಿ ವಿದೇಶೀ ವಿನಿಮಯ ಸಮಸ್ಯೆಎದುರಿಸುತ್ತಿರುವ ದೇಶಗಳಿಗೆ ವಿಶೇಷನಿಧಿ ರೂಪಿಸುವ ಬಗೆಗೂ ಇರಾನಿನ ದೊರೆ ಮಾಡಿರುವ ಸೂಚನೆಗೆ ಪ್ರಧಾನಿ ಇಂದಿರಾಗಾಂಧಿ ಮೆಚ್ಚುಗೆ ಸೂಚಿಸಿದರು.

ಹಿಂದೂಮಹಾಸಾಗರದ ತೀರಪ್ರದೇಶದಲ್ಲಿರುವ ದೇಶಗಳ ನಡುವೆ ಇನ್ನೂ ಹೆಚ್ಚಿನ ಆರ್ಥಿಕ, ಸಾಂಸ್ಕೃತಿಕ ಸಹಕಾರ ಏರ್ಪಡಿಸಲು ವಿಫುಲ ಅವಕಾಶವಿದೆಯೆಂದೂ ಅಭಿಪ್ರಾಯಪಟ್ಟ ಉಭಯನಾಯಕರು ನಿಕಟ ವಾಣಿಜ್ಯ ವಹಿವಾಟು, ನಿಕಟ ಪ್ರಾದೇಶಿಕ ಸಾಮರಸ್ಯ ಸಾಧಿಸಬೇಕೆಂದರು. ಈ ಪ್ರದೇಶದ ಖನಿಜ, ನೈಸರ್ಗಿಕ ಮತ್ತು ಜನಶಕ್ತಿ ಸಂಪನ್ಮೂಲಗಳನ್ನು ಎಲ್ಲರ ಸೌಲಭ್ಯಕ್ಕಾಗಿ ಬಳಸಿಕೊಳ್ಳಬೇಕಾಗಿದೆಯೆಂದರು.

ಭಾರತ –ಇರಾನ್ ನಡುವೆ ಆರ್ಥಿಕ, ತಾಂತ್ರಿಕ, ಮತ್ತು ವಾಣಿಜ್ಯ ಸಹಕಾರ ಪ್ರಗತಿಸಾಧಿಸಿರುವ ಬಗೆಗೂ ಉಭಯನಾಯಕರು ಸಂತಸ ವ್ಯಕ್ತಪಡಿಸಿದರು. ಕುದುರೆಮುಖ ಕಬ್ಬಿಣ ಅದಿರುಯೋಜನೆ, ಅಲ್ಯೂಮಿನಿಯಂ ಉತ್ಪಾದನೆ ಮತ್ತು ಜಂಟಿ ನೌಕಾಯಾನ ಯೋಜನೆಗಳ ಪ್ರಗತಿಬಗೆಗೂ ತೃಪ್ತಿ ವ್ಯಕ್ತಪಡಿಸಿದರು.

ಭಾರತವು ಇರಾನಿಗೆ ಮಂಡಿಸಣಕಾಗದ , ರೈಲುಸಾಧನೋಪಕರಣಗಳು ಮತ್ತು ಸಿಮೆಂಟ್, ಸರಬರಾಜನ್ನು ಹೆಚ್ಚಿಸುವ ಬಗೆಗೂ ಕ್ರಮಕೈಗೊಳ್ಳಬೇಕೆಂದು ಕೋರಿದ್ದರು.
ಉಭಯದೇಶಗಳ ಸಹಕಾರ ಕ್ಷೇತ್ರ ವಿಸ್ತರಿಸಬೇಕೆಂದು ಉಭಯನಾಯಕರು ಅಭಿಪ್ರಾಯಪಟ್ಟರು.

(ಎಸ್‌ಕೆ:ಎಂವಿಎನ್:ಎಂಎನ್‌ವಿಎಸ್)ಕ— 6—10—74

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ರೋರಿಕ್ ಕಲೆಯಲ್ಲಿ ಮೂಡಿಬಂದ ಭಾರತದ ಸಂಸ್ಕೃತಿ

ಸೂರ್ಯಾಸ್ತಮ ಸಮಯ ಉನ್ನತ ಪರ್ವತಗಳ ಮಧ್ಯೆ ಕಂಗೊಳಿಸುವ ಪ್ರಕೃತಿಯ ಮಧ್ಯ ನೋಟವನ್ನು ಸರೆ ಹಿಡಿದ ಅಭೂತಪೂರ್ವ ವರ್ಣ ಚಿತ್ರವದು. ಅದನ್ನು ಕಂಡಿದುದು ಸೇಂಟ್ ಪೀಟರ್ಸ್‌ಬರ್ಗ್ ಸವಿೂಪದ ಒಂದು ಎಸ್ಟೇಟಿನ ನಿಕೋಲಾಸ್ ರೋರಿಕ್ ಅವರು ತಮ್ಮ ತಾರುಣ್ಯದ ಜೀವನ ಕಳೆದದ್ದೂ ಅಲ್ಲಿಯೇ.

ಆ ಚಿತ್ರಕಲೆ ನಿಜವಾಗಿಯೂ ಕಾಂಚನ ಗಂಗಾದ ಒಂದು ದೃಶ್ಯ. ರೋರಿಕ್ ಅವರೇ ಆ ಚಿತ್ರ ನಿರ್ಮಿಸಿದ ಬ್ರಹ್ಮ ಆಗ ತರುಣರಾಗಿದ್ದ ರೋರಿಕ್ ಅವರಭಾರೀ ಜೀವನ ಪಥಕ್ಕೆ ಮುನ್ನುಡಿ. ನಾಂದಿಯಾಗಿತ್ತು, ಭಾರತದ ಬಗ್ಗೆ ಅವರಿಗೆ ಆಕರ್ಷಣೆ ಹುಟ್ಟಿದ ಬಗ್ಗೆಯೂ ಇದೇ ಆಗಿದೆ

ರೋರಿಕ್ ಅವರು ಭಾರತೀಯ ವಿಷಯಗಳ ಕುರಿತು ಎಷ್ಟು ಚಿತ್ರಗಳನ್ನು ರಚಿಸಿದ್ದರು ಅಜಂತಾ ಗುಹೆಗಳ ಶಿಲ್ಪ ಕಲೆಯ ಫೋಟೋಚಿತ್ರ ಪ್ರತಿ ಚಿತ್ರಗಳಾಗಿದ್ದುವು ಅವು ಭಾರತದ ಪ್ರಾಚೀನ ಮತ್ತು ಆಧುನಿಕ ಸಾಂಸ್ಕೃತಿಗಳೆಡಕ್ಕೂ ತುಂಬ ಆಸಕ್ತಿ. ಹಿಮಾಲಯ ಪರ್ವತ ಶ್ರೇಣಿಗಳ ಬಗ್ಗೆ ಚಿತ್ರ ಬರೆಯುವುದೆಂದರೆಂತೂ ಅವರಲ್ಲಿ ಎಲ್ಲಿಲ್ಲದ ಉತ್ಸಾಹ ಪುಟಿದೇಳುತ್ತಿತ್ತು. ಈ ಹಿಮಾಲಯದ ಪರ್ವತ ಶ್ರೇಣಿಗಳು ಅವರ ಪಾಲಿಗೆ ದೊಡ್ಡ ಆಶ್ರಮಗಳೇ ಆಗಿದ್ದುವು.

ಪ್ರೋಮಯಾನಿ ರಷ್ಯಾ ರಗರಿನ್ ಅವರು ಬಾಹ್ಯಾಂತರಿಕ್ಷದಿಂದ ತಾವು ಕಂಡ ವಸುಂಧರೆಯ ಅವರ್ಣನೀಯತೆಯನ್ನು ಹೀಗೆ ಬಣ್ಣಿಸಿದ್ದರು: "ಬಣ್ಣಿಸಲು ಅಸಾಧ್ಯವಾದ ವರ್ಣವೈವಿಧ್ಯತೆ ಅದಂದು ನಿಕೋಲಾಸ್ ರೋರಿಕ್ ಅವರ ವರ್ಣ-ಚಿತ್ರದಂತಿದೆ ನೋಟಕ್ಕೆ".

ನಿರ್ಭಯ, ಉಲ್ಲಾಸ ಹಾಗೂ ಜ್ಞಾನಾಸಕ್ತಿ ಇವು ರೋರಿಕ್ ಅವರೊಂದಿಗೆ ಹುಟ್ಟಿಗೂಡಿದ್ದ ಮುಖ್ಯ ಗುಣಧರ್ಮಗಳು

ರೋರಿಕ್ ಅವರು ಸುಮಾರು ಹದಿನೇಳು ವರ್ಷಗಳ ಕಾಲ ಭಾರತದಲ್ಲಿ ವಾಸವಾಗಿದ್ದರು, ಅದೇ ಕಾಲಕ್ಕೆ ಅವರು ಭಾರತದ ಬಗ್ಗೆ ನಾನಾ ಚಿತ್ರಗಳನ್ನು ಬರೆದಿದ್ದರು. ಪೋಡಗಳ ಮಧ್ಯ ಕಂಗೊಳಿಸುವ ಹಿಮಾಲಯದ ಶಿಖರಗಳ ಹಿನ್ನೆಲೆಯೊಂದಿಗೆ ಚಿತ್ರಿಸಲಾದ ಗುರು-ಶಿಷ್ಯರ ದೃಶ್ಯವೂ ಅವುಗಳಲ್ಲಿ ಒಂದಾಗಿದೆ

ಸೌಂದರ್ಯ ಮತ್ತು ಶಾಂತಿ, ಇವುಗಳ ಕಡೆಗೆ ಅವರಲ್ಲಿರುವ ಒಲವು ಅವರನ್ನು ರೋರಿಕ್ ಪ್ಯಾಕ್ಟ್ ಬರೆಯುವಂತೆ ಪ್ರೋತ್ಸಾಹಿಸಿತು. ಇಂಥ ಅಂತರರಾಷ್ಟ್ರೀಯ ಮಟ್ಟದ ಒಂದು ಒಡಂಬಡಿಕೆಯನ್ನು. ರವೀಂದ್ರನಾಥ ಟಾಗೋರ್ ಅವರು ರೋರಿಕ್ ಅವರಿಗೆ ಬರೆದ ಒಂದು ಪತ್ರದಲ್ಲಿ ತುಂಬಾ ಶ್ಲಾಘಿಸಿದ್ದರು ರೋರಿಕ್ ಅವರ ಪಾಕ್ಟ್‌ಗೆ ಅಂತರರಾಷ್ಟ್ರೀಯ ಮ್ಯೂಜಿಯಂ ಮಂಡಲಿಯಿಂದ ಮನ್ನಣೆ ದೊರಕಿದ್ದ ಬಗ್ಗೆ ಟಾಗೋರ್ ಅವರು ಸಂತೋಷ ವ್ಯಕ್ತಪಡಿಸಿದ್ದರು, ರಾಷ್ಟ್ರಗಳು ತಮ್ಮ ಸಾಂಸ್ಕೃತಿಗಳ ಬಗ್ಗೆ ಪರಸ್ಪರ ತಿಳಿಯಿಕೆಗೆ ಬರುವುದಕ್ಕೆ ಇದು ಹೆಚ್ಚು ಕಾರಣವಾಗಬಹುದು ಎಂದು ಅವರಿಗೆ ಅನಿಸಿತ್ತು.

ಜವಾಹರಲಾಲ್ ನೆಹ್ರೂ ಅವರು ತಮ್ಮ ಪುತ್ರಿ ಇಂದಿರಾ ಅವರೊಂದಿಗೆ ೧೯೪೭ರಲ್ಲಿ ರೋರಿಕ್ ಅವರನ್ನು ಕುಲು ಕಣಿವೆಯಲ್ಲಿನ ಅವರ ನಿವಾಸದಲ್ಲಿ ಭೇಟಿ ಮಾಡಿದ್ದರು. ನಂತರ ರೋರಿಕ್ ಅವರು ತಮ್ಮ ದಿನಚರಿಯಲ್ಲಿ ತಾವು ನೆಹ್ರೂ ಅವರ ಜೊತೆ ಮಾತನಾಡಿದ ಭಾರತೀಯ ಸಾಂಸ್ಕೃತಿಕ ಸಂಬಂಧಗಳ ಕುರಿತು ಬರೆದಿಟ್ಟಿದ್ದರು

ನೆಹ್ರೂ ಮತ್ತು ರೋರಿಕ್ ಅವರ ಜೊತೆಯಾಗಿ ನಿಂತ ಒಂದು ಫೋಟೋ ಕಲೂವಿನ ಒಂದು ಹೊದೋಟದ ಕಥೆದಲ್ಲಿ ವಿಜಾಜಮಾನವಾಗಿರುವುದನ್ನು ನಾವು ಇಂದಿಗೂ ಕಾಣಬಹುದಾಗಿದೆ.

ಜವಾಹರಲಾಲ್ ನೆಹ್ರೂ, ಅವರು ರೋರಿಕ್ ಅವರ ಚಿತ್ರಕಲೆ ಬಗ್ಗೆ ತಮ್ಮ ಮೆಚ್ಚುಗೆ ವ್ಯಕ್ತಪಡಿಸಿದ್ದರು.

ಮಾನವ ಸಂಸ್ಕೃತಿಯ ಮತ್ತು ಐಕ್ಯ ಮತ್ಯದ ಅಭಿವೃದ್ಧಿಗೆ ಅಭೂತಪೂರ್ವ ಕಾಣಿಕೆಯನ್ನಿತ್ತ ಮಹಾಕಲಾವಿದ ಮತ್ತು ಸಾರ್ವಜನಿಕ ವ್ಯಕ್ತಿ ರೋರಿಕ್ ಅವರಿಗೆ ಅವರ ಜನ್ಮ ಶತಾಬ್ದಿಯ ಈ ಸಂದರ್ಭದಲ್ಲಿ ಗೌರವ ಸಲ್ಲಿಸುವುದು ನಮ್ಮ ಕರ್ತವ್ಯ

Tel: 263451

INTERNATIONAL CLIPPING SERVICE

Bombay

Client :

Subject :

Bombay Samachar, Bombay

- 4 OCT 1974

પ્રો.રેારીકના માનમાં ખાસ ટપાલ ટીકીટ

નવી દિલ્હી, તા. ૩જી ઓકટોબર. (પી. ટી. આઈ.)

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પ્રો. નીકોલસ રેારીકના માનમાં નવમી ઓકટોબરે તાર-ટપાલ ખાતું એક રૂપિયાની કિંમતની ખાસ ટપાલ ટીકીટો બહાર પાડશે. હેન્રી ડ્રોપસેએ દોરેલી પ્રો. નીકોલસ રેારીકની ચિત્રકૃતી આ ટીકીટ પર હશે.

"DECCAN HERALD"

Thursday, October 3, 1974 -

Roerich centenary

BANGALORE, Oct. 2. — The Karnataka Pradesh Chitrakala Parishath will celebrate the birth centenary of Prof. Nicholas Roerich, artist-writer-humanist, by arranging a children's on-the-spot painting contest at the Glass House, Lalbagh on October 6 at 9-15 a.m. Revenue Minister N. Hutchmasti Gowda will inaugurate the contest.

Governor Mohanlal Sukhadia will inaugurate the centenary celebrations on October 9 at 6 p.m. at the Hotel Ashoka. Smt Sudha Sukhadia will distribute the prizes. A week-long exhibition of paintings by Prof. Roerich will be opened by Industries Minister S. M. Krishna.

Tel: 263451

INTERNATIONAL CLIPPING SERVICE

Bombay

Client :

Subject :

Times of India, Delhi

- 3 OCT 1974

Unorthodox Art Proves Popular at Moscow Show

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By HEDRICK SMITH

MOSCOW.

MORE than 10,000 persons flocked on Sunday to the biggest officially sanctioned show of modernistic and unorthodox art by Soviet painters since the avant garde movement of the 1920s.

Packed sometimes ten deep, they gathered in a huge open field on a sunny afternoon, scrambled up and down ditches and held to get a glimpse of about 200 paintings by about 65 artists offering styles from whimsical realism or religious symbolism to surrealism, pop-art, colouristic abstractions or the acid art of the psychedelic era.

Four official artists, members of the union of artists, defied official warnings not to take part because the show would include "anti-Soviet art." At least two who exhibited previously forbidden works said they expected to lose their jobs. Many of the other artists were members of the graphic artists organisation.

After a decade in which Soviet authorities have increasingly tightened controls over culture, the show near Izmailovo Park on the eastern edge of Moscow was an extraordinary event.

A French diplomat called it "a Russian Woodstock." A Russian said it seemed more like Paris than Moscow—"abstract art but no drunks and no police." Despite some apprehensions, it went off without incident or any intervention by the authorities, who kept a discreet watch.

After the violent disruption and repression of a similar but much smaller outdoor show held by some of the same artists two weeks ago, the exhibition was probably more important politically than aesthetically. It was decidedly less daring than what Kandinsky, Malevich, Popova, Tatlin and others were painting half a century ago and which is still not publicly exhibited in this country.

"This is a classic example of the influence of detente," said Alexander Goldfarb, a young scientist and friend of many of the artists. "This never would have taken place without the pressure of the West, and hard pressure at that."

And there were indications that the mere appearance of so much unorthodox art and the fact the authorities had been forced to let the show take place had sown seeds of ferment.

Some iconoclastic poets were talking about asking for permission for an outdoor reading of their works. The unofficial artists who organised the show said they would press for an indoor exhibition and future outdoor shows. And long after the canvases had been taken off easles and carted away by the official 4 p.m. deadline, knots of people, young and old, were quietly arguing the merits and demerits of modern art—an almost unprecedented public event in Soviet life. (*The New York Times* News Service).

Times of Karnataka, Weekly.
5-10-74

ರೋರಿಕ್ ಅವರ ಚಿತ್ರ ಕಲೆಯಲ್ಲಿ ಮೂಡಿ ಬಂದ ಭಾರತದ ಸಂಸ್ಕೃತಿ

ಇದೇ ಅಕ್ಟೋಬರ್ 9 ರಂದು ಸೋವಿಯತ್ ಒಕ್ಕೂಟದ ಮಹಾನ್ ಕಲಾಕಾರ ನಿಕೋಲಾಸ್ ರೋರಿಕೆ ಅವರ ಜನ್ಮ ಶತಾಬ್ದಿಯನ್ನು ಆಚರಿಸಲಾಗುತ್ತಿದ್ದು ಆ ಪ್ರಯುಕ್ತ ಈ ಲೇಖನವನ್ನು ಕೊಡಲಾಗಿದೆ.

ಸೂರ್ಯಸ್ತಮ ಸಮಯ ಉನ್ನತ ಪರ್ವತಗಳ ಮಧ್ಯೆ ಕಂಗೊಳಿಸುವ ಪ್ರಕೃತಿಯ ರಮ್ಯ ನೋಟವನ್ನು ಸೆರೆಹಿಡಿದ ಅಭೂತಪೂರ್ವ ವರ್ಣಚಿತ್ರವದು. ಅದನ್ನು ಕಂಡಿದ್ದುದು ಸೇಂಟ್ ಪಿಟರ್ಸ್‌ಬರ್ಗ್ ಸವಿಾಪದ ಒಂದು ಎಸ್ಟೇಟ್‌ನಲ್ಲಿ ನಿಕೋಲಾಸ್ ರೋರಿಕೆ ಅವರು ತಮ್ಮ ತಾರುಣ್ಯದ ಜೀವನ ಕಳೆದದ್ದೂ ಅಲ್ಲಿಯೇ.

ಆ ಚಿತ್ರಕಲೆ ನಿಜವಾಗಿಯೂ ಕಾಂಚನ ಗಂಗಾದ ಒಂದು ದೃಶ್ಯ ರೋರಿಕೆ ಅವರೇ ಆ ಚಿತ್ರ ನಿರ್ಮಿಸಿದ ಬ್ರಹ್ಮ. ಆಗ ತರುಣರಾಗಿದ್ದ ರೋರಿಕೆ ಅವರ ಭಾವೀ ಜೀವನ ಪಥಕ್ಕೆ ಅದುವೇ ನಾಂದಿಯಾಗಿತ್ತು. ಭಾರತದ ಬಗ್ಗೆ ಅವರಿಗೆ ಆಸಕ್ತಿ ಹುಟ್ಟಿದ್ದ ಬಗ್ಗೆಯೂ ಇದೇ ಆಗಿದೆ.

1906 ರಲ್ಲೇ, ಅವರು ಭಾರತೀಯ ವಿಷಯಗಳ ಕುರಿತು ಎರಡು ಚಿತ್ರಗಳನ್ನು ರಚಿಸಿದ್ದರು. ಅಜಂತಾ ಗುಹೆಗಳ ಶಿಲ್ಪ ಕಲೆಯ ಮೇಲೆ ರಚಿಸಲ್ಪಟ್ಟ ಚಿತ್ರಗಳಾಗಿದ್ದುವು ಅವು. ಭಾರತದ ಪ್ರಾಚ್ಯ ಮತ್ತು ಆಧುನಿಕ ಸಾಂಸ್ಕೃತಿಗಳೆರಡರಲ್ಲೂ ಅವರಿಗೆ ತುಂಬ ಆಸಕ್ತಿ. ಹಿಮಾಲಯ ಪರ್ವತ ಶ್ರೇಣಿಗಳ ಬಗ್ಗೆ ಚಿತ್ರ ಬರೆಯುವುದೆಂದರಂತೂ ಅವರಲ್ಲಿ ಎಲ್ಲಿಲ್ಲದ ಉತ್ಸಾಹ ಪುಟಿದೇಳುತ್ತಿತ್ತು. ಈ ಹಿಮಾಲಯದ ಪರ್ವತ ಶ್ರೇಣಿಗಳು ಅವರ ಪಾಲಿಗೆ ದೊಡ್ಡ ಆಶ್ರಮಗಳೇ ಆಗಿದ್ದುವು.

ವ್ಯೋಮಯಾನಿ ಯೂರಿ ಗಗಾರಿನ್ ಅವರು ಬಾಹ್ಯಾಂತರಿಕ್ಷದಿಂದ ತಾವು ಕಂಡ ವಸುಂಧರೆಯ ರಮಣೀಯತೆಯನ್ನು ಹೀಗೆ ಬಣ್ಣಿಸಿದ್ದರು. ಬಣ್ಣಿಸಲು ಅಸಾಧ್ಯವಾದ ವರ್ಣವೈವಿಧ್ಯತೆ ಅದರದು ನಿಕೋಲಾಸ್ ರೋರಿಕ್ ಅವರ ವರ್ಣ ಚಿತ್ರ ದಂತಿದೆ ನೋಟಕ್ಕೆ.

ನಿರ್ಭಯ, ಉಲ್ಲಾಸ ಹಾಗೂ ಜ್ಞಾನಾಸಕ್ತಿ ಇವು ರೋರಿಕ್ ಅವರೊಂದಿಗೆ ಮೈಗೂಡಿದ್ದ ಮುಖ್ಯ ಗುಣಧರ್ಮಗಳು.

ರೋರಿಕ್ ಅವರು ಸುಮಾರು ಹದಿನೇಳು ವರ್ಷಗಳ ಕಾಲ ಭಾರತದಲ್ಲಿ ವಾಸವಾಗಿದ್ದರು. ಆದೇ ಕಾಲಕ್ಕೆ ಅವರು ಭಾರತದ ಬಗ್ಗೆ ನಾನಾ ಚಿತ್ರಗಳನ್ನು ಬರೆದಿದ್ದರು. ಮೋಡಗಳ ಮಧ್ಯೆ ಕಂಗೊಳಿಸುವ ಹಿಮಾಲಯದ ಶಿಖರಗಳಹಿನ್ನೆಲೆಯೊಂದಿಗೆ ಚಿತ್ರಿಸಲಾದ ಗುರು-ಶಿಷ್ಯದ ದೃಶ್ಯವೂ ಅವುಗಳಲ್ಲಿ ಒಂದಾಗಿದೆ.

ಸೌಂದರ್ಯ ಮತ್ತು ಶಾಂತಿ, ಇವುಗಳ ಕಡೆಗೆ ಅವರಲ್ಲಿರುವ ಒಲವು ಅವರನ್ನು "ರೋರಿಕ್ ಪ್ಯಾಕ್ಟ್ ಬರೆಯುವಂತೆ ಪ್ರೋತ್ಸಾಹಿಸಿತು. ಇಂಥ ಅಂತರರಾಷ್ಟ್ರೀಯ ಮಟ್ಟದ ಒಂದು ಒಡಂಬಡಿಕೆಯನ್ನು, ರವೀಂದ್ರನಾಥಟಾಗೋರ್ ಅವರು ರೋರಿಕ್ ಅವರಿಗೆ ಬರೆದ ಒಂದು ಪತ್ರದಲ್ಲಿ ತುಂಬಾ ಶ್ಲಾಘಿಸಿದ್ದರು. ರೋರಿಕ್ ಅವರ "ಪ್ಯಾಕ್ಟ್'ಗ ಅಂತರರಾಷ್ಟ್ರೀಯ ಮ್ಯೂಜಿಯಮ್ ಮಂಡಲಿಯಿಂದ ಮನ್ನಣೆ ದೊರಕಿದ್ದ ಬಗ್ಗೆ ಟಾಗೋರ್ ಅವರು ಸಂತೋಷ ವ್ಯಕ್ತಪಡಿಸಿದ್ದರು ರಾಷ್ಟ್ರಗಳು ತಮ್ಮ ಸಾಂಸ್ಕೃತಿಕ ಸಂಬಂಧಗಳ ಬಗ್ಗೆ ಪರಸ್ಪರ ತಿಳಿವಳಿಕೆ ಬರುವುದಕ್ಕೆ ಇದು ಹೆಚ್ಚು ಪರಿಣಾಮಕಾರಿಯಾದುದೆಂದು ಅದರಿಗೆ ಆಗಲೇ ಗೊತ್ತಿತ್ತು.

ಜವಾಹರಲಾಲ್ ನೆಹ್ರೂ ಅವರು ತಮ್ಮ ಪುತ್ರಿ ಇಂದಿರಾ ಅವರೊಂದಿಗೆ 1942ರಲ್ಲಿ ರೋರಿಕ್ ಅವರನ್ನು ಕುಲು ಕಣಿವೆಯಲ್ಲಿನ ಅವರ ನಿವಾಸದಲ್ಲಿ ಭೇಟಿ ಮಾಡಿದ್ದರು. ನಂತರ ರೋರಿಕ್ ಅವರು ತಮ್ಮ ದಿನಚರಿಯಲ್ಲಿ ತಾವು ನೆಹ್ರೂರವರ ಜೊತೆ ಮಾತನಾಡಿದ ಭಾರತ ರಷ್ಯ ಸಾಂಸ್ಕೃತಿಕ ಸಂಬಂಧಗಳ ಕುರಿತು ಬರೆದಿಟ್ಟಿದ್ದರು

ನೆಹ್ರೂ ಮತ್ತು ರೋರಿಕ್ ಅವರು ಜೊತೆಯಾಗಿ ನಿಂತ ಒಂದು ಫೋಟೋ ಕುಲೂವಿನ ಒಂದು ಹೂದೋಟದ ಪಥದಲ್ಲಿ ವಿರಾಜಮಾನವಾಗಿರುವುದನ್ನು ನಾವು ಇಂದಿಗೂ ಕಾಣಬಹುದಾಗಿದೆ.

ಜವಾಹರಲಾಲ್ ನೆಹ್ರೂ ಅವರು ರೋರಿಕ್ ಅವರ ಚಿತ್ರಕಲೆ ಬಗ್ಗೆ ತುಂಬ ಮೆಚ್ಚುಗೆ ವ್ಯಕ್ತಪಡಿಸಿದ್ದರು.

ಮಾನವ ಸಂಸ್ಕೃತಿಯ ಮತ್ತು ಐಕ್ಯ ಮತ್ಯದ ಅಭಿವೃದ್ಧಿಗೆ ಅಭೂತಪೂರ್ವ ಕಾಣಿಕೆಯನ್ನಿತ್ತ ಮಹಾಕಲಾವಿದ ಮತ್ತು ಸಾರ್ವಜನಿಕ ವ್ಯಕ್ತಿ ರೋರಿಕ್ ಅವರಿಗೆ ಅವರ ಜನ್ಮ ಶತಾಬ್ದಿಯ ಈ ಸಂದರ್ಭದಲ್ಲಿ ಗೌರವ ಸಲ್ಲಿಸುವುದು ನಮ್ಮ ಕರ್ತವ್ಯ

ಶಾಂತಿಗಾಗಿ ಅಣುಶಕ್ತಿ ಬಳಕೆ

ಅಣುಶಕ್ತಿಯನ್ನು ಆರ್ಥಿಕಾಭಿವೃದ್ಧಿ ಹಾಗೂ ಶಾಂತಿಸಾಧನೆಗಾಗಿ ಬಳಸಬೇಕೆಂದು ಉಭಯನಾಯಕರು ಅಭಿಪ್ರಾಯಪಟ್ಟರು. ಪರಿಣಾಮಕಾರಿಯಾದ ಜಾಗತಿಕ ನಿಯಂತ್ರಣ ವ್ಯವಸ್ಥೆಯನ್ನು ಆಶ್ರಯಿಸಿದಲ್ಲಿ ವಿಶ್ವವ್ಯಾಪಿಯಾದ ನಿಃಶಸ್ತ್ರೀಕರಣ ಸಾಧಿಸುವುದು ಅಗತ್ಯವೆಂದು ಒಪ್ಪಿದರು. ವಿಶ್ವಸಂಸ್ಥೆಯ ಸರ್ವಸದಸ್ಯ ಸಭೆಯ 29ನೇ ಅಧಿವೇಶನದಲ್ಲಿ ನಿರ್ಣಯಿಸಿದಂತೆ ಮಧ್ಯಪ್ರಾಚ್ಯವನ್ನು ಅಣುಅಸ್ತ್ರದಿಂದ ಮುಕ್ತವಾದ ವಲಯವಾಗಿ ಪರಿವರ್ತಿಸಬೇಕೆಂದು ಅಭಿಪ್ರಾಯಪಟ್ಟಿತು.

ವಿಶ್ವಆರ್ಥಿಕ ಬಿಕ್ಕಟ್ಟಿನಿಂದ ಅದರಲ್ಲೂ ವಿಶೇಷವಾಗಿ ವಿಶ್ವವ್ಯಾಪಿ ಹಣದುಬ್ಬರವು ಪ್ರವರ್ಧಮಾನವಾದ ದೇಶಗಳ ಅರ್ಥವ್ಯವಸ್ಥೆಯನ್ನು ಏರುಪೇರಾಗಿಸಿರುವ ಬಗೆಗೂ ಉಭಯನಾಯಕರು ಚರ್ಚಿಸಿದರು. ಈ ದಿಸೆಯಲ್ಲಿ ವ್ಯವಸ್ಥಿತ ಜಾಗತಿಕ ನೆರವಿನ ರೂಪದಲ್ಲಿ ವಿದೇಶೀ ವಿನಿಮಯದ ಸಮಸ್ಯೆಯನ್ನು ಎದುರಿಸುತ್ತಿರುವ ದೇಶಗಳಿಗೆ ವಿಶೇಷನಿಧಿ ರೂಪಿಸುವ ಬಗೆಗೂ ಇರಾನಿನ ದೊರೆ ಮಾಡಿರುವ ಸೂಚನೆಗೆ ಪ್ರಧಾನಿ ಇಂದಿರಾಗಾಂಧಿ ಮೆಚ್ಚುಗೆ ಸೂಚಿಸಿದರು.

ಹಿಂದೂಮಹಾಸಾಗರದ ತೀರಪ್ರದೇಶದಲ್ಲಿರುವ ದೇಶಗಳ ನಡುವೆ ಇನ್ನೂ ಹೆಚ್ಚಿನ ಆರ್ಥಿಕ, ಸಾಂಸ್ಕೃತಿಕ ಸಹಕಾರ ಏರ್ಪಡಿಸಲು ವಿಫುಲ ಅವಕಾಶವಿದೆಯೆಂದು ಅಭಿಪ್ರಾಯಪಟ್ಟ ಉಭಯನಾಯಕರು ಹೆಚ್ಚಿನ ವಾಣಿಜ್ಯ ವಹಿವಾಟು, ಹೆಚ್ಚಿನ ಪ್ರಾದೇಶಿಕ ಸಾಮರ್ಥ್ಯವನ್ನೆ ಸಾಧಿಸಬೇಕೆಂದರು. ಈ ಪ್ರದೇಶದ ಖನಿಜ, ನೈಸರ್ಗಿಕ ಮತ್ತು ಜನಶಕ್ತಿ ಸಂಪನ್ಮೂಲಗಳನ್ನು ಎಲ್ಲರ ಸೌಲಭ್ಯಕ್ಕಾಗಿ ಬಳಸಿಕೊಳ್ಳಬೇಕಾಗಿದೆಯೆಂದರು.

ಭಾರತ —ಇರಾನ್ ನಡುವೆ ಆರ್ಥಿಕ, ತಾಂತ್ರಿಕ, ಮತ್ತು ವಾಣಿಜ್ಯ ಸಹಕಾರ ಪ್ರಗತಿಸಾಧಿಸಿರುವ ಬಗೆಗೂ ಉಭಯನಾಯಕರು ಸಂತಸ ವ್ಯಕ್ತಪಡಿಸಿದರು. ಕುದುರೆಮುಖ ಕಬ್ಬಿಣ ಅದಿರುಯೋಜನೆ, ಅಲ್ಯೂಮಿನಿಯಂ ಉತ್ಪಾದನೆ ಮತ್ತು ಜಂಟಿ ನೌಕಾಯಾನ ಯೋಜನೆಗಳ ಪ್ರಗತಿಬಗೆಗೂ ತೃಪ್ತಿ ವ್ಯಕ್ತಪಡಿಸಿದರು.

ಭಾರತವು ಇರಾನಿಗೆ ಮುದ್ರಣಕಾಗದ, ರೈಲುಸಾಧನೋಪಕರಣಗಳು ಮತ್ತು ಸಿಮೆಂಟ್, ಸರಬರಾಜನ್ನು ಹೆಚ್ಚಿಸುವ ಬಗೆಗೂ ಕ್ರಮಕೈಗೊಳ್ಳಬೇಕೆಂದು ಕೇಳಿದರು.
ಉಭಯದೇಶಗಳ ಸಹಕಾರ ಕ್ಷೇತ್ರ ವಿಸ್ತರಿಸಬೇಕೆಂದು ಉಭಯನಾಯಕರು ಅಭಿಪ್ರಾಯಪಟ್ಟರು.

(ಎಸ್‌ಕೆ:ಎಂವಿಎನ್:ಎಂಎನ್‌ವಿಎನ್)ಕ— 8—10—74

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ಜತೆಗೆ, ಸಂಬಳದೇರಿಕೆಯು ನಡೆದಿದೆ!

ಬೆಲೆ ಏರಿಕೆ, ಹಣದುಬ್ಬರ ಪ್ರಪಂಚ ದಾದ್ಯಂತ ನಡೆದಿದೆ ಇದು ಭಾರತಕ್ಕೆ ಮಾತ್ರ ಸೀಮಿತವಲ್ಲ—ಎಂಬುದು ಪ್ರಧಾನಿಯವರ ಸಮಾಧಾನದ ಮಾತು ಭಾರತದ ಪ್ರಜೆಗಳಿಗೆ.

Tel: 263451

INTERNATIONAL CLIPPING SERVICE

Bombay

Client :

Subject :

Vishalaandhra: Vijayawada.

-5 OCT 1974

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ప్రత్యేక తపాలా బిళ్ళ

న్యూఢిల్లీ, అక్టోబరు 4

ప్రపంచ ప్రఖ్యాత కళాకారుడు, రచయిత, పండితుడు అయిన నికోలస్ రోరిక్ గౌరవార్థం భారత తంతి తపాలాశాఖ ఈనెల 9 న ప్రత్యేక తపాలా బిళ్ళ (రూపాయి బిళ్ళ)ను విడుదల చేయబోతున్నది.

Tel: 263451

INTERNATIONAL CLIPPING SERVICE

Bombay

Client :

Subject :

Janavani, Bangalore
5 OCT 1974

ರೋರಿಚ್ ಜನ್ಮ ಶತಾಬ್ದಿ ವಿಶೇಷ ಕಾರ್ಯಕ್ರಮ

ಬೆಂಗಳೂರು ಆ ಕಾ ಶ ವಾ ಣಿ ಬೆಂಗಳೂರು ಕೇಂದ್ರವು ಅಕ್ಟೋಬರ್ ೯ ಬುಧವಾರ ರಾತ್ರಿ ೯-೧೫ಕ್ಕೆ ಮಹಾನ್ ಕಲಾವಿದ ಮತ್ತು ವಿಶ್ವ ಪ್ರಜೆ ಪ್ರೊ. ನಿಕೊಲಾಸ್ ರೋರಿಚ್ ಅವರನ್ನು ಕುರಿತ ದಿ ಮ್ಯಾನ್ ವಿತ್ ಹೋರ್ನ್.ನೋಡೇಟ್ ನೋನೇಷನ್ ವಿಷಯದ ಮೇಲೆ ವಿಚಾರ ಸಂಕಿರಣವೊಂದನ್ನು ಪ್ರಸಾರ ಮಾಡಲಿದೆ.

ಈ ಸಂದರ್ಭದಲ್ಲಿ ಡಾ ಸ್ವೆಟಾಸ್ಲೋವ್ ರೋರಿಚ್ ಅವರು ನನ್ನ ತಂದೆ ಮತ್ತು ಅವರ ಕಲಾಕೃತಿಗಳು ಎನ್ನುವ ಬಗ್ಗೆ ಮಾತನಾಡಲಿದ್ದಾರೆ, ಅಲ್ಲದೆ ಅವರ ಸೊಸೆ ಶ್ರೀಮತಿ ದೇವಿಕಾರಾಣಿಯವರನ್ನು ಸೊಸೆಯಾಗಿ ನಾನು ಆ ಮಹಾಪುರುಷನನ್ನು ಕಂಡಂತೆ ಎನ್ನುವ ವಿಷಯವಾಗಿ ಸಂದರ್ಶನ ಮಾಡಲಾಗುವುದು. ಸಂದರ್ಶಿಸುವವರು ಶ್ರೀಮತಿ ಸುಧಾ ವಿ. ರೆಡ್ಡಿ.

ಅಲ್ಲದೆ ಈ ಸಂದರ್ಭದಲ್ಲಿ ಶ್ರೀಕೆ ಎಸ್ ಪೆನ್ನ್ ಅವರು ನಿಕೊಲಾಸ್ ರೋರಿಚ್ ಭಾವಚಿತ್ರಗಳ ಮಧ್ಯೆ ಬಂಗಾರದ ಕೊಂಡಿ ಮತ್ತು ಪ್ರೊ. ಎಲ್. ಎಸ್. ಶೇಷಗಿರಿರಾವ್ ಪ್ರೊ ನಿಕೊಲಾಸ್ ರೋರಿಚ್-ಮಹಾನ್ ಸಾಹಿತಿ ಎನ್ನುವ ಬಗ್ಗೆಯೂ ಮಾತನಾಡಲಿರುವರು.

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FREE THINKING

WHEN Gandhiji was asked by the magistrate before one of his incarcerations what his profession was, he replied that he was a farmer and a spinner. He might have added a scavenger because not only was he meticulously clean himself but he himself cleaned up wherever he found dirt. It is this man who has now become the war-cry of munificent tradesmen, aggressive industrialists, frustrated professional politicians and publicists who have exhausted all other gimmicks to preserve society as an area where they will rule the roost. The Mahatma always denied that he was a mahatma and that there was such a thing as Gandhism. But they have foisted sainthood on the man and invented an ideology that does not exist. If he was not there, they would have invented him.

The fact is that all those who call upon his name to attack the present government believe in the idea of unrestricted economic growth, rampant laissez faire, bigness, the soft life of drawing rooms and silk clothes, the power and status of money, the ultimate goal of the affluent society mirrored in the United States and Western Europe. Scratch a contemporary Gandhian and you will find him an admirer of the US and Western Europe, its private mores and its public life. They have equated Gandhism, very conveniently, with the so-called benefits of the open society.

But Gandhi never worried about societies open or shut. He was a man of action, not a theoretician. When he found an ill he tried to remedy it. When he found poverty he did his best to improve the living standards of the people within his means and power to do so. When he found oppression, he fought the tyrants as he did at Champaran. He always fought with the people. His outlook was rural-based, seeking to change man at the grassroots while changing his environment so that he could assert his personality. In sum, he was opposed to all the ideas accepted by those who now speak in his name to start a revolution. This revolution is only meant to change one party government and substitute it with another party government. Gandhiji's idea was to change man and society and devil take governments. He was a prophet armed with his own integrity and ready to risk his life to carry out his policies.

Those who shout loudest in his name will do well to read what he has written and the import of his activity. They may not be quite so fervent in uttering his name when they find out that in his scheme of things, they and their allies have no part.

The Man of the Week

PLEASE TURN OVER FOR PEN PORTRAIT

PTO

The Man of the Week

NICHOLAS Roerich whose birth centenary falls this week made India his home because he found here a way of life, a mental attitude and an intellectual orientation that made living an art and a fulfilment. He was not just a painter but a seer who tried to interpret his vision of life, a mental attitude and painting. He was a profound mystic in the tradition of the authors of the Upanishands. He was successful but the vulgarity of success did not tarnish him. The Himalayas drew him on as a magnet and he painted them in many colours, many moods, giving shape to what the ancients called this gigantic mountain range—"the massed laughter of the gods."

It is a bizarre reflection of the grossness of political life that this man so removed from politics should have once been mixed up in this years after his death. This was is 1948 when Henry Wallace, once Roosevelt's Vice-President, stood as candidate for the US Presidency under the banner of the Progressive Party consisting of leftist elements including the American Communist Party. Right-wing papers and their representatives made much of the fact that Wallace had once corresponded with Nicholas Roerich about mysticism. Normally, it should have enhanced Wallace's statement but then at the beginning of the cold war, it was taken to mean that Wallace had done something terrible.

The Roerich tradition is kept alive by his son, Svetoslav, husband of the famous screen star, Devika Rani. It is a tradition that will never altogether die even if fashions in art change. That is because Roerich represents the inner spirit of India, a spirit that suffused the thinking of the early Aryans as they contemplated the glories of the sun and the moon, of birth, decay and resurrection, and at the end, found the peace that passeth understanding when they concluded their chants with the words: "Om! Shantih! Shanti! Shantih!

The Last Laugh

THE thought uppermost in my mind as we left my ground-floor flat that dark October night last year was to get rid of my companion.

He was dead I had just murdered him though not in cold blood — in cold beer, cold beer and a dash of datura. I had obtained the stuff at considerable expense from a contact in Nagaland.

I had chosen my night carefully. My family were away, so were his. I had given the servants money to go and see a picture. His car was at the workshop, so I knew he would have to take a taxi to my flat. I had promised to drop him home. I was dropping him now, but not home. I was heading for a quiet spot on the river, somewhere near Chandernagore. A gentle push, a splash, and I would be rid of him.

He was one of my best friends and I liked him a lot. We worked on the same floor with just a glass partition between us, but it wasn't thick enough, and that was his undoing.

For nearly three years the sound of his laugh had been getting me down. It was the most devilish thing you could imagine. It always began on a low note as if he were being tickled under the ribs and liked the sensation. It went up and down a few times as if he were gargling. Then he would work himself up into a frenzy as if someone was choking the life out of him.

The sound of it followed me home. I had gone off my food and I couldn't sleep. I would wake in the middle of the night in a cold sweat and cover my ears with my hands. My wife had been pestering me to go and see a psychiatrist. In the office, my hand shook like a leaf every time I forged the accountant's signature on a cheque.

His body slumped towards me as we went round the traffic island on Red Road. I pushed it back firmly into its corner. I wasn't going to stand any nonsense from him. Not after all the trouble I had taken. I smiled to myself. I like a job well done.

Now we were approaching the bridge at Taltolla. I was humming the first few bars in the Flower Song from Gounod's Faust — "Gentle flowe'r in the dew...."

I suppose that's how the datura plant looks early in the morning.

"You're driving much too fast, dear boy, you'll kill yourself one of these days."

"I'm in a hurry," I said. "Why can't you mind your own....", and then I realized that the "body" had spoken to me. I was losing control of the car. I jammed on the brakes, opened the door and almost fell out. A taxi-driver pulled up just in time. He cursed me in the Amritsar dialect.

I steadied myself by holding on to the side of the car, and looked inside. He was calmly drawing a cigarette-case out of his pocket and he offered it to me as if nothing had happened and we were out for a drive. I lost my temper and shouted at him. I never stammer, but I did on that occasion, I was so angry. I told him he couldn't do this to me. He was dead and he had to damn well stay dead.

"Maybe," he said, with a smirk. "But I can't stay hungry. It's long past my dinner time. Let's go to Firpo's".

I suggested kababs at a wayside shop but he wouldn't hear of it. Gave him indigestion, he said. After that dose of datura I should have thought he would be able to digest elephant steaks.

That dinner cost me a packet, and as we worked in the same office, I couldn't even charge it to expense acount. Just when I had paid the bill, he asked for a liqueur and a cigar. He had to pick up one of those expensive things in an aluminium tube. He sat there with his legs crossed, the picture of smugness.

"The nex tme you wish to indulge in this sort of caper, my dear fellow, you must take the trouble to remove the mirror that is above your mantelpiece. I could see what you were up to, so I swopped tankards when you went out to fetch that book on Indian poisons you were telling me about."

"Y-y-you d-d-did what?" I shot up from my chair, clutching my heart.

"Relax, dear boy, relax," he went on, puffing comfortably and sipping his drink. "Obviously someone sold you a harmless stomach powder or some such thing. You should change your chemist."

And then he broke into the most frightful laugh that I had ever heard him produce. A waiter dropped a tray with a loud crash. People turned to stare at us. The manager was looking worried. I grabbed the free booklet of matches from the table and rushed downstairs. In the office the next day I handed in my resignation. I couldn't stand it any longer.

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जन्मशताब्दी के अवसर पर

विश्वबन्धुत्व एवं सांस्कृतिक समन्वय के जनक चित्रकार

निकोलस रोरिख

रोरिक की एक कलाकृति

यूं तो प्रो. निकोलस रोरिख को, ९ अक्तूबर को जिनकी अनेक देशों में जन्म शताब्दी मनाई जा रही है, सारा संसार एक महान चित्रकार के रूप में जानता है, पर वास्तव में रूस में जन्मे, अमेरिका में वर्षों सक्रिय रहे तथा अपने अंतिम दिन भारत में व्यतीत करने वाले निकलोस मात्र चित्रकार नहीं थे. वह तो बहुमुखी प्रतिभा के एक ऐसे अद्वितीय व्यक्ति थे जिनका दूसरा समकालीन उदाहरण ढूंढ पाना संभव नहीं. असाधारण चित्रकार के साथ-साथ वह कवि थे, लेखक थे, विचारक थे, शिक्षक थे, पुरातत्व लेखक थे, वैज्ञानिक थे, वार्ताकार थे और इन सब से बढ़ कर वह विश्व शांति एवं सांस्कृतिक समन्वय के अनन्य समर्थक थे. पं. नेहरू ने ठीक ही कहा था—उनके सर्जनात्मक कौशल और उनकी असीमित सक्रियता को देख कर मैं चकित रह जाता हूं.

दल और वाद के सीमित दायरों से निकलोस रोरिख कितने ऊपर थे, इसका अनुमान केवल इस एक तथ्य से लगाया जा सकता है कि जिन निकलोस को रूस के सम्राट जार ने १९०४ में अपने शाही दरबार का सदस्य बनने की दावत दी थी, उन्हीं निकलोस को १९२७ में वहां की साम्यवादी सरकार ने

बच्चन श्रीवास्तव

सोवियत संघ का प्रथम कला-मंत्री नियुक्त करने का प्रस्ताव रखा था पर निकलोस ने न पहली दावत स्वीकार की और न दूसरा निमंत्रण. करते भी कैसे उन जैसे कवि हृदय कलाकार के लिए प्रशासनिक कार्यों में उलझना भला संभव हो भी कैसे सकता था.

सेंट पीटर बर्गस में जन्मे निकोलस रोरिख मूल रूप में कवि-हृदय थे और अपनी कल्पनाओं को जिन्होंने तूलिका और रंग द्वारा कैनवेस पर तो उतारा ही पर उसके लिए छंद और लेखनी का भी प्रयोग किया. चित्रकारी के साथ-साथ उन्होंने किशोरावस्था में काव्य रचना भी आरम्भ कर दी थी. उनकी प्रथम कविता १८८९ में प्रकाशित हुई थी और प्रथम चित्र 'संदेशवाहक' जिसने उन्हें चित्रकार के रूप में ख्याति दिलाई, १८९७ में प्रदर्शित किया गया था. उनकी रचनाओं का प्रथम संकलन १९१४ में प्रकाशित हुआ था. १९२६ में उनका प्रथम काव्य संग्रह पाठकों के सम्मुख आया. चित्रकारी के साथ-साथ विचारों को अभिव्यक्त करने के लिए उन्होंने लिखा भी काफी. अब तक उन के आठ ग्रंथ प्रकाशित हो चुके हैं. सम्पूर्ण निकोलस वाङ्मय लगभग ३० खंडों में प्रकाशित करने की योजना है.

निकोलस रोरिख प्रोफेसर कहलाते थे, क्योंकि वह सच्चे शिक्षक थे. अपना जीवन उन्होंने शिक्षक के रूप में आरम्भ किया था जब १८९८ में वह पुरातत्व के आचार्य नियुक्त हुए. बाद में भी अमेरिका में वह यूनाइटेड आर्ट्स म्यूजियम नामक संस्थाओं में जिनकी स्थापना उन्होंने कला-समन्वय के उद्देश्य से की थी, वह पढ़ाते रहते थे. मूल रूप में चित्रकार और कवि होते हुए भी निकोलस को विज्ञान तथा पुरातत्व में अपार रुचि थी और इन क्षेत्रों में उन्होंने पर्याप्त अध्ययन एवं बोध कार्य किया था.

रूस के बाद अमेरिका प्रवास में भी वह पुरातत्व कार्यों में रुचि लेते रहे तथा भारत आगमन के पश्चात हिमालय की प्राकृतिक, सांस्कृतिक विशालता ने उन्हें इतना प्रभावित किया कि १९२९ में उन्होंने कुल्लू में हिमालय रिसर्च इंस्टीट्यूट की स्थापना की.

प्रो. रोरिख बड़े प्रभावशाली वक्ता थे तथा अपने सुलझे हुए विचारों के कारण अपने श्रोताओं पर गहरा असर छोड़ते थे.

प्रो. निकोलस रोरिख के व्यक्तित्व की एक विशेषता यह थी कि वह जिस कार्य में भी रत होते उसे पूर्ण गंभीरता एवं निष्ठा के साथ करते. सतही तौर पर कुछ भी करना उन्हें असहनीय था. पूर्णता में व्याप्त उनकी श्रद्धा उन के बड़े से बड़े कैनवेस में भी दृष्टिगत होती है और उस छोटे से छोटे संदेश में भी जो उन्होंने विभिन्न संस्थाओं आदि को समय-समय पर भेजे.

जीवन की इस विविधता के प्रति जो उनकी गहरी आस्था थी उसी का यह परिणाम है कि उनके व्यक्तिगत मित्रों में विश्व के वे महान लोग थे जिन्होंने अपने-अपने क्षेत्र में परिपक्वता पाई थी. निकोलस के मित्रों में आइंस्टीन जैसे वैज्ञानिक, तालस्ताय जैसे साहित्यकार, बीथवान जैसे स्वर संयोजक, स्ट्रेवस्की जैसे स्वर-रचनाकार रवीन्द्र जैसे कवि, राधाकृष्णन जैसे दार्शनिक तथा पं. नेहरू जैसे विश्व शान्ति के उपासक थे.

विश्व बंधुत्व एवं सांस्कृतिक समन्वय के लिए जितना कार्य प्रो निकोलस रोरिख ने किया किसी चित्रकार ने नहीं किया. अमेरिका में संस्थापित यूनाइटेड आर्ट्स तथा रोरिख म्यूजियम, वर्ल्ड लीग आफ कलचर, हिमालयन रिसर्च इंस्टीट्यूट तथा शिकागो में गठित इंटरनेशनल सोसाइटी आफ आर्टिस्ट्स तथा इंटरनेशनल आर्ट सेंटर इन सभी संस्थाओं का लक्ष्य एक था—विश्व शान्ति एवं सांस्कृतिक समन्वय और इसी उद्देश्य पूर्ति के लिए उन्होंने समय-समय पर विभिन्न देशों की लगभग ५० सांस्कृतिक संस्थाओं को विभिन्न रूपों में महत्वपूर्ण सहयोग दिया

एक चित्रकार के रूप में निकोलस का योगदान तो अद्वितीय है ही अपने ७००० चित्रों का द्वाग जो उन्होंने अपने जीवन काल में रचे आज विश्व की प्रायः प्रत्येक कला वीथि में गौरवपूर्ण स्थान पा चुके हैं. एक चित्रकार के रूप में उन्होंने ऐतिहासिक घटनाओं को लेकर रहस्यवादी कल्पनाओं तक सभी को अपनी तूलिका और रंगों द्वारा अंकित किया है. मास्को में अंकित उनके भित्ति चित्र आज भी उनकी अद्वितीय कला की गवाही दे रहे हैं.

भारत प्रवास में निकोलस ने हिमालय को जिस विविधता, समग्रता एवं विशालता के साथ चित्रित किया, उसी ने उन्हें कला जगत में 'मास्टर आफ दि माउंटेंस' के नाम से प्रतिष्ठित किया. हिमालय की प्राकृतिक सौंदर्य एवं उस की दिव्य छटा का जो रूप उनके कैनवेस में मिलता है, वह संभवतः उतना ही भव्य, उतना ही सुन्दर है जितना कालीदास के छंदों में

वर्णित हिमालय. निकोलस की चित्र-कृतियां अपने अनोखे चमकीले रंगों तथा प्रतीकों की सहजता एवं गहराई के अद्वितीय उदाहरण हैं.

सोवियत रूस, अमेरिका तथा ब्रिटेन में प्रो. निकोलस रोरिख की जन्म शताब्दी बड़े व्यापक पैमाने पर मनाई जा रही है पर आश्चर्य है कि उनका यह सौवां जन्मदिन उस भारतवर्ष में बिना किसी महत्वपूर्ण जन्म शताब्दी समारोह के बीत गया—जिसे निकोलस ने अपनी जन्मभूमि जैसा ही प्यार दिया और जहां रहकर यह रहस्यवादी-स्वदर्शी महान चित्रकार सच्चे अर्थों में विश्व नागरिक बना.

"S U D H A"

Bangalore, 6th October 1974.

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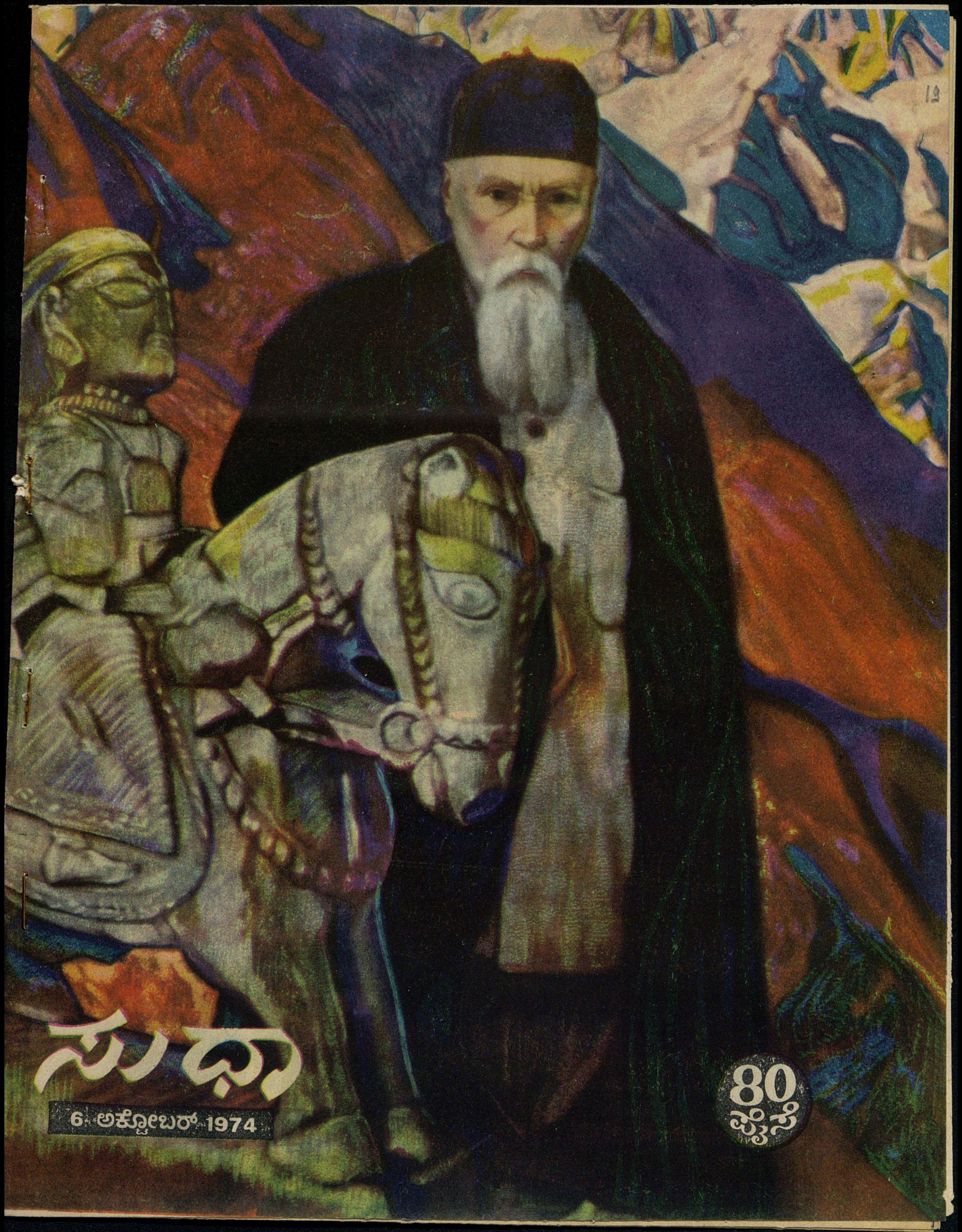

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ವಿದ್ಯುತ್ ಸಲಕರಣೆಗಳು

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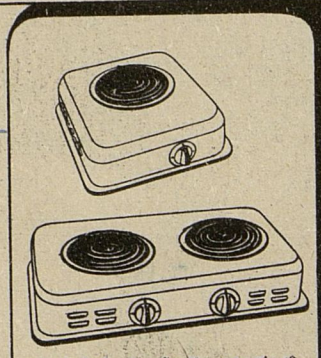

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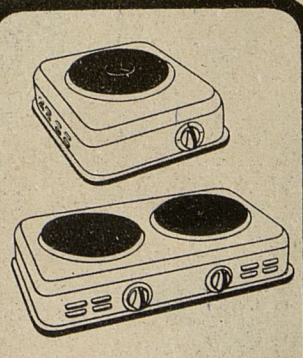

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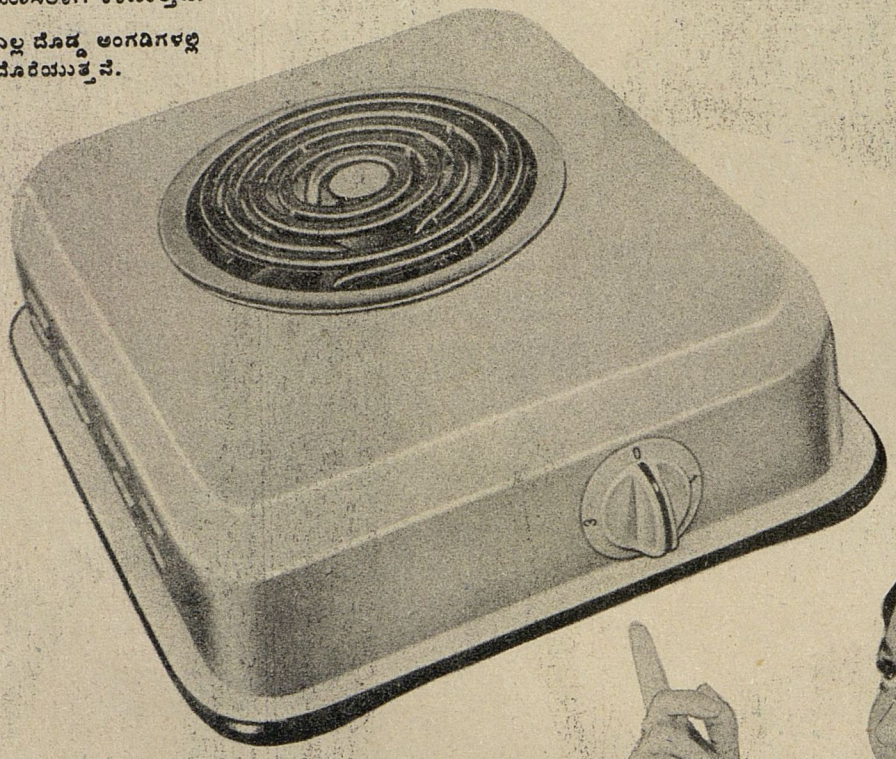

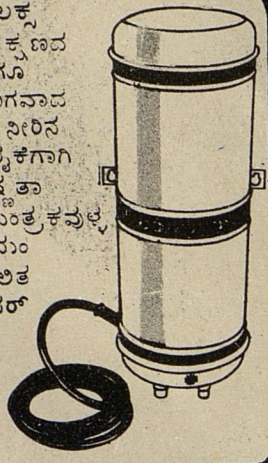

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ಕಸೂತಿಯ ಒಂದು ನೂತನ ಪ್ರಭೇದ
ನಾರಿನಿಂದ ಹೆಣೆದ ಚಿತ್ರಗಳು

ಜಗದ್ಗುರು ಜಿಂದ್ರಶೇಖರ ಭಾರತೀ ಸ್ವಾಮಿಗಳು

ಇ. ಪಿ. ಅಲಮೇಲು

ಚಿತ್ರಕಲೆ, ಸಂಗೀತ, ಕಸೂತಿ – ಹೀಗೆ ಹಲವಾರು ಹವ್ಯಾಸಗಳು. ಬೆಂಗಳೂರಿನ ಇ. ಪಿ. ಅಲಮೇಲು ಅವರದು. ಅವರ ವೀಣಾವಾದನ ಪ್ರತಿಭೆ ಅತ್ಯುಚ್ಚಮಟ್ಟದ್ದು. ಸದಾ ಹೊಸತನವನ್ನು ಪಡುಕುವ, ಕಲಾ ವೈವಿಧ್ಯವನ್ನರಸುವ ಪ್ರವೃತ್ತಿ ಈಕೆಯದು.

ಎಷ್ಟೋ ವರ್ಷದ ಹಿಂದೆ ಯಾವುದೋ ವಸ್ತುಪ್ರದರ್ಶನದಲ್ಲಿ ಒಂದು ಕಸೂತಿ ಚಿತ್ರ ಅಲಮೇಲು ಅವರ ಗಮನ ಸೆಳೆಯಿತು. ಅದು ತಯಾರಾಗಿದ್ದದ್ದು ಕೂದಲೆಳೆಗಳಿಂದ. ಆದರೆ ಸಾಕಷ್ಟು ವರ್ಣವೈವಿಧ್ಯ ಕೂದಲುಗಳಲ್ಲಿ ಅಲಭ್ಯವೆಂದೂ, ಕೂದಲಿನಿಂದ ತಯಾರಿಸಿದ ಪದಾರ್ಥವನ್ನು ಅನೇಕರು ಶ್ರೇಷ್ಠವಲ್ಲವೆಂದು ಭಾವಿಸುತ್ತಾರೆಂದೂ ಮನಗಂಡ ಅಲಮೇಲು ಈ ಉದ್ದೇಶಕ್ಕಾಗಿ ನವಿರಾದ ಬಾಳೆನಾರನ್ನು ಬಳಸಿಕೊಳ್ಳಲು ಯತ್ನಿಸಿ ಸಫಲರಾದರು. ಸ್ವತಃ ಚಿತ್ರಕಲಾವಿದೆಯಾಗಿದ್ದ ಅಲಮೇಲು ಅವರಿಗೆ ಚಿತ್ರಾಕೃತಿಯನ್ನು ಬಟ್ಟೆಯ ಮೇಲೆ ರೇಖಿಸಿ ಅದರಂತೆ ಕಸೂತಿ ಮಾಡುವುದು ಕಷ್ಟವಾಗಲಿಲ್ಲ.

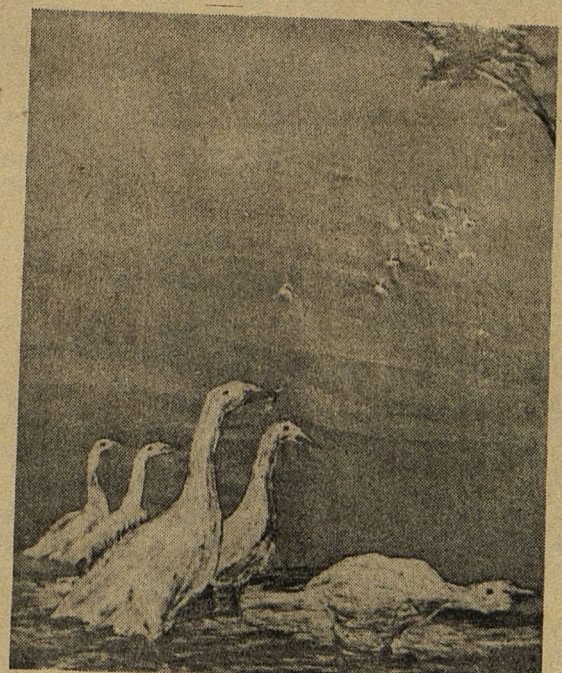
ವೈವಿಧ್ಯ, ಬಾಳಿಕೆ

ಬಾಳೆನಾರಿನಿಂದ ಚಿತ್ರಣ ಸಾಧ್ಯವೆಂದು ಸ್ಥಿರಪಟ್ಟ ಮೇಲೆ ಅಲಮೇಲು ಅವರು ಕ್ರಮೇಣ ಅನಾನಸ್ ಎಲೆ, ತಾಳೆ ಹೂ, ತೆಂಗಿನಹುರಿ, ಎಳೆನೀರು, ದಾಸವಾಳ, ಬಗಿನಿಮರ, ಬಿಳಿ ಎಕ್ಕದ ಗಿಡ, ಸೀತಾಫಲ, ಪುಂಡೀಗಿಡ, ಹೊಂಗೇಮರ – ಮುಂತಾದ ನಾಲ್ಕಾರು ಮೂಲಗಳಿಂದ ನಾರುಗಳನ್ನು ಬೇರ್ಪಡಿಸಿ ಕಸೂತಿಗೆ ಬಳಸಿಕೊಂಡರು. ಈ ಬಗೆಬಗೆಯ ನಾರುಗಳನ್ನು ಬಿಡಿಸುವುದು ಸುಲಭವಲ್ಲ, ಆದರೆ ಹೊಸತೊಂದನ್ನು ಸಾಧಿಸಬೇಕೆಂಬ ಅಲಮೇಲು ಅವರ ಛಲ, ಆದರಿಂದಾದ ಸಂತೋಷ ಅವರ ತಾಳ್ಮೆಯನ್ನು ಹೆಚ್ಚಿಸಿದವು.

"ಸಿದ್ಧವಾಗಿರುವ ಕಸೂತಿದಾರಗಳೇ ದೊರೆಯುವಾಗ ಇಷ್ಟೇಕೆ ಶ್ರಮ ಪಡುತ್ತೀರಿ?" – ಎಂದು ಕೇಳಿದರೆ ಅಲಮೇಲು ಅವರು "ಆ ದಾರಗಳಲ್ಲಿ ನಾವು ಬಯಸುವ ವಿಶಿಷ್ಟ ಬಣ್ಣಗಳು ಇರುವುದಿಲ್ಲ. ವರ್ಣ ಚಿತ್ರಗಳಲ್ಲಿ ಬಳಸುವಂತೆ ವಿಧವಿಧವಾದ ಬಣ್ಣಗಳನ್ನು ಯೋಜಿಸಿಕೊಳ್ಳಲು ಈ ನಾರುಗಳು ನೆರವಾಗುತ್ತವೆ. ನಾರುಗಳಿಗೆ ಬಣ್ಣ ಬಹಳ ಚೆನ್ನಾಗಿ ಹಿಡಿಯುತ್ತದೆ; ದೀರ್ಘಕಾಲವಾದರೂ ಮಾಸುವುದಿಲ್ಲ" – ಎನ್ನುತ್ತಾರೆ.

ತಾಳ್ಮೆಯ ಹೆಣಿಗೆ

ಬಾಳೆಗಿಡದ ನಾರನ್ನು ಉಗುರಿನಿಂದ ಬೇರ್ಪಡಿಸಬಹುದು. ದಾಸವಾಳ, ಕೇದಿಗೆ ನಾರುಗಳನ್ನು ಸೂಜಿಯಿಂದ ಎಳೆಯಬೇಕಾಗುತ್ತದೆ. ಅನಂತರ ಆಯಾ ನಾರಿನ ಶಕ್ತಿಗನುಗುಣವಾಗಿ ಬಣ್ಣ ಕಚ್ಚಬಹುದು; ಕೆಲವನ್ನು ಕೋಲ್ಡ್ ಡೈ ಮಾಡಬಹುದು. ಕೆಲವನ್ನು ಕುದಿಸಿ ಡೈ ಮಾಡಬೇಕಾಗುತ್ತದೆ. ತುಂಬಾ ಎಚ್ಚರಿಕೆಯಿಂದ ಮಾಡಬೇಕಾದ ಕೆಲಸ ಇದು; ಏಕೆಂದರೆ ನಾರಿಗೆ ಬಣ್ಣ ಬಹಳ ಬೇಗ ಹತ್ತಿಬಿಡುತ್ತದೆ. ಉದ್ದಿಷ್ಟ ವರ್ಣವನ್ನು ಜಾಗರೂಕತೆಯಿಂದ ಯೋಜಿಸಿಕೊಳ್ಳಬೇಕಾಗುತ್ತದೆ.



ನಾರಿನಲ್ಲಿ ಕಸೂತಿಮಾಡಿದ 'ಪಕ್ಷಿಸಂಕುಲ'

ತೆಂಗು, ಹುರುಳಿಕಾಯಿ ಮೊದಲಾದ ನಾರುಗಳು ಚಿಕ್ಕದಾದರೂ ಅವನ್ನು ಕಸೂತಿಗೆ ಬಳಸಿಕೊಳ್ಳಲು ತುಂಬ ತಾಳ್ಮೆ ಬೇಕಾಗುತ್ತದೆ. ಸಿದ್ಧಪಡಿಸಿದ ನಾರುಗಳನ್ನು ಬಳಸುವಾಗ ಅವು ಬೇಗ ಒರಟಾಗಿಬಿಡುವುದರಿಂದ ಅವನ್ನು ನೀರಿನಲ್ಲಿ ನೆನಸಿ ಒದ್ದೆ ಮಾಡಿಕೊಳ್ಳುತ್ತಪಣಿಗೆಪಾಕಬೇಕಾಗುತ್ತದೆ.

ದಿನಕ್ಕೆ ಎರಡು ಗಂಟೆ ಕಾಲ ಮಾತ್ರ ಈ ಕಾರ್ಯಕ್ಕಾಗಿ ವಿನಿಯೋಗಿಸುವ ಅಲಮೇಲು ಅವರಿಗೆ ಒಂದು ಕಲಾಕೃತಿಯನ್ನು ಮುಗಿಸಲು ಎರಡು ಅಥವಾ ಮೂರು ತಿಂಗಳೇ ಹಿಡಿಯುತ್ತದೆ.

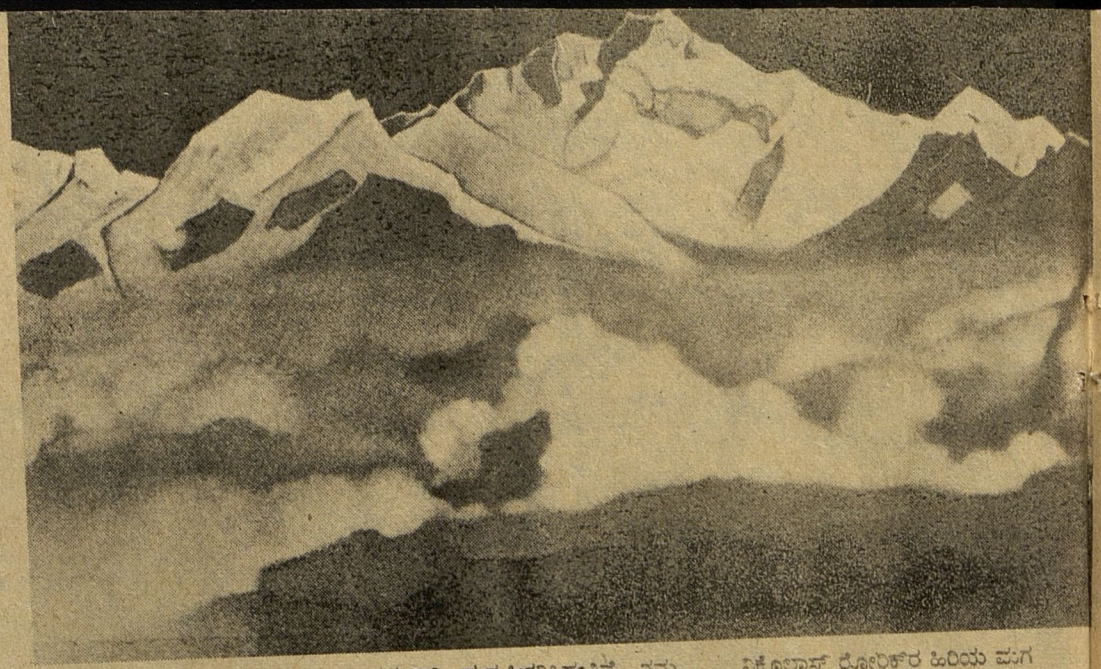
ಇವರ ಚಿತ್ರಗಳು ನಾರಿನಿಂದ ತಯಾರಾದುವೆಂಬ ಕಾರಣಕ್ಕಾಗಿ ಹಲವು ಗುರುಪೀಠಗಳಿಂದ, ದೇವಸ್ಥಾನಗಳಿಂದ ಇವರ ಕೃತಿಗಳಿಗೆ ಬೇಡಿಕೆ ಬಂದಿದೆ. ಶೃಂಗೇರಿಯ ಜಗದ್ಗುರುಗಳು ಇವರ ಕಲಿಗಾರಿಕೆಯನ್ನು ಆಶೀರ್ವದಿಸಿದ್ದಾರೆ.

ಸ್ವಸಂತೃಪ್ತಿ

ಕೇವಲ ಸ್ವಸಂತೃಪ್ತಿಗಾಗಷ್ಟೇ ಈ ಕಲೆಯನ್ನು ರೂಢಿಸಿಕೊಂಡಿರುವ ಅಲಮೇಲು ಅವರು ತಮ್ಮ ಕೃತಿಗಳನ್ನು ಮಾರಲಿಚ್ಛಿಸುವುದಿಲ್ಲ. ಕೆಲವು ಕೃತಿಗಳನ್ನು ದೇವಸ್ಥಾನಗಳಿಗೆ ದಾನ ಮಾಡಿದ್ದಾರೆ.

ದಸರಾ ವಸ್ತುಪ್ರದರ್ಶನದಲ್ಲಿಯೂ ದೆಹಲಿಯಲ್ಲಿ ನಡೆದ ಅಖಿಲಭಾರತ ಕಸೂತಿ ಕಲೆಯ ಪ್ರದರ್ಶನದಲ್ಲಿಯೂ ಅಲಮೇಲು ಅವರ ಕೃತಿಗಳು ಬಹುಮಾನಗಳಿಸಿವೆ.

ಗೀತೋಪದೇಶ, ನಟರಾಜ, ಸ್ವಾಮಿ ವಿವೇಕಾನಂದ, ಮಧ್ವಾಚಾರ್ಯರು, ನೆಹರು, ಶೃಂಗೇರಿಯ ಹಿಂದಿನ ಸ್ವಾಮಿಗಳಾದ ಚಂದ್ರಶೇಖರ ಭಾರತಿಗಳು, ನೃತ್ಯಗಣಪತಿ, ಗೋಪಾಲಕೃಷ್ಣ, ಪ್ರಕೃತಿಚಿತ್ರಗಳು ಮುಂತಾದ ಸುಮಾರು ಐವತ್ತು ಆಕೃತಿಗಳನ್ನು ಈವರೆಗೆ ಅಲಮೇಲು ಅವರು ಈ ವಿನೂತನ ಕಸೂತಿ ಕಲೆಯಲ್ಲಿ ರೂಪಿಸಿದ್ದಾರೆ. ರಾಜ್ಯ ಲಲಿತಕಲಾ ಅಕಾಡೆಮಿಯ ವತಿಯಿಂದ ಅವರ ಮೊಟ್ಟ ಮೊದಲ ಕಲಾಪ್ರದರ್ಶನ ಸೆಪ್ಟೆಂಬರ್ 28ರಿಂದ ಆಕ್ಟೋಬರ್ 3ರ ವರೆಗೆ ಬೆಂಗಳೂರಿನ ಬಸವನಗುಡಿ ಹರಿಕಥಾ ಭಜನ ಸಮಾಜದಲ್ಲಿ ಏರ್ಪಟ್ಟಿತ್ತು. ✚



↑ ಕಾಂಚನ ಗಂಗಾ

ಕಲಾವಿಶ್ವದಲ್ಲಿ ನಿಕೊಲಾಸ್ ರೋರಿಕ್ ಅವರು ಪರ್ವತೋಪಮವಾದ ಒಂದು ಮಹೀರುಹ – ಒಂದು ದೊಡ್ಡ ಆಲದ ಮರದಂಥವರು – ಎಂದು ಪ್ರೊ॥ ಓ. ಸಿ. ಗಂಗೂಲಿ ಒಂದು ಸಂದರ್ಭದಲ್ಲಿ ವರ್ಣಿಸಿದರು. ಮಹಾಯುದ್ಧಗಳಿಂದ ತ್ರಸ್ತವಾಗಿದ್ದ ಜಗತ್ತಿನಲ್ಲಿ ಸಾಂಸ್ಕೃತಿಕ ಹಾಗೂ ಆಧ್ಯಾತ್ಮಿಕ ಮೌಲ್ಯಗಳನ್ನು ರೂಢಿಸಲು ಅಜೀವ ಶ್ರಮಿಸಿದ ಮಹಾತ್ಮ ಗಾಂಧಿ, ಟಾಲ್‌ಸ್ಟಾಯ್, ರೊಮಾ ರೋಲಾ ಮೊದಲಾದ ಸನಾತನಿಗಳ ಪಂಕ್ತಿಗೆಸೇರಿದವರು ರೋರಿಕ್. 7000ಕ್ಕೂ ಹೆಚ್ಚು ಚಿತ್ರಕಲಾಕೃತಿಗಳಲ್ಲಿ, ಹತ್ತಾರು ಗ್ರಂಥಗಳಲ್ಲಿ, ನೂರಾರು ಲೇಖನ ಉಪನ್ಯಾಸಗಳಲ್ಲಿ, ನಾಲ್ಕಾರು ಸಂಸ್ಥೆಗಳ ಸಂಘಟನೆಯಲ್ಲಿ ಅವರ ಆಧ್ಯಾತ್ಮನಿಷ್ಠೆ ಹೊರಹೊಮ್ಮಿತು. ಅವರ ವಿಪುಲ ಕಲಾಸೃಷ್ಟಿಯಷ್ಟೇ ಗುಣಾರ್ಹವಾದದ್ದು ಅವರು ವಿಶ್ವಶಾಂತಿಗಾಗಿಯೂ ಸಾಂಸ್ಕೃತಿಕ ಹಾಗೂ ವೈಜ್ಞಾನಿಕ ಸಂಶೋಧನೆಗಳಿಗಾಗಿಯೂ ಸ್ಥಾಪಿಸಿ ನಡೆಸಿದ ಸಂಸ್ಥೆಗಳು, ಕೈಕೊಂಡ ಸಾಹಸಗಳು.

ಜವಹರಲಾಲ್ ನೆಹರುಕೊಡಗೆ ರೋರಿಕ್ (1942) ↑

ನೆಹರು ಮೆಚ್ಚಿಕೆ

"ನಿಕೊಲಾಸ್ ರೋರಿಕ್ ಅವರ ಪ್ರತಿಭೆಯ ಬಹುಮುಖತೆಯನ್ನೂ ಚಟುವಟಿಕೆಗಳ ವೈವಿಧ್ಯವನ್ನೂ ಕುರಿತು ಯೋಚಿಸಿದರೆ ನನಗೆ ದಿಗ್ಭ್ರಮೆಯಾಗುತ್ತದೆ"– ಎಂದರು ಜವಹರಲಾಲ್ ನೆಹರು:

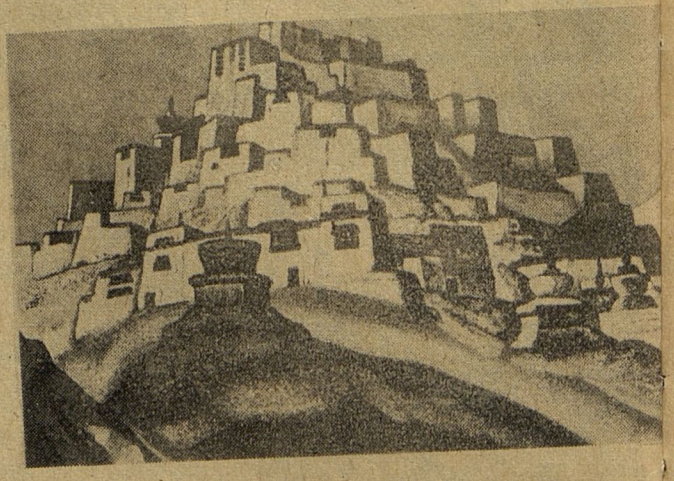
"ಅತ ಶ್ರೇಷ್ಠ ಕಲಾವಿದ, ಉದ್ದಾಮ ವಿದ್ವಾಂಸ ಹಾಗೂ ಸಾಹಿತಿ, ಪುರಾತತ್ತ್ವ ಶೋಧಕ, ಸಾಹಸಿ ಅನ್ವೇಷಕ: ಮನುಷ್ಯ ಜೀವನದ ನಾಲ್ಕಾರುಕ್ಷೇತ್ರಗಳಲ್ಲಿಕೃಷಿಮಾಡಿ ವಿಶಿಷ್ಟಸೇವೆ ಸಲ್ಲಿಸಿದ್ದಾರೆ. ಅವರ ಸಾಧನೆಯ ಗಾತ್ರವೇ ಬೆರಗುಗೊಳಿಸುವಂಥದು: ಸಾವಿರಾರು ವರ್ಣಚಿತ್ರಗಳನ್ನು ಅವರು ರಚಿಸಿದ್ದಾರೆ; ಅವುಗಳಲ್ಲೊಂದೊಂದೂ ಉನ್ನತದರ್ಜೆಯ ಕಲಾನಿರ್ಮಿತಿ. ಹಿಮಾಲಯ ಪರ್ವತದ ಸೌಂದರ್ಯವನ್ನು ಬಿಂಬಿಸುವ ಅವರ ಹತ್ತಾರು ಕೃತಿಗಳು ನಮ್ಮ ಸಂಸ್ಕೃತಿಯ ಪಹರೆಗಾಪಲಾಗಿರುವ ಆ ಪರ್ವತಶ್ರೇಣಿಯ ಭಾವಗರ್ಭವನ್ನೇ ನಮಗಾಗಿ ಪ್ರತ್ಯಕ್ಷೀಕರಿಸಿದಂತಿವೆ. ನಮ್ಮ ಇತಿಹಾಸವನ್ನೂ ಬೌದ್ಧಿಕ – ಸಾಂಸ್ಕೃತಿಕ– ಆಧ್ಯಾತ್ಮಿಕ ಪರಂಪರೆಯನ್ನೂ ನೆನಪಿಗೆ ತರುವ ಆ ಕಲಾಕೃತಿಗಳು ಗತಕಾಲದ ಸಾಕ್ಷ್ಯದಂತಷ್ಟೇ ಆಗಿರದೆ ಚಿರಂತನಭಾರತದ ಮೂರ್ತರೂಪವೆನ್ನಬಹುದು. ಹೀಗೆ ಭವ್ಯಚಿತ್ರಗಳಲ್ಲಿ ನೈಜಭಾರತವನ್ನು ರೂಪಿಸಿರುವ ನಿಕೊಲಾಸ್ ರೋರಿಕ್ ನಮಗೆ ಧನ್ಯವಾದಾರ್ಹರು."

ಅಭಿಜಾತ ಕುಲೀನ

ನಿಕೊಲಾಸ್ ರೋರಿಕ್ ಅಭಿಜಾತ ಕುಲೀನರು. ಪೀಟರ್ ದೊರೆಯ ಕಾಲದಲ್ಲಿ ರಷ್ಯದಲ್ಲಿ ನೆಲಸಿದ ಒಂದು ಗಣ್ಯ ವೈಕಿಂಗ್ ಮನೆತನ ಅವರದು. ರೋರಿಕ್‌ರ ಪತ್ನಿ ಹೆಲೀನಾ, ವಾಗ್ಗೇಯಕಾರ ಮೂಸಾರ್ಗ್‌ಸ್ಕಿಯ(Moussorgsky) ಸಮೀಪ ಬಂಧು; ನೆಪೋಲಿಯನ್ನನನ್ನು ಹಿಮ್ಮೆಟ್ಟಿಸಿದ ಫೀಲ್ಡ್ ಮಾರ್ಷಲ್ ಕುಟೊಸೊವ್‌ನ (Kutozov) ವಂಶಜರು; ಧಾರ್ಮಿಕ, ತಾತ್ವಿಕ ಸಾಹಿತ್ಯದಲ್ಲಿ ಕೃತಪರಿಶ್ರಮರು.

ನಿಕೊಲಾಸ್ ರೋರಿಕ್‌ರ ಹಿರಿಯ ಮಗ ಜಾರ್ಜ್ ರೋರಿಕ್‌ವಿಜ್ಞಾನಿಯಾಗಿ, ಪ್ರಾಚ್ಯ ಶಾಸ್ತ್ರಜ್ಞನಾಗಿ ಹೆಸರು ಗಳಿಸಿದವರು. ಎರಡನೆ ಮಗ ಸ್ವೆಟೊಸ್ಲಾವ್ ರೋರಿಕ್ ದೇಶವಿದೇಶ ಖ್ಯಾತಿಗಳಿಸಿರುವ ವರ್ಣಚಿತ್ರಕಾರರು. ಸ್ವೆಟೊಸ್ಲಾವ್ ರೋರಿಕ್‌ರ ಪತ್ನಿ ಭಾರತೀಯ ಚಲಚ್ಚಿತ್ರ ಇತಿಹಾಸದ ಆದ್ಯ ಯುಗದ ಪ್ರಸಿದ್ಧ ಕಲಾವಿದೆ ದೇವಿಕಾರಾಣಿ.

ನಿಕೊಲಾಸ್ ರೋರಿಕ್ ಹುಟ್ಟಿದ್ದು 1874ರ ಅಕ್ಟೋಬರ್ 9ರಂದು – ರಷ್ಯದ ಸೆಯಿಂಟ್ ಪೀಟರ್ಸ್‌ಬರ್ಗ್ (ಈಗಿನ ಲೆನಿನ್‌ಗ್ರಾಡ್)ನಲ್ಲಿ. ಆವರು ನಿಧನರಾದದ್ದು 1947ರ ಡಿಸೆಂಬರ್ 13ರಂದು – ಭಾರತದ ಹಿಮಾಚಲ ಪ್ರದೇಶದ ಕುಲೂಪ್ರಾಂತದಲ್ಲಿ. ಅವರ ಜೀವಿತಸಾಧನೆ ಯೂರೋಪ್, ಅಮೆರಿಕ, ಏಷ್ಯ – ಮೂರೂ ಖಂಡಗಳಲ್ಲಿ ವ್ಯಾಪಿಸಿ ಅವರ ಅಂತರರಾಷ್ಟ್ರೀಯ ಪ್ರಸಿದ್ಧಿಗೆ ಕಾರಣವಾಯಿತು. ಮಾನವನ ಭವಿಷ್ಯವನ್ನು ಕಾಂತಿಯುತವಾಗಿ ಮಾಡಬೇಕೆಂಬ ಗಮ್ಯಕ್ಕಾಗಿ ಶಮ್ಮ ಶಕ್ತಿಯನ್ನೆಲ್ಲ ವ್ಯಯಮಾಡಿದರು ಅವರು. ಇಂದು



'ವಿಷ್ಣು ದಿಗ್ವಿಜಯ' (ರೋರಿಕ್ ವರ್ಣಚಿತ್ರ) ↑

'ಯುನೆಸ್ಕೊ' ವಿಶ್ವಸಂಸ್ಥೆ ಮಾಡುತ್ತಿರುವ ಕಾರ್ಯಕ್ಕೆ ಬೀಜಾವಾಪ ಮಾಡಿದವೆರೆನ್ನ. ಬಹುದು ನಿಕೊಲಾಸ್ ರೋರಿಕ್‌ರನ್ನು, ಪಿಜ್ಞಾನಿ ಆಲ್ಬರ್ಟ್ ಐನ್‌ಸ್ಟೈನ್, ಕವಿ ರವೀಂದ್ರರು, ಅಧ್ಯಕ್ಷ ರೂಸ್‌ವೆಲ್ಟ್ ಮತ್ತು ಎಲೆನಾರ್ ರೂಸ್‌ವೆಲ್ಟ್, ಸರ್ವೆಪಲ್ಲಿ ರಾಧಾಕೃಷ್ಣನ್, ಪ್ರಧಾನಿ ನೆಹರು, ಟಾಲ್ ಸ್ಟಾಯ್ ಮುಂತಾದ ಹತ್ತಾರು ಮಂದಿ ಸಮಕಾಲಿಕರು ರೋರಿಕ್‌ರಲ್ಲಿ ಅಪಾರ ಗೌರವ ತಳೆದಿದ್ದು ಅವರ ಸಾಂಸ್ಕೃತಿಕ ಪ್ರಯತ್ನಗಳಿಗೆ ಬೆಂಬಲವಿತ್ತರು.

ಸೌಂದರ್ಯಾರಾಧಕ

"ಸೌಂದರ್ಯವನ್ನು ಹೊಮ್ಮಿಸುವುದೇ ಕಲೆಯ ಉದ್ಯೋಗ. ಸೌಂದರ್ಯದಿಂದಲೇ ವಿಜಯ, ಸೌಂದರ್ಯದಿಂದಲೇ ಏಕಮತ್ಯ. ನಾವು ಭಗವಂತನನ್ನು ಆರಾಧಿಸಬಹುದಾದದ್ದೂ ಸೌಂದರ್ಯದ ಮೂಲಕವೇ...." "ಮಾನವತೆಯನ್ನೆಲ್ಲ ಒಟ್ಟುಗೂಡಿಸಬಲ್ಲದ್ದು ಕಲೆ. ಕಲೆ ಅವಿಭಾಜ್ಯ. ಅದರ ಪ್ರಕಾರಗಳು ಹಲವು, ಆದರೆ ಯಾರೂ ಅದರ ಪ್ರಭಾವಕ್ಕೆ ಹೊರತಾದವರಲ್ಲ. ಪ್ರತಿಯೊಬ್ಬನೂ ಸವಿಯಬಹುದಾದದ್ದು ಅದರ ಮಾಧುರ್ಯ. ಕಲೆಯ ದೀಪ್ತಿಯೇ ಅಸಂಖ್ಯಾತ ಜೀವಿಗಳಲ್ಲಿ ವಿಶ್ವಪ್ರೇಮವನ್ನು ಉಕ್ಕಿಸಬಲ್ಲ ದಿವ್ಯಶಕ್ತಿ." –ನಿಕೊಲಾಸ್ ರೋರಿಕ್‌ರವರ ಈ ಮಾತುಗಳು ಅವರ ವಿಶಾಲಸಾಧನೆಯ ನೆಲಗಟ್ಟನ್ನು, ಸ್ಫೂರ್ತಿಸ್ರೋತವನ್ನು ಸೂಚಿಸುತ್ತವೆ.

ರೋರಿಕ್‌ರವರ ಮೊದಮೊದಲಿನ ವರ್ಣಚಿತ್ರಗಳು ಅವರ ಪುರಾತತ್ವಶೋಧನೆಯ, ಆನ್ವೇಷಕ ಸಾಹಸಗಳ ಫಲಿತಗಳು. ಅವರ ಆಮೇಲಿನ ಕಲಾಕೃತಿಗಳು ಧಾರ್ಮಿಕ, ಅನುಭಾವಿಕ ರೀತಿಯವು. ಅವರ ಕ್ರಿಸ್ತ, ಬುದ್ಧ, ಮಹಮದ್, ಕಾನ್‌ಫ್ಯೂಷಿಯಸ್ ಮುಂತಾದ ಧರ್ಮಗುರುಗಳ, ಸಾಧುಸಂತರ ಚಿತ್ರಗಳು ತೀವ್ರ ಮನಸ್ಪೋದಕವಾಗಿವೆ. ಹಿಮಾಲಯ ಪರ್ವತ ಶ್ರೇಣಿಯ ಹಾವಭಾವ ವಿಲಾಸವಿಭ್ರಮಗಳನ್ನು ವರ್ಣಗಳಲ್ಲಿ ಸೆರೆಹಿಡಿದದ್ದು ರೋರಿಕ್‌ರ ಕಲಾಪ್ರೌಢಿಮೆಯ ಮಹತ್ಸಾಧನೆ; ಅವರಿಗೆ 'ಮಾಸ್ಟರ್ ಆಫ್ ದಿ ಮೌಂಟನ್ಸ್' (ಶೈಲಗುರು) – ಎಂಬ ಬಿರುದನ್ನೇ ನೀಡಿತು.ಅವರ ಚಿತ್ರಗಳಿಂದ ಮುಗ್ಧಪಾದ ಜನತೆ. ಜಗತ್ತಿನ ಮುಖ್ಯ ಕಲಾಕೇಂದ್ರಗಳಲ್ಲೆಲ್ಲ ಇಂದಿಗೂ ಕಾಣಬಹುದು ರೋರಿಕ್‌ರ ಕಲಾಕೃತಿಗಳನ್ನು. ಲೆನಿನ್‌ಗ್ರಾಡಿನಸರ್ಕಾರಿ ಮ್ಯುಸಿಯಂ,ಮಾಸ್ಕೊವಿನ ಟ್ರೆಟಿಯಕೋವ್ ಗ್ಯಾಲರಿ, ನ್ಯೂಯಾರ್ಕಿನ ರೋರಿಕ್ ಮ್ಯುಸಿಯಂ, ಕ್ಯಾಲಿಫೋರ್ನಿಯದ ಓಕ್‌ಲೆಂಡ್ ಮ್ಯುಸಿಯಂ ಭಾರತದಲ್ಲಿ ಕುಲೂ ಪ್ರಾಂತದ ರೋರಿಕ್ ಮ್ಯುಸಿಯಂ, ಕೇರಳದ ತಿರುವನಂತಪುರದ ಸರ್ಕಾರಿ ಮ್ಯುಸಿಯಂ – ಮುಂತಾದ ಹತ್ತಾರು ಚಿತ್ರಶಾಲೆಗಳಲ್ಲಿ ರೋರಿಕ್‌ರ ಅನೇಕ ಕೃತಿಗಳನ್ನು ಸಂಗ್ರಹಿಸಿಡಲಾಗಿದೆ.

ನಿಸರ್ಗಚಿತ್ರಣಗಳು, ಹಿಮಾಲಯದ ಚಿತ್ರಕಥನಗಳಷ್ಟೇ ರೋರಿಕ್‌ರ ಭಿತ್ತಿಚಿತ್ರಗಳೂ ಪ್ರಸಿದ್ಧವಾದವು. ಮಾಸ್ಕೊವಿನ ಕಜಾನ್ ರೈಲ್ವೆ ನಿಲ್ದಾಣ (1915), ಸ್ಕೊಲೆನ್‌ಸ್ಕ್ ಬಳಿಯ ತಲಪ್ಕಿನೊ ಚರ್ಚ್ ಮುಂತಾದೆಡೆ ರೋರಿಕ್‌ರ ಬೃಹತ್ ಕಲಾಕೃತಿಗಳಿವೆ.

ಚಿಕ್ಕಂದಿನಿಂದ ಪ್ರಾಚೀನ ಶೋಧಗಳಲ್ಲಿ ತೀವ್ರಾಸಕ್ತಿ ತಳೆದಿದ್ದ ನಿಕೊಲಾಸ್ ರೋರಿಕ್‌ರ ವೈಜ್ಞಾನಿಕ ಸಾಧನೆಯೂ ಅಚ್ಚರಿ ತರುವಂಥದು. ರಷ್ಯದಲ್ಲೂ ಮಧ್ಯ ಏಷ್ಯದಲ್ಲೂ ಅವರು ನಡಸಿದ ಶೋಧಗಳಿಂದಾಗಿ ರಷ್ಯದ ಅಗ್ರಶ್ರೇಣಿಯ ಪುರಾತತ್ವ ವಿಜ್ಞಾನಿಗಳಲ್ಲೊಬ್ಬರೆನಿಸಿದರು.

1917ರಲ್ಲಿ ರೋರಿಕ್ ರಷ್ಯ ಬಿಟ್ಟು ತೆರಳಿದಾಗ ಅವರ ಸಂಗ್ರಹದಲ್ಲಿ ಅತ್ಯಂತ ಶ್ರಮದಿಂದ ಕಲೆಹಾಕಿದ್ದ ಶಿಲಾಯುಗದ 75,000 ಸ್ಮಾರಕಗಳೂ 16-17ನೆ ಶತಾಬ್ದಗಳ 300ಕ್ಕೂ ಮಿಕ್ಕ ಅಪರೂಪ ಚಿತ್ರ ಕಲಾಕೃತಿಗಳೂ ಇದ್ದವು.

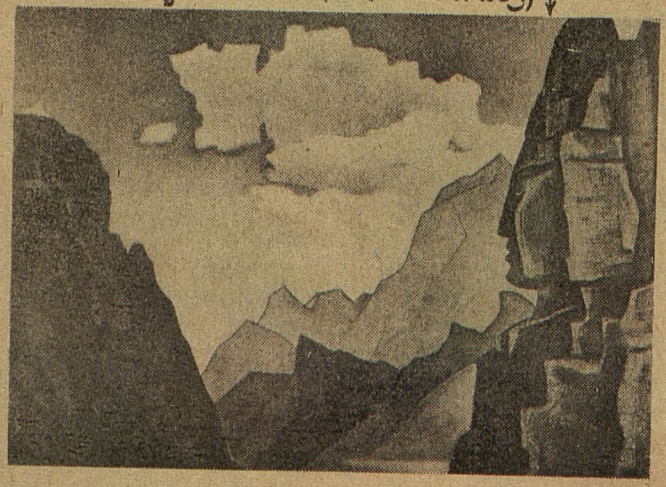
ಅನ್ವೇಷಕ

ಮರಳುಗಾಡಿನಲ್ಲಿ ಬೆಳೆಯುವ ಸಸ್ಯಗಳ ಬಗ್ಗೆ ಮಾಹಿತಿ ಸಂಗ್ರಹಿಸಲು ಅಮೆರಿಕ ಸರ್ಕಾರ ರೋರಿಕ್‌ರನ್ನು ಯೋಜಿಸಿತ್ತು. ಸಸ್ಯವಿಜ್ಞಾನ, ವೈದ್ಯಶಾಸ್ತ್ರ, ಭಾಷಾಶಾಸ್ತ್ರ, ಪ್ರಾಚ್ಯಶಾಸ್ತ್ರ, ಸಮಾಜಶಾಸ್ತ್ರ ಮುಂತಾದ ಕ್ಷೇತ್ರಗಳಲ್ಲಿ ಅಧ್ಯಯನ ನಡಸಲು ಹಿಮಾಲಯನ್ ರಿಸರ್ಚ್ ಇನ್‌ಸ್ಟಿಟ್ಯೂಟ್ ಎಂಬ ಸಂಸ್ಥೆಯನ್ನು ರೋರಿಕ್ 1928ರಲ್ಲಿ ಪ್ರಾರಂಭಿಸಿದರು.

ಮಧ್ಯ ಏಷ್ಯದ ಪರ್ವತಪ್ರದೇಶಗಳಲ್ಲಿ ನಿಕೊಲಾಸ್ ರೋರಿಕ್ ಕೈಕೊಂಡ ಐದು ವರ್ಷಗಳ (1923–28) ದೀರ್ಘ ಪರ್ಯಟನವಂತೂ ಇತಿಹಾಸಾರ್ಹವಾದದ್ದು. ಹೆಜ್ಜೆ ಹೆಜ್ಜೆಗೂ ಅಪಾಯವನ್ನೆದುರಿಸಬೇಕಾಯಿತು ರೋರಿಕ್ ಮತ್ತು ಅವರ ತಂಡದವರು. ಟಿಬೆಟಿನ ಮಲೆನಾಡನ್ನು

ಜನ್ಮಶತಾಬ್ದಿ ಸ್ಮರಣೆ
ಮಹರ್ಷಿ ನಿಕೊಲಾಸ್ ರೋರಿಕ್

'ಭವ್ಯ ಹಿಮಾಲಯ' (ರೋರಿಕ್ ವರ್ಣಚಿತ್ರ) ↓



ಉತ್ತರದಿಂದ ದಕ್ಷಿಣಕ್ಕೆ ದಾಟುವುದು– ಪಶ್ಚಿಮ ಚೀನದಿಂದ ಭಾರತಕ್ಕೆ ಹಾದು ಬರುವುದು – ಈಗಲೂ ದುಸ್ಸಾಧ್ಯವೇ. ಅಮೆರಿಕ ಸರ್ಕಾರದ ಆಶ್ರಯದಿಂದ ಕೈಕೊಂಡ ಈ ಯೋಜನೆಯಂತೆ ಸಿಕ್ಕಿಂನಲ್ಲಿ ಪ್ರವಾಸವನ್ನಾರಂಭಿಸಿದ ರೋರಿಕ್ ತಂಡ ಪಂಜಾಬು, ಕಾಶ್ಮೀರ, ಲಡಾಕ್, ಕಾರಕೊರಂ, ಖೋಟನ್, ಆಲ್ಟೈ ಪರ್ವತಗಳು, ಮಂಗೋಲಿಯ, ಗೋಬಿ ಪ್ರದೇಶದ ಮಾರ್ಗವಾಗಿ ಟಿಬೆಟನ್ನು ತಲಪಿತು. ಟಿಬೆಟಿನಲ್ಲಿ ದರೋಡೆಕೋರರನ್ನೆದುರಿಸಬೇಕಾಯಿತು. ಅಧಿಕೃತ ಪ್ರವೇಶಪತ್ರಗಳಿದ್ದರೂ ಟಿಬೇಟಿನ ನಗ್ಚು ಬಳಿ ಅಧಿಕಾರಿಗಳು ತಡೆಹಾಕಿದರು. ಸಮುದ್ರಮಟ್ಟದಿಂದ 15,000 ಅಡಿಯಷ್ಟು ಎತ್ತರದಲ್ಲಿರುವ ಆ ತಂಡಿ ಪ್ರದೇಶದಲ್ಲಿ, ದುರಸ್ಥಿಲ್ಲದ ದೇರೆಗಳಲ್ಲಿ ರೋರಿಕ್ ಅಧ್ಯಯನ ತಂಡವನ್ನು ಕೊಳೆಹಾಕಿದರು. ಐವರು ಸಂಗಡಿಗರು ಮೃತರಾದರು. ತೊಂಬತ್ತು ಪ್ರಾಣಿಗಳೂ ಅಸುನೀಗಿದವು. ಹಣ, ಆಹಾರ, ಔಷಧಿ – ಮೂರೂ ಮುಗಿಯಿತು. ತಂಡದಲ್ಲಿ ಮೂವರು ಅಸಹಾಯ ಸ್ತ್ರೀಯರು

ಇದ್ದರೆಂಬುದೂ ಅಧಿಕಾರಿಗಳ ಮನಸ್ಸನ್ನು ಕರಗಿಸಲಿಲ್ಲ. ಸರ್ಕಾರದೊಡನೆಯೂ ಹೊರಗಣ ಪ್ರಪಂಚದೊಡನೆಯೂ ಪತ್ರವ್ಯವಹಾರವನ್ನೂ ಪ್ರತಿಬಂಧಿಸಲಾಯಿತು. ವಿಶ್ವ ಪ್ರಯತ್ನ ಮಾಡಿ 1928ರ ಮಾರ್ಚ್ 4ರಂದು ರೋರಿಕ್ ತಂದ ವಿಮೋಚನೆ ಪಡೆಯಿತು.

'ಜ್ವೆನಿಗೊರೊಕೋದ್' ದೇವಮಂದಿರ (ರೋರಿಕ್ ವರ್ಣಚಿತ್ರ)

ಈ ದೀರ್ಘಪ್ರವಾಸದ ಫಲಿತವಾಗಿ ಮಧ್ಯಏಷ್ಯದ ಜನ-ನೆಲ ವೈಶಿಷ್ಟ್ಯಗಳನ್ನು ರೋರಿಕ್‌ರ ನೂರಾರು ವರ್ಣಚಿತ್ರಗಳು ದಾಖಲೆ ಮಾಡಿದವು. ಭಾರತ, ಟಿಬೆಟ್, ಮಂಗೋಲಿಯ, ಆಲ್ಟೈ ಪರ್ವತಪ್ರಸರಗಳ ವಿವಿಧ ಮುಖಗಳ ಪರಿಚಯ ಜಗತ್ತಿಗಾದುದು ರೋರಿಕ್‌ರ ಚಿತ್ರಗಳಿಂದ. ಪುರಾತತ್ವಶೋಧನೆಗೆ ಅವಕಾಶವಿರುವ ಸ್ಥಳಗಳಾವುವೆಂದು ರೋರಿಕ್ ಪತ್ತೆಮಾಡಿ, ಮುಂದಿನ ವಿಜ್ಞಾನಿಗಳ ಸಂಶೋಧನೆಗೆ ಅಡಿಪಾಯ ಹಾಕಿದರು. ಇದಕ್ಕೂ ಮಿಗಿಲಾಗಿ, ಏಷ್ಯದ ವಿವಿಧ ಜನಾಂಗಗಳ ಸಂಸ್ಕೃತಿ ಸ್ವರೂಪವೇನೆಂದು ಜಗತ್ತಿಗೆ ತಿಳಿಸುವ ವಿಪುಲ ಸಾಹಿತ್ಯ ರಚಿತವಾಯಿತು ರೋರಿಕ್‌ರಿಂದ.

ಸಾಹಿತಿಗಳಾಗಿಯೂ ರೋರಿಕ್‌ರ ಸಾಧನೆ ಅಸಾಧಾರಣ. ಅವರಿಗೆ 15 ವರ್ಷ ವಯಸ್ಸಾಗಿದ್ದಾಗಲೇ ಅವರ ಕವನಗಳು ರಷ್ಯದ ಪತ್ರಿಕೆಗಳಲ್ಲಿ ಪ್ರಕಟವಾಗಲಾರಂಭವಾಯಿತು. 1929ರಲ್ಲಿ ಪ್ರಕಟವಾದ ಅವರ ಕವನ ಸಂಗ್ರಹ 'ಫ್ಲೇಮ್ ಆಫ್ ಚಾಲಿಸ್' (ಪಾವಕ ದೀಪ್ತಿ) ಪ್ರಸಿದ್ಧವಾದದ್ದು.

ರೋರಿಕ್‌ರ ಪ್ರಕಟಿತ ಕೃತಿಗಳಲ್ಲಿ 'Art — A Predominant Factor in Archaeology' (1898ರಲ್ಲಿ ರಷ್ಯದ ಪುರಾತತ್ವಶೋಧನ ಸಂಸ್ಥೆಯಲ್ಲಿ ಮಾಡಿದ ಉಪನ್ಯಾಸಗಳು), Sacred Signs(ಕವನಗಳು,1904), 'Adamant'(ಪ್ರಬಂಧಗಳು, 1925), 'Altai Himalayas' (ಮಧ್ಯ ಏಷ್ಯ ಪ್ರವಾಸದ ವರದಿ, ದಾಖಲೆಗಳು, 1929), Shambhala (ಮಧ್ಯ ಏಷ್ಯ ಪ್ರವಾಸದ ಮನೋಮುದ್ರಿಕೆಗಳು, 1930)'Joy of Art'(ಕಲಾನಂದ) 'Realm of Light' (ಪ್ರಬಂಧ, 1929), 'Beautiful Unity' (ಸಾಂಸ್ಕೃತಿಕ ಪ್ರಬಂಧಗಳು, 1946), 'Himalayas — The Abode of Light' ('ಹಿಮಾಲಯ–ದ್ಯುತಿಧಾಮ', ಪ್ರಬಂಧಗಳು, 1947)– ಇವು ಪ್ರಸಿದ್ಧವಾದವು.

ರಂಗ ವಿನ್ಯಾಸಕ

ರೋರಿಕ್‌ರ ಪ್ರಕಟಿತ ಗ್ರಂಥಗಳೇ 30 ಸಂಪುಟಗಳಿಗೂ ಹೆಚ್ಚಾಗಿವೆ. ಅವರ ಅಪ್ರಕಟಿತಗ್ರಂಥ–ಲೇಖಗಳೂ ನೂರಾರಿವೆ.

ಪ್ರಸಿದ್ಧ ಗೀತಕಾರ ಸ್ಟ್ರಾವಿನ್‌ಸ್ಕಿಯೊಡನೆ 'ವಸಂತೋತ್ಸವ' (Rite of Spring, 1912) ಕೃತಿಯ ಅನೇಕ ಗೇಯ ಭಾಗಗಳನ್ನು ಬರೆದವರು ರೋರಿಕ್. ಈ ಪ್ರಸಿದ್ಧ ಕೃತಿಯ ರಂಗಯೋಜನೆ, ವೇಷವಿನ್ಯಾಸಾದಿ ಕಲಾನಿರ್ಮಿತಿ ರೋರಿಕ್‌ರದು. ಜರ್ಮನ್ ಕವಿ ವ್ಯಾಗ್ನರನ ಹಲವು ರೂಪಕಗಳಿಗೂ, ಬೆಲ್ಜಿಯಂನ ನಾಟಕಕಾರ ಮೇಟರ್‌ಲಿಂಕ್‌ನ ಕೃತಿಗಳು, ನಾರ್ವೆಯ ನಾಟಕಕಾರ ಇಬ್ಸನನ 'ಪೀರ್ ಜಿಂಟ್' ಮುಂತಾದ ನಾಟಕಗಳಿಗೂ ರಂಗಸಜ್ಜಿಕೆ, ವೇಷಾಕೃತಿಗಳನ್ನು ವಿನ್ಯಾಸಗೊಳಿಸಿದವರು ರೋರಿಕ್.

ಕರ್ಮಯೋಗಿ

ಯಾವ ಪದವಿಗಳನ್ನೂ ಬಯಸದ ನಿಕೊಲಾಸ್ ರೋರಿಕ್ ತಮಗೆ ನೀಡಲಾದ ನಾಲ್ಕಾರು ಉನ್ನತ ಹುದ್ದೆಗಳನ್ನು ನಿರಾಕರಿಸಿ,ತಮಗೆ ಭಗವದ್ವಿಹಿತವೆಂದು ತೋರಿದ ಸೌಂದರ್ಯಾರಾಧನೆಯಲ್ಲೂ ವಿಶ್ವಶಾಂತಿ ಸಾಧನ ಪ್ರಯತ್ನಗಳಲ್ಲೂ ಜೀವ ಸವೆಸಿದರು. 1906ರಲ್ಲಿ ರಷ್ಯದ ದರ್ಬಾರು ಬಕ್ಷಿಹುದ್ದೆಯನ್ನೊಪ್ಪಿಕೊಳ್ಳುವಂತೆ ಸರ್ಕಾರ ಕೋರಿತು. 1917ರಲ್ಲಿ ರಷ್ಯದ ಮಂತ್ರಿಮಂಡಲದ ಪ್ರಪ್ರಥಮ ಕಲಾಸಚಿವರಾಗುವಂತೆ ಸರ್ಕಾರ ಆಗ್ರಹಪೂರ್ವಕವಾಗಿ ಕೇಳಿತು. ಆದರೆ ರೋರಿಕ್ ಈ ಉದ್ಯೋಗಾವಕಾಶಗಳಾವುದನ್ನೂ ಅಂಗೀಕರಿಸದೆ ತಮ್ಮ ಸ್ವಪ್ರೇರಿತ ಸಾಂಸ್ಕೃತಿಕ ಕಾರ್ಯಕ್ರಮಗಳಲ್ಲಿ ಮಗ್ನರಾದರು.ಚಿಕಾಗೊವಿನಲ್ಲಿ1921ರಲ್ಲಿ ಆರಂಭಿಸಲಾದ ಅಂತರರಾಷ್ಟ್ರೀಯ ಕಲಾವಿದ ಸಂಘ (ಇಂಟರ್‌ನ್ಯಾಷನಲ್ ಸೊಸೈಟಿ ಆಫ್ ಆರ್ಟಿಸ್ಟ್ಸ್); 1922ರಲ್ಲಿ ವಿವಿಧ ಕಲೆಗಳ ಸಮನ್ವಯಕ್ಕಾಗಿ ಆರಂಭಿಸಿದ 'ಮಾಸ್ಟರ್ ಇನ್‌ಸ್ಟಿಟ್ಯೂಟ್ ಆಫ್ ಯುನೈಟಿಡ್ ಆರ್ಟ್ಸ್'; ಕಲಾಕೃತಿಗಳ ಸಂರಕ್ಷಣೆಗಾಗಿ 1922ರಲ್ಲೇ ಸ್ಥಾಪಿಸಿದ ಅಂತರರಾಷ್ಟ್ರೀಯ ಕಲಾಕೇಂದ್ರ; 1923ರಲ್ಲಿ ನ್ಯೂಯಾರ್ಕಿನಲ್ಲಿ ಸ್ಥಾಪಿತವಾಗಿ ಇಂದು ಬಹುಮುಖವಿವಾಗಿ ಬೆಳೆದಿರುವ 'ರೋರಿಕ್ ಮ್ಯುಸಿಯಂ', 1928ರಲ್ಲಿ ಕುಲೂ ಪ್ರಾಂತದಲ್ಲಿ ಆರಂಭಿಸಿದ 'ಹಿಮಾಲಯನ್ ರಿಸರ್ಚ್ ಇನ್‌ಸ್ಟಿಟ್ಯೂಟ್'; 1931ರಲ್ಲಿ ಸಂಘಟಿಸಿದ ಸಾಂಸ್ಕೃತಿಕ ವಿಶ್ವಸಂಘ ('ವರ್ಲ್ಡ್ ಲೀಗ್ ಆಫ್ ಕಲ್ಚರ್') – ಇವು ನಿಕೊಲಾಸ್‌ರೋರಿಕ್‌ರು ಸ್ಥಾಪಿಸಿ ಪೋಷಿಸಿದ ಸಂಸ್ಥೆಗಳಲ್ಲಿ ಕೆಲವು.

ಶಾಂತಿ ಪತಾಕೆ

ಕಲಾಕೃತಿಗಳು ಸಂಸ್ಕೃತಿಯ ಅಭಿನ್ನ ಭಾಗವೆಂದು ಜನಸಾಮಾನ್ಯರು ಮನಗಾಣುವಂತೆ ಮಾಡಲು ಹಾಗೂ ಯುದ್ಧಾದಿ ವಿಪ್ಲವಗಳ ಆಘಾತದಿಂದ ಕಲಾಸಂಗ್ರಹಗಳನ್ನೂ ಶೈಕ್ಷಣಿಕ, ಧಾರ್ಮಿಕ, ವೈಜ್ಞಾನಿಕ ಸಂಸ್ಥೆಗಳನ್ನೂ ರಕ್ಷಿಸಲು ವಿಶ್ವದ 21 ರಾಷ್ಟ್ರಗಳು ಅಮೆರಿಕದ ಅಧ್ಯಕ್ಷ ರೂಸ್‌ವೆಲ್ಟರ ಸಮ್ಮುಖದಲ್ಲಿ 1935ರ ಏಪ್ರಿಲ್15ರಂದು 'ರೋರಿಕ್ ಒಡಂಬಡಿಕೆ'ಗೆ (ರೋರಿಕ್ ಪ್ಯಾಕ್ಟ್) ಸಹಿಮಾಡಿದವು. ಉತ್ತರೋತ್ತರ 36 ರಾಷ್ಟ್ರಗಳಿಂದ ಸ್ವೀಕಾರ ಪಡೆಯಿತು ಈ ಒಡಂಬಡಿಕೆ.

ಈ ಒಡಂಬಡಿಕೆಗೊಳಗಾದ ರಾಷ್ಟ್ರಗಳ ಬಳಕೆಗಾಗಿ ನಿಕೊಲಾಸ್ ರೋರಿಕ್ ಒಂದು ಶಾಂತಿ ಪತಾಕೆಯನ್ನು (ಬ್ಯಾನರ್ ಆಫ್ ಪೀಸ್) ವಿನ್ಯಾಸಗೊಳಿಸಿದರು. ಒಡಂಬಡಿಕೆಯ ಅಂಗರಾಷ್ಟ್ರಗಳು ರಕ್ಷಣಾರ್ಹ ಕಲಾವಸ್ತು ಸಂಗ್ರಹಗಳನ್ನೊಳಗೊಂಡ ಕಟ್ಟಡಗಳ ಹಾಗೂ ಸಾಂಸ್ಕೃತಿಕ–ಶೈಕ್ಷಣಿಕ ಸಂಸ್ಥೆಗಳ ಮೇಲೆ ಈ ಪತಾಕೆಯನ್ನು ಪ್ರದರ್ಶಿಸತಕ್ಕದ್ದು; ಶಾಂತಿಕಾಲದಲ್ಲಾಗಲಿ ಯುದ್ಧಕಾಲದಲ್ಲಾಗಲಿ, ಈ ಪತಾಕೆಯನ್ನು ಪ್ರದರ್ಶಿಸಿರುವ ಕಟ್ಟಡಗಳ ಮೇಲೆ ಯಾರೂ ದಾಳಿಮಾಡಕೂಡದೆಂಬುದು ಕರಾರು.

ಹೀಗೆ ವಿಧವಿಧವಾಗಿ ಜಗತ್ತಿನಲ್ಲಿ ಶಾಂತಿಯನ್ನೂ ಸುಸಂಸ್ಕೃತಿಯನ್ನೂ ಅಭಿರುಚಿಯ ಉತ್ಕರ್ಷವನ್ನೂ ಸಾಧಿಸಲು ಅರ್ಧ ಶತಮಾನಕ್ಕೂ ಹೆಚ್ಚುಕಾಲ ಅವಿರತವಾಗಿ ಶ್ರಮಿಸಿದವರು, ನಿಕೊಲಾಸ್ ರೋರಿಕ್.

'ಮಹರ್ಷಿ'

ತಮ್ಮ ಜೀವಿತದ ಉತ್ತರಾರ್ಧವನ್ನು ಹಿಮಾಲಯದ ಪುಡಿಲಲ್ಲಿ ಕುಲೂ ಪ್ರದೇಶದಲ್ಲಿ ಕಳೆದ ರೋರಿಕ್‌ರನ್ನು ಆ ಪ್ರಾಂತೀಯರು 'ಮಹರ್ಷಿ' ಎಂದು ಕರೆದುದರಲ್ಲಿ ಆಶ್ಚರ್ಯವಿಲ್ಲ. ಜನತೆಯು ಅವರಿಗೆ ಸಲ್ಲಿಸಿದ ಈ ಗೌರವಾಭಿಧಾನ ಇಂದಿಗೂ ಅವರ ಹೆಸರಿಗಂಟಿ ನಿಂತಿದೆ.

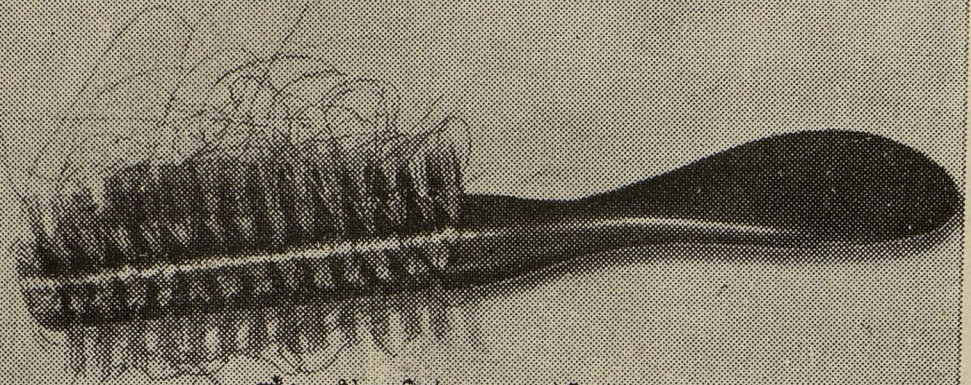
ಅಮೆರಿಕ, ಇಂಗ್ಲೆಂಡ್, ಫ್ರಾನ್ಸ್, ಪೋರ್ತುಗಲ್, ಇಟಲಿ, ಆಸ್ಟ್ರಿಯ, ಭಾರತ ಮುಂತಾದ ಹತ್ತಾರು ರಾಷ್ಟ್ರಗಳು ಅವರಿಗೆ ಗೌರವ ಪೌರತ್ವ, ಸಂಸ್ಥೆಗಳ ಗೌರವ ಸದಸ್ಯತ್ವಮೊದಲಾದ ಸನ್ಮಾನಗಳನ್ನು ನೀಡಿದವು. 1929ರಲ್ಲಿ ನೊಬೆಲ್ ಶಾಂತಿ ಪಾರಿತೋಷಿಕಕ್ಕೂ ನೇಮಕವಾಗಿದ್ದರು, ರೋರಿಕ್.

ಶತಾಬ್ದಿ ಆಚರಣೆ

ರೋರಿಕ್ ಜನ್ಮಶತಾಬ್ದಿಯ ಸಂದರ್ಭದಲ್ಲಿ ಅವರ ನಾಲ್ಕಾರು ಗ್ರಂಥಗಳೂ ಚಿತ್ರಸಂಚಯಗಳೂ ಅವರನ್ನು ಕುರಿತ ಪ್ರಶಸ್ತಿ ಸಂಪುಟಗಳೂ ಜೀವನಚರಿತ್ರೆ ಪರಿಚಯ ಗ್ರಂಥಗಳೂ ದೇಶ ವಿದೇಶಗಳಲ್ಲಿ ಪ್ರಕಟವಾಗುತ್ತಿವೆ. ರಷ್ಯದಲ್ಲಿ ಅವರ ಕಲಾಕೃತಿಗಳ ಹಾಗೂ ಅವರ ಮಗ ಸ್ವೆತೊಸ್ಲಾವ್ ರೋರಿಕ್‌ರ ಕಲಾಕೃತಿಗಳ ಪ್ರದರ್ಶನಗಳೂ ಸ್ವೆತೊಸ್ಲಾವ್‌ರಿಂದ ಉಪನ್ಯಾಸಗಳೂ ಏರ್ಪಟ್ಟಿವೆ. ನಿಕೊಲಾಸ್ ರೋರಿಕ್‌ರ ಬಗ್ಗೆ ಚಲಚಿತ್ರಗಳನ್ನು ತೆಗೆಯಲಾಗುತ್ತಿದೆ. ರೋರಿಕ್‌ರ ಹೆಸರಿನಲ್ಲಿ ಜನ್ಮಶತಾಬ್ದಿ ಸ್ಮರಣಪದಕಗಳನ್ನೂ ಅಂಚೆ ಚೀಟಿಗಳನ್ನೂ ಹೊರಡಿಸಲಾಗಿದೆ. ಭಾರತ ಸರ್ಕಾರವೂ ರೋರಿಕ್ ಸ್ಮಾರಕ ಅಂಚೆ ಚೀಟಿಯನ್ನು ಹೊರತರುತ್ತಿದೆ. ಲೆನಿನ್‌ಗ್ರಾಡ್ ಬಳಿಯ ರೋರಿಕ್‌ರ ನಿವಾಸ 'ಈಶ್ವರ' ದುರಸ್ತುಗೊಂಡು ಅಲ್ಲಿ ರೋರಿಕ್ ಸ್ಮಾರಕ ಮ್ಯುಸಿಯಂ ಯೋಜಿತವಾಗುತ್ತಿದೆ. ಸೈಬೀರಿಯದ ಆಲ್ಟೈ ಪರ್ವತಪ್ರಸರದ ಅತ್ಯುನ್ನತ ಶಿಖರಕ್ಕೆ ರೋರಿಕ್‌ರ ಹೆಸರನ್ನಿಟ್ಟು ಅಲ್ಲಿ ರೋರಿಕ್‌ರ ಆಕೃತಿಯನ್ನೂ ಅವರ ಶಾಂತಿಪತಾಕೆಯ ವಿನ್ಯಾಸವನ್ನೂ ಒಳಗೊಂಡ ಲೋಹ ಫಲಕವನ್ನು ನೆಡಲಾಗಿದೆ.

ಕ್ರಿಯಾಶೀಲ, ಆದರೆ ಸ್ವಾರ್ಥರಹಿತವಾದ ಬಾಳುವೆ, ಸತತವೂ 'ಜಗತ್ತನ್ನು ಈಗಿರುವುದಕ್ಕಿಂತ ಹೆಚ್ಚು ಸೊಗಸುಗೊಳಿಸುವುದು ಹೇಗೆ?' ಎಂಬ ಚಿಂತನೆ ಮತ್ತು ತದನುಕೂಲ ಸಾಧನೆ, ಧರ್ಮಶ್ರದ್ಧೆ, ಭಗವದ್ಭಕ್ತಿ–ಇವು ರೋರಿಕ್‌ರನ್ನು ಸ್ಮರಣೀಯರನ್ನಾಗಿ ಮಾಡಿದ ಸಂಗತಿಗಳು.

ಇದನ್ನು ನೋಡಿದ ಮೇಲೆ, ನಿಮ್ಮ ಕೂದಲಿಗೆ ಪ್ರೋಟೀನ್‌ನ ಅಭಾವ ಇರಲು ಬಿಡುವಿರಾ?



ಪ್ರೋಟೀನ್‌ನ ಅಭಾವವಿರುವ ಕೂದಲಿನ ಬಗ್ಗೆ
ಹೆಲೆನ್ ಕರ್ಟಿಸ್ರವರ ಒಂದು ಮಹತ್ವದ ಸಂದೇಶ

ಪ್ರೋಟೀನ್— ನಿಮ್ಮ ಕೂದಲಿಗೆ ಮಹತ್ವದ ಆಹಾರ!

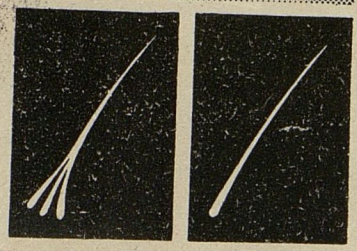
ಪೂರ್ತ ಪ್ರೋಟೀನ್‌ನದ್ದೇ ಆಗಿರುವ ನಿಮ್ಮ ಅಮೂಲ್ಯ ಕೂದಲು ಆರೋಗ್ಯಪೂರ್ಣವಾಗಿರಲು ಅದಕ್ಕೆ ಯಾವಾಗಲೂ ಪ್ರೋಟೀನ್‌ನ ಆವಶ್ಯಕತೆ ಇರುತ್ತದೆ ಎಂದು ಎಲ್ಲಾ ತಜ್ಞರು ಒಪ್ಪಿಕೊಳ್ಳುತ್ತಾರೆ. ಆದರೆ, ಹವಾಮಾನ, ಗಾಳಿ, ಬಿಸಿಲು ಹಾಗೂ ಡ್ರೈಯರ್‌ಗಳಂಥ ಸಿಂಥೆಟಿಕ್ ಕಾರಕಗಳು, ಬ್ಲೀಚ್‌ಗಳು, ಕ್ಷಾರೀಯ ಸಾಬೂನು, ಬೆವರು ಮತ್ತು ದುರ್ವಾಸನೆಯ ಎಣ್ಣೆಗಳು ಸದಾ ನಿಮ್ಮ ಕೂದಲಿನಿಂದ ಪ್ರೋಟೀನನ್ನು ಬರಿದು ಮಾಡುತ್ತಿರುತ್ತವೆ—ಕೂದಲನ್ನು ಒಣಗಿಸಿ, ಮಸುಕಾಗಿಸಿ ನಿರ್ಜೀವಗೊಳಿಸುತ್ತವೆ. ಪ್ರೋಟೀನ್ ಪೋಷಕಾಂಶ ಮಾತ್ರ ಅದಕ್ಕೆ ಪುನರುಜ್ಜೀವನ ನೀಡಿ, ಆದರಲ್ಲಿ ಸೊಬಗನ್ನೂ ಮೆರುಗನ್ನೂ ನೀಡುತ್ತದೆ.

ಟಿಯಾರಾ ಎಗ್ ಶಾಂಪೂ ಅತ್ಯಂತ ಸ್ವಾಭಾವಿಕ ರೂಪದಲ್ಲಿ ಪ್ರೋಟೀನನ್ನು ಕೂದಲಿಗೆ ನೀಡುತ್ತದೆ.

ಆಲ್ಬ್ಯುಮೆನ್ (ಮೊಟ್ಟೆಯ ಲೋಳೆ) ಹಾಗೂ ಅಮಿನೊ ಆ್ಯಸಿಡ್ಸ್, ವಿಟಮಿನ್ಸ್ ಎ ಮತ್ತು ಡಿ, ಮೊಟ್ಟೆಯ ಪ್ರೋಟೀನ್ ಇವುಗಳನ್ನೊಳಗೊಂಡ, ತಾಜಾ ಮೊಟ್ಟೆಗಳಿಂದ ವೈಜ್ಞಾನಿಕ ರೀತ್ಯಾ ತಯಾರಿಸಲ್ಪಡುವ ಟಿಯಾರಾ ಎಗ್ ಶಾಂಪೂ, ಪ್ರಕೃತಿಯು ನಿಮ್ಮ ಕೂದಲಿಗೆ ದೊರೆಯಬೇಕೆಂದು ಉದ್ದೇಶಿಸಿರುವ ಜೀವದಾಯಕ ನೈಸರ್ಗಿಕ ಘಟಕಗಳನ್ನು ಪುನಃ ಒದಗಿಸುತ್ತದೆ. ನಿಯಮಿತವಾಗಿ ಬಳಸಿದರೆ ಟಿಯಾರಾ ಎಗ್ ಶಾಂಪೂವಿನಲ್ಲಿರುವ ಪ್ರೋಟೀನ್ ಕೂದಲು ಉದುರುವುದನ್ನು ಮತ್ತು ತುದಿ ತುಂಡಾಗುವುದನ್ನು ತಡೆಗಟ್ಟಿ ಕೂದಲು ಸ್ವಾಭಾವಿಕ ಆರೋಗ್ಯದಿಂದ ಬೆಳೆಯುವಂತೆ ಮಾಡುತ್ತದೆ—ಅದು ಅಂದವಾಗಿ, ನುಣುಪಾಗಿ, ಕಾಂತಿಯುಕ್ತವಾಗಿ ಇರುವಂತೆ ಮಾಡುತ್ತದೆ.

ಟಿಯಾರಾ ಎಗ್ ಶಾಂಪೂ ನಿಮ್ಮ ಕೂದಲು ಆರೋಗ್ಯಪೂರ್ಣವಾಗಿ, ಕಾಂತಿಯುಕ್ತವಾಗಿ ಬೆಳೆಯುವಂತೆ ಮಾಡುತ್ತದೆ.

ಪ್ರೋಟೀನ್ ಸಮೃದ್ಧ ಟಿಯಾರಾ ಎಗ್ ಶಾಂಪೂ ನಿಮ್ಮ ಕೂದಲಿಗೆ ಬೇರೆ ಯಾವುದೇ ಶಾಂಪೂ ವಿಗಿಂತ ಅಧಿಕ ಹಿತಕಾರಿ. ಅದು ನಿಮ್ಮ ಕೂದಲು ಸಜೀವವಾಗಿರುವಂತೆಯೂ, ಅಧಿಕ ಹೊಳಪು ಮತ್ತು ನುಣುಪನ್ನು ಪಡೆಯುವಂತೆಯೂ ಮಾಡುತ್ತದೆ. ಅದನ್ನು ಬೇಕಾದ ಹಾಗೆ ಶೃಂಗರಿಸುವುದು ಸುಲಭವಾಗುವಂತೆಯೂ ಮಾಡುತ್ತದೆ. ನಿಮ್ಮ ಕೂದಲು ಬಹಳಪ್ಪು ಅಂದವಾಗುತ್ತದೆ. ಪ್ರೋಟೀನ್ ಪಡೆಯದ ಕೂದಲ ತುದಿ ತುಂಡಾಗುತ್ತದೆ, ಕಾಂತಿಹೀನವಾಗುತ್ತದೆ ಹಾಗೂ ನಿರ್ಜೀವವಾಗುತ್ತದೆ. ಪ್ರೋಟೀನ್‌ನಿಂದ ಪೋಷಣೆ ಪಡೆದ ಕೂದಲು ಸ್ವಾಭಾವಿಕ ಬೆಳವಣಿಗೆ, ಆರೋಗ್ಯ ಮತ್ತು ಹೊಳಪನ್ನು ಇಟ್ಟುಕೊಳ್ಳುತ್ತದೆ.



ಪ್ರೋಟೀನ್ ಪಡೆಯದ ಕೂದಲ ತುದಿ ತುಂಡಾಗುತ್ತದೆ, ಕಾಂತಿಹೀನವಾಗುತ್ತದೆ ಹಾಗೂ ನಿರ್ಜೀವವಾಗುತ್ತದೆ.

ಪ್ರೋಟೀನ್‌ನಿಂದ ಪೋಷಣೆ ಪಡೆದ ಕೂದಲು ಸ್ವಾಭಾವಿಕ ಬೆಳವಣಿಗೆ, ಆರೋಗ್ಯ ಮತ್ತು ಹೊಳಪನ್ನು ಇಟ್ಟುಕೊಳ್ಳುತ್ತದೆ.

ನಾಲ್ಕು ಸೈಜ್‌ಗಳಲ್ಲಿ ದೊರೆಯುತ್ತದೆ.
100 ಮಿ. ಲಿ. ಗಾಜಿನ ಬಾಟಲಿ
150 ಮಿ. ಲಿ.—ಪೊಲಿಪ್ಯಾಕ್.
200 ಮಿ. ಲಿ. ಗಾಜಿನ ಬಾಟಲಿ

ಮತ್ತು ಹೊಸ, ಕ್ರಾಂತಿಕಾರಕವಾದ,
70 ಮಿ. ಲಿ. ಸ್ವಚ್ಛ ಪ್ಲಾಸ್ಟಿಕ್ ಬಾಟಲಿಯಲ್ಲಿ—

ಟಿಯಾರಾ
ಎಗ್ ಶಾಂಪೂ

ಸಮೃದ್ಧ ಪ್ರೋಟೀನ್‌ನಿಂದ ಪೋಷಿಸುತ್ತದೆ, ನಿಮ್ಮ ಕೂದಲು ಆರೋಗ್ಯಪೂರ್ಣವಾಗಿ, ಕಾಂತಿಯುಕ್ತವಾಗಿ ಬೆಳೆಯುವಂತೆ ಮಾಡುತ್ತದೆ.

ಭಾರತದಲ್ಲಿ ತಯಾರಿಸುವವರು : ಜಿ. ಕೆ. ಹೆಲೆನ್ ಕರ್ಟಿಸ್ ಲಿಮಿಟೆಡ್, ಬೊಂಬಾಯಿ-1.

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ಒಲವು ಗಳಿಸಲು
ಬೇಕು ನಿಮಗೆ
ಯೌವನ, ಚೆಲುವು

ರೆಮಿ ಸ್ನೋ

ರೆಮಿ ನಿಮ್ಮನ್ನು ಅಂತೆಯೇ ಇರಿಸುವುದು. ರೆಮಿ ಸ್ನೋ. ಎಂತೇ ಎಲ್ಲೆಲ್ಲೂ ಅದು ಅಸಂಖ್ಯಾತ ಮೋಹಕ ಲಲನೆಯರ ಮೆಚ್ಚಿನ ಆಯ್ಕೆ. ನೆನಪಿಡಿ! ರೆಮಿ ದಿನವಿಡೀ ನಿಮ್ಮನ್ನು ಆಹ್ಲಾದದಿಂದಿರಿಸುವುದು. ನಿಮ್ಮ ಚರ್ಮವನ್ನು ಆರೋಗ್ಯವಾಗಿರಿಸುವುದು. ನಿಮ್ಮನ್ನು ಮೋಹಕತೆಯಿಂದಿಡುವುದು.

RS-SARATH

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" PRAJAVANI "

OCTOBER 6, 1974.

"UDAYAVANI"

ರವಿವಾರ 6—10—1974

ಸಾಪ್ತಾಹಿಕ ಉದಯವಾಣಿ

ಮ್ಯಾಗಜಿನ್ ವಿಭಾಗ

ಕಲಾಪರಮೇಷ್ಠಿ: ನಿಕೊಲಸ್ ರೋರಿಚ್

ಕಲಾವಿದ, ವಿಜ್ಞಾನಿ, ಲೇಖಕ, ಸಂಶೋಧಕ, ಕವಿ, ಶಿಕ್ಷಣತಜ್ಞ ಎಲ್ಲವೂ ಆಗಿದ್ದ ಬಹುಮುಖಿ ಪ್ರತಿಭೆಯ ನಿಕೊಲಸ್ ರೋರಿಚ್ ಹುಟ್ಟಿದ್ದು ರಶಿಯದಲ್ಲಿ. ಬೆಳೆದದ್ದು ವಿಶ್ವಮಾನವನಾಗಿ.

"ಅವರು ತನ್ನ ಮಾತೃಭೂಮಿಯನ್ನು ಪ್ರೀತಿಸಿದರು; ಆದರೆ ಇಡಿಯ ವಿಶ್ವದ ಸೊತ್ತಾಗಿದ್ದರು. ಜಗತ್ತಿನ ಎಲ್ಲ ರಾಷ್ಟ್ರಗಳೂ ಅವರ ಚಟುವಟಿಕೆಯ ಕ್ಷೇತ್ರಗಳಾದವು. ಜಗತ್ತಿನ ಜನಾಂಗವನ್ನು ಅವರು ಸೋದರ ಪ್ರೀತಿಯಿಂದ ಕಂಡರು. ಪ್ರತಿಯೊಂದು ದೇಶದ ಬಗೆಗೂ ಅವರಿಗೆ ವಿಶಿಷ್ಟ ಆಸಕ್ತಿ ಇತ್ತು. ಎಲ್ಲ ಧರ್ಮವೂ ಅವರಿಗೆ ಜೀವನದ ಗುರಿಯನ್ನು ಕಾಣುವ ದಾರಿಯಾಗಿತ್ತು; ಜೀವನ ಎನ್ನುವುದು ಭವ್ಯ ಭವಿಷ್ಯತ್ತನ್ನು ತೆರೆದು ತೋರುವ ಹೆಬ್ಬಾಗಿಲಾಗಿತ್ತು". ರೋರಿಚ್ ಅವರ ಮಗ ಸ್ವೆತೊಸ್ಲಾವ್ ತನ್ನ ತಂದೆಯ ಬಗೆಗೆ ಆಡಿದ ಮಾತುಗಳಿವು.

ಜನನ 1874 ಒಕ್ಟೋಬರ್ 9 ರಂದು; ರಶಿಯದ ಸೇಂಟ್ ಪೀಟರ್ಸ್‌ಬರ್ಗ್ ನಗರದಲ್ಲಿ. 73 ವರ್ಷಗಳ ತುಂಬು ಜೀವನ. ಜೀವನದ ಉತ್ತರಾರ್ಧವೆಲ್ಲ ಭಾರತದಲ್ಲಿ ವಾಸ. ಸಾವಿರಾರು ವರ್ಷಗಳಿಂದ ಬುದ್ಧಿಜೀವಿಗಳನ್ನು, ಕವಿಗಳನ್ನು, ಋಷಿಮುನಿಗಳನ್ನು, ಸಾಧುಸಂತರನ್ನು ಆಕರ್ಷಿಸುತ್ತಿರುವ ಪ್ರಕೃತಿ ಸೌಂದರ್ಯದ ಬತ್ತದ ಚಿಲುಮೆ ಹಿಮಾಲಯ ಅವರನ್ನೂ ಆಕರ್ಷಿಸಿತು. ಅವರ ಕ್ಯಾನ್ವಾಸ್‌ಗಳ ತುಂಬ ಹಿಮಾಲಯದ ಸಹಸ್ರಮುಖಿಗಳು ಅವಿಷ್ಕಾರಗೊಂಡವು. "ಸೌಂದರ್ಯ ಎನ್ನುವುದು ಸಂತತ ಆನಂದದ ಧಾರೆ" ಎನ್ನುವ ಮಾತು ಅವರ ಕಲಾಕೃತಿಗಳಿಗೆ ಎಷ್ಟು ಪ್ರತಿಭೆಯ ಆಳ–ಹರವುಗಳನ್ನು ಕಂಡಾಗಲೆ ದಿಗ್ಭ್ರಮೆ ಎನಿಸುತ್ತದೆ. ಅದು ಮುಟ್ಟದ ಸೊಪ್ಪಿಲ್ಲ; ರೋರಿಚ್ ಕೈಯಾಡಿಸದ ಕ್ಷೇತ್ರವಿಲ್ಲ. ಆದರೆ ಎಲ್ಲಕ್ಕಿಂತ ಹೆಚ್ಚು ಚಿತ್ರಗಾರನಾಗಿ ಅವರು ಜಗತ್ತಿಗೆ ಪರಿಚಿತರಾಗಿದ್ದಾರೆ. ಅವರು ಬಿಟ್ಟು ಹೋದ ಕಲಾಕೃತಿಗಳ ಸಂಖ್ಯೆಯೇ (7,000) ಅದಕ್ಕೆ ಸಾಕ್ಷಿ. ಹಿಮಾಲಯದ ಸೌಂದರ್ಯವನ್ನು ಸೆರೆಹಿಡಿದ ಅವರ ಚಿತ್ರಗಳಂತು ಕಲಾಭಿಜ್ಞರ ಹೃದಯ ಸೂರೆಗೊಂಡವು. ಹರ್ಬರ್ಟ್ ರೂಟ್ ಎಂಬ ಪ್ರಸಿದ್ಧ ಕಲಾವಿಮರ್ಶಕ ಇವರ ಕಲಾಪ್ರೌಢಿಮೆಗೆ ಬೆರಗಾಗಿ ರೋರಿಚ್‌ರನ್ನು "ಆರ್ವಾಚೀನ ಚಿತ್ರಕಲೆಯ ಅತ್ಯಂತ ಬಲಿಷ್ಠ ವ್ಯಕ್ತಿ" ಎಂದು ಕರೆದ ಮಂಥನ. ಜಗತ್ತಿನ ಎಲ್ಲ ಪ್ರದರ್ಶನಾಲಯಗಳಲ್ಲಿ ಕಾಯ್ದಿಟ್ಟಿರುವ ಅವರ ಕಲಾಕೃತಿಗಳ ಸಂಖ್ಯೆ ಸುಮಾರು 7,000 ಕ್ಕೂ ಹೆಚ್ಚು. ಒಂದು ಜೀವಿತದ ಅವಧಿಯಲ್ಲಿ ಒಬ್ಬ ಕಲಾವಿದ ಇಷ್ಟೊಂದು ಕಲಾಕೃತಿಗಳನ್ನು ನಿರ್ಮಿಸುವುದು ಸಾಧ್ಯವೇ ಎಂದು ಅಚ್ಚರಿಪಡುವಂಥ ಸಂಗತಿ.

ಸರಿಯಾಗಿ ಒಂದು ಶತಮಾನದ ಹಿಂದೆ ಹುಟ್ಟಿದ ರೋರಿಚ್ ಭಾರತ ಸ್ವತಂತ್ರವಾದ ವರ್ಷವೇ, 1947 ಡಿಸೆಂಬರ್ 13ರಂದು ಭಾರತದ ಪರ್ವತ ಪ್ರಾಂತವಾದ ಕುಲುವಿನಲ್ಲಿ ತೀರಿಕೊಂಡರು. ಈ ಮಧ್ಯದ ಅವಧಿಯಲ್ಲಿ ವಿಶೇಷತಃ ಅವರ ಕಾರ್ಯಪ್ರಾಪ್ತಿ–ಯುರೋಪ್, ಅಮೆರಿಕ ಮತ್ತು ಏಶಿಯಾ ಈ ಮೂರು ಭೂಭಾಗಗಳಲ್ಲಿ ವ್ಯಾಪಿಸಿತ್ತು. ರೋರಿಚರ ಒಂದಾದರೂ ಕಲಾಕೃತಿ ಇಲ್ಲದೆ ಇದ್ದ ಒಂದು ಆರ್ಟ್ ಗ್ಯಾಲರಿಯನ್ನು ಜಗತ್ತಿನ ಯಾವುದೇ ಮೂಲೆಯಲ್ಲಿ ಹುಡುಕುವುದು ಕಷ್ಟ. ಅವರ ಕಲಾಕೃತಿಗಳ ಹೆಚ್ಚಿನ ಸಂಗ್ರಹ ಇರುವ ದೇಶಗಳೆಂದರೆ ರಶಿಯಾ, ಅಮೆರಿಕ ಮತ್ತು ಭಾರತ.

ತಂದೆ ಕಾನ್‌ಸ್ಟಂಟಿನ್ ರೋರಿಚ್. ವೃತ್ತಿಯಲ್ಲಿ ವಕೀಲ. ನಿಕೊಲಸ್ ರೋರಿಚ್ ಹಿರಿಯ ಮಗ. 27ರ ಹರೆಯದಲ್ಲಿ 1901ರಲ್ಲಿ ಚೆಲುವೆ ಹೆಲೆನಾ ಜತೆ ಮದುವೆ. ಹೆಲೆನಾ ಒಬ್ಬ ವಾಸ್ತುಶಿಲ್ಪಿಯ ಮಗಳು. ಗಂಡನಂತೆ ಹೆಂಡತಿಗೂ ವ್ಯಾಪಕವಾದ ಅಭಿರುಚಿ. ತತ್ವಶಾಸ್ತ್ರದಲ್ಲಿ ವಿಶಿಷ್ಟವಾದ ಆಸಕ್ತಿ. ಧರ್ಮ ಮತ್ತು ತತ್ವಶಾಸ್ತ್ರದ ಬಗೆಗೆ ಆಕೆಯೂ ಕೆಲವು ಗ್ರಂಥಗಳನ್ನು ಬರೆದಿದ್ದಾರೆ. ಈ ಅನುರೂಪ ದಾಂಪತ್ಯಕ್ಕೆ ಇಬ್ಬರು ಮಕ್ಕಳು: ಡಾ। ಜಾರ್ಜ್ ರೋರಿಚ್ ಮತ್ತು ಡಾ। ಸ್ವೆತೊಸ್ಲಾವ್ ರೋರಿಚ್. ಮೊದಲನೆಯ ಮಗ ವಿಜ್ಞಾನಿ. ಎರಡನೆಯವರು ತಂದೆಯಂತೆಯೆ ಜಗತ್‌ಪ್ರಸಿದ್ಧ ಚಿತ್ರಗಾರ.

ರೋರಿಚರ ಕುಂಚ ಎಷ್ಟು ಪರಿಣಾಮಕಾರಿಯೋ ಅವರ ಪೆನ್ನೂ ಅಷ್ಟೇ ಪರಿಣಾಮಕಾರಿಯಾಗಿತ್ತು. ತನ್ನ ಹದಿವರೆಯದಲ್ಲೆ ರಶಿಯದ ಪತ್ರಿಕೆಗಳಲ್ಲಿ ಕವಿತೆ ಬರೆಯುತ್ತಿದ್ದ ಅವರ ಕವಿತಾ ಸಂಕಲನವೂ ಅನಂತರ ಪ್ರಕಟವಾಯಿತು. ಅವರ ಕವಿತೆಗಳು ಅನೇಕ ಭಾಷೆಗಳಲ್ಲಿ ಅನುವಾದ ಕಂಡದ್ದೂ ಉಂಟು.

ಪುರಾತತ್ವ ಶಾಸ್ತ್ರಜ್ಞರಲ್ಲಿ ಕೂಡ ರೋರಿಚರ ಹೆಸರು ಮೊದಲ ಸಾಲಿಗೇ ಬರುತ್ತದೆ. ಕಾಲೇಜು ಶಿಕ್ಷಣ ಮುಗಿಯುವ ಮುನ್ನವೇ ರಶಿಯದ ಪುರಾತತ್ವ ಸಂಶೋಧನ ಸಂಸ್ಥೆ ಇವರನ್ನು ತನ್ನ ಸದಸ್ಯನನ್ನಾಗಿ ಆರಿಸಿದ್ದು ಇವರ ಪ್ರತಿಭೆ ಮತ್ತು ಪರಿಣತಿಗೆ ಸಾಕ್ಷಿ. ಜೀವನದ ಪೂರ್ವಾರ್ಧವೆಲ್ಲ ರಶಿಯದಲ್ಲಿ ಸಂಶೋಧನ ನಡೆಸಿದ ರೋರಿಚ್ ತನ್ನ ಜೀವನದ ಉತ್ತರಾರ್ಧದಲ್ಲಿ ಈ ಸಂಶೋಧನ ಕಾರ್ಯವನ್ನು ವಿಶಿಯ ಖಂಡದಲ್ಲಿ ಮುಂದುವರಿಸಿದರು.

ರೋರಿಚ್ ಸಂಶೋಧನೆಯ ಕ್ಷೇತ್ರ ಬರಿಯ ಪುರಾತತ್ವ ಅಷ್ಟೆ ಅಲ್ಲ. ಅವರು ದೊಡ್ಡ ವಿಜ್ಞಾನಿಯೂ ಆಗಿದ್ದರು. ವಿಜ್ಞಾನದಲ್ಲಿ ಅವರು ನಡೆಸಿದ ಸಂಶೋಧನೆ ತುಂಬ ಉಪಯುಕ್ತವಾದವು. ವೈಜ್ಞಾನಿಕ ಸಂಶೋಧನಗಳಿಗಾಗಿ ಅಮೆರಿಕದ ಸರಕಾರವೂ ಅವರನ್ನು ಕರೆಸಿಕೊಂಡು ಅವರ ಸಹಾಯ ಪಡೆದದ್ದುಂಟು. ವೈಜ್ಞಾನಿಕ ಕ್ಷೇತ್ರದಲ್ಲಿ ಅವರ ಪರಿಣತಿ ಎಷ್ಟು ಮಹತ್ವದ್ದು ಎನ್ನುವುದಕ್ಕೆ ಇದೊಂದೇ ಪುರಾವೆ ಸಾಕು. ಅವರು 1929ರಲ್ಲಿ ಸ್ಥಾಪಿಸಿದ ಹಿಮಾಲಯನ್ ರೀಸರ್ಚ್ ಇನ್‌ಸ್ಟಿಟ್ಯೂಟ್ ಹಿಮಾಲಯ ಪ್ರದೇಶದ ವೈಜ್ಞಾನಿಕ ಅಧ್ಯಯನದಲ್ಲಿ ಮಹತ್ವದ ಪಾತ್ರವನ್ನು ನಿರ್ವಹಿಸಿದೆ. ಸಸ್ಯಶಾಸ್ತ್ರ, ವೈದ್ಯಕ ಎಲ್ಲದರ ಬಗ್ಗೆಯೂ ಮೌಲಿಕ ಸಂಶೋಧನೆಗೆ ಈ ಸಂಸ್ಥೆ ಮಿಸಲಾಗಿದೆ.

ರೋರಿಚ್‌ರ ಅನುಭವ ವಿಶಾಲವಾಗಲು ಅವರ ದೇಶಸಂಚಾರವೂ ಕಾರಣ. ಅತ್ಯಂತ ಅಪಾಯಕಾರಿ ಪ್ರವಾಸಗಳನ್ನು ಅವರು ಕೈಗೊಂಡದ್ದುಂಟು– ಕೇವಲ ಸೌಂದರ್ಯಾರಾಧಕನಾಗಿ ಮತ್ತು ಜಿಜ್ಞಾಸುವಾಗಿ. ಹಿಮಾಲಯದ ದುರ್ಗಮ ಪ್ರದೇಶಗಳಲ್ಲಿ ಓಡಾಡಿ– ಮನುಷ್ಯನ ಕಣ್ಣು ಈ ತನಕ ಕಂಡಿರದ ಅಚುಂಬಿತ ನಿಸರ್ಗ ಸೌಂದರ್ಯವನ್ನು ಅವರು ಸವಿದರು ಮತ್ತು ಬಣ್ಣಗಳಲ್ಲಿ ಮೂಡಿಸಿ ಸ್ಥಿರಸ್ಥಾಯಿಯಾಗಿ ಉಳಿಸಿದರು.

ಹಿರಿಯ ಮೇಧಾವಿಯಾಗಿಯೂ ಜೀವಮಾನದುದ್ದಕ್ಕೂ ವಿದ್ಯಾರ್ಥಿಯಂತೆ ಜ್ಞಾನಪಿಪಾಸುವಾಗಿ ಬದುಕಿದ ರೋರಿಚ್ ಅಪೂರ್ವ ವಸ್ತುಗಳ ದೊಡ್ಡ ಭಂಡಾರವೇ ಆಗಿದ್ದರು. ಅವರ ಬಳಿ ಸಂಗ್ರಹವಿದ್ದ ಶಿಲಾಯುಗದ ಅವಶೇಷಗಳು ಸುಮಾರು 75 ಸಾವಿರಕ್ಕಿಂತಲೂ ಹೆಚ್ಚು. ಪ್ರಾಚೀನ ಕಲಾವಿದರ ನೂರಾರು ಕಲಾಕೃತಿಗಳೂ ಅವರ ಸಂಗ್ರಹದಲ್ಲಿ ಇದ್ದವು.

ಶ್ರೇಷ್ಠ ಮಾನವತಾವಾದಿಯಾದ ರೋರಿಚ್‌ರಲ್ಲಿ ಶ್ರೇಷ್ಠ ಮಾನವನ ಎಲ್ಲ ಗುಣಗಳೂ ಮಿಳಿತವಾಗಿದ್ದವು. ಅವರು ಒಳ್ಳೆಯ ಚಿತ್ರಗಾರ ಹೇಗೆ ಹಾಗೆ ಒಳ್ಳೆಯ ಅಧ್ಯಾಪಕರಾಗಿದ್ದರು; ಒಳ್ಳೆಯ ವಾಗ್ಮಿಯಾಗಿದ್ದರು. ಒಳ್ಳೆಯ ಲೇಖಕನೂ ಆಗಿದ್ದರು. ಜಗತ್ತಿನ ಅನೇಕ ಪ್ರಮುಖ ಪತ್ರಿಕೆಗಳು ಅವರ ಬರವಣಿಗೆಗಳನ್ನು ಪ್ರಕಟಿಸಿವೆ. ಒಟ್ಟು ಮೂವತ್ತು ಸಂಪುಟಗಳಲ್ಲಿ ಅವರ ಬರಹಗಳು ಪ್ರಕಟವಾಗಿವೆ. ಕಲೆ-ಸಾಹಿತ್ಯದಿಂದ ಹಿಡಿದು, ವಿಜ್ಞಾನ, ತತ್ವಜ್ಞಾನದ ತನಕ ಎಲ್ಲವೂ ಅವರ ಬರವಣಿಗೆಗೆ ವಿಷಯವಾಗಿದ್ದವು.

ಅವರು ನಿಜವಾದ ಅರ್ಥದಲ್ಲಿ ತತ್ವಜ್ಞಾನಿಯಾಗಿದ್ದರು; ತತ್ವಜ್ಞಾನದ ಬಗೆಗೆ ಭಾಷಣ ಹೊಡೆಯುವ ಬದಲು ಅವರು ಬದುಕಿನಲ್ಲಿ ಆಚರಿಸಿ ತೋರಿಸಿದರು. ಅವರ ಯೋಚನೆ, ಬರವಣಿಗೆ, ಬದುಕು ಒಂದಕ್ಕೊಂದು ಪೂರಕವಾಗಿತ್ತು. ಜಗತ್ತಿನ ಭವಿಷ್ಯದ ಆಪಾಯವನ್ನು ಕಂಡ ಪ್ರವಾದಿಯಂತೆ ಅವರು ಶಾಂತಿ ಸಂದೇಶವನ್ನು ಬೀರುತ್ತ ಬಾಳಿದರು.

ಭಾರತದ ಬಗ್ಗೆ ಅವರಿಗಿದ್ದ ಪ್ರೇಮ ವಂತು ಅಪಾರ. ಅದಕ್ಕೆಂದೆ ಅವರು ತನ್ನ ಜೀವನದ ಉತ್ತರಾರ್ಧವನ್ನು ಭಾರತದಲ್ಲೆ ಕಳೆದರು. ರೋರಿಚ್ ನಿರ್ವ್ಯಾಜವಾಗಿ ಭಾರತವನ್ನು ಪ್ರೀತಿಸಿದರು. ಭಾರತದ ಎಲ್ಲವನ್ನೂ ಪ್ರೀತಿಸಿದರು. ಭಾರತದ ಬಗ್ಗೆ ಅವರ ಉದ್ಗಾರಗಳು ಇವು:

"ಸೌಂದರ್ಯದ ಖನಿಯಾದ ಓ ಭಾರತವೆ, ಹೃದಯ ತುಂಬಿದ ಮೆಚ್ಚುಗೆಗಳನ್ನು ನಿನಗೆ ಸಲ್ಲಿಸುತ್ತಿದ್ದೇನೆ– ನಿನ್ನ ಹಿರಿಮೆಗಾಗಿ, ನಿನ್ನ ಪ್ರಾಚೀನ ನಗರಗಳು, ದೇವಾಲಯಗಳು, ಕಾನನಗಳು, ಪವಿತ್ರ ನದಿಗಳು ಮತ್ತು ಹಿಮಾಲಯದ ಶಿಖರಧಾರೆಗಳಲ್ಲಿ ತುಂಬಿ ತುಳುಕುವ ಅಜಸ್ರ ಸ್ಫೂರ್ತಿಗಾಗಿ".

ನಿಕೊಲಸ್ ರೋರಿಚ್ ಕಣ್ಮರೆಯಾದರೂ ಅವರಿಗೆ ಅಳಿವಿಲ್ಲ. ಅವರ ಕಲಾಕೃತಿಗಳು ನಮ್ಮ ಮುಂದೆ ಇರುವಷ್ಟು ಕಾಲ ಅವರಿಗೆ ಸಾವೆಂಬುದಿಲ್ಲ.

● ●

ನಿಕೊಲಸ್ ರೋರಿಚ್‌ರ ವರ್ಣಚಿತ್ರ ಅವರ ಮಗ ಸ್ವೆತೊಸ್ಲಾವ್ ರೋರಿಚ್‌ರಿಂದ

"ಅನುಕಂಪೆ":— ನಿಕೊಲಸ್ ರೋರಿಚ್

ದೊಡ್ಡವರ ಬಗೆಗೆ ದೊಡ್ಡವರ ಮಾತುಗಳು

"ನಿಕೊಲಸ್ ರೋರಿಚ್ ಅವರ ಬಗ್ಗೆ ಯೋಚಿಸಿದಾಗೆಲ್ಲ ಅವರ ಸೃಜನಶೀಲ ಪ್ರತಿಭೆಯ ಭೂಮುವಿಸ್ತಾರದ ಬಗ್ಗೆ ನಾನು ವಿಸ್ಮಿತನಾಗಿದ್ದೇನೆ. ಒಬ್ಬ ಹಿರಿಯ ಕಲಾವಿದ, ಹಿರಿಯ ವಿದ್ವಾಂಸ ಮತ್ತು ಲೇಖಕ, ಹಿರಿಯ ಸಂಶೋಧಕ ಅವರು ಎಲ್ಲವೂ ಆಗಿದ್ದರು. ಅವರು ಬಿಡಿಸಿದ ತೈಲಚಿತ್ರಗಳ ಸಂಖ್ಯೆಯೆ ಬೆರಗುಗೊಳಿಸುವಂಥದು – ಒಂದೊಂದು ಕಲಾಕೃತಿಯೂ ಕಲೆಯ ಶ್ರೇಷ್ಠ ಮಾದರಿ. ಅವರ ಹಿಮಾಲಯದ ವರ್ಣಚಿತ್ರಗಳನ್ನು ಕಂಡಾಗ ಭಾರತದ ಇತಿಹಾಸ, ಸಂಸ್ಕೃತಿ ಮತ್ತು ಅಧ್ಯಾತ್ಮದ ಆಸ್ತಿಯನ್ನೆ ನಮ್ಮ ಮುಂದೆ ತೆರೆದಿಟ್ಟಂತೆ ಭಾಸವಾಗುತ್ತದೆ. ಇದರಿಂದ ಅವರ ಬಗೆಗೆ ನಮ್ಮಲ್ಲಿ ಕೃತಜ್ಞತೆಯ ಭಾವ ಮೂಡುತ್ತದೆ".

—ಜವಾಹರಲಾಲ್ ನೆಹರೂ (1947)

"ನಿಮ್ಮ ಚಿತ್ರಕೃತಿಗಳು ನನ್ನ ಬಗೆಯನ್ನು ಕಲಕಿವೆ. ನಿಮ್ಮ ಕಲಾಕೃತಿಗಳು ಮೂಡಿಸಿದ ಭಾವನೆಗಳನ್ನು ನಾನು ಶಬ್ದಗಳಲ್ಲಿ ಸೆರೆಹಿಡಿಯಲು ಪ್ರಯತ್ನಿಸಿ ಸೋತಿದ್ದೇನೆ. ಶಬ್ದದ ಭಾಷೆ ಸತ್ಯದ ಕೆಲವು ಮುಖವನ್ನಷ್ಟೆ ಮುಟ್ಟೀತು. ಆದರೆ ಚಿತ್ರದ ಭಾಷೆ ಶಬ್ದ ಮುಟ್ಟದ ದೂರವನ್ನೂ ಮುಟ್ಟಬಲ್ಲದು. ಒಂದು ಒಳ್ಳೆಯ ಕೃತಿಯನ್ನು ನಾವು ನೋಡಬಲ್ಲೆವು; ಅರಿಯಬಲ್ಲೆವು; ಆದರೆ ಶಬ್ದಗಳಿಂದ ವಿವರಿಸಲಾರೆವು. ನಿಮ್ಮ ಕಲಾಕೃತಿಯ ಹಿರಿಮೆ ಶಬ್ದಗಳ ಬಣ್ಣನೆಗೆ ಮೀರಿದ್ದು".

—ರವೀಂದ್ರನಾಥ ಟಾಗೋರ್ (1920)

"ಚಿತ್ರಕಲೆಯ ಪ್ರಪಂಚದಲ್ಲಿ ರೋರಿಚ್ ಅವರದೇ ಆದ ವಿಶಿಷ್ಟ ಸ್ಥಾನ ಗಳಿಸಿದವರು. ಅವರ ಪೆನ್ನು ಸಾಹಿತ್ಯದಲ್ಲಿ ಹೊಸ ಗೆರೆಯೊನ್ನು ಮೂಡಿಸಿತು. ಅವರ ಪೆನ್ನಿಗಿಂತ ಅವರ ಕುಂಚದ ವ್ಯಾಪ್ತಿ ದೊಡ್ಡದು ನಿಜ – ಆದರೆ ಅವರ ಪೆನ್ನಿನ ಹರಿತ ಕಮ್ಮಿಯದೇನಲ್ಲ".

—ಅವನೀಂದ್ರನಾಥ ಟಾಗೋರ್ (1964)

"ಹಿಮಾಲಯದ ಹಿಮಶಿಖರಗಳ ವರ್ಣರಂಜಿತ ಚಿತ್ರಮಯ ಮಹಾಕಾವ್ಯವನ್ನು ಸೃಷ್ಟಿಸಿದ ರೋರಿಚ್ ಅವರಿಗೆ ನಾವು ಕೃತಜ್ಞರು. ಭಾರತ ಮತ್ತು ರಶ್ಯದ ಆತ್ಮವನ್ನು ಹತ್ತಿರಕ್ಕೆ ತಂದು ಬೆಸೆಯುವ ಕೆಲಸ ಮಾಡಿದ ಮೊದಲ 'ರಶ್ಯದ ರಾಯಭಾರಿ' ಎಂದು ನಾವು ಅವರನ್ನು ಸ್ಮರಿಸಬೇಕು".

—ಡಾ॥ ಕಾಳಿದಾಸ ನಾಗ

"ನೀವು ನನಗೆ ಕಳಿಸಿದ ಭವ್ಯ ಕಲಾಕೃತಿಗಾಗಿ ತುಂಬು ಹೃದಯದ ಅಭಿನಂದನೆಗಳು. ಏನೂ ಅತಿಶಯೋಕ್ತಿಯಿಲ್ಲದೆ ನಿಜ ಹೇಳಬೇಕೆಂದರೆ ಯಾವುದೇ ಪ್ರಕೃತಿ ಚಿತ್ರಗಳು ನನ್ನ ಮೇಲೆ ಇಷ್ಟೊಂದು ಪರಿಣಾಮ ಬೀರಿದ ಇನ್ನೊಂದು ಉದಾಹರಣೆ ಇಲ್ಲ."

—ಅಲ್ಬರ್ಟ್ ಐನ್‌ಸ್ಟೀನ್
ರೋರಿಚರಿಗೆ ಬರೆದ ಒಂದು ಪತ್ರದಿಂದ (1931)

"ಪ್ರಸಕ್ತ ಜೀವನದ ಸ್ಥಿತಿ ಎಂದರೆ ಸಂಸ್ಕೃತಿಯ ಮೇಲೆ ಯಾಂತ್ರಿಕತೆಯ ದಬ್ಬಾಳಿಕೆ. ಸೌಂದರ್ಯಪ್ರಜ್ಞೆ ಮಾತ್ರವೇ ನಮ್ಮನ್ನು ಉಳಿಸಬಲ್ಲುದು ಎಂಬ ಮಾತಿನ ಅರ್ಥ ಸೌಂದರ್ಯಾರಾಧನೆಯಿಂದ ಮಾತ್ರವೆ ಅಧ್ಯಾತ್ಮದ ಮೇರುವನ್ನು ಸಾಕ್ಷಾತ್ಕರಿಸಿಕೊಳ್ಳಬಹುದು ಮತ್ತು ಈ ಯಾಂತ್ರಿಕ ಜೀವನದ ಮಾಮೂಲು ಜಡತೆಯಿಂದ ಮೇಲಕ್ಕೇರಬಹುದು ಎಂದು. ರೋರಿಚ್‌ರಂಥ ದಾರ್ಶನಿಕರ ಬರವಣಿಗೆ ನಮ್ಮನ್ನು ಇಂಥ ಅಸಹ್ಯ ಬರಿಸುವ ಕೊಳಚೆಯಿಂದ ಮೇಲೆತ್ತಬಲ್ಲ ಸಾಮರ್ಥ್ಯ ಪಡೆದಿದೆ".

—ಡಾ। ಎಸ್. ರಾಧಾಕೃಷ್ಣನ್
'Joy of Art' ಮುನ್ನುಡಿಯಿಂದ (1930)

"ರೋರಿಚ್ ಈ ಯುಗದ ಅತ್ಯಂತ ಪ್ರತಿಭಾಸಂಪನ್ನ ಮೇಧಾವಿಗಳಲ್ಲಿ ಒಬ್ಬರು."

—ಮ್ಯಾಕ್ಸಿಂ ಗಾರ್ಕಿ

ಕಾನೂನಿನ ಮುಖಗಳು

1909ರ ಸುಮಾರಿನಲ್ಲಿ ಎಡ್ವರ್ಡ್ ಫುಲ್ಲಂ. ಡಾಕ್ಟರ್ ಕ್ಲಾರ್ಕ ಮಿರತ್ತಿನಲ್ಲಿ ಪರಸ್ಪರ ಸಂಧಿಸಿದರು. ಫುಲ್ಲಂ ಸೈನ್ಯ ಖಾತೆಯ ಲೆಖ್ಖಿ –ಪತ್ರಗಳ ವಿಭಾಗದಲ್ಲಿ ಡೆಪ್ಯೂಟಿ ಕಂಟ್ರೋಲರ್. ಆಗ ಅವರ ವಯಸ್ಸು ನಲ್ವತ್ತನಾಲ್ಕು. ಕ್ಲಾರ್ಕ ಸೈನ್ಯ ಖಾತೆಯ ಆಸ್ಪತ್ರೆಯ ವೈದ್ಯಾಧಿಕಾರಿ. ಅವರಿಬ್ಬರ ಸ್ವಭಾವದಲ್ಲಿ ಸಾಮ್ಯ ಇರಲಿಲ್ಲ. ಅವರಿಬ್ಬರ ಕೈಹಿಡಿದವರ ಗುಣಗಳಲ್ಲೂ ಧ್ರುವಗಳ ಅಂತರ. ಕುಲ, ಶೀಲ, ಬುದ್ಧಿಮತ್ತೆಯಲ್ಲಿ ಕ್ಲಾರ್ಕರಿಗೆ ಹೇಳಿಕೊಳ್ಳುವ ಅರ್ಹತೆ ಇರಲಿಲ್ಲ. ಶ್ರೀ ಫುಲ್ಲಂ ಮಿತ ಭಾಷಿ, ಸಂಪನ್ನರು. ಸಭ್ಯ ಗೃಹಸ್ಥರು.

ಶ್ರೀಮತಿ ಅಗಾಥಾ ಫುಲ್ಲಂ ಪತಿಗಿಂತ ವಯಸ್ಸಿನಲ್ಲಿ ಎಂಟು ವರ್ಷ ಚಿಕ್ಕವರು. ಫುಲ್ಲಂರನ್ನು ಮದುವೆಯಾದಾಗ ಅವಳ ಹರೆಯ ಹದಿಮೂರು. ಆಕೆಯ ಹಿರಿಯರು ಕಲಕತ್ತೆಯವರು. ಆಕೆ ಜನಿಸಿದ್ದು, ಶಿಕ್ಷಣ ಪಡೆದದ್ದು ಅಲ್ಲಿಯೇ. ಬದುಕಿನ ರಹಸ್ಯಗಳ ಬಗೆಗಿನ ತಿಳಿವು ಆಕೆಗೆ ಎಳವೆಯಲ್ಲಿ ದೊರೆತಿತ್ತು. ಹಣ್ಣು-ಹೆಣ್ಣು ಎರಡೂ ಪರ್ವದಲ್ಲಿ ವೇಗ ಮಾಗಿ ಹದವಾಗುವುದರಲ್ಲಿ ಅಚ್ಚರಿಯಿಲ್ಲ.

ವಯಸ್ಸಿನೊಡನೆ ಆಕೆಯ ಚೆಲುವು ಹೆಚ್ಚಿತು. ಹಾಗೆ ಅರಳಿದ್ದರಲ್ಲಿ ಆಶ್ಚರ್ಯ ವಿಲ್ಲ. ಆದರೆ ದುರದೃಷ್ಟ – ಆಕೆ ಸ್ವಾರ್ಥಿಯಾಗಿ ರೂಪುಗೊಂಡಳು. ಅವಳು ತನಗಾಗಿಯೇ ಬಾಳಿದಳು. ಸ್ವಂತ ಯಶ, ಸುಖಕ್ಕೆ ಅವಳ ಬದುಕು ಮೀಸಲು. ಬೇರೆ ಧ್ಯೇಯವೇ ಇರಲಿಲ್ಲ. ಶ್ರೀಮತಿ ಕ್ಲಾರ್ಕ ಬಾಳು ಹೀಗೆ ರೂಪುಗೊಳ್ಳಲಿಲ್ಲ. ಪತಿಗಿಂತ ವಯಸ್ಸಿನಲ್ಲಿ ಹಿರಿಯಳಾದ ಆಕೆ ಸ್ವಭಾವದಿಂದ ತುಂಬ ಸರಳೆ. ಗಂಡ ದಾರಿ ತಪ್ಪಿ ನಡೆದಾಗಲೂ ಅವನಲ್ಲಿ ಅನುಕಂಪ. ತಾನು, ತನ್ನ ಗಂಡ, ತನ್ನ ಮನೆ, ಮಕ್ಕಳು – ಅವಳ ಸರ್ವಸ್ವ. ಕಷ್ಟವನ್ನು ಎದುರಿಸುತ್ತಿದ್ದಳು. ನೋವನ್ನು ನುಂಗಿಕೊಳ್ಳುತ್ತಿದ್ದಳು.

ಕ್ಲಾರ್ಕ – ಫುಲ್ಲಂ ಪರಸ್ಪರ ಸಂಧಿಸಿದ ವರ್ಷದ ನಂತರ ಅಗಾಥಾ ಮಗುವೊಂದಕ್ಕೆ ಜನ್ಮವಿತ್ತಳು. ಅದು ಆಕೆಯ ಚೊಚ್ಚಲ ಮಗುವಲ್ಲ. ಆ ಹೆರಿಗೆಯ ಕಾಲದಲ್ಲಿ ಕ್ಲಾರ್ಕ ಹಾಜರಿದ್ದರು. ಅನಂತರವೂ ಬಂದು ಹೋಗಿ ಮಾಡುತ್ತಿದ್ದರು. ಒದಗಿ ಬಂದ ಸಂದರ್ಭಗಳ ಒತ್ತಡದಿಂದ ರೋಗಿ – ವೈದ್ಯರೊಳಗೆ ಆತ್ಮೀಯತೆ – ಅನುರಾಗ ಬೆಳೆಯಿತು. ಅಗಾಥಾ ಈ ಬಂಧನದಿಂದ ಬಿಡಿಸಿಕೊಳ್ಳಲು ಪ್ರಯತ್ನಿಸಲಿಲ್ಲ, ಈ ಹಿಡಿತದಿಂದ ನುಣುಚಿಕೊಳ್ಳುವುದೂ ಆಗಲಿಲ್ಲ. ವೈದ್ಯರ ಚಿಕಿತ್ಸೆಯಿಂದ ಅವಳ ಖಾಯಿಲೆ ಗುಣಮುಖವಾಯಿತು. ಹಿಂದಿನ ಲವಲವಿಕೆ ಲಾಸ್ಯವಾಡಿತು. ಅದರೊಡನೆ ಕ್ಲಾರ್ಕರ ಬಗೆಗಿನ ಅನುರಾಗವೂ ಬಲಿಯಿತು.

1910ರ ನವೆಂಬರ್‌ನಲ್ಲಿ ಕ್ಲಾರ್ಕರಿಗೆ ದೆಹಲಿಗೆ ವರ್ಗವಾಯಿತು. ದೆಹಲಿ, ಮಿರತ್ತಿಗೆ ಹೇಳುವಷ್ಟು ದೂರದ ಊರಲ್ಲ. ಆದರೂ ವೈದ್ಯ – ರೋಗಿ ವಿರಹದ ನೋವು ಅನುಭವಿಸಿದರು. ಈ ಅಗಲಿಕೆ ಅವರಿಬ್ಬರ ಗುಪ್ತ ಪ್ರಣಯಕ್ಕೆ ರಂಗು ತಂದುಕೊಟ್ಟಿತು.

ದೆಹಲಿಯಿಂದ ಡಾಕ್ಟರರಿಗೆ ಆಗ್ರಾಕ್ಕೆ ವರ್ಗವಾಯಿತು. ದೆಹಲಿಯಲ್ಲಿರಲಿ, ಆಗ್ರಾದಲ್ಲಿರಲಿ, ಕ್ಲಾರ್ಕರಿಗೆ ಮಿರತ್ತಿಗೆ ಹೋಗಿ ಬಂದು ಮಾಡಲು ಬಿಡುವು ಸಿಗುತ್ತಿತ್ತು. ಒಂದಲ್ಲ ಒಂದು ನೆವ ತೆಗೆದು ಅವರು ಮಿರತ್ತಿಗೆ ಬರುತ್ತಿದ್ದರು. ಹಾಗೆ ಬಂದಾಗಲೆಲ್ಲ ಫುಲ್ಲಂ ಮನೆಯಲ್ಲಿ ಉಳಿಯುತ್ತಿದ್ದರು. ತನ್ನ ಹೆಂಡತಿಯಲ್ಲಿ ಡಾಕ್ಟರ್ ತೋರಿಸಿದ ಆಸಕ್ತಿಯನ್ನು ಫುಲ್ಲಂ ಗುರುತಿಸದಿರುವಷ್ಟು ಪೆದ್ದರಿರಲಿಲ್ಲ. ಆವರಲ್ಲಿ ಶಂಕೆ ಅಂಕುರಿಸಿತು. ವೈದ್ಯ ಖಾತೆಯ ದಾಖಲೆಗಳನ್ನು ತರಿಸಿಕೊಂಡು ತನಿಖೆ ನಡೆಸಿದರು. ಕ್ಲಾರ್ಕರ ಮಿರತ್ ಭೇಟಿಗಳು ಅಧಿಕೃತವಿರಲಿಲ್ಲ ಎಂಬುದು ಹೊಳೆಯಿತು. ಆದು ವೃತ್ತಿಗೂ ಸಂಬಂಧಿಸಿದ್ದಲ್ಲವೆಂಬುದು ಖಚಿತವಾಯಿತು. ಅವರು ಒಳ ಒಳಗೇ ಕುಪಿತರಾದರು. ಮಾತ್ಸರ್ಯವೂ ಮೂಡಿತು.

1911ರ ಜೂನ್ ತಿಂಗಳಲ್ಲಿ ಫುಲ್ಲಂ ಇದ್ದಕ್ಕಿದ್ದಂತೆ ಬೇನೆ ಬಿದ್ದರು. ಆ ನಿಮಿತ್ತ ರಜ ತೆಗೆದುಕೊಳ್ಳುವುದು ಅನಿವಾರ್ಯವಾಯಿತು. ಹವ ಬದಲಾಯಿಸಿದರೆ ಹಿತವಾಗಬಹುದೆಂದು ಅವರು ಮುಸೋರಿಗೆ ಹೋದರು. ಹವೆಯ ಬದಲಾವಣೆಯಿಂದ ಅವರ ಪ್ರಕೃತಿಯಲ್ಲಿ ಬದಲಾವಣೆಯಾಗಲಿಲ್ಲ. ವಿಧಿಯಿಲ್ಲದೆ ಅವರು ಮಿರತ್ತಿಗೆ ಹಿಂತಿರುಗಿದರು. ಮರಳಿ ಬಂದ ಕೆಲವು ದಿನಗಳಲ್ಲಿ –ಜುಲ್ಯಾ ತಿಂಗಳಲ್ಲಿ – ಖಾಯಿಲೆ ಉಲ್ಪಣಿಸಿ ಹಾಸುಗೆ ಹಿಡಿದರು. ಬಿಸಿಲಿನ ತಾಪಕ್ಕೆ ಹಾಗಾಗಿದೆ ಎಂದು ವೈದ್ಯರು ತಿಳಿಸಿದರು. ಮಾಡಿದ ಚಿಕಿತ್ಸೆಯಿಂದ ಚೇತರಿಸಿಕೊಂಡರು. ಆದರೆ ಕೆಲಸ ನಿರ್ವಹಿಸುವ ಶಕ್ತಿ ಉಳಿದಿರಲಿಲ್ಲ. ತಜ್ಞ ವೈದ್ಯರ ಮಂಡಳಿ ಅವರನ್ನು ಪರೀಕ್ಷಿಸಿ, ನಿಯೋಜಿತ ಕೆಲಸ ನಿರ್ವಹಿಸಲು ಫುಲ್ಲಂ ಅಶಕ್ತರು ಎಂದು ತೀರ್ಮಾನಿಸಿತು. ವೈದ್ಯರ ಸಲಹೆಯಂತೆ ಅವರನ್ನು 2-9-1911ರಂದು ಕೆಲಸದಿಂದ ನಿವೃತ್ತಿಗೊಳಿಸಲಾಯಿತು. ಇಂಗ್ಲಂಡಿಗೆ ಮರಳಲು ಆರಂಭದಲ್ಲಿ ಫುಲ್ಲಂ ಆಸಕ್ತಿ ತೋರಿಸಿದರು. ಕೊನೆ ಗಳಿಗೆಯಲ್ಲಿ ಮನಸ್ಸು ಬದಲಾಯಿಸಿದರು. ಆಗ್ರಾದಲ್ಲಿ ನೆಲಸಲು ನಿರ್ಧರಿಸಿದರು.

ಆಗ್ರಾ ಸೇರಿದ ಎರಡು ದಿನಗಳ ನಂತರ – ಅಕ್ಟೋಬರ್ 10ರಂದು– ಅವರ ದೇಹಸ್ಥಿತಿ ವಿಷಮಿಸಿತು. ಅವರು ಬಿಸಿಲಿನ ರುಳಕ್ಕೆ ಮತ್ತೊಮ್ಮೆ ಬಲಿಯಾದರು. ಅಂದು ಸಂಜೆ ಅವರು ಕೊನೆಯುಸಿರೆಳೆದರು. ಡಾಕ್ಟರ್ ಕ್ಲಾರ್ಕ ಅಂದು ಅವರ ಬಳಿಯಿದ್ದರು. ಫುಲ್ಲಂ ಹೊರಗೆ ಆಡಿಕೊಳ್ಳಲು ಹಿಂದೆಗೆದ ಅನೇಕ ರಹಸ್ಯಗಳು ಅವರೊಡನೆ ಮಣ್ಣಿನಲ್ಲಿ ಹೂತು ಹೋದುವು.

ಆಗಾಥಾ ಪತಿಯ ಶವದ ಬಳಿ ಕುಳಿತು ಕಣ್ಣೀರು ಹರಿಸಿದಳು. ಶೋಕ ಸೂಚಕ ಕಪ್ಪು ಬಟ್ಟೆ ಧರಿಸಿದಳು. ಕೈಗೆ ಕಪ್ಪು ಪಟ್ಟಿ ಬಿಗಿದಳು. ಆದೇ ವೇಷದಲ್ಲಿ ಪತಿಯ ಅಂತಿಮ ಯಾತ್ರೆಯಲ್ಲಿ ಭಾಗವಹಿಸಿದಳು.

ಮಾಗಿಯನ್ನು ನೆರಳಿನಂತೆ ಅನುಸರಿಸುತ್ತದೆ ಸುಗ್ಗಿ. ಆಗ ಕೊರಡೂ ಕೊನರುತ್ತದೆ. ಸುಗ್ಗಿಯ ಸುಳಿವಿನೊಡನೆ ಆಗಾಥಾಳ ಹೃದಯ ಅರಳಲಾರಂಭಿಸಿತು. ಆಗ್ರಾ ಸುಗ್ಗಿಯಲ್ಲಿ ಪ್ರೇಮಿಗಳ ಸ್ವರ್ಗ. ಆಗಾಥಾ – ಕ್ಲಾರ್ಕ ಕೂಡಿಯೇ ಸುಗ್ಗಿಯ ಹಿಗ್ಗನ್ನು ಅನುಭವಿಸಿದರು. ತಿಂಗಳ ಬೆಳಕಿನಲ್ಲಿ ತಾಜಮಹಲ್, ಫತೇಪುರ ಸಿಕ್ರಿಗಳನ್ನು ನೋಡಿಕೊಂಡು ಬಂದರು. ಹೃದಯ ಹಗುರಾಗುವಂತೆ ಅಲೆದರು. ಅನುರಾಗವೆಂಬುದು ಆರೋಗ್ಯಕರ. ಇದು ಸುಗ್ಗಿಯಲ್ಲಿ ಅಂಕುರಿಸಿದರೆ ಇನ್ನಷ್ಟು ಹಿತಕರ. ಈ ರಸ ಪ್ರವಾಹಕ್ಕೆ ಆಗ್ರಾದ ಸುಗ್ಗಿ ಹೇಳಿ ಮಾಡಿಸಿದ ಹವೆ. ಶ್ರೀಮತಿ ಫುಲ್ಲಂ – ಕ್ಲಾರ್ಕರ ಪ್ರೇಮ, ಈ ಹಿತ ವಾತಾವರಣದಲ್ಲಿ ಕೊನರಿ ಹೂವಾಗಿ ಅರಳಿತು. ಅದರ ಪರಿಮಳ ಸುತ್ತೆಲ್ಲ ಪಸರಿಸಿತು. ಜನ ಅದನ್ನು ಕಂಡರು. ಕಣ್ಣು ಮಿಟುಕಿಸಿದರು. ತಮ್ಮ-ತಮ್ಮಲ್ಲಿ ಆಡಿಕೊಂಡರು. ಯಾರೂ ಏನೂ ಮಾಡುವಂತಿರಲಿಲ್ಲ. ಶ್ರೀ ಫುಲ್ಲಂ ಗೋರಿಯಿಂದ ಎದ್ದು ಬಂದು ಆಕ್ಷೇಪಿಸುವಂತಿರಲಿಲ್ಲ. ಪತಿಯ ಸಾವಿನ ನೋವು ಅಳಿಸಿತು. ಆಗಾಥಾ ಹಸನ್ಮುಖಿಯಾದಳು.

ಕ್ಲಾರ್ಕ – ಆಗಾಥಾ ಪ್ರೇಮ ವ್ಯವಹಾರ ಯಾವ ಆತಂಕವೂ ಇಲ್ಲದೆ ಆಬಾಧಿತವಾಗಿ ನಡೆಯುತ್ತಿತ್ತು. ಆದರೆ ದುರ್ದೈವಿ ಶ್ರೀಮತಿ ಕ್ಲಾರ್ಕ ಬದುಕಿರುವುದು ಅದಕ್ಕೊಂದು ಅಡ್ಡಿಯಾಯಿತು. ಪತಿ ಆಗಾಥಾಳಲ್ಲಿ ಆಸಕ್ತ ಎಂಬುದು ಅವಳಿಗೆ ತಿಳಿಯದ ವಿಷಯವಲ್ಲ. ಅದು ಬೆಳೆದು ಬಂದ ರೀತಿಯನ್ನು ಆಕೆ ಗಮನಿಸಿದ್ದಳು. ಒಳ ಒಳಗೇ ಕೊರಗಿದ್ದಳು. ಕೊರಗಿ ಕಡ್ಡಿಯಾಗಿದ್ದಳು. ಎಡ್ವರ್ಡರ ಸಾವು ಈ ವ್ಯವಹಾರಕ್ಕೆ ಮಂಗಳ ಹಾಡಬಹುದು ಎಂದು ತರ್ಕಿಸಿದ್ದಳು. ಆದರೆ ಅವಳ ತರ್ಕ ತಲೆ ಕೆಳಗಾಯಿತು.

ಆಕೆ ಅದನ್ನು ಪ್ರತಿಘಟಿಸಬಹುದಿತ್ತು. ಪತಿಯಿಂದ ವಿಚ್ಛೇದನ ಪಡೆಯಬಹುದಿತ್ತು. ಅವರಿಬ್ಬರ ದಾರಿಯನ್ನು ಸುಗಮಗೊಳಿಸಬಹುದಿತ್ತು. ಆಕೆ ಯಾವುದನ್ನೂ ಮಾಡ ಹೋಗಲಿಲ್ಲ. ಅವರಿಬ್ಬರ ಅನೈತಿಕ ಸಂಬಂಧಕ್ಕೆ ಆಕೆ ಮೂಕ ಸಾಕ್ಷಿಯಾಗಿ ನಿಂತಳು.

17–11–1912ರ ರಾತ್ರಿ ಕಳ್ಳರು ಡಾಕ್ಟರ್ ಕ್ಲಾರ್ಕರ ಮನೆಯನ್ನು ನುಗ್ಗಿದು ಅವರನ್ನು ಪೇಚಿನಲ್ಲಿ ಹಾಕಿತು. ಅವರು ಕೊಟ್ಟ ವಿವರಣೆ ಊರುಳನ್ನು ಬಿಗಿಗೊಳಿಸಿತು. ದೆಹಲಿ – ಮುಂಬೈ ಗಳ ಮಧ್ಯೆ ಆಗ್ರಾ ಸಿಗುವುದು ಹೇಗೆ? ಅದು ಪೊಲೀಸರ ಸಂಶಯವನ್ನು ಕೆರಳಿಸಿತು. ಕ್ಲಾರ್ಕರ ಹೇಳಿಕೆ ಅವರನ್ನು ಆಪಾಯದ ಆಂಚಿನಲ್ಲಿ ತಂದು ನಿಲ್ಲಿಸಿತು.

ಪೊಲೀಸರು ಕ್ಲಾರ್ಕರನ್ನು ಬಂಧಿಸಿದರು. ಅವರ ಮೇಲೆ ಪತ್ನಿಯ ಕೊಲೆಯ ಆನಂತರ ಬಿರುಸಿನ ತನಿಖೆ ನಡೆಯಿತು. ಆಗಾಥಾ – ಕ್ಲಾರ್ಕ ಸಂಬಂಧಕ್ಕೂ. ಶ್ರೀಮತಿ ಕ್ಲಾರ್ಕರ ಕೊಲೆಗೂ ಸಂಬಂಧವಿರಬೇಕೆಂದು ತರ್ಕಿಸಿದರು. ಆದು ಬೆಳೆದು ಬಂದ ಸ್ಥಳಗಳಲ್ಲಿ–ಮಿರತ್, ದೆಹಲಿ, ಆಗ್ರಾಗಳಲ್ಲಿ – ದಾಖಲೆಗಳನ್ನು ಹುಡುಕಲು ತೊಡಗಿದರು. ಸುಳಿವು ಸಿಕ್ಕಲಿಲ್ಲ. ಸಂದರ್ಭ ಸಾಕ್ಷ್ಯ ಕೈಗತವಾಗಲಿಲ್ಲ.

ಅಷ್ಟರಲ್ಲಿ ಅನಿರೀಕ್ಷಿತ ಘಟನೆಯೊಂದು ನಡೆಯಿತು. ತನಿಖೆಯ ಅಧಿಕಾರಿಗಳು ಶ್ರೀಮತಿ ಫುಲ್ಲಂ ಮನೆಯನ್ನು ಶೋಧಿಸಿದರು. ಇದು ತಡವಾಗಿಯೇ ಅವರು ತೆಗೆದುಕೊಂಡ ತೀರ್ಮಾನ. ಶೋಧಿಸಿದಾಗ ಕೊಲೆಯ ಕುರುಹುಗಳು ಅಲ್ಲಿ ಸಿಗಲಿಲ್ಲ. ಬಂದ ದಾರಿಗೆ ಸುಂಕವಿಲ್ಲವೆಂದು ಅವರು ಆ ಸ್ಥಳದಿಂದ ಕಾಲ್ದೆಗೆಯುವವರಿದ್ದರು. ಹೊರ ಬರುವ ಮೊದಲು ಶ್ರೀಮತಿ ಫುಲ್ಲಂ ಶಯ್ಯಾಗೃಹವನ್ನು ಪ್ರವೇಶಿಸಿದರು. ಅವಳು ಮಲಗುವ ಹಾಸಿಗೆಯ ಮೇಲೆ ಕೈಯಾಡಿಸಿದರು. ಹಾಸಿಗೆಯ ಕೆಳಗೆ ಪುಟ್ಟ ಪೆಟ್ಟಿಗೆ ಇರುವಂತೆ ಕಂಡಿತು. ಹಾಸಿಗೆಯನ್ನೆತ್ತಿ ನೋಡಿದರು. ಅವರಿಗಾಗಿ ಅಲ್ಲೊಂದು ನಿಧಿಯೇ ಕಾದಿತ್ತು. ಪೆಟ್ಟಿಗೆಯನ್ನು ತೆಗೆದು ನೋಡಿದಾಗ ಪ್ರಣಯ ಪತ್ರಗಳ ಒಂದು ಪಿಂಡೆಯೇ ಅಲ್ಲಿ ದೊರಕಿತು. ನಾನ್ನೂರಕ್ಕೂ ಹೆಚ್ಚು ಪತ್ರಗಳು ಅದರಲ್ಲಿದ್ದವು. ಅವು ಆಕೆ ಕ್ಲಾರ್ಕರಿಗೆ ಬರೆದ ಕಾಗದಗಳು. ಕ್ಲಾರ್ಕ ಮಿರಠ್ ಬಿಟ್ಟಾಗಿನಿಂದ, ಆಕೆ ಆಗ್ರಾದಲ್ಲಿ ಆತನನ್ನು ಕೂಡಿಕೊಳ್ಳುವ ವರೆಗಿನ ಅವಧಿಯಲ್ಲಿ ಬರೆದವು. ಪೊಲೀಸರಿಗೆ ಅವುಗಳನ್ನು ಓದಿ ಅಭ್ಯಸಿಸಲು ಕಾಲ ಹಿಡಿಯಿತು. ಕೊನೆಯಲ್ಲಿ ಶ್ರೀಮತಿ ಫುಲ್ಲಂರನ್ನೂ ಬಂಧಿಸಿದರು. ಆಕೆಯ ಮೇಲೂ ಕೊಲೆಯ ಆರೋಪ ಹೊರಿಸಿ ವಿಚಾರಣೆಗೆ ಗುರಿಗೊಳಿಸಿದರು.

ಆಗಿನ ನಿಯಮದಂತೆ ಅವರಿಬ್ಬರ ವಿಚಾರಣೆ ಅಲಹಾಬಾದ್ ಹೈಕೋರ್ಟಿನಲ್ಲಿ ಜ್ಯೂರಿಗಳ ಸಮಕ್ಷಮ ನಡೆಯಿತು. ಶ್ರೀಮತಿ ಕ್ಲಾರ್ಕ, ಶ್ರೀ ಎಡ್ವರ್ಡ್ ಫುಲ್ಲಂರ ಕೊಲೆಯ ಆರೋಪ ಅವರಿಬ್ಬರ ಮೇಲೆ ಬಂದಿತ್ತು.

ತನ್ನ ಕತ್ತಿಗೆ ಸುತ್ತಿದ ಉರುಳು ಬಿಗಿಯಾಗುವುದನ್ನು ಗಮನಿಸಿ ಶ್ರೀಮತಿ ಫುಲ್ಲಂ ತನ್ನನ್ನು ಮಾಫಿ ಸಾಕ್ಷಿಯಾಗಿ ಸ್ವೀಕರಿಸುವಂತೆ ಶಿಫಾರಸು ಮಾಡಲು ಹೈಕೋರ್ಟಿಗೆ ಅರ್ಜಿ ಹಾಕಿಕೊಂಡಳು. ಆದರೆ ಸರಕಾರಕ್ಕೆ ಅವಳ ನೆರವಿನ ಅಗತ್ಯ ವಿರಲಿಲ್ಲ. ಅವಳು ಬರೆದ ನಾನ್ನೂರು ಪತ್ರಗಳು ಸಾಕ್ಷಿ ನುಡಿಯಲು ಎದ್ದು ಬಂದಿರುವಾಗ ಪೊಲೀಸರಿಗೆ ಅವಳ ನೆರವು ಬೇಕಾಗಲಿಲ್ಲ.

ಅವಳ ಅರ್ಜಿ ತಿರಸ್ಕೃತವಾಯಿತು.

ಶ್ರೀ ಫುಲ್ಲಂ ಕೊಲೆ ವಿಚಾರಣೆ 27 – 7 – 1913ರಲ್ಲಿ ಜ್ಯೂರಿಗಳ ಸಮ್ಮುಖದಲ್ಲಿ ಆರಂಭವಾಯಿತು. ಆರೋಪಿಗಳ ಪರ ಸುಪ್ರಸಿದ್ಧ ಕ್ರಿಮಿನಲ್ ಲಾಯರ್ ರೋಸ್ ಅಲ್ಸ್ಟನ್ ಹಾಜರಾದರು. ಶ್ರೀಮತಿ ಫುಲ್ಲಂ ಕ್ಲಾರ್ಕರಿಗೆ 'ಶ್ರೀಮತಿ ಕ್ಲಾರ್ಕಸನ್' ಎಂಬ ಗುಪ್ತನಾಮದಲ್ಲಿ ಬರೆದ ಪತ್ರಗಳು ಒಂದೊಂದಾಗಿ ಕೋರ್ಟಿನ ಮುಂದೆ ಬಂದ್ದವು. ಆ ಕಾಗದಗಳು ಪದರು ಪದರಾಗಿ ಎಡ್ವರ್ಡರ ಕೊಲೆಯ ವಿವರವನ್ನು ತಿಳಿಸಿದವು. ದೆಹಲಿಯಲ್ಲಿದ್ದ ಕ್ಲಾರ್ಕರಿಗೆ ಆಗಾಥಾ ದಿನವೂ ಕಾಗದ ಬರೆಯುತ್ತಿದ್ದಳು. ದೆಹಲಿಯಿಂದ ಆಗ್ರಾಕ್ಕೆ ವರ್ಗವಾಗಿ ಹೋದ ನಂತರವೂ ಈ ಪತ್ರ ವ್ಯವಹಾರ ಮುಂದುವರಿಯಿತು. ಶನಿವಾರ – ಭಾನುವಾರಗಳು ರಜೆಯ ದಿನಗಳು. ಆ ದಿನಗಳಲ್ಲಿ ಎಡ್ವರ್ಡರು ಮನೆಯಲ್ಲಿರುತ್ತಿದ್ದರು. ಆದು ಕಾರಣ ಆ ಎರಡು ದಿನಗಳಲ್ಲಿ ಪ್ರಣಯ ಪತ್ರಗಳ ಓಡಾಟಕ್ಕೆ ವಿರಾಮ. ಆಕೆಯೇ ಆಂಚೆಯ ಮನೆಗೆ ಹೋಗಿ ಬಂದು ಮಾಡುತ್ತಿದ್ದಳು. ಕ್ಲಾರ್ಕರಿಂದ ಬಂದ ಕಾಗದಗಳನ್ನು ಆಫಲೇ ಸ್ವೀಕರಿಸುತ್ತಿದ್ದಳು. ತಾನು ಬರೆದುದನ್ನು ತಾನೇ ಒಯ್ದು ಆಂಚೆಗೆ ಹಾಕುತ್ತಿದ್ದಳು.

ಆಗ್ರಾದಲ್ಲಿರಲಿ, ದೆಹಲಿಯಲ್ಲಿರಲಿ, ಗುರುವಾರ ಕ್ಲಾರ್ಕರು ಮಿರತ್ತಿನಲ್ಲಿ ಹಾಜರು. ಹಾಗೆ ಬಂದವರು ಶ್ರೀಮತಿ ಫುಲ್ಲಂ ಜೊತೆ ಸಂಜೆಯವರೆಗೂ ಇರುತ್ತಿದ್ದರು.

ಆಕೆ ಬರೆದ ಓಲೆಗಳಲ್ಲಿ ಒಲವು ಮಾತ್ರ ಹರಿದು ಬಂದಿರಲಿಲ್ಲ. ಅವರೀರ್ವರ ಒಲವು ನಿರಾತಂಕವಾಗಿ ನಡೆಯಲು ನಡೆಸಿದ ಹೊಲಿಗೆಲಸಗಳೂ ಮೂಡಿ ಬಂದಿದ್ದವು. ಆಷ್ಟು ಮಾತ್ರವಲ್ಲ, ಅನುಕೂಲ ಹವೆಯಲ್ಲಿ ಕ್ಲಾರ್ಕರು ಬಿತ್ತಿದ ಬೀಜ ಬಲಿತುದೂ ಬಯಲಿಗೆ ಬಂತು.

ಕಾಗದ ಒಂದರಲ್ಲಿ ಹೀಗೆ ಬರೆದಿತ್ತು –

'ಪ್ರಿಯ ಹ್ಯಾರಿ,ನನ್ನ ಮುದ್ದಿನ ಗಿಣಿ'.

'ನನ್ನ ಮನಸ್ಸಿನ ಆತಂಕ ಈಗ ಆತಂಕವಾಗಿ ಉಳಿದಿಲ್ಲ. ಯಾವುದನ್ನು ನೆನಸಿ, ನಾನು ಹೆದರಿಕೊಂಡೆನೋ ಅದೇ ಈಗ ತಳವೂರಿ ನಿಂತಿದೆ. ನಾನು ಪುನಃ ಬಯಸದ, ಬೇಡದ ಸುಳಿಯಲ್ಲಿ ಸಿಲುಕಿದ್ದೇನೆ. ಕಳೆದೆರಡು ದಿನಗಳಿಂದ ನನ್ನ ದೇಹ ಸ್ಥಿತಿ ಚೆನ್ನಾಗಿಲ್ಲ. ಸಂಜೆಯ ಹೊತ್ತು ಎಲ್ಲಿಲ್ಲದ ದೇಹಾಲಸ್ಯ. ನಿನ್ನೆ ಸಂಜೆ ಆದು ಸ್ಪಷ್ಟವಾಯಿತು. ಎರಡು ಬಾರಿ ವಾಂತಿಯಾಯಿತು. ಆಗ ಎಡ್ತಿ ಮನೆಯಲ್ಲಿದ್ದ. ನನ್ನನ್ನು ನೋಡಿ ನಕ್ಕ. 'ನೀನು ಈಗ ಬಸುರಿ' ಎಂದು ಉದ್ಗರಿಸಿದ. ನನ್ನ ಪ್ರಿಯ ಬಚ್ಚ, ನಾನು ಈಗ ಗರ್ಭಿಣಿ. ಆನುಮಾನ ಉಳಿದಿಲ್ಲ. ನೆನಸಿ ಹಲ್ಲು ಕಡಿಯುತ್ತಿದ್ದೇನೆ. ಆನುಭವಿಸದೆ ವಿಧಿಯಿಲ್ಲ. ನಾವಿಬ್ಬರೂ ಹೀಗಾಗಬಾರದೆಂದು ಹೆಣಗಿದೆವು. ದೈವದ ಮುಂದೆ ನಮ್ಮ ಆಟ ಎಲ್ಲಿ ನಡೆಯುತ್ತದೆ?'

ಆಗಾಥಾಳ ಸಹಾಯಕ್ಕೆ ಅವಳ ಪ್ರಿಯಕರ ಧಾವಿಸಿ ಬಂದ. ಆತ ವೃತ್ತಿಯಿಂದ ವೈದ್ಯ. ಗರ್ಭಪಾತ ಮಾಡಿಸುವ ಕಲೆ ಅವನಿಗೆ ಕರಗತವಾಗಿತ್ತು. ಶ್ರೀಮತಿ ಫುಲ್ಲಂಳ ಸಮಸ್ಯೆಯನ್ನು ಆತ ಸುಲಭವಾಗಿ ಬಗೆಹರಿಸಿದ. ನಿಂತ ನೀರು, ಅವರು ಕುಡಿಸಿದ ಮಿಶ್ರಣದೊಡನೆ ಬೆರೆತು– ಕಾಣಿಸಿಕೊಂಡಂತೆ ಕರಗಿ ಹೋಯಿತು– ಎಡ್ವರ್ಡರ ಆರೋಗ್ಯ ಸುಧಾರಣೆಗೆ ಶಕ್ತಿವರ್ಧಕ ಟಾನಿಕ್ ಆಗತ್ಯವೆಂದು ಆವರಿಬ್ಬರು ನಿಶ್ಚೈಯಿಸಿದರು. ಒಂದು ಗುರುವಾರ ಆ ಕುರಿತು ವಿಚಾರ ವಿನಿಮಯ ನಡೆಯಿತು. ಕೊಟ್ಟ ಔಷಧಿಯನ್ನು ಹೇಗೆ, ಯಾವ ಪ್ರಮಾಣದಲ್ಲಿ ಕೊಡಬೇಕೆಂಬುದನ್ನು ತಿಳಿ ಹೇಳಲು ಮರೆಯಲಿಲ್ಲ. ವೈದ್ಯರ ಸಲಹೆಯಂತೆ ಆಕೆ ಪತಿಗೆ ಆ ಔಷಧಿಯನ್ನು ಕೊಡುತ್ತಾ ಬಂದಳು. ಬೇನೆಯ ನಿವಾರಣೆಗೆ ಸತತ ಪ್ರಯತ್ನ ನಡೆಯಿತು. ಔಷಧಿಯ ಸೇವನೆಯಿಂದ ಎಡ್ವರ್ಡರ ದೇಹದಲ್ಲಾದ ಪ್ರತಿಕ್ರಿಯೆಯನ್ನು ಆಕೆ ಒಂದು ಪತ್ರದಲ್ಲಿ ಹೀಗೆ ವಿವರಿಸಿದಳು.

'ನಲ್ಮೆಯ ನಲ್ಲ',

"ನಿನ್ನೆ ನೀನು ಹೇಳಿದ ಮಿಶ್ರಣ ಕೊಟ್ಟಿರುವೆ. ನಿರೀಕ್ಷಿಸಿದ ಪರಿಣಾಮ ಕಾಣಲಿಲ್ಲ. ನೀನು ಕೊಟ್ಟ ಔಷಧಿಗೆ ಕೆಲಸ ಮಾಡಲು ಶತಮಾನ ಬೇಕು. ನಾನು ಅಷ್ಟು ಕಾಲ ಕಾಯಲಾರೆ. ನನ್ನ ಮುದ್ದು ಮರಿ! ನೀನು ತುಂಬ ಜಾಣ. ಇನ್ನೂ ಒಳ್ಳೆಯ ಔಷಧಿ ಇದ್ದರೆ ತಿಳಿಸು".

ಇನ್ನೊಂದು ಕಾಗದದ ಒಕ್ಕಣೆ ಹೀಗೆ ಇತ್ತು –

"ನೀನು ಇಲ್ಲಿಗೆ ಬಂದಾಗ ಕೊಟ್ಟ ಪುಡಿಯನ್ನು ತಿನ್ನಿಸಿದೆ. ಆದರೆ ಪ್ರಯೋಜನವಿಲ್ಲ. ಅದು ತೀರ ಸಪ್ಪೆ. ಶೀಘ್ರ ಪರಿಹಾರಕ್ಕೆ ಉಪಾಯ ಹುಡುಕು".

ಆಕೆಯ ಪ್ರಿಯಕರ ಕ್ಲಾರ್ಕ ಕಾಗದದಿಂದ ಉತ್ತೇಜಿತನಾದ. ಅವನ

Kannada Prabha
6.10.74.

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ನೇತ್ರ ಪರೀಕ್ಷಕರು

ತಲನೋವು, ನೇತ್ರದೃಷ್ಟಿ ಕಡಿಮೆ ಮತ್ತು ಇತರ ನೇತ್ರದೋಷದಿಂದ ತೊಂದರೆ ಪಡಬೇಡಿ. ಭೇಟಿ ಕೂಡಿ. ಸಲಹೆ ಪಡೆಯಿರಿ

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ಜೋಷಿ ಅಂಡ್ ಸನ್ಸ್

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THE SEARCHLIGHT MAGAZINE

PATNA, SUNDAY, OCTOBER 6,1974

THE SEARCHLIGHT magazine

PATNA: SUNDAY, OCTOB ER 6, 1974

Nicholas Roerich : A many-sided genius

The centenary of Nicholas Roerich, the illustrious painter, writer archaeologist explorer and educationist, who was born at St Petersburg, Russia in 1874, is being observed the world over on October 9. His was a many-sided genius and it was symbolic that he should have been attracted by the Himalayas where he finally settled down in 1928. He died in 1947 Some of his most famous paintings are sensitive Himalayan landscapes that have a mystical quality in them. His life and work themselves have been an epitome of Art The people of this country cannot but feel greatly beholden to him, for many of his paintings enshrine the spiritual values that have inspired them through the ages.

NICHOLAS ROERICH was born in St Petersburg, Russia in 1874 and died in Kulu, India in 1947. In the intervening years, he carried out a wide variety of creative activities, which spanned three continents—Europe, America and Asia—and earned him an international reputation in several fields.

A many-sided genius, Roerich was probably most famous as an artist—his large canvases ran into several thousands, many of them beautiful creations, rich in colour-harmony and symbolism. His output as a writer was almost as prolific and rivalled his painting in its beauty and depth. His work as a stage designer, philosopher, educator cultural leader and worker for peace also created a wide and lasting impact.

What impresses one particularly about the life of Roerich—in addition to his creativeness, versatility and energy—is the outstanding quality of every thing he did. Whether he painted a glorious Himalayan landscape or wrote a short message for a school magazine he gave it the same attention and care.

ALTRUISTIC NATURE

Roerich was deeply altruistic For much of his life, he travelled the world, working for international unity and peace—using his many talents in an attempt to build a more enlightened future. In his later years whilst in his moutain retreat in Kulu, he kept in touch with many of the new ideas and progressive movements, often guiding the latter and giving them practical help.

An educator, scientist and cultural leader Roerich was one of the most active forerunners of Unesco, the United Nations Educational, Scientific and Cultural Organization. With the support of the various societies and committees which were set up in his name in many countries, he was active for many years in each of the fields now covered by the United Nations' cultural agency, and he helped to set in motion many of the ideas on which it was based.

His integrity and ability were widely recognized. It is reported, for instance that in 1906 he was invited to become Chamberlain at the Imperial Court of Russia, and that in 1917 he might have become the Soviet Union's first Minister of Fine Arts. But Roerich dedicated to his art and creativity, wanted neither office. In the later stages of his life, the people of the Himalayan regions, recognizing his profundity addressed him as Maharshi and treated him with the respect accorded to holy men.

BIOGRAPHICAL

Nicholas Roerich was the eldest son of Konstantin Roerich a St Petersburg barrister and descendant of a Viking family which settled in Russia at the time of Peter the Great. On his mother's side Roerich's ancestry can be traced back to an ancient Russian family living in Old Pskov during the 10th Century.

His wife, Helena—the daughter of an architect—was related to the composer, Moussorgsky and Field-Marshal Kutozov the general who out-manoeuvred Napoleon. Madame Roerich was deeply interested in religion and philosophy and wrote on these subjects. The Roerich's had two sons. Dr George Roerich, the eldest was a scientist and orientalist; and Svetoslav Roerich, the youngest is a gifted painter. Both sons were active in their father's work.

CONTEMPORARIES

In the course of his work Roerich came into contact with many famous people and with some he developed lasting friendships. It would be impossible to list them all, but certain names stand out.

Amongst these are the writer Count Tolstoy who was interested in Roerich's paintings; the dancer-choreographer Nijinsky with whom Roerich worked in ballet, the actor-producer Stanislavsky with whom Roerich worked at the Moscow Art Theatre; the composer Igor Starvinsky with whom Roerich collaborated in the composing of 'The Rite of Spring' the producer Diaghilev, for whose Russian Ballet Roerich designed, as did his contemporary artists Picasso, Matisse and Braque; and the composer Rimsky-Korsakov with whom Roerich carried out some fascinating experiments concerning music and painting.

There were also the conductor Sir Thomas Beecham, for whom Roerich designed at Covent Garden: the Nobel Prize-Winning Poet Rabindranath Tagore, who was interested in Roerich's art and humanitarian work the scientist Albert Einstein, who was an Honorary Adviser to the Roerich Museum in York President Roosevelt who was interested in Roerich's work: the President's wife Eleanor Roosevelt who lectured at the Roerich Museum: the former President of India Dr Radhakrishnan, who wrote the foreword to Roerich's book "Joy of Art' and the late Prime Minister of India Pandit Nehru who acknowledged India's indebtedness to Roerich for enshrining the spirit of India in his paintings of the Himalayas.

It is impossible to do justice to Roerich's life in the space of a few pages. And his activi-

Continued on page II

A portrait of Prof. Nicholas Roerich by Svetoslav Roerich

Rabindranath Tagore on Roerigh

"Your pictures profoundly moved me. They made me realise one thing which is obvious and yet which one needs to discover for oneself over and over again: it is that Truth is infinite. When I tried to find words to describe to myself what were the ideas which your pictures suggested, I failed. It was because the language of words can only express a particular aspect of Truth, and the language of pictures finds its domain in Truth where words have no access.

Each art achieves its perfection when it opens for our mind the special gate whose key is in its exclusive possession. When a picture is great we should not be able to say what it is, and yet we should see it and know. It is the same with music. When one art can fully be expressed by another then it is a failure. Your pictures are distinct and yet are not definable by words—your art is jealous of its independence because it is great."

(Excerpt from the letter of Dr Rabindranath Tagore to Prof. Nicholas Roerich, London, in the year 1920).

My father

by SVETOSLAV ROERICH

Svetoslav Roerich

HOW TO describe in mere words, how to define and how to pay tribute to a truly extraordinary Life. When I think if my Father, when I recall my long intimate association with him outside of and above all his remarkable achievements and contributions to our cultural life stands out his own unique personality. Kind and patient, never wasting even a moment of his time, perfectly balanced in stress and felicity, always helpful and always mindful of the welfare of his associates his personality stands out as a complete example of the "Superior Man" for whom life has assumed the sublime aspect of greater service.

All his life he gave out freely of his prodigious gifts and it will indeed take a long time to fully appreciate and evaluate the great contributions made by him When I think if my Father, I am filled with the inexpressible riches of love and regard, for all he gave and continues to give me in an infinite way.

GREAT PATRIOT

He was a great patriot and he loved his Motherland, yet he belonged to the entire world and the whole world was his field of activity. Every race of men was to him a brotherly race, every country a place of special interest and of special significance. Every religion was a path to the Ultimate and to him life meant the great gates leading in to the Future.

His beautiful painting the "Hidden Treasure" is perhaps a profound symbol of his own great contributions and his own unusual life. Every effort of his was directed towards the realisation of the Beautiful and his thoughts found a masterful embodiment in his paintings, writings and public life. The subject matter of his paintings reveals a wonderful pageant of transcendental thought cast in sublime colours and compositions.

The latter half of his life was closely associated with the greatest range of this, our world, the Himalayas. Against this wondrous background he revealed to us the legends and the spiritual aspirations of the countless searchers after Truth who came to these mighty ranges in search of wisdom.

The Himalayas were a source of constant creative joy to him and in thousands of studies he revealed to us a matchless, breathtaking panorama of the infinite moods which are such an integral part of these lofty peaks.

Portrayal of Mountains

No one has ever portrayed mountains like my Father. From his canvasses the Himalayas radiate upon us all their unbelievable wealth of colour, beauty and the inexpressible majesty of the great concept for which the very word Himalayas stands. Truly he earned the name given to him "THE MASTER OF THE MOUNTAINS". Through all his paintings and writings runs the continuous thread of a great message, the message of the Teacher calling to the disciples to awaken and strive towards a new life, a better life, a life of Beauty and Fulfillment. He fully exemplified the words of Plato:

"From Beautiful images we shall go to Beautiful thoughts,
from Beautiful thoughts to a Beautiful life
and from a Beautiful life to absolute Beauty".

Both in my Father and Mother there was the unique balance and harmony of two perfectly synchronised beings who realised the great ideal of life and lived the chosen path as a perfect example of dedication and fulfilment.

It is rare for an artist to achieve greatness, but for a great artist to be an even greater Man is indeed something which can be found only with the greatest of difficulty. Fortunate indeed I was to have the living example and guidance of my Father and Mother and their radiant image always remains my greatest inspiration, my great source of happiness.

Though we are now celebrating my Father's first Birth Centenary I know that in the vista of time every Centenary will be marked by ever greater awareness and appreciation. Today we are only kindling the first flame of our tribute to a great life to be followed by ever brighter flames of gratitude and recognition leading into the distant beckoning future. (Published by the Roerich Museum, New York. 1974. Nicholas Roerich 1874-1974).

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-6 OCT 1974

Nicholas Roerich Centenary Year—1974

9TH OCTOBER, 1974, IS THE 100TH ANNIVERSARY OF THE BIRTH OF NICHOLAS ROERICH, and commemorative activities are being arranged in a number of countries. They are taking place, for instance, in the Soviet Union, where he was born, and in the United States, where his work was particularly active.

Nicholas Roerich lived and worked in the United Kingdom during 1919 and 1920, appropriately, a number of Centenary Year activities have been planned in this country.

Artist, scientist, author, explorer, poet, educator, ..., Roerich was undoubtedly one of the most interesting men of this or any other century. Maxim Gorky described him as "one of the greatest intuitive minds of the age," and Pandit Nehru said: "I am astounded at the scope and abundance of his activities and creative genius."

Since time immemorial it has been the sublime privilege of humanity that during periods of economic hardship, political unrest and spiritual unbalancedness there always appeared in the world a great positive figure, standing out unwaveringly leading and guiding humanity towards Light like a beacon rock.

There is among the few world figures one outstanding name, unifying the peaceful cultural aspirations of mankind and guiding it in all the multifaceted aspects of existence and that name is Nicholas Roerich, the true leader of World Culture.

Born in Russia in 1874 Prof. Roerich received his training, as a lawyer, historian, archaeologist and at the Academy of Arts. He studied abroad as well as in Russia and he achieved world recognition as an artist at an early age. His paintings were exhibited throughout Europe and America and he was honoured by many governments and learned bodies. While only 31 he became Director of the Society for the Encouragement of Arts, a leading art organisation of that period. His scientific researches in archaeology and history made him prominent in that field and he carried out extensive excavations in Russia. He achieved great fame in the theatre and his stage settings have become classics of the stage. Since 1920 he had series of exhibitions throughout the world and he founded numerous societies dedicated to art and culture. Several Museums were dedicated to his art. And in spite of his enormous activities, as an organiser and educator, he painted a staggering number of paintings, well over 7000, besides large frescoes in Churches and public buildings. From India he started his famous Roerich Expedition to Central Asia, which took the best part of five years to complete—across Central Asia, Mongolia, Russia and Tibet, back again to this country in 1928. Here in India he founded a centre for the study of the Western Himalayas and the adjacent regions, while his cultural work, throughout the world continued under the guidance of his countless followers. He was a member of half a dozen academies besides being President, Vice-President, Chairman and Honorary Member of a vast number of cultural Institutions and Organisations throughout the world. His works number some 30 volumes published, besides innumerable essays and articles.

Roerich's ties with India began from early childhood. His father's estate had the name Iswara and nearby was an estate which during the reign of Catherine the Great belonged to an Indian Raja and showed traces of an Indian Park.

There was in the family of Roerich an old painting showing a majestic mountain which Prof. Roerich admired since his childhood. Only afterwards did he discover from a travel-book that this was the famous Kanchenjunga Himalayan Range.

Already since 1905 many paintings and essays by Roerich were dedicated to India, for instance, the paintings—"Devasari", "Lakshmi", "Shri Krishna", "Damayanti", "Dreams of India (series)". His early essays on India include "Indian Path", "Gayatri", etc.

In 1923, Prof. Roerich, his wife Madame Helena Roerich, their sons, Svetoslav, a painter in the class of his father and George, a scientist and archaeologist, came to India. At first they lived near Darjeeling, but later they established the Urusvati Research Institute in the Kulu Valley, where they still reside. Both in the East and West Himalayas, Prof. Roerich has painted a long gallery of pictures that not only reflected the magnificent beauties of the hills but also embodied something of the spiritual history and legend with which they are associated.

In his essay "Tagore and Tolstoy", Roerich remembers with great enthusiasm his first meeting with Tagore. In the same article he recalls that Mme. Roerich's first ties with India were Ramakrishna and Vivekananda's books. In the Roerich family "The Bhagavat Gita" and Tagore's "Gitanjali" had always a place of honour and accompanied them on all journeys.

Since his coming to India Roerich has dedicated thousands of paintings to the sublime beauty of the Himalayas, to the sacred concepts of the ancient wisdom of India and his essays in the Indian magazines are well known to all. Prof. Roerich concludes the chapter on India in his inspiring book "Altai Himalaya" as follows:... "We know thy fragrant essence, India. We know the depths and finesse of thy thoughts. We know the great Aum, which leads to the inexpressible heights. India, we know thy ancient wisdom".

The Modern Review was the first channel in India through which the Art of Roerich became known to the wider public. An inspiring article from the pen of Mr. Joseph Finger appeared in 1921 unfolding before the eyes of the readers the colourful life and magnificent art of the great Russian master.

The eminent artist Bireswar Sen summarised the voice of India when he wrote in the Hindu Weekly "To most of us, Roerich is a legendary figure of romance. Against the wild glare of the flaming West, his mighty figure looms large like the motionless and benevolent Buddha in the midst of a vast cosmic catacylsm. Far above the tumultuous din of frenzid nations rings his voice—the unequivocal commandments of the Eternal, the voice of Truth, Beauty and Culture. Great is Roerich—and greater still are his works, the beautiful harbingers of Peace and Goodwill among men. Indefatigable in action, indomitable in spirit and innocent at heart, he is the new Sir Galahad, seeking after the Holy Grail.

In the Bharat Kala Bhawan in Benares and in the Municipal Museum at Allahabad, special halls have been dedicated to Prof. Roerich. Besides this, Roerich's paintings are in the Bose Institute in Calcutta, in the Adyar Museum in Madras, in the collection of Rabindranath Tagore, in Santiniketan, in the Sree Chitralayam Gallery of Travancore, where a special building is dedicated to his work, in the State Museums of Mysore, Hyderabad, Baroda, Indore, and other centers of India.

The Benares Group containing, among others, the following painting, gems so typical of the creativeness of Roerich. "Star of the Hero", "Buddha—the Giver", "Kalki-Avatar", "Bhagwan Shri Rama Krishna", The Allahabad group includes — "The Arhat", "Maitreya", "She Who Leads". About these paintings O. C. Gangooly in the Pioneer, naming Roerich—"The wizard of Eastern landscapes, who sublimates realistic senses to the dizzy heights of divine dreamlands". The Bose Institute is adorned by the painting "Santana", "The Source of Life"; in Madras is "The Messenger", in the Tagore collection "The Ruler".

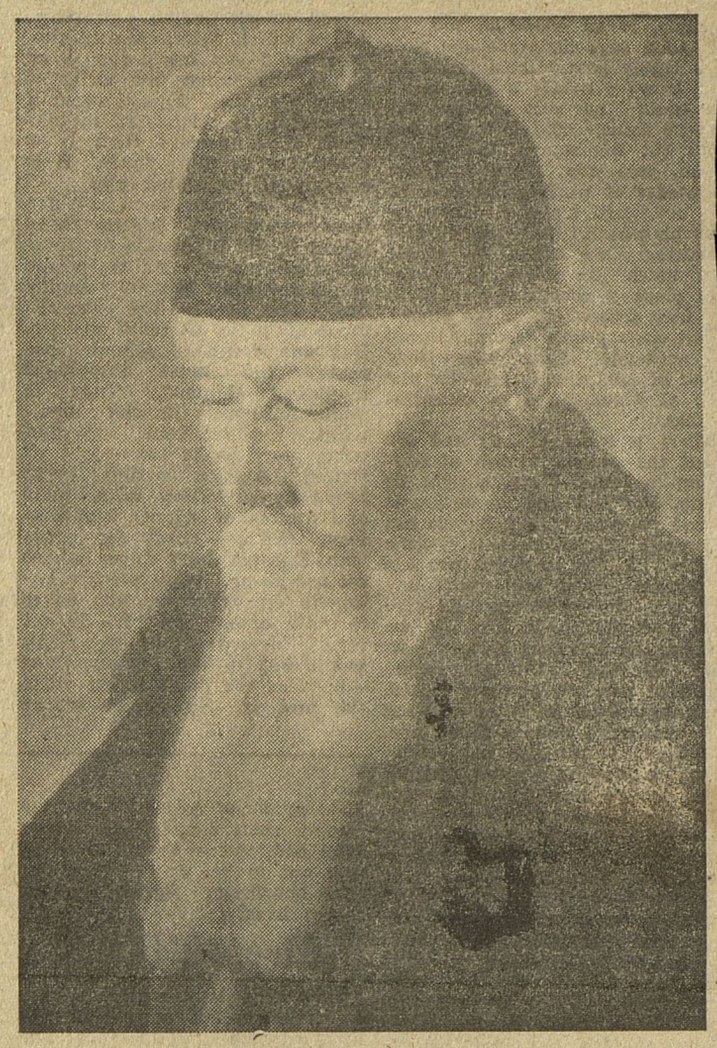
Rabindranath Tagore wrote of the Art of Roerich that "It is jealous of its independence because it is great".

J. K. Nag in the Illustrated India of Calcutta says in his article "Roerich—a saint and an artist" —"there lives now on the roof of the world, a unique figure of charming composition a genius that had so ardently worshipped Beauty —a genius that has so passionately loved art and culture. He is the world falous painter, the great Prof. Nicholas Roerich—a towering personality of this Century".

Beside his genius in Art, Roerich is an untiring worker for World Peace. He dreamt of an international understanding and peace through Art and Beauty. He says—"Art is to create beauty, through beauty we gain victory, through victory we unite and through beauty we pray". He incorporated his ideal in the International Pact for the protection of Cultural Institutions, Monuments in time of war and civil commotions, which Pact became known as the "Roerich Pact" and was accepted by 35 nations and actually signed by 21 nations including the U.S.A. The emblem of the Pact is the Banner of Peace like the Red Cross but for the protection of cultural treasures of the world. Nicholas Roerich by awakening in the people the reverence and appreciation of the World's cultural treasures, creates a new understanding amongst humanity and thus the Roerich Pact is not an abstract regulation against war, but it is a method of eliminating in the very consciousness of people the possibilities of hatred and destruction. For as Roerich himself says: "When the whole Earth will be covered by the Banner of Peace, protecting cultural treasures, there will be no field for War".

It is impossible not to admire Roerich. One cannot pass by his precious canvases without expressing a deep emotion. To see a Roerich picture menas to see something new, something you have never seen anywhere not even among Roerich's own works.

Nicholas Roerich has no home, no date, no nation—he belongs to no nation or epoch. So do the Persian miniatures, so do the great Chinese art works. They belong to all times and nations. For every artist, every poet, every philosopher is primarily a priest—his vocation is Holy, Holy, Holy! He leads mankind and we follow him. They are timeless, as is Beauty. They have many facets all reflecting the Supreme. Nicholos Roerich is the representative of that divine inspiration—what matters whether he is alive or dead. He is a messenger from the Hierarchy itself, revealing that in Beauty all virtues are combined, no man with an evil thought can create, not unless he is seared by the fire, unless all the selfish and ordinary has been removed from his being. When such a divine searing by the fire takes place there results a Michael Angelo, a Leonardo, a Hokusai, a Nicholas Roerich.



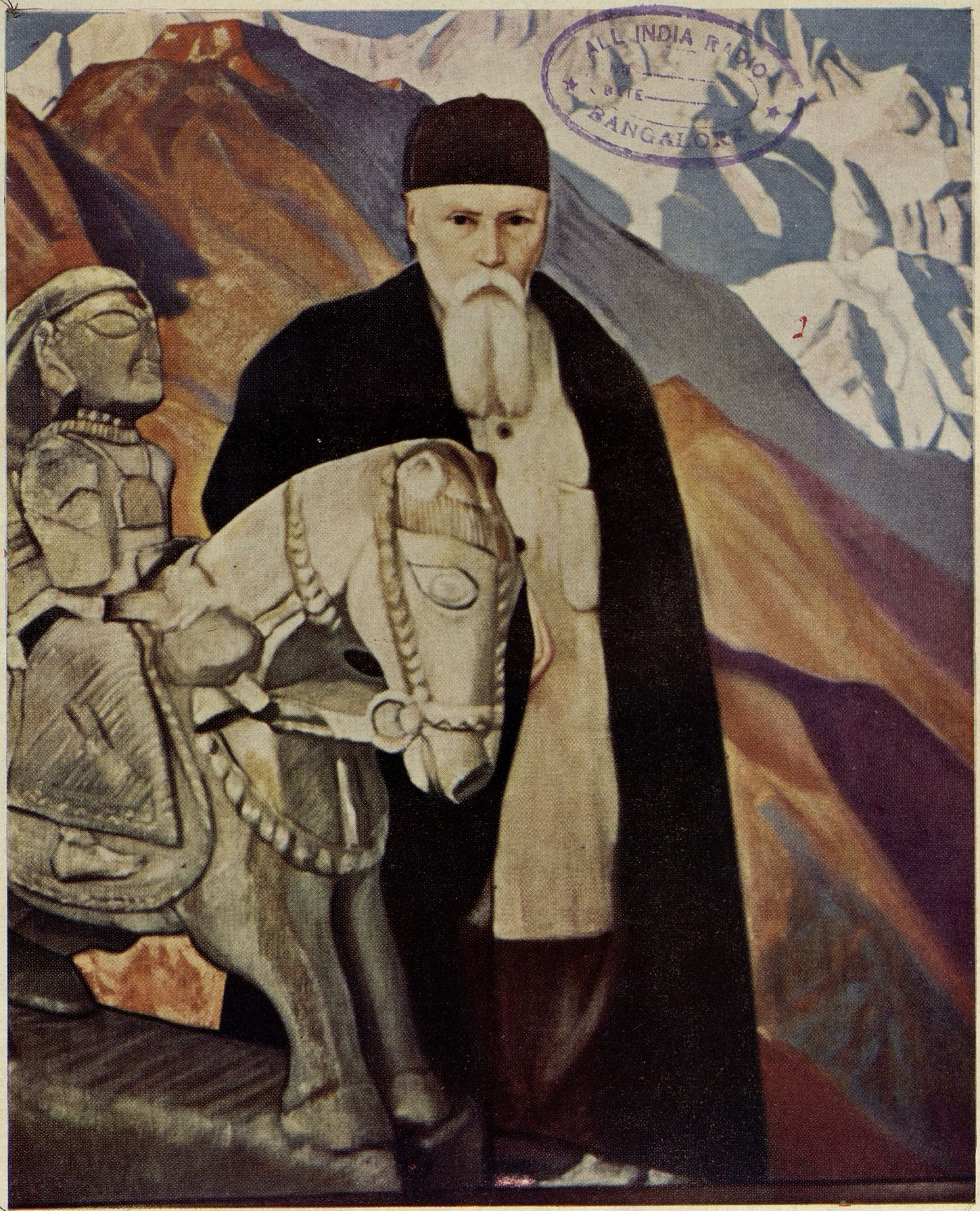
Prof. Nicholas Roerich from a portrait by Svetoslav Roerich.

Compassion
by
Prof. Nicholas Roerich

From Beyond
by
Prof. Nicholas Roerich

Akashvani

Asvina 14, 1896
October 6, 1974



Left : *Kanchenjunga, Darjeeling*

Below : *A Himalayan Landscape.*

Photographs of two paintings by Prof. Nicholas Roerich. (By courtesy of Mme. Devika Rani Roerich and the Govt. Museum and Art Gallery, Chandigarh, respectively).

Special Programmes on the birth centenary of Prof. Nicholas Roerich

Feature on Prof. Nicholas Roerich

All India Radio will broadcast on October 8 at 9.30 p.m. a feature in English on the multi-faceted personality of Prof. Nicholas Roerich. The feature is written and produced by Iqbal Singh and will be broadcast from AIR Delhi 'B' and several stations of All India Radio.

Jullundur—October 8 : 8.15 P.M. Art of Nicholas Roerich, the Great Painter : Talk in English by Dr. M.S. Randhawa.

Simla—October 9 : 8.30 A. M. Nicholas Roerich aur Unki Kala : Talk in Hindi by Harish Chander.

Bangalore—October 9 : 9.15 P. M. The Man With No Home, No Date, No Nation : Symposium in English; **My Father and His Paintings :** Talk by Dr. Svetoslav Roerich; **As the Daughter-in-law saw the Great Man :** Interview with Mme. Devika Rani Roerich—Interviewer: Sudha V. Reddy; **Roerich and Russia :** Talk by K. P. S. Menon; **Nicholas Roerich—Man of Letters :** Talk by Prof. L.S. Seshagiri Rao.

Prof. Nicholas Roerich—whose birth centenary falls on October 9 this year—was one of the world's greatest painters, an archaeologist, explorer, poet, writer, musician, scientist, philosopher, educationist and humanitarian.

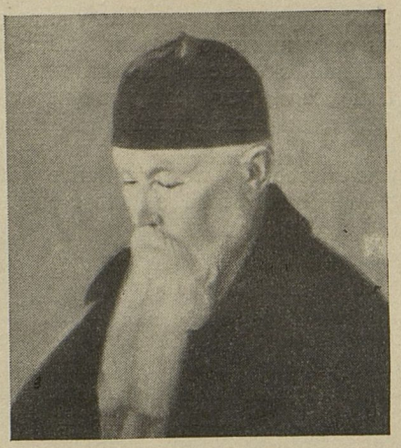
His contribution to the stage and ballet is world renowned.

If ever there has been a superman, Prof. Nicholas Roerich can be aptly described as one for his towering achievements in so many fields.

Though Prof. Nicholas Roerich belongs to no nation or epoch, his love for India, the depth of his spiritual feelings for the 'Beauty of India', his great paintings of the Himalayas have made him immortal in India.

His birth centenary is being observed on October 9 this year. All India Radio has scheduled to broadcast from its net-work programmes on the life, visions and achievements of this great seer.

We reproduce below an article on this noble and great prophet, by his illustrious son, Svetoslav Roerich who had broadcast this from AIR Bangalore on October 9, 1964.



Prof. Nicholas Roerich

Nicholas Roerich

—The Artist and the Seer

By
Svetoslav Roerich

IN the Kulu Valley, the Ancient Kuluta, at Naggar, in the full view of the snowy peaks, amidst Deodars and Blue Pines stands a large rectangular stone. The inscription reads : "On December the Thirteenth, 1947, here was cremated the body of Nicholas Roerich—the great Russian friend of India. Let there be peace". The stone stands like an altar fashioned by the sole hand of nature which gave it an almost perfect shape of a rectangle. It is a fragment of a rock which detached itself from a cliff nearby as if to provide a seal over the spot where the BARD of the Himalayas was cremated, to mark the place of his physical dissolution.

Our late Prime Minister, Jawaharlal Nehru inaugurating father's exhibition of paintings said :

"When I think of Nicholas Roerich, I am astounded at the scope and abundance of his activities and creative genius. A great artist, a great scholar and writer, archaeologist and explorer, he touched and lighted up so many aspects of human endeavour. The very quantity is stupendous-thousands of paintings and each one of them a great work of art. When you look at these paintings, so many of them of the Himalayas, you seem to catch the spirit of those great mountains which have towered over the Indian plain and been our sentinels for ages past. They remind us of so much in our history, our thought, our cultural and spiritual heritage, so much not merely of the India of the past, but of something that is permanent and eternal about India, that we cannot help feeling a great sense of indebtedness to Nicholas Roerich who has enshrined that spirit in these magnificient canvasses."

It is difficult in the course of a short article to give an adequate picture of a man who lived such an extra-ordinary life and left such a vast heritage. I shall only dwell on some of the most important facets of his life.

A Superior Man

Whenever I think of my father, I see before me his serene and thoughtful face, his kind violet-blue eyes which at times would become quite dark. I can hear his quiet voice. He never raised his voice and all his countenance reflected that wonderful composure of mind and of self which were the very foundation of his character. It was the composure of a superior man, grave and yet kind, thoughtful with a remarkable and happy sense of humour.

In all his movements there was a measured harmony. He never hurried yet his output was prodigious. When

Our Cover

Prof. Nicholas Roerich

A painting by Svetoslav Roerich.

(*Reproduced by courtesy of Mme. Devika Rani Roerich*)

he painted or when he wrote he did so with quiet deliberation. When he wrote in his large and clear handwriting he never corrected or changed his sentence or words, least of all his thoughts. It was a continuous progressive effort towards a certain definite goal and that was true of his entire life. Under all conditions of life, in the most trying circumstances he remained calm and possessed and never wavered in his determination.

From his earliest school days he held before himself the transcendental ideals of the great Italian masters of the Renaissance, Leonardo da Vinci and Michael Angelo. Already as a student he would write about these great ideals, this unique dedication in the search and service of the beautiful.

Brilliant Mind and Memory

He was born in 1874 at St. Petersbourg in Russia and came from an ancient family of Scandinavian extraction. He simultaneously attended the Academy of Art and several faculties at the University, including the Faculty of Law in deference to his father's wishes. Later he studied abroad. He was endowed with a brilliant searching mind and a most remarkable memory that never forgot anything that was once entrusted to its care.

Versatile Genius

He began his archaeological researches and excavations when only eighteen years old. The forty-three years he spent in Russia were a most remarkable example of human dedication and achievement. He was at the head of leading art and educational institutions and organised and took part in scores of other organisations and activities. With all that he painted thousands of paintings, executed mural and mosaics for public buildings and churches, designed settings for Operas and Ballets, wrote his books and essays on Art and Archaeology, his short stories, fairy tales and poems, and conducted researches in Archaeology, History and Art. He also found time to assemble remarkable collections of Art and Archaeology, which were among the best in Russia.

Some of the settings he designed for the theatre like Prince Igor and the Sacre du Printemps produced by Diaghilev in Paris have since become classics of the State.

It is a tragedy that most of the great murals he executed have not survived the ravages of wars and now remain for us only in reproductions and in their original sketches. Recognition and fame came very early in life to my father. When he finally embarked on his World Travels he was only 43 and was already a world figure with a tremendous record of achievement to his credit.

'Beauty Still in India'

Philosophy, the great Oriental thought, attracted him from his earliest days. The books on Shri Ramakrishna, of Swami Vivekananda and others were published in Russia at the beginning of the century. The poems of Tagore were beautifully translated into Russian by the great Lithouanian poet, Baltrushaitis. At that time an exhibition of Indian art was organised in Paris by the Russian art connoisseur, Golubev. Father dedicated one of his articles to this exhibition and concluded it with the following significant words:

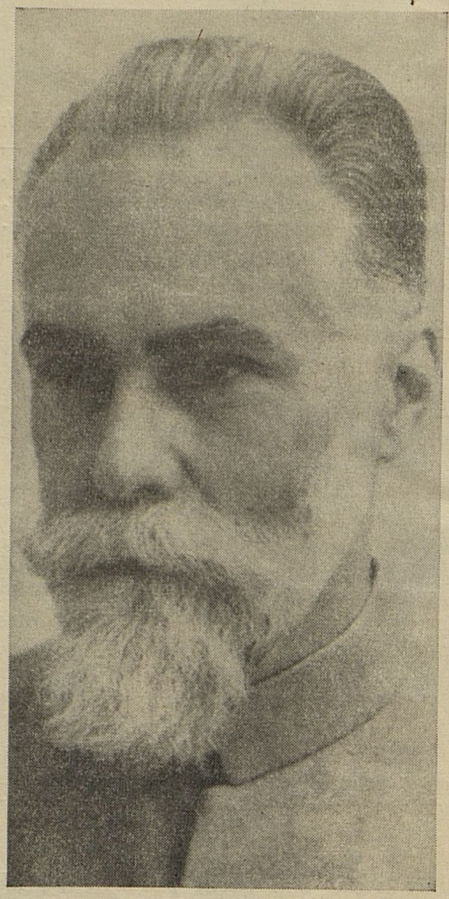
"*Beauty still lives in India*;
Beckons to us the Great Indian Path".

This "Path" was to take him later to India to discover for himself and through him for others the beauties of this land, to paint as no one has painted before him the grandeur, the sublime beauty and inner meaning of the Himalayas. His studies in Philosophy and Oriental thought were a constant background in his quest for Self-Realisation. This quest runs like a golden thread through his entire life.

The question that may naturally arise : Has he found what he was searching for ? Have his expectations been fulfilled ? Yes, a thousand times *Yes* ! Out of her innermost recesses, *Life* laid before him her transcendental gifts, she made his life infinitely rich in its scope, revelations and sublime contacts.

Across Continents]

He travelled far and wide not only throughout Russia, Europe and the New World, but also Asia and his extensive expeditions took him across Central Asia, Mongolia, Tibet, China and Japan. Many hardships have been experienced, many difficulties had to be overcome. During one of the expeditions the caravan was held up by local officials and not allowed to proceed. It had to spend the winter without winter equipment at an altitude of 16,000 feet. All the pack animals perished through lack of fodder and



Svetoslav Roerich

exposure. Throughout all these trials he continued his work, carried out his researches and painted his great paintings.

My mother was his constant companion, herself a student of Philosophy and an author of many books. She shared with father all his aspirations and took part in all his work. Many of her thoughts are immortalised in his canvasses, many books are dedicated by him to her. So close was their creative association that at times it is very difficult to draw the line of their mutual influence and inspiration.

India And The Himalayas

Father loved India, the Himalayas and dedicated to them many books, essays and thousands of his canvasses. That "GREAT INDIAN PATH" which beckoned to him from his earliest days became a reality when he came to India. He could contact the very sources of the great philosophies, of ancient transcendental thought. He travelled throughout India and the Himalayas and finally settled at Kulu where he lived and worked till his death in 1947. He always visualised and hoped for a

closer cooperation between India and Russia. Concluding one of his articles on India while on an expedition to Mongolia, he wrote :

> "*O, Bharata all beautiful, let me send you my heartfelt admiration for all the greatness and inspiration which fill thy ancient cities and temples, thy meadows, deobans, thy sacred rivers and the Himalayas*".

As an artist he worked in a unique and very personal style ; he was a brilliant colourist and had a marvellous imagination and gift of composition. Many of his paintings have proved to be prophetic. The great Russian writer, Gorky called him the Greatest Intuitivist while Leonid Andrew described his art as "THE REALM OF ROERICH".

Rabindranath Tagore wrote to father in 1920 :

> "*Your pictures profoundly moved me. They made me realize one thing which is obvious and yet which one needs to discover for oneself over and over again: it is that Truth is infinite . . . Your pictures are distinct and yet are not definable by words, your art is jealous of its independence because it is great.*"

Cultural Treasures

One of his endeavours which has quite a special significance was his International Pact for the Protection of Cultural Treasures in times of war and strife. This Pact known as the ROERICH PACT became a reality yet in father's life time, and has now been made the basis for the Treaty signed at The Hague Convention in 1954 by all the leading countries.

An enormous bibliography exists on father, over a dozen important monographs and many hundreds of essays and articles by leading writers and art critics have been dedictaed to his art and work. Several books are now in preparation and a new monograph on him has just come out in the Soviet Union.

Numerous countries honoured father in his life time. He received some of the highest decorations and was Fellow of more than half a dozen academies. He was Chairman, President, Honorary Member of innumerable organisations, learned bodies and societies. But this greatest heritage left to posterity are his paintings and writings. His writings comprise of some 27 volumes besides innumerable essays and articles.

His better known books are :—

Collected Works. Flame in Chalice. Altai Himalaya. Heart of Asia. Realm of Light. Fiery Stronghold. Shambhala. Paths of Blessing. Gates Into the Future. Himalayas—Abode of Light.

His paintings number over 7000 dispersed throughout the whole wide world in museums and private collections. In India, father's paintings are in many public collections; separate halls are dedicated to his paintings at the Kala Bhavan, Benaras; Trivandrum Museum; Allahabad Museum and a new hall at the Chandigarh Museum.

His life can be best summarised as a ceaseless quest, a quest after knowledge, Self-Realisation and Synthesis through concentrated creative activity and service.

From his earliest days he intuitively felt that labour was the great purifying and elevating principle. He belived that by conscious labour man emancipates and purifies himself. That the will and effort to produce something better, something more perfect for the sole purpose of doing it better raises us to a higher state. This search after perfection, this conscious effort for a more perfect expression, this ceaseless rhythm of joyous work were father's credo throughout his life. "Faith without deeds is dead". The repeated blows of the hammer forge inert metals into tangible shapes. The *Heart, Wisdom, Labour and Patience* were maxims father invoked early in life. By applying them diligently to everything he did, he reached his self-integration and with confidence he could affirm :

> "In Beauty we are united,
> Through Beauty we pray,
> With Beauty we conquer."

Roerich's Ties With India

Roerich's ties with India began from early childhood.

There was in the family of Roerich an old painting showing a majestic mountain which Prof. Roerich admired since his childhood. Only afterwards did he discover from a travel-book that this was the famous Kanchenjunga Himalayan Range.

Already since 1905 many paintings and essays by Roerich were dedicated to India, for instance, the paintings—"Devasari" "Lakshmi", "Shri Krishna", "Damayanti", "Dreams of India (series)". His early essays on India include "Indian Path","Gayatri", etc.

In 1923 Prof. Roerich, his wife Madame Helena Roerich, their sons, Svetoslav, a painter in the class of his father and George, a scientist and archaeologist, came to India. At first they lived near Darjeeling, but later they established the Urusvati Research Institute in the Kulu Valley. Both in the East and West Himalayas, Prof. Roerich has painted a long gallery of pictures that not only reflected the magnificient beauties of the hills but also embodied something of the spiritual history and legend with which they are associated.

In his essay "Tagore and Tolstoy", Roerich remembers with great enthusiasm his first meeting with Tagore. In the same article he recalls that Mme. Roerich's first ties with India were Ramakrishna and Vivekanada's books. In the Roerich family "The Bhagavat Gita" and Tagore's "Gitanjali" had always a place of honour and accompanied them on all journeys.

Since his coming to India Roerich dedicated thousands of paintings to the sublime beauty of the Himalayas, to the sacred concepts of the ancient wisdom of India and his essays in the Indian magazines are well-known to all. Prof. Roerich concludes the chapter on India in his inspiring book *Altai Himaloya* as follows" : "We know thy fragrant essence, India. We know the depths and finesse of thy thoughts. We know the great Aum, which leads to the inexpressible heights. India, we know thy ancient wisdom".

(*Contd. on page* 1709)

Book Review

World Without Borders

By Lester R. Brown

Reviewer : T. J. M. Wilson

WORLD WITHOUT borders is the vision of many young men and women of 20th century Europe, bled and ravished by two World Wars and their aftermath, of divided people and broken homes. Poets and philosphers have always sung and spoken of a world without borders, but the utter sincerity of the author's passionate plea for the translation of this vision into reality is what distinguishes his book.

This book has not indeed provided all the framework for such a world. He frankly confesses in preface that it is designed not so much to provide specific answers as to put various issues in perspective.

World without borders is a means to an end, not an end in itself. The end is an improvement in the quality of life. Today's condition of life on earth has made the creation of a world without borders an absolute necessity. The growing poverty, the runway populations and the increasing military budgets of rich and poor countries alike—these and many other features of today's living make it imperative.

Disturbing Evidence

The basic tenet underlying modern societies has been that man should have dominion over nature, subjugating environment to his needs. This has resulted in the many injuries and illness. He wants it to be abandoned and replaced by what he calls a new social ethics, namely man's harmony with nature.

Expanding economic activity has many negative effects. At an earlier point in history a 5% economic growth rate would have brought widespread and unquestioned improvements in the quality of life, but such was not the case during the sixties. While the per capita supply of goods and services produced by man was increasing at a record rate, that of those amenities provided by nature was declining, also at a record rate. For each of us there was nearly one fifth less fresh water, mineral reserves, arable land, energy fuels, living space, waste absorptive capacity, marine protien and natural recreation areas in 1970 than in 1960.

The author refers to the findings of Lester Lave and Eugene Seskin of a strong relationship between the level of air pollution and the incidence of respiratory diseases, particularly bronchitis, emphysema and lung cancer. There is disturbing evidence of the relationship between air pollution and both stomach cancer and coronary disease. The rising level of toxic compounds now circulating in the biosphere including mercury, lead, arsenic and cadmium are affecting not only man but many animals who have much lower tolerance. He gives details of endangered species in many countries like elephants in Ceylon and storke in Denmark.

This loss of the species resulted not only in defortestetion and other ills but has diminished the richness of life.

Poverty cannot be wiped out unless rich nations give their surplus to the poor nations. This cannot be done unless physical boundaries of nation-states are removed. The emphasis on production and acquisition of wealth must give place to distribution and sharing. The sectional interests whether of rich nations or rich groups in nations must yield to the larger social interests.

The author not only makes a fervent appeal to his country, the United States of America, to take the initiative, but even sounds a stern warning that a divided world into the rich and the poor will end in the elimination of the rich and disintegration of society.

World population increased by 73 million in 1970. It occurred primarily in Asia. This has offset increases in population. It is also steadily reducing the *per capita* supply of living space, fresh water, forest products, energy fuels, arable land etc.

Global military expenditure in 1970 totalled an estimated $204 billion, a sum exceeding the total income of the poorest one-half of mankind. In the United States the military budget of $76 million currently consumes 37% of the federal budget. Defence budgets of developing countries like India too bear nearly the same proportion to their expenditure budgets. The research and development organisations in all countries are devoted more to weapons than to social needs, such as better contraceptive or high protein rich variety.

Economic Integration

The chapter titled 'Building East-West Bridges' is devoted to the improving relations between the two Super Powers, United States and USSR and between Western European and the Eastern European countries, particularly to the Bonn-Moscow agreement. Recognition of the role of China is also stressed. With the easing of cold war part of the large military expenditures can be diverted to a massive attack on poverty and towards education in the backward countries.

As the traditional educational system is becoming more and more inadequate to the present day needs, we have to turn to the communications media—the television, radio, magazines, newspapers, etc., for educating people on the various global problems. In poor countries with an average income of about $90 a year food and some semblance of shelter claim full priority. Education can reason them only within the framework of unified global society.

The author makes a powerful plea for economic integration of the nations. He sees many hopeful trends for such

an integration as modernisation proceeds. Buying and selling technology internationally is big business today. Not only U.S.A. which has the largest technological balance of payments, even Japan which has the largest technological balance payments deficit has begun to serve as a broker of technology and its exports of technology climbed from $2 million in 1960 to $34 million in 1968, with more than half going to poor countries.

While poor countries are dependent on rich countries for capital and technology, the rich countries are depending on poor countires more and more, for minerals and raw materials. Known resources of many minerals are concentrated in a few poor countries. Four of them, Peru, Chile, Zambia and Zaire (the Congo) supply most of the world's exportable surplus of copper. Three others, Malaysia, Bolivia and Thailand account for 70% of all tin entering international trade channels; Australia, Mexico and Peru account for 60% of the lead entering international trade.

Hopeful Sign

The most striking form of dependence by rich countries is in energy fuels whose consumption by modern man has increased enormously. After the International Monetary Fund, the recent establishment of Special Drawing Rights is yet another hopeful sign. The author thinks that the Multinational Corporation with its production combining capital, technology and management from one country with labour and raw material from another is a significant factor for the creation of one world.

The author indicated the creation of global infrastructure with a global communications system, a global transport system with a Transport Research Institute etc., However, he ultimately recognises the United Nations Organisation with its various agencies, FAO, WHO, ILO, UNESCO as the nucleus for his ideal of the one world.

Besides being inspiring, the book is fascinating giving a wealth of information which cannot be had from any published book.

—AIR Madras

A Call To Beauty

(*Contd. from page* 1707)

Nicholas Roerich has a place all his own in the world of Art. His pen too has carved out a niche for itself in the world of letters. The brush has a wider appeal no doubt, but the pen has a distinct function of its own ; and in the hands of Nicholas Roerich it has for long exerted an influence which is at once elevating and instructive. A call to Beauty implies in its essentials an appreciation of the Vision which the artist would fain share with the world at large. That the Artist's vision even when expressed in rhetoric can be quite as sincere as when it finds expression through line and colour and form is amply evidenced by what is set forth in this volume of essays. I am happy to find that in the following pages my friend Nicholas Roerich has voiced what fundamentally every sensitive mind feels about the values of Art including what is perhaps the greatest of all arts—the art of living. In this he has indeed spoken for all Artists. I am sure the book will receive the recognition which is its due.

—Abanindranath Tagore (from his foreword to Nicholas Roerich's "Beautiful Unity")

Paintings of Roerich

Schopenhauer pointed out that "all art constantly aspires towards the condition of music" and one can discover the truth of this statement in the paintings of Roerich. His colour schemes and compositions are symphonies and sonatas and some of the paintings are variations on a theme.

There is a distinct architectonic quality in his paintings, like the "Island of Rest", "Great Spirit of the Himalayas" and his numerous studies of Tibetan Strongholds and Citadels. This is not surprising, because, architecture is frozen music.

Many of his paintings are symbolic but his symbols are simple and evocative rather than esoteric. They involve one of the basic concepts of Indian aesthetics, the principle of suggestion (*Dhwani*). When one perceives the panorama of his paintings, one is reminded of the lines of Shelly :

The One remains, the many change and pass

Heaven's light forever shines,
Earth's shadow fly ;
Life, like a dome of many-coloured glass,
Stains the white radiance of Eternity.

Roerich's love for India and all that she stands for is expressed in numerous tributes of ecstatic praise, such as "Bharata all beautiful; let me send thee my heartfelt admiration for all the greatness and inspiration which fill thy ancient cities and temples, thy meadows, thy deobans, thy sacred rivers and the Himalayas". It is in his beloved India that he lived in his last days.

The pledge of happiness for humanity lay in beauty, according to him. As Dr. Kalidas Nag observed, that Roerich was the first Russian ambassador of beauty and brought to India the deathless message of Art and we should be grateful to him for his loyal co-operation in bringing the soul of Russia and of India closer. It is a matter for gratification that the close bonds between the two great countries have also extended to other fields, political and economic.

—Dr. P.V. Rajamannar
Chief Justice of Madras (Retd)

Endangered Animals of India

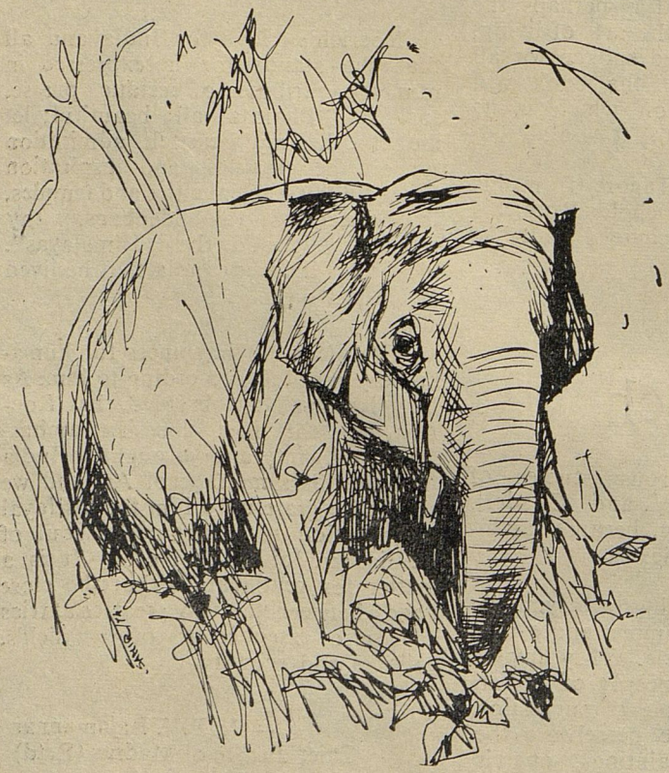
K.S.R. Krishna Ranu

If you read Prater, Jim Corbett, Kenneth Anderson, or E.P. Gee, you need no introduction about the richness of our wild-life. Ranked perhaps next only to Africa in the world for species diversity, India is rather fortunate in possessing about 500 species of animals, 1200 species of birds and many hundreds of other vertebrates and invertebrates.

India is remarkable for the variety of flora and fauna it possesses. This has been possible by the great diversities of vegetation and climate. The rain forests of Assam, deserts of Rajasthan, mangroove swamps of the Sundarbans, deciduous forests of central and peninsular India and the alpine and sub-alpine forests of the Himalayan region—all these represent diverse habitats, harbouring representative floral and faunal assemblages.

What is meant by an endangered animal and why should a particular species become extinct at all ?

Any animal that is fast disappearing because of one reason or other is broadly defined as an endangered animal. With regard to the second question, a variety of tangible and intangible factors such as disappearance of a particular food item on which the species in question solely depends upon for subsistance, lack of safety, fierce inter and intra species competition and many other factors are usually responsible for the decline of a species. In the process of evolutionary development where struggle for existence and survival of the fittest is the law of the day, it is but natural for some of the weaker individuals to perish but if the extinction is of large number of species as a result of causes other than natural, it is very unfortunate.

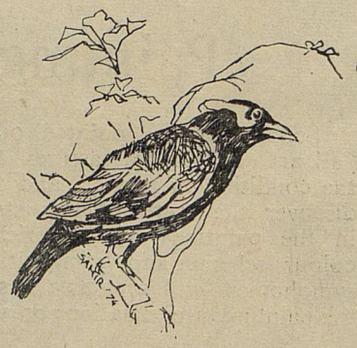


Faunistic Heritage

The snow leopard and the black bear are the representatives of the Himalayan forests ; Rhinoceros, Wild-buffalo, Hog deer and Tiger represent grass jungles, while Langurs, Macaques, Spotted deer and Sambhar represent deciduous forests. Besides these, there are many common animals like Black buck, Barking deer, Porcupine, Indian elephant, Leopard, Sloth bear and Asiatic lion etc. We have the largest number of Felinide species in the world and about nine species of Deer.

Our bird fauna is no less charming and varied. The common House sparrow, House Crow, Koel, Myna, Parakeet, Cranes, variety of migratory ducks and waders and many other passerine and non-passerine birds are commonly seen in India. Among reptiles we have very many snakes like King Cobra, Python, Rat snake and many species of Crocodiles and other lizards. All these are a part and parcel of our great faunistic heritage, which we should feel proud of.

It is rather unfortunate that most of these magnificient animals are fast disappearing. However, this problem is not only endemic to India, for during the last 2,000 years almost 2,000 species of animals have become extinct in the world. In India, we have lost Cheetah which is popularly known as Hunting Leopard. Last of this species was shot in 1948 near Bastar.



This species closely resembles its cousin the living spotted Leopard but essen-

OCTOBER 11

JULLUNDUR 'A'

7.30 A.M. Manik Verma.
7.50 A.M. Shiv Kumar Sharma.
8.40 A.M. and 2.20 P.M. Narinder Kumar Sharma : Bhajan and Ghazlen.
8.50 A.M. Lata Mangeshkar.
9.15 A M. Brij Bhushan Kabra.
12.30 P.M. Rag Rang.
8.15 P.M. Samachar Darshan.
9.30 P.M. Rengte Jeev : Play in Hindi by Manoranjan Das.

JULLUNDUR 'B'

10.30 A.M. Shabir Hussain : Ghazlen.
10.45 A.M. Samuhi Gan.

OCTOBER 12

JULLUNDUR 'A'

7.05 A.M. Bhajan.
7.30 A.M. Parveen Sultana.
8.20 A M. Inam Ahmed Qawwal And Party : Naaten.
8.50 A.M Mukesh.
9.45 A.M. and 12.45 P.M. Gopal Singh : Guitar—Desi and Mishra Pilu.
12.30 P.M. Thumri.
8.00 P.M. Ek Hippy se Mulakat : Talk in Urdu by K L. Kapoor.

JULLUNDUR 'B'

10.30 A.M. Inam Ahmed Qawwal And Party : Ghazlen.
10.45 A.M. Surraiya.

JAIPUR 'A'

202.7 m (1480 kHz)

AJMER

500 m (600 kHz)

BIKANER

225.6 m (1330 kHz)

UDAIPUR

256.4 m (1170 kHz)
From 5.30 p.m. onwards.

JODHPUR

568.4 m (550 kHz)

OCTOBER 6

7.30 A.M. and 10.30 P.M. Brahmanand Goswami: Khayal
8.20 A.M. Kahani by Bharat Rattan Bhargava.
8.30 A.M. Radio Cartoon.
8.05 P.M. Patra Mila
10.00 P.M. Rajasthali : Rajasthan Ri Navi Kavita Keevi Taraf : Discussion ; Participants : Dr. Mool Chand Sethia and Dr. Kalyan Singh Shekhawat.

OCTOBER 7

7.30 A.M. Leelawati Adsule : Khayal.
8.20 A.M. Nirmala Devi : Sugam Sangit.
10.30 A.M. School Broadcast.
8.05 P.M. Devi Kyon : Talk in lighter vein by Subandhu Trevedi.
9.30 P.M. Monday Night Concert: Leelawati Adsule : Khayal ; Arvind Pareekh : Sitar.

OCTOBER 8

7.30 A.M. Shyan Ganguli : Sarod.
9.15 A.M. Mohinder Singh : Ghazlen.
1.40 P.M. Lok Git : Nihal Khan and Party.
6.30 P.M. Lok Git : Mangi Bai
8.05 P.M. Kahkashan : Programme in Urdu.

OCTOBER 9

7.20 A.M. Lok Git : Ram Kumar Sooda.
7.30 A.M. and 10.10 P.M. A.R. Shastri : Khayal.
8.20 A.M. Lok Bhajan : Ugra Sen.
9.15 A.M. Subhash Chander Bhatt : Sugam Sangit.
8.05 P.M, Shekhawati ka Anupam Adarsh : Talk by Leeladhar Singh.

OCTOBER 10

8.30 A.M. and 6.45 P.M. V.M. Bhatt : Guitar par Dhun.
9.15 A.M. Savitri Saxena : Sugam Sangit.
7.50 A.M. Devvani : Sanskrit Ke Sahitya—Panch Tantra: Illustrated Talk by Kalanath Shastri.
8.05 P.M. Rajasthali : Batan Ri Phulwari : Gaon Ra Kakoji—Rajasthani short story by R. Sharma.
9.15 P.M. Rajasthani Git.

OCTOBER 11

7.30 A.M. and 6.30 P.M. R.M. Musalgaonkar : Khayal.
9.15 A.M. and 10.25 P.M. Afroz Bano : Naatiya Kalam, Hamd and Naat.
8.05 P.M. Lok Git.

OCTOBER 12

9.15 A.M. Ghulam Sadiq Khan : Ghazlen.
8.20 A.M. Poetry recitation in Rajasthani.
8.25 P.M. Sugam Sangit.
8.05 P.M. Adivasiyon ke Sanskritik aur Samajik Jeevan : Talk by Ghanshyamdas Bhardwaj.

SIMLA

389.6 m (770 kHz)
93.09 m (3223 kHz)
6.30 to 7.30 a.m. and 6.45 p.m. onwards.
63.03 m (4760 kHz)
7.45 a.m. to 9.30 a.m. and 5.00 to 6.15 p.m.; 49.83 m (6020 kHz)
9.45 a.m. to 4.45 p.m.

OCTOBER 6

6.55 A.M. and 2.20 P.M. Agricultural Hints (Daily.)
7.30 A.M. Marathi Shiksha (Except Thursday and Friday).
8.20, 9.15 and 9.20 A.M. Aap Ke Chhithi aur Fairmash, Is Mas Ka Git and Sazeena.
10.00 A.M. Hindi version of the National Programme of Play ; Factory (Repeat).
11.00 A.M. Yuva Vani.
12.00 NoonBadhti Hui Jansankhiya Berozgari Ke Liye Kahan Tak Zimmedar Hai : Discussion in Hindi.
12.30 P.M. Programme for children
1.10 P.M. Salnikon Ki Farmaish (Daily).
5.00 P.M. Himachal Programme : Programme in Lahaul/Spiti dialect.
6.15 P.M. Programme in Kangri diatect
6.45 P.M. Krishi Jagat.
7.30 P.M. Grih Vatika.
8.05 P.M. Usha Seth : Ghazal and Git.
9.15 P.M. Family serial in Hindi.
9.30 P M. Current Affairs (Relayed from Delhi).

OCTOBER 7

8.20 and 9.15 A.M. Marathi Sangit and Mile Jule Gane.
8,30 A.M. Kishori Amonkar : Khayal—Jaunpuri.
12 00 Noon School Broadcast (English lesson).
5.00, 5 30 and 6.15 P.M. Himachal Programme : Programme in Kinnari dialect, Mahasuvi dialect.and Mondiali dialect.
6.45 P.M. Krishi Jagat.
7.30 P.M. Poetry recitation in Hindi.
8.05 P.M. Meena Kapoor : Git.
8.25 P.M. Ajit Kaur : Sugam Sangit.
9.15 P.M. Topical Talk in Hindi.
9.30 P.M. National Programme of Talks/Discussion in Hindi.

OCTOBER 8

8.20 A.M. Anita Sen : Bhajan.
8.30 and 9.15 A.M. Aaj Ka Prasang and Mile Jule Gane.
12.00 Noon School Broadcast (Also Wednesday, Thursday and Friday).
5.00, 5.30 and 6.15 P.M. Programme in Lahaul/Spiti dialect, Sirmauri dialeet and Bilaspuri dialect.
6.45 P.M. Radio Dehati Goshthi.
8.05 P.M. Rama Sen : Git.
8.25 P.M. Ghazlen.
9.15 P.M. Meri Nai Kahani : Bihad by Sunder Lohia.
9.45 P.M. Urmila Nagar : Git, Ghazal aur Bhajan.

OCTOBER 9

8.20 A.M. Surinder Singh Ragi and Party : Shabad.
8.30 A.M. Nicholas Roerich aur Unki Kala : Talk in Hindi by Harish Chander.
9.15 A.M. Mile Jule Gane.
5.00 and 5.30 P.M. Programme in Chambiali/Pangwali dialect and Kulvi dialect.
6.15 P.M. Programme for Women.
8.00 and 8.25 P.M. Aap Ka Patra Mila and Pahadi Music requests.
9.15 P.M. Aaeena : Feature in Hindi.
9.30 P.M. Aap Ke Anurodh Par.

OCTOBER 10

8.20 A.M. Discussion in Hindi.
8.30 A.M. Nikhil Baneriee : Sitar par Raag Komal Rishibh Asavari.
9.15 A.M. and 7.25 P.M. Mile Jule Gane and Is Mas Ke Git.
5.00, 5.30 and 6.15 P.M. Himachal Programme : Programme in Kinnari dialect, Mahasuvi dialect and Kangri dialect.
8.05 P.M. Jagjit Singh : Naghma aur Ghazal.
8.25 P.M. Harish Bhardwaj : Ghazal.
9.30 P.M. National Programme of features.

OCTOBER 11

7.10 A.M. Prarthana Sabha.
7.30 A.M. Sanskrit Kavita Path.
8.20 A.M. Gujrati Sangit.
8.30 A.M. Karnatak Sangit : M. Balamurli Krishna.
9.15 A.M. and 8.25 P.M. Mile Jule Gane and Sugam Sangit.
5.00, 5.30 and 6.15 P M. Himachal Programme: Programme in Lahaul/Spiti dialect, Sirmauri dialect and Mandiali dialect.
6.45 P.M. Radio Dehati Goshthi.
8.05 P.M. Madhubala Chawla : Ghazlen.
9.15 P.M. Talk in Hindi.
9.30 P.M. Uthate Dhuan : Bhaithati Raakh : Play in Hindi by Vijavindra Dosajh and Produ cedby Suresh Chandra Gupta.-

OCTOBER 12

8.20 A.M. and 1.10 P.M. Sailanion Ke Liye.
8.30 A.M. Bade Ghulam Ali Khan: Khayal—Kaushi Dhani.
9.15 A.M. Mile Jule Gane.
12.30 P.M. Programme for Women.
5.00, 5.30 and 6.15 P.M. Himachal Programme : Programme in Chambiali/Pangwali dialect, Kulvi dialect and Bilaspuri dialect.
6.45 P.M. Krishi Jagat.
8.05 P.M. Shobha Gurtu : Ghazal and Dadra.
8.25 P.M. Asha Singh Mastana : Bhajan aur Git.
9.15 P.M. Regional Radio Newsreel in Hindi.
9.30 P.M. Malkarjun Mansoor : Khayal in the raag (Meerabai).

(Lucknow).
2.20 P.M. **Swapan Kumar Sinha :** Tabla (Lucknow)
5.45 P.M. **Renu Khanna :** Git and Ghazal.
6.50 P.M. Dehati Radio Goshti (Lucknow).
8.00 P.M. **Magazine Programme :** Mera Taleemi Safar : Interview with Waris Kirmani; Poetry recitation by Kumar Pashi; Milawat : Talk in lighter vein by Rajeshwar Sahai Bedar.
9.30 P.M. **Shehnai Band Karo :** Play by Chandra Prakash Arya
10.00 P.M. **Latafat Husain Khan :** Khayal Puriya (Allahabad).

OCTOBER 12

7.05 A.M., 1.15 and 7.30 P.M. **Maya Mitra :** Sitar and Vina (Lucknow).
7.05 A.M. and 8.25 P.M. **Nisar Ahmad Khan :** Khayal (Allahabad.
7.30 A.M. Telugu Shiksha.
7.45 A.M. and 5.45 P.M. **Shobhana Gulwadi :** Sugam Sangit
8.30 A.M. Sanskrit Karyakram.
1.10 P.M. **Sudha Mathur and Hemant Kumar :** Sugam Sangit (Allahabad).
2.20 P.M. **Munnan Khan :** Tabla (Lucknow).
2.30 P.M. Jawanon Ke Liye (Lucknow).
8.00 P.M. Bharat Bharati.
8.15 P.M. Pradeshik Yojanayen.
9.30 P.M. National Programme of Music.

PATNA
483.9m(620 kHz)
BHAGALPUR
204.1 m. (1470) kHz)
(from 5.30 p.m.)

RANCHI
535.7 m. (560 kHz)
90.77 m. (3305 kHz)
5.55—7.45 a.m.
48.86 m. (6140 kHz)
8.00—9.30 a.m. ; 9.45—4.45 p. m
—90.77 m. (3305 kHz)
5.00 p.m. onwards

OCTOBER 6

7.10 A.M. Ghumte Pahiye : Serial Family Feature in Hindi.
7.20 A.M. Oraon Lokgit : Duliya Oraon aur Sathi.
7.45 A.M. and 10.15 P.M. Vrind Vadan and Shastriya Sangit.
8.30 A.M. Bal Sabha.
1.45 P.M. Patra Mila.
6.10 P.M. Programme for Rural Women.
7.05 P.M. Shramik Lok.

OCTOBER 7

7.20 A.M. Nagpuri Lokgit : Ram Lakhan Sao aur Sathi.
7.30, 7.45 and 8.30 A.M. Sugam Sangit, Pradeshik Sangit and Shastriya Sangit.
1.30 P.M. Kurmali Lokgit : Ram Say Mahto aur Sathi.
1.45 P.M. Rabindra Sangit.
6.30 P.M. Kheti Bari.
8.25 P.M. Chitrapat Se.

OCTOBER 8

7.20 A.M. Panch Parganiya Lokgit : Kamla Kant Singh aur Sathi.
7.30, 8.20 A.M. and 8 25 P.M. Sugam Sangit, Desh Bhakti Git and Prasan Git.
1.30 P.M. Ho Lokgit: Bhola Nath Gagrai aur Sathi.
6.10 P.M. Programme for Rural 'Areas.
6.30 P.M. Dehati Radio Goshthi.
7.05 P.M. Shramik Lok,
10.00 P.M. Classical Music Concert.

OCTOBER 9

7.20 A.M. Santali Eokgit : Lal Merandi aur Sathi.
7.4 A.M. Bangla Songs.
8.20 A.M. and 2.20 P.M. Desh Bhakti Git and Vidyapati Sangit.
1.30 P.M. Nagpuri Lokgit : Mahabali aur Sathi.
6.30 P.M. Kheti Bari.
8.25 and 10.00 P.M. Shastriya Sangit.

OCTOBER 10

7.20 A.M. Oraon Lokgit : Charwa Oraon aur Sathi.
7.30 A.M. Sugam Sangit.
8.20 A.M Desh Bhakti Git.
1.30 P.M Mundari Lokgit; Turcha Munda aur Sathi.
1.45 P.M. Ghar Aangan : Magazine Programme of Family Planning.
6.00 P.M. Chhaua Sabha : Programme for Rural Children.
6.30 P.M. Kheti Bari : Programme for Farmers Prashnottar : Khetihar Mazdoor unki Samasyayen Tatha Unkia Samadhan.
7.05 P.M. Shramik Goshthi.
8.25 P.M. Ghazal aur Qawwali.
9.30 P.M. National Programme of Features.

OCTOBER 11

7.20 A.M. Mundari Lokgit : Manik Munda aur Sathi.
7.30 A.M. Sugam Sangit.
7.45 A.M. Pradeshik Sangit.
8.30 A.M. Shastriya Sangit.
1.30 P.M. Oraon Lokgit : Jiwan Tigga aur Sathi.
6.00 P.M. Hamari Duniya : Programme for Rural Areas.
6.30 P.M. Dehati Radio Goshthi : Vartalap : Rabbi Abhiyan Prashnottar : Dhan Katne Ke Baad Gehun aur Chane Ki Kheti ; Prashnottar : Kam Nami Wale Kshetra Men Rabbi Ki Upyogi Faslen.
7.05 P.M. Shramik Lok : Programme for Industrial Areas.
8.25 P.M. Bharat Bharati.

OCTOBER 12

7.20 A.M. Nagpuri Lokgit : Nand Ram Lohar aur Sathi.
7.30 A.M. Sugam Sangit.
8.20 A.M. Desh Bhakti Git.
1.30 P.M. Ghar Sansar : Programme for Women.
6.30 P.M. Kheti Bari: Programme for Farmers Patrottar : Kheti Bari Sambandhi Prashnottar : Chhota Nagpur aur Santhal Pargana Kshetra Men Bhenr Palan ka Vyavsay aur Uska Mahatwa.
7.05 P.M. Shramik Lok : Programme for Industrial Areas.
8.00 P.M. Sabrang.
9.30 P.M. National Programme of Music.

JULLUNDUR 'A'
344.8 m (870 KHz)
JULLUNDUR 'B'
422.5 m (710 kHz) 10-30—10-40 a.m. and 7.00-8.00 P.M.
CHANDIGARH
245.9 m (1220 kHz) 6.10 to 6.30 p.m. Only.

OCTOBER 6

JULLUNDUR 'A'

7.05 A.M. 'Is Maheeneda Git, by Gurdip Singh; Music Composition : B.S. Sangra.
7.30 A.M. Asa Di Var.
8.20 A.M. Agricultural Magazine Programme.
9.15 A.M. Bal Jagat.
2.20 P.M. Ghazlen/Qawwalian.
8.00 P.M. Bara Sukh Milla Hai—Atma Prashansa Aur Parninda Men : Talk in Hindi by Vijay Nirbadh.
9.30 P.M. Current Affairs (Relay From Delhi.)

JULLUNDUR 'B'

10.30 A.M. Jhalki : A Programme of Wit and Humour in Punjabi/Hindi.
10.45 A.M. Puranian Filman Vichon.

OCTOBER 7

JULLUNDUR 'A'

7.04 A.M. Bhagti Sangit.
7.30 A.M. University Broadcast : The Gates Of Paradise: A Study Of Oscar Wilde's Story: The Selfish Giant: Talk in English By Ranjit Kaur.
8.40 A.M. Jagmohan Bakshi And Vijay Mujamdar : Git.
8.50 A.M. Mohammed Rafi.
9.15 A.M. and 12.45 P.M. Shyam Lal : Bansuri—Bhairavi and Pilu
8.00 P.M. Samachar Darpan.
8.15 P.M. News Sports.

JULLUNDUR 'B'

10.50 A.M. Suman Kalyanpur.

OCTOBER 8

JULLUNDUR 'A'

7.30 A.M. University Broadcast : Punjab De Itihas De Somen : Talk in Panjabi by Gursharan Singh.
8.20 A.M. Aap Ke Uttar Men.
8 50 A.M. Do Gaane.
12.30 P.M. Trinjan (For Rural Listeners).
8.15 P.M. Art of Nicholas Roerich, the Great Mountain Painter : Talk in English by Dr. M.S. Randhawa.
9.30 P.M. Eh Hamara Jeevna : Radio adaptation of Dr. Dalip Kaur Tiwana's novel by Romesh Paul.
10.30 P.M. Concert of Classical Music (Relay From Delhi).

JULLUNDUR 'B'

10.50 A.M. Manna Dey.

OCTOBER 9

JULLUNDUR 'A'

7.05 A.M. Git Gunjan.
7.30 A.M. University Broadcast : Methods of Credit Control : Talk in English by R.N. Soni
7.45 and 12.30 P.M. Bhai Bakhshish Singh Ragi and Party . Shabad.
8.20 A.M. Nirmla Arun and Prem Nath : Git.
9.15 A.M. and 10.10 P.M. Keshav Chander Khayal Jaunpuri and Kamod.
9.30 P.M. Discussion/Symposium in Punjabi.

JULLUNDUR 'B'

10.50 A.M. Bhai Bakhshish Singh Ragi And Party : Shabad.

OCTOBER 10

JULLUNDUR 'A'

7.30 A.M. University Broadcast : Bhaktikal Prisathbhoomi aur Visheshtayen : Talk in Hindi by O.P. Anand.
7.45 A.M. Trilok Kapoor And Sarla Kapoor : Ghazlen.
8.40 A.M. and 2 20 P.M. C.L. Wali : Bhajan.
8.50 A.M. Mohinder Kapoor.
9.15 A.M. Sangit Parichay.
8.00 P M. Mudra Prasar Tatha Karmachari : Talk in Hindi by Kunj Behari Saxena.
9.30 P.M. National Programme Features.
10.00 P.M. Radhika Mohan Moitra : Sarod—Jhinjoti.

JULLUNDUR 'B'

10.50 A.M. Filmi Ghazlen.

6.30 P.M. Purana Kalakshepam.
8.30 P.M. Yuva Vani: Lalita Sangitam.

OCTOBER 9

6.55, 7.15 and 7.30 A.M. Vadya Brindamu, Laya Vinyasam and Varta Vyakhya.
12.05 and 5.30 P.M. Nukala Satyanarayana Sastry.
1.10 P.M. Pasidipantalu.
1.20 Chitra Tarangini.
2.10 P.M. Listeners' Request Programme.
6.30 P.M. **Adhunik Telugu Sahitya ka Udbhava Aur Vikas : Talk in Hindi by S. Krishna Babu.**
8.00 P.M. **Yuva Vani:** The Perils of Learning of Foreign Language : Talk by M. K. Ramakrishnan ; Vimarsakuduga—Sri Sri : Talk.
9.15 P.M. Discussion in Telugu.

OCTOBER 10

6.55 A.M. Vadya Brindamu.
7.45 A.M. Sangita Sikshana (Juniors).
8.20 A.M. and 2.10 P.M. **Guntupalli Ramamurty** : Nagaswaram
12.05 P.M. Chembai Vaidyanatha Bhagavatar.
12.40 P.M. **Karmikula Karyakramamu** : Replies to Listeners' queries.
1.30 P.M. Programme for Rural Women.
6.20 P.M. Chitra Tarangini.
6.30 P.M. Janapada Geyalu.
7.45 P.M. Yuvavani.
8.35 P.M. **Yuvavani** : Lalita Sangitam.
9.15 P.M. **The Call for Thrift and Thoreau** : Talk in English by K. Kumarasekhar.

OCTOBER 11

7.25 A.M. Subaddha Sangitam.
7.45 A.M. Sangita Sikshana (Juniors).
12.05 and 5.30 P.M. Valluri Vithal Rao : Flute.
1.30 P.M. **Taruneemandali** : Adambarala Koka Haddu : Talk by Vani Ranga Rao.
6.20 P.M. Chitra Tarangini.
8.30 P.M. Yuva Vani : Lalita Sangitam.

OCTOBER 12

6.55 A.M. Vadya Brindamu.
7.15 A.M. Sangeeta Sikshana (Seniors).
7.30 A.M. Varta Vyakhya.
7.45 A.M. **Rangasthali** : Stage Verses.
8.30 A.M. Programme for Tiny Tots.
12.40 P.M. **Deepasikha** : Serial play by Srigopal.
1.20 P.M. **Lalita Sangeeta** : Y. Phani Bhushana Chary.
2.10 P.M. D. **Bharati Devi** : Veena.
6.30 P.M. Programme in Urdu.
7.15 P.M. **Pantaseemalu** : Pogaku Rytu Sandehalu, Janapadageyalu, Cheraku Panta Muruguteta : Discussion.
8.30 P.M. Lalita Sangitam by Y. Phanibhushanachari.

Bangalore

491.8 m (610 kHz)

BHADRAVATHI

375 m (800 kHz)
6.15-9.04/11.25 A.M. and 5.00 p.m. onwards.

News Timings

Kannada : A.M. 7.35 ; P.M. 1.10 ; 2.20 (Regional) ; 6 40 (Regional) ; 7.35.
English : A.M. : 8.10 ; P.M. 1.00 ; 2.00 ; 6.00 ; 8.00 ; 9.00 ; 11.00 P.M. on Saturday.
Hindi : A.M. 8.00 : P.M. 8.45
Sanskrit : A.M. 9.00

DAILY FEATURES

A.M.
6.15* Vandematharam; Mangaladhwani and Indina Karyakrama ; Hawamana ; 6.25 Githaradhana; 6.55 Raitraiga Salahe ; 7.45 Ganamajari (Sunday—Sanskrit Lesson and and Saturday Music Lesson) ; 8.30 Hindi Lesson (except Saturday) and Sunday) 9.05 Daiiy News Letters : 9.25 Close Down (On Sunday at 11.25 A.M.)

P.M : 1.05 Instrumental Music ; 1.20 Chitragithe ; 2.10 Hawamana and Chitragithe; 2.30 Close Down (Sunday at 3.30 and Saturday at 2.40); 6.05 Local Announcements; 6.50 Krishiranga; 7.45 Chitragithe (except Sunday) : 8.05 Yuva Vani 8.35 Saurabha ; 10.30- Close Down (Saturday 11.04 P.M.)

OCTOBER 6

A.M.

7.05 **Parur Gopalakrishnan** : Violin.
8.20 Navasuma : Artist : H.R. Leelavathy, Composition : K.S. Narasimhaswamy; Music : M.S. Shelvapullai Iyengar.
8.25 Programme Highlights for the week.
8.35 Chitragithe.
8.45 **Vadyavrinda** : Compositions of Mysore Vasudevacharya.
9.10 Newsreel (off broadcast).
9.25 For Children.
9.55 Children's Hour (English) presented by the Students of Kendriya Vidyalaya, A.S.C. Centre (South), Bangalore.
10.25 H.K. Narayana and M.T. Selvanarayana : Vocal (Duet); J.L. Kashinatha Shastry : Violin; M.S. Ramiah : Mridanga; S. Ardhanareeshwaran : Khanjira.

P.M.

12.00* Vanitha Vihara.
12.30 Western Music (Light) : Bobbie Gentry.
1.05 Vadya Sangita.
1.20 Chitragithe.
1.30 **Katha Taranga** ; Play by H.S Pravathi and presented by G. Neelakanta Rao;
2.30 Sound track of the Kannada film "Bhoothayyana Maga Ayyu of Jain Combines; Radio adaptation by K.N. Ramaiah.
5.00* **Rajalakshmi Tirunarayanan** : Vina; K.S. Gopala Rao ; Mridanga.
6.10 Chitragithe.
7.45 Navu Mattu Nammavaru.
8.35 To be Announced.
9.15 **Kannada Bharati** : Harate by Vishalakshmi Lakshmana Gowda; Illustrations from Shasanagalu and Talk by Sesha Sastry.
9.45 A. **Subba Rao** : Vocal; A.V. Krishnamachar : Violin; T.K. Vaiyyapuri Devar : Mridanga.

OCTOBER 7

A.M.
7.05 Rajam Seshadri.
7.45 Madhure Mani Iyer.
8.20 M.N. **Rathna** : Bhavagithe.
8.30 Hindi Lesson.
8.45 **Shunti Uvacha** : Topical Feature.
9.10 Current Affairs (Off broadcast).

P.M.
12.30* M.N. Rathna : Bhavgithe.
12.45 Janapadagithe.
1.30 Rajam Seshadri.
6.10 Nimma Mechchina Chitragithegalu.
7.45 Nimma Mechchina Chitragithegalu (Contd.)
9.15 **Taxi Bhoota** : Play by K.S. Samputane.
9.45 Urdu Programme.
10.15 Instrumental Music.

OCTOBER 8

A.M.

7.05 V. Narayana Iyer : Vina.
7.45 **Sangameshwara Hiremath** : Hindi Bhajans.
8.20 For Children.
8.25 Flute.
8.30 Hindi Lesson.
9.10 Sports Round up (Off broadcast).

P.M.

12.30 Vanitha Vihara.
1.30 V. Narayana Iyer : Vina.
6.10 Maneya Maatu.
6.25 Chitragithe,
6.50 Radio Rural Forum.
7.45 Chitragithe.
9.15 Samachara Darshana.
9.45 **Western Music** : The Melos Ensemble of London playing compositions by Ravel and Poulence.

OCTOBER 9

A.M.

7.05 V. Subbanna : Violin.
7.45 Ariyakudi Ramanuja Iyengar.
8.20 B.V. **Shantha** : Devaranama.
8.30 Hindi Lesson.
8.45 **Shunti Uvacha** : Topical Feature.
9.10 Newsreel (Off broadcast).

P.M.

12.30 Talavadya.
12.45 Kavyavachana.
1.30 B.V. **Shantha** : Devaranama.
1.40 For Rural Women.
6.10 Bhavagithe.
6.20 Chitragithe.
7.45 Chitragithe.
9.15 **The Man with No Home, No Date, No Nation** : Symposium in English in connection with the Birth Centenary of Prof. Nicholas Roeirch; My Father and His Paintings : Talk by Dr. Svetoslav Roerich; As the Daughter-in-law Saw the Great Man: Interview with Mme. Devinarani Roerich; Interviewer : Sudha V. Reddy; Roerich and Russia : Talk by K.P.S. Menon; Prof. Nicholas Roerich—Man of Letters : Talk by Prof. L.S. Seshagiri Rao.
10.00 B.S. Vijayaraghavan.

OCTOBER 10

A.M.

7.05 Lalitha Ramanujam : Hindustani Classical Vocal.
7.45 W. R. Shantha : Bhavagithe.
8.20 For Children.

8.25 Vina (Duet.)

P.M.

12.30 Karmikarigagi.
1.30 T. Nagamma.
5.30 Lalitha Ramanujam : Hindustani Classical Vocal.
6.10 Nimma Mechchina Chitragithegalu.
7.45 Nimma Mechchina Chitragithegalu (Contd.)
9.15 Eye Banks : Talk in Kannada by Dr. D. Chamaraj.
9.30 Kannada version of the National Programme of Feature.

OCTOBER 11

A.M.

7.05 Basavaraj Adagoor.
7.45 N.C. Vasanthak.Skilam.
8.20 H. N. Kamala : Devaranama.
8.30 Hindi Lesson.
8.45 Shunti Uvacha : Topical Feature.
9.10 Newsreel (Off broadcast).

P.M.

12.30 Basavaraj Adagoor.
1.30 H. N. Kamala : Devaranama.
1.40 For Rural Women.
6.10 Gandhi Smrithi.
6.25 Chitragtthe.
6.50 Radio Rural Forum.
7.47 Chitragithe.
9.15 Byron and His Poetry : Talk in English by Prof. H. H. Anniah Gowda, University of Mysore, in connection with 150th Year of Death of the Poet.
9.30 Music Concert (South Zone Hook-up.)

OCTOBER 12

A.M.

7.05 T.R. Srinivasan.
7.45 Gana Vihara : Music Lesson.
8.20 For Children.
8.25 Shamanthakamani Narendran : Vachanas.
10.45 Programme for Primary School Teachers of English presented by the Regional Institute of English, Bangalore.

P.M.

12.30 Karmikarigagi.
1.30 H. T. Venkataramiah : Violin.
2.30 For Children.
5.30 Yakshagana : Bheeshma Vijaya by K. Balakrishna Rao and Party.
6.10 Shamanthakamani Narenran : Vachanas.
6.20 Chitragithe.
7.45 Chitragithe.
9.15 Horticultural farm in the State : Talk in Kannada by Dr. M. H. Marigowda.
9.30 National Programme of Music (Relayed from Delhi).

DHARWAR
220.6 m (1360 kHz)

GULBARGA
270.27m (1110 kHz)
from 5.30 p.m. Quwards.

OCTOBER 6

6.20 A.M. Vandana : Vijaya Lingsur,
7.10 and 8.20 A.M. Sugam Sangith : Padmavati S. Naregal.
8.30 A.M. Parveen Sultana : Khayal.
9.05 A.M. Programme for Children.
2.30 P.M. Mahilaranga : Bhavagite 'Bele yerike karana' : Talk by Sheela Arus; 'Saku Magala' : Play; Hosa ruchi.
7.45 P.M. Jaayi Juyce (Composite programme in Konkani) : 'Mritulokache Amrit : Skit by Anandibai Amladi; 'Jodi pavlan' : Interview with U. S. Krishnarao and Chandrabhagadevi, The dancer couple.
9.15 P.M. Kavyadhare by Dharanendra Kurkuri.
9.30 P.M. 'Bhale Magale' : Play in Kannada; Radio version of his own stage play by Prakash Kadapatti; Production : S. N. Kadapatti; Participants : Members of Sri. Guruprasad Natya Sangh of Jamkhandi.

OCTOBER 7

7.10 and 8.20 A.M. Shersh V. Bettigeri : Bhavgits and Sugam Sangith.
8.30 A.M. and 9.30 P.M. Arjunsa Nakod : Khayal.
1.20 and 8.20 P.M. Shyam Jorapur: Flute.
5.30 P.M. Najakat Ali and Salamat Ali : Khayal.
7.45 A.M. Yuvavani : Kshemasamachara, Rashmi : Interview with Swamiji of Jagadguru Tontadayyamath, Gadag, Interviewer : H. R. Kidiyoor
9.15 P.M. The Novels of Hemingway : Talk in English by Ralph Samuelson.

OCTOBER 8

7.10 A.M. Anuradha V. Prabhu : Abhangs.
8.20 A.M. Kusum Huilgol : Sugam Sangit.
8.30 A.M. and 8.20 P.M. Karnatak Music : S. S. Paramashivam Pillai.
1.20 and 6.10 P.M. N. A. Pujari : Khayal.
7.45 P.M. Yuvavani : Variety programme presented by the youths of Sirsi and Bidar, Tajataranga.
10.00 P.M. Sheeraz-E-Gul : Composite programme in Urdu 'Shab-e-Mehtab'—variety programme by artists of Bidar.

OCTOBER 9

6.20 A.M. Vandana : Kamal Rajiv Purandare and Sudha P. Kulkarni.
7.10 and 8.20 A.M. Sugam Sangith: Narayan Dhage.
8.30 A.M. and 1.20 P.M. Krishna Hangal : Khayal.
5.30 P.M. B. S. Math : Violin.
6.50 P.M. Rural Childrens' programme.
7.45 P.M. Yuvavani : Recitation of self composed poems by Anandkumar; Sugam Sangith by Uma Wodeyar. Sakalika.
9.30 P.M. Sangit Kacheri : B. S. Math : Violin; Krishna Hangal : Khayal.

OCTOBER 10

7.10 and 8.20 A.M. Lata Nadgir : Bhavgits.
8.30 A.M., 1.20 and 5.30 P.M. N. G. Modak : Khayal.
6.10 P.M. Bismillah Khan and Party : Shehnai.
7.45 P.M. Yuvavani : Are There any Implirments in the Developmenl of Students Personality : Discussion in Kannada conducted by K. R. Modi; Interview with R. M. Horakeri; Sugam Sangith by S. S. Demasetty.
9.15 P.M. The Other Camp is Preferable : Talk in English by C.V. Venugopal.

OCTOBER 11

8.20 A.M. and 8.35 P.M. S. Y. Nadgir : Sugam Sangith and Bhavgits.
8.30 A.M., 1.20 and 5.30 P.M. Bindumadhav D. Pathak : Been recital.
2.30 P.M. Grihalaksemi : Sampradayada Hadu, 'Mahile Abaleya' : Talk; by G.S. Mauasinakai; Bheeti Bhoota : Talk; Patrottara.
6.10 P.M. D. V. Paluskar : Khayal; Vinayak Rao Patwardhan : Khayal.
7.45 P.M. Yuvavani : 'Non-party Democracy, Pros and Cons' : Discussion in English conducted by Dr. A. M. Rajasekhariah; Sitar recital by Prabha Desai.
9.15 P.M. Interview with Sripad Rao Garud.

OCTOBER 12

7.10 and 8.20 A.M. Sugam Sangith: Chandrashekhar Puranikmath.
8.30 A.M., 1.20 and 5.30 P.M. Azambai Hukkeri : Khayal.
2.30 P.M. Bhoomi Seemi : Family planning activities in Raichur District : Feature by A. Das
2.55 P.M. Eleyara Balaga.
8.20 P.M. 'Avana Jobinalli Ivana Kai' : Skit by G. S. Grampurohit.
8.35 P.M. Nadasudha : Tabla and Mridanga duet by Mhammulal Sangaonkar and S. R. Varadachar.
9.15 P.M. 'Sri Samanya : Talk in Kannada by D. L. Kerur.

PORT BLAIR
208.3 m (1440 KHz)

OCTOBER 6

8.30 A.M. Bal Jagat.
1.10 P.M. Mahila Jagat : Interview with Parsan Kaur ; Interviewer : Neena Mander Singh.
2.20 P.M. Listeners' requests in Bengali.
5.30 P.M. Film Songs of Listeners' Choice in Telugu.
6.30 P.M. Yuva Vani.

OCTOBER 7

6.15 P.M. Grameen Jagat.
8.00 P.M. Regional Newsreel in Hindi.

OCTOBER 8

5.30 P.M. Rajana : Programme in Bengali.
6.15 P.M. Farm and Home Programme.

OCTOBER 9

5.30 P.M. Listeners' requests in Tamil.

OCTOBER 10

6.15 P.M. Grameen Jagat.

OCTOBER 11

5.30 P.M. Kalabharathi : Programme in Telugu.
6.15 P.M. Krishi Gosthi.

OCTOBER 12

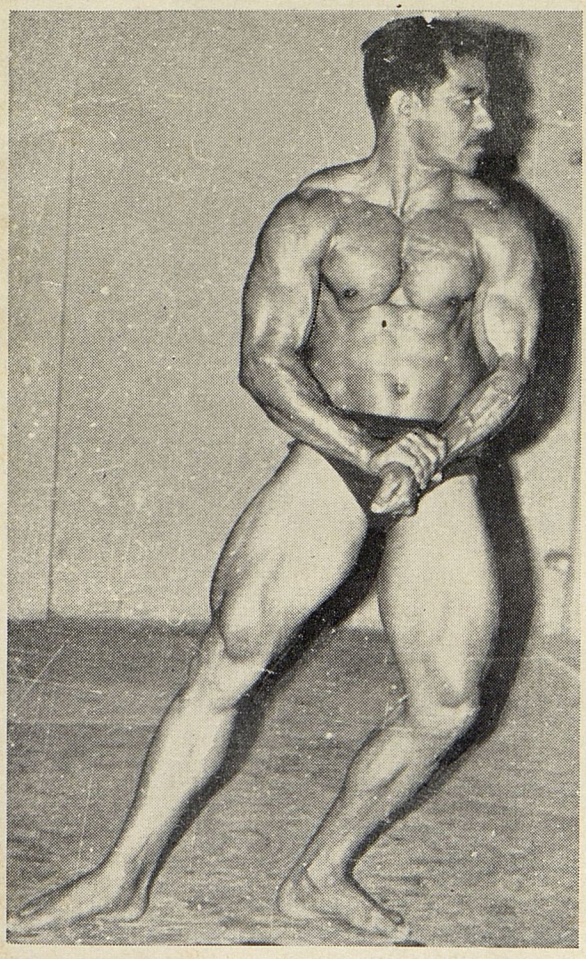
5.30 P.M. Programme for Children (Tamil).
6.15 P.M. Dweepon: ke Kalakar : D. K. Debnath; Bengali Devotional songs.

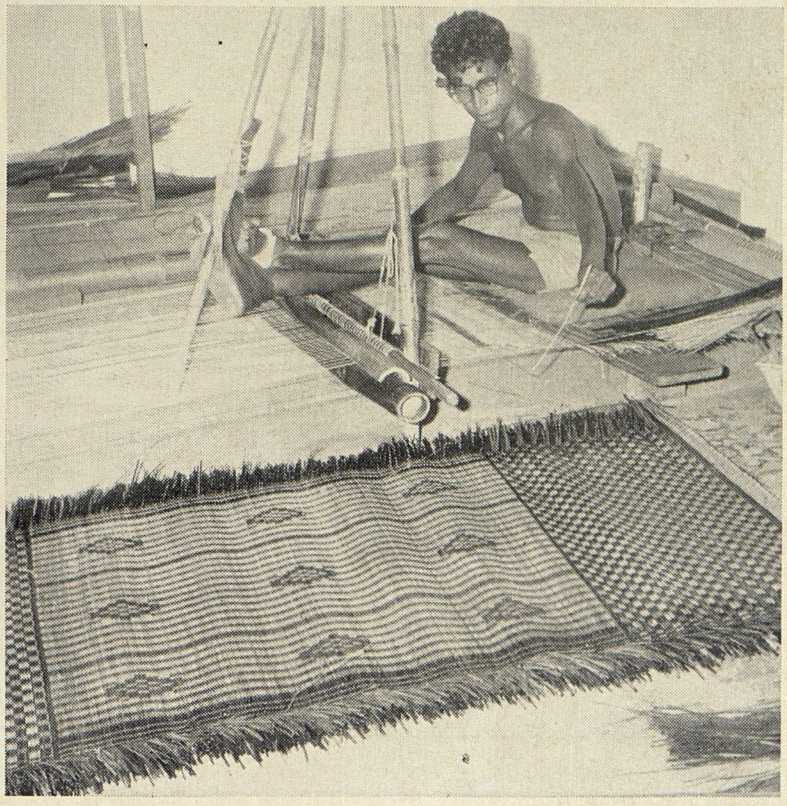
(Above): *Amilal Dhani, noted horticulturist, in his nursery. He recently b'cast a talk on gardening from AIR Rajkot.*

(Above) : *An old village farmer proud of his grafted Berry Plantation. The art of grafting of Berries was the topic of the Karsan Bharao programme of Radio Kashmir, Jammu recently.*

(Below left) : *Sergeant Tarak Nath Malakar, "Mr. Air Force" 1972-73, has now become "Mr. Services" in 1974. He was recently interviewed by Maj. Chitranjan Sawant in the Forces Programme of AIR, Delhi.*

(Below) : *Vasanthom Varum. A feature on 'Leprosy Rehabilitation' was broadcast recently from AIR Pondicherry.*





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AIR Vadya Vrinda and Choral Songs : August 30 and 31 at Mavlankar Auditorium, New Delhi

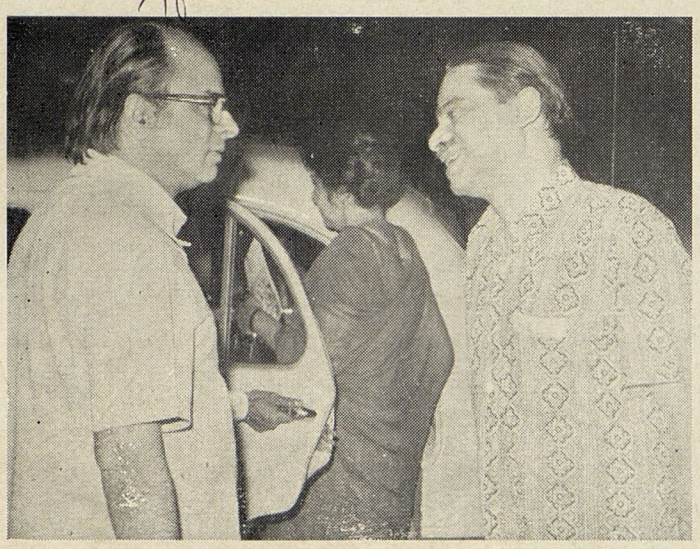
Here are some of the photographs taken on the occasion.

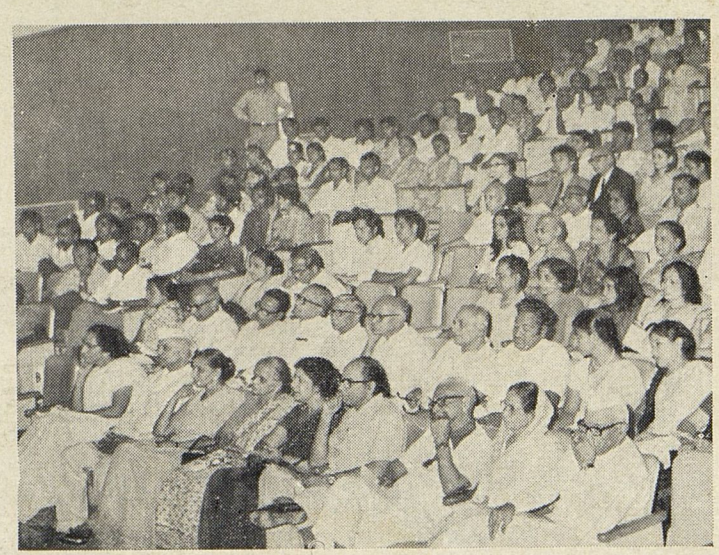
Above : *Dr. Penelope Estabrook, guest composer, conducting the Vadya Vrinda.*

Right : *Satish Bhatia, conducting AIR Delhi Choral Group.*

Below right : *A view of the audience.*

Below : *Minister for Information and Broadcasting, Shri I.K. Gujral with Shri P.C. Chatterji, (right) Director General of All India Radio.*





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"N. I. PATRIKA"
ALLAHABAD, 6TH OCTOBER 1974.

N.I. PATRIKA. ALLAHABAD
6. 10. 1974

ROERICH CENTENARY

The Allahabad Museum will hold a function on Oct. 9. to mark the birth centenary of the eminent Russian artist Prof. Nicholas Roerich.

At the instance of the UNESCO the centenary is being celebrated all over the world in a massive scale.

Roerich took keen interest in the development of the Allahabad Museum in the late thirtees. He loaned 19 paintings to the Museum in 1933. These still adorn the walls of a special hall named after him in the Allahabad Museum.

The Director of the Museum, Dr. S. C. Kala requests all the artists, art lovers and cultural institutions of Allahabad to join the homage function on Oct. 9, at 5-30 p.m.

TODAY

ATTARSUIYA DEFENCE COMMITTEE: Meeting of Executive Committee under presidentship of Dr. Ram Chandra Malviya at 264, Attarsuiya at 8 p.m.

PATHARCHATTI RAM LILA Meeting of Sri Patharchatti Ram Lila Committee at 8 p.m. at Ram Mandir, Hewett Road.

MAJIDIA ISLAMIA INTER COLLEGE: Deputation of MIC UP MSS unit to meet DIOS in his office at 11 a.m.

✓ROERICH CENTENARY: Birth centenary of eminent Russian artist Prof. Nicholas Roerich in Allahabad Museum at 5-30 p.m. Shri Sumitra Nandan Pant will be chief guest and Dr. A P Mehrotra, Director of Education, will preside.

ROTARY CLUB OF ALLD.: Meeting to celebrate first anniversary of Rotary sponsored crippled rehabilitation centre at 5 p.m. at J I Nehru Road near Anand Bhawan. Smt. Kamala Bahuguna to be chief guest.

KIRTAN: Of Sri Sai Baba at 6-30 p.m. at residence of Shri G B L Bhatnagar.

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CONTEMPORARY TOPICS

My Father

Excerpts from a Radio Feature by SVETOSLAV ROERICH (by courtesy of All India Radio)

IN the Kulu Valley; the Ancient Kuluta; at Naggar; in the full view of the snowy peaks; amidst Deodars and Blue Pines stands a large rectangular stone. The inscription reads: 'On December the Thirteenth 1974 here was cremated the body of Nicholas Roeriv — the great Russian friend of India — Let there be peace'. The stone stands like an alter fashioned by the sole hand of nature which gave it an almost perfect shape of a rectangle. It is a fragment of a rock which detached itself from a chliff nearby as if to provide a seal over the spot where the BARD of the Himalayas was cremated; to mark the place of his physical dissolution. On the Ninth of October; falls the Hundredth Birth Anniversary of my Father Nicholas Roerich. I shall say a few words about my Father:

Our late Prime Minister Jawaharlal Nehru inaugurating Father's Exhibition of paintings said:

'When I think of Nicholas Roerich I am astounded at the scope and abundance of his activities and creative genius. A great artist; a great scholar and writer; archaeologist and explorer; he touched and lighted up so many aspects of human endeavour. The very quantity is stupendous— thousands of paintings and each one of them a great work of art. When you look at these paintings so many of them of the Himalayas you seem to catch the spirit of those great mountains which have towered over the Indian plain and been our sentinels for ages past. They remind us of so much in our history; our thought; our cultural and spiritual heritage so much not merely of the India of the past; but of something that is permanent and eternal about India; that we cannot help feeling a great sense of indebtedness to Nicholas Roerich who has enshrined that spirit in these magnificent canvasses.'

Whenever I think of my Father; I see before me his serene and thoughtful face. His kind violet-blue eyes which at times would become quite dark. I can hear his quiet voice; he never raised his voice and all his countenance reflected that wonderful composure of mind and of self which were the very foundation of his character. It was the composure of a Superior Man; grave and yet kind; thoughtful with a remarkable and happy sense of humour.

In all his movements there was a measured harmony. He never hurried yet his output was prodigeous. When he painted or when he wrote he did so with quiet deliberation. When he wrote in his large and clear handwriting he never corrected or changed his sentences or words; least of all his thoughts. It was a continuous progressive effort towards a certain definite goal and that was true of his entire life. Under all conditions of life; in the most trying circumstances he remained calm and possessed and never wavered in his determination.

He was born in 1874 at St. Petersbourg in Russia and came from an ancient family of Scandinavian extraction. He simultaneously attended the academy of art and several faculties at the University; including the faculty of law in deference to his father's wishes. Later he studied abroad. He was endowed with a brilliant searching mind and a most remarkable memory that never forgot anything that was once entrusted to its care.

He began his archeological researches and excavations when only eighteen years old. The forty-three years he spent in Russia were a most remarkable example of human dedication and achievement. He was at the head of leading art and educational institutions and organised and took part in scores of other organisations and activities. With all that he painted thousands of paintings executed murals and mosaics for public buildings and churches; designed settings for Operas and Ballets; wrote his books and essays on Art and Archaeology his short stories fairy tales and poems; and conducted researches in Archaeolgy History and Art. He also found time to assemble remarkable collections of Art and Archaeology which were among the best in Russia.

PORTRAIT OF NICHOLAS ROERICH PAINTED BY THE WRITER

It is a tragedy that most of the great murals he executed have not survived the ravages of wars and now remain for us only in reproductions and in their original sketches. Recognition and fame came very early in life to my Father. When he finally embarked on his World Travels he was only 43 and was already a World Figure with a tremendous of achievement to his credit.

Philosophy the Great Oriential thought attracted him from his earliest days. The books on Shri Ramakrishna; of Swami Vivekananda and others were published in Russia at the beginning of the century. The poems of Tagore were beautifully translated into Russian by the Great Lithouanian Poet Baltrushaitis. At that time an exhibition of Indian Art was organised in Paris by the Russain Art Connoisseur Golubev. Father dedicated one of his articles to this exhibition and concluded it with the following significant words.

'Beauty still lives in India; Beckons to use the Great Indian Path. " This 'Path' was to take him later to India to discover for himself and through him for others the beauties of this land; to paint as no one has painted before him the grandeur; the sublime beauty and inner meaning of the Himalayas. His studies in Philosovhy and Oriental thought were a constant background in his quest for Self-Realisation. This quest runs like a golden thread through his entire life.

Father loved India the Himalayas and dedicated to them many books essays and thousands of this canvasses. That 'Great Indian Path' which beckoned to him from his early days became a reality when he came to India. He could contact the very sources of the great philosophies of ancient transcendental thought. He travelled throughout India and worked Himalayas and finally settled at Kulu where he lived and worked till his death in 1947. He always visualised and hoped for a closer cooperation between India and Russia.

As an artist he worked in an unique and very personal style; he was a brilliant colourist and had a marvellous imagination and gift of composition. Many of hs paintings have proved to be prophetic. The great Russia writer Gorky called him the Greatest Intuitivist while Leonid Andrew describing his are as 'the realm of roerich

Rabindranath Tagore wrote to Father in 1920.

'Your pictures prpfoundly moved me. They made me realise one thing which is obvious and yet which one needs to discover for oneself over and over again: it is that Truth is infinite..Your pictures are distinct and yet are not definable by words;— your art is jealous of its independence because it is great'.

One of his endeavours which has quite a special significance was his International Pact for the Protection of Cultural Treasures in times of war and strife. This pact known as the Roerich pact became a reality yet in Fathers life time; and has now been made the basis for the Treaty signed at the Hague Convention in 1954 by all the leading countries.

His paintings number over 7;000 dispersed throughout the whole wide world in Museums and Private Collections. In India Fathers' paintings are in many public collections; separate halls are dedicated to his paintings at the Kala Bhavan; Benares; Trivandrum Museum; Allahabad Museum and a new hall will organised at Chandigarh Museum.

His life can be best summarised as a ceaseless Quest a Quest after Knowledge Self-Realisation and Synthesis through Concentrated Creative Activity and Service.

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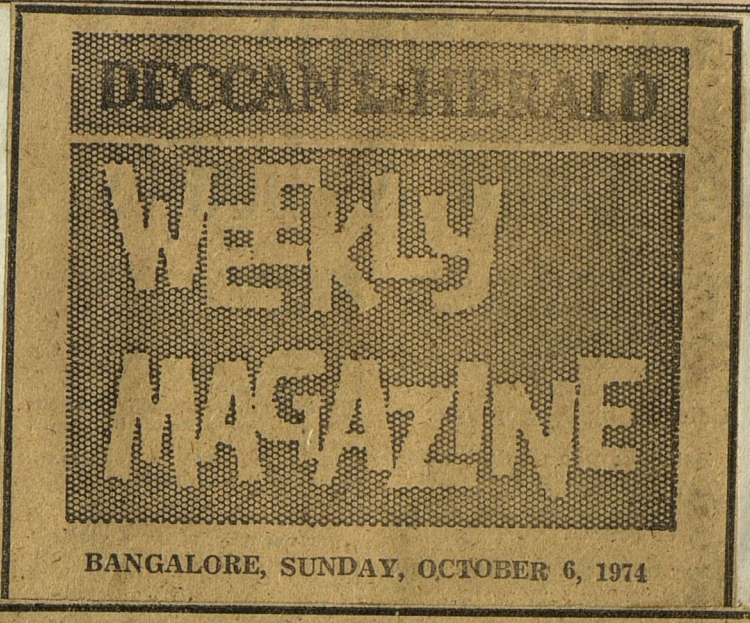


Compassion, a composition by the great artist.

Roerich: artist with mystic vision

By

Dr. P.V. Rajamannar

NOW and again, in the history of the world, there emerges a towering personality who by his achievements in different fields can aptly be described as a superman. Leonardo da Vimci was one such.

He was a great painter, sculptor, architect, engineer, scientist and musician. To this class of supermen, Nicholas Roerich belongs. He was not only a great painter of the highest order, he was also an archaeologist, explorer, poet, writer, musician, scientist, philosopher, educationist and humanitarian.

His contribution to the stage and ballet was considerable. He painted settings for practically all the operas of Wagner, and for many operas of Rimsky-Korsakov, Borodin and Moussorgsky, as well as for the plays of Ibsen and others. His work

P. V. Rajamannar.

for the ballet was no less significant, and his designs for Dance Poloytsienne and The Nite of Spring have become classics.

Roerich's life and achievements were of epic proportions. The range of his creative genius has been equalled only by a few, though he lived in an age of giants, some of whom were world famous and with whom he formed lasting friendship. They were Tolstoy, the great writer; Nijinsky, the inspired dancer - choreographer; Stanislavsky, the eminent actor-producer, and Stravinsky the original composer, besides distinguished sons of India like Dr. S. Radhakrishnan and Pandit Jawaharlal Nehru, Rabindranath Tagore and other eminent men.

Nicholas Roerich's life and activities radiated from one centre and in addition to their radial lines establish concentric relationships with a natural interchange between the main cultural expressions, the devotional, the contemplative and the creative.

Even from his childhood, Nicholas Roerich was interested in archaeology and exploration. Eventually, he became a leading archaeologist in Russia and his archaeological research extended to several countries in Asia as well. He was intensely interested in Science and many of his expeditions in Asia were for scientific purposes. In 1929, he set up the Himalayan Research Institute in Kulu for studies in Botany, indigenous medicine.

He was a prolific writer. Apart from his innumerable articles for leading periodicals of the world, his total output of works includes 30 volumes, dealing with cultural, philosophical and international subjects. Among his better known works are "Flame in Chalice," "Beautiful Unity," "Himalayas—The Abode of Light," "Altai-Himalayas" and "The Joy of Art," (for which Dr. Radhakrishnan wrote a foreword).

He was a great scholar and educationist. According to him, education did not consist in mere technical and other information: true education should have the effect of forming a world consciousness and is attained by a synthesis of perfection and creativeness.

Nicholas Roerich will always live in and by his paintings. His paintings run into thousands (7,000) and deal with a wide range of subjects. His paintings are found in all the leading museums and art collections of the world.

Every painting of his is an illustration of the famous poet's words "A thing of beauty is a joy for ever." In the words of his illustrious son, Svetoslav, himself a painter of the highest order, his paintings reveal a wonderful pageant of transcendental thought cast in sublime colours and compositions. His paintings are excellent illustrations of the Indian concept of **Ananda**, which is derived from aesthetic experience. This **Ananda** has been described as being **"Lokottara"** and **"Alaukika."** The term **Lokattara** embodies the idea of something transcending the world and Alaukika may be translated as non-materialistic.

The Himalayas were a source of constant inspiration to Nicholas Roerich. He revealed in his numerous paintings of Himalayan landscapes his ability to convey their variety of colours and moods, soaring heights and vast spaces of cosmic proportions.

Schopenhauer pointed out that "all art constantly aspires towards the condition of music" and one can discover the truth of this statement in the paintings of Roerich. His colour schemes and compositions are symphonies and sonatas and some of the paintings are variations on a theme.

There is a distinct architectonic quality in his paintings, like the "Island of Rest", "Great Spirit of the Himalayas" and his numerous studies of Tibetan Strongholds and Citadels. This is not surprising, because, architecture is frozen music.

Many of his paintings are symbolic but his symbols are simple and evocative rather than esoteric. They involve one of the basic concepts of Indian aesthetics, the principle of suggestion (Dhwani). When one perceives the panorama of his paintings, one is reminded of the lines of Shelly:

The One remains, the many change and pass
Heaven's light forever shines, Earth's shadows fly;
Life, like a dome of many-coloured glass,
Stains the white radiance of Eternity.

Roerich's love for India and all that she stands for is expressed in numerous tributes of ecstatic praise, such as "Bharata, all beautiful; let me send thee my heartfelt admiration for all the greatness and inspiration which fill thy ancient cities and temples, thy meadows, thy deobans, thy sacred rivers and the Himalayas". It was in his beloved India that he lived in his last days.

The pledge of happiness for humanity lay in beauty, according to him. As Dr. Kalidas Nag observed, Roerich was the first Russian Ambassador of beauty and brought to India the deathless message of art and we should be grateful to him for his loyal co-operation in bringing the soul of Russia and of India closer. It is a matter for gratification that the close bonds between the two great countries have also extended to other fields, political and economic.

Nicholas Roerich worked assiduously and continuously for peace and unity among nations. In an attempt to divert attention from competition and conflict, and direct it towards beauty, he was instrumental for the Roerich Pact and Banner of Peace, which became internationally famous. He fully believed that art would unify all humanity and that it was a manifestation of the coming synthesis.

Nicholas Roerich always strove to uphold the cause of beauty even when the world appeared to lapse to barbarism and was filled with envy and jealousy and intimidated by economic insecurity of a social order based upon competition. Nicholas Roerich brings to my mind the famous lines of Goethe:

For beauty they have sought in every age;
He who perceives it is from himself set free.

Roerich attained that freedom from his ego, Mukthi, liberation, which is also self-realisation. He was a prophet in its most exalted sense, with a mystic vision.

On the memorable occasion of the celebration of his Centenary, the best tribute that we can pay to that great soul is to recall to mind his inspired words:

In Beauty we are united
Through Beauty we pray
With Beauty we conquer.

It should be the endeavour of every individual and nation to carry out his ideal.

'He belonged to all humanity'

By Indella

"IF a painter wishes to see beauty that enraptures him, he has the power to create it... Whatever lies in the universe—in essence or imagination—he has first in his mind and then in his hand."

It was with these words four hundred years ago, that Leonardo da Vinci hailed the infinite scope of his profession. Today, the paintings of Nicholas Roerich not only embody these sentiments, but like da Vinci who has left an indelible impress on the course of history, he has acquired a reputation comparable to the multifaceted genius of the fifteenth century.

Roerich's achievements attained super-human proportions; he was not only a great painter, but was also an archaeologist, explorer, scientist, philosopher, writer, musician, educationist and humanitarian. To each of these diverse fields he brought glory and insight perhaps unrivalled in the history of our times.

Nicholas Roerich was born in St. Petersbourg, Russia, in 1874. He was the eldest son of Konstantin Roerich, a barrister and descendent of the Viking family. As a student, he simultaneously attended the Academy of Art, the Historic and Philological courses of the University of St.

The birth centenary of Nicholas Roerich falls on October 9.

Petersbourg, the Faculty of Law and the Institute of Archaeology. On this foundation was built that marvellous breadth of vision and understanding with which he developed his edifice of achievements in beauty.

Nicholas Roerich married Helena, the daughter of an architect. Madam Roerich was deeply interested in religion and philosophy and wrote on these subjects. The Roerichs had two sons. Dr. George Roerich, the eldest, was a scientist and orientalist, and Dr. Svetoslav Roerich is a gifted painter. Both sons were actively associated with their father's work.

Though Nicholas Roerich was Russian by birth and of Slavo-Viking descent, he became an American by adoption. He made Himalayan India his home for the last twenty-five years of his life. This diversity of his background is what gave him his universal character and world-wide mission. Having drawn his creative impulses from the lands of his birth and adoption, Roerich turned to the Orient and in particular to India. And here his soul found its true home. The awe-inspiring Himalayas with their ethereal atmosphere provided the ideal setting for his work, and for the fulfilment of his mission.

Prof. Gangoly has said, "Roerich was a 'Man of the Mountain', a devotee of the mystery, the solemnity and the desolation of the rocky faces, the geological ebullitions of the earth, their silence, grandeur, and majestic beauty which he explored and set down in his innumerable canvases in wonderful colours."

The diversity of his art was depicted in varied themes which range from Christian lore, Buddhist legend and Indian mythology. Famous among these are 'Saint Sergius', 'Sancta Protectrix', 'Buddha the Giver', 'Sri Krishna and Kalki avatara'. These have earned for the artist the admiration of art critics the world over.

Looking at these paintings, so many of them of the Himalayas, Jawaharlal Nehru remarked: "You seem to catch the spirit of those great mountains which have towered over the Indian plain and been our sentinel for ages past".

As Nehru said, "they remind us of so much in our history, our cultural and spiritual heritage, so much not merely of India of the past but of something that is permanent and eternal about India that we cannot help feeling a great

The artist from a portrait by Svetoslav Roerich.

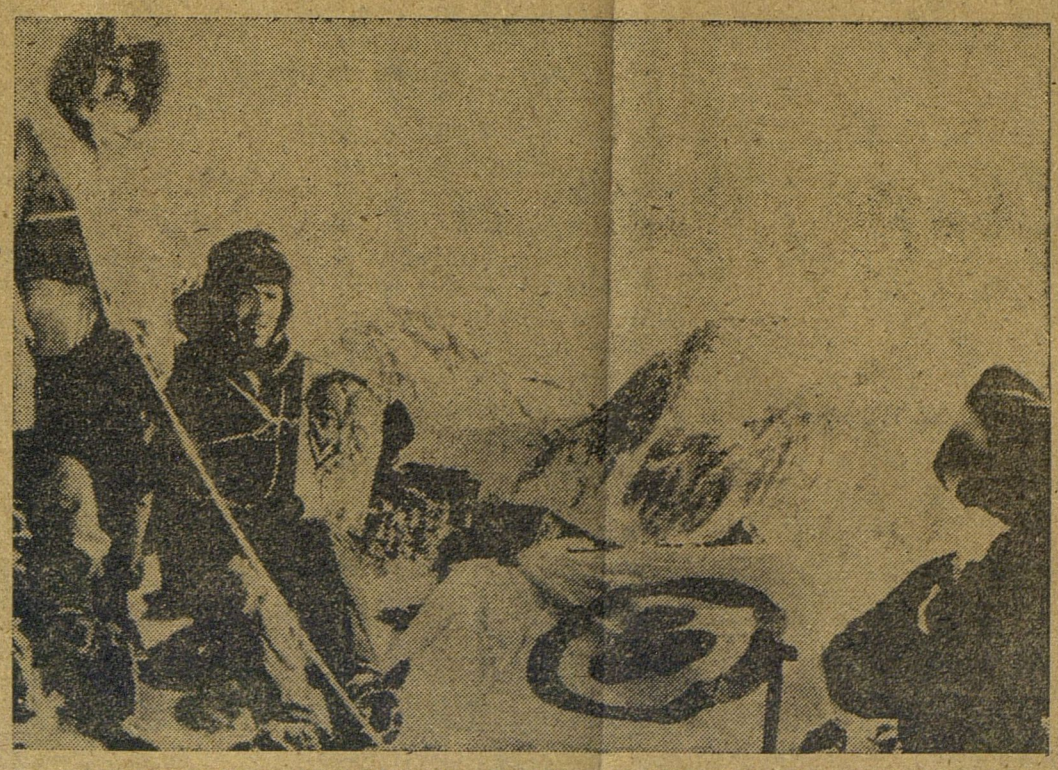
sense of indebtedness to Nicholas Roerich who has enshrined that spirit in these magnificent canvases..."

Nicholas Roerich's research in archaeology and excavations won for him acclaim as one of Russia's foremost archaeologists.

As a scientist he was commissioned by the US Government to search in the Gobi Desert for drought-resisting plants. He also set up the Himalayan Research Institute for Scientific Studies of the mountain region —studies which included botany, medicine, linguistics and ethnology. In spite of several hazards and hostility, Roerich persevered undaunted to achieve his life's ambitions.

"Roerich was the Master-Mind that could do many things and do them all well". He passed away in Naggar, Kulu on December 13, 1947. With his death passed a Colossus, a Multiple Genius from the treasury of the world's culture.

As his son Svetoslav said, Roerich's "heart and thoughts belonged to all humanity, to all people".



The second highest peak of the Altai Mountains in Siberia, named after Prof. Roerich. The Academy of Science Exhibition has placed a plaque bearing the Professor's image and the symbol of his "Banner of Peace."

THE SUNDAY STANDARD

6th October 1974.

Sunday Standard 6/10/74

A great artist

HE earned the reputation as "Master of the Mountains." But he was not a mountaineer. He was a painter, archaeologist, explorer, writer, philosopher, poet and above all a humanist.

He was Nicholas Konstantinovitch Roerich — a genius of all sorts, whose birth centenary falls on October 9.

His versatility and stupendous contributions to the world tempts one to regard him as a legendary figure of romance. Yet here was a man, who, during his 73 years of life, represented almost all of man's cultural aspirations. In his eternal quest of the higher self, he emphasised, "Art is to create beauty, through beauty we unite and through beauty we pray."

He strived hard to bring art to the people. For he firmly believed that that was where it belonged.

The versatile genius, Nicholas Roerich, was born a hundred years ago on October 9

He said: "How many young hearts are searching for something real and beautiful! So give it to them."

To assess and give full justice to all his creative activities in a short space would be an impossible task. Nevertheless, one can attempt a glimpse of his many-sided life.

He was born in St. Petersburg, Russia, in 1874. Even as a child, his bent of mind was on the intellectual side. His deep interest in the cultural heritage of the place where he lived drove him to explore and discover many things. He used to go out with a shovel and dig around for ancient artifacts. With these he could trace his forefathers, the early settlers of that area.

His father was a barrister and wanted Nicholas to take up his profession. Although his interests lay elsewhere, Nicholas did not want to displease his father. In 1893 he enrolled in the law faculty and simultaneously attended art, history and philology courses at the University of St. Petersburg.

At 23 he was appointed Professor of Archaeology at the Imperial Institute. Just before he left university in 1897, he did a painting, "The Messenger," which brought him praise and immediately became of great interest to art collectors, museums and critics.

During 1902-1904 he travelled all over Russia. It was a shocking revelation. He saw ancient monuments, churches and buildings crumbling in the countryside and cities. How could he let the remnants of his national heritage disappear. He wanted to protect and preserve them and for this he did a series of paintings which are now in the Oakland Museum, California.

Most of his earlier paintings depicted his own past — the heritage of the Russian people. One finds paintings of Nordic boats, the earliest days of man's existence, the old camping places of the great chieftains. Nicholas Roerich firmly believed that the man who didn't understand his past could never think of the future.

His creative hand not only pertained to painting canvases (over 7,000 in all) but also extended to murals and stage designing, in which he enjoyed a full career. In 1909 and 1910 he went to Europe and held exhibitions at the important cities well-known for their love of art.

On his visit to the USA in 1920, he founded several institutions including the Master Institute of United Arts in New York. Other important institutions he founded are the International Society of Artists Cor Ardens, Corona Mundi (International Art Center) in 1922, and later the Himalayan Research Institute — Urusvati in Naggar, Kulu, India.

In 1923 he set out with his family — his wife Helena and his two sons George and Svetoslav — on an expedition to Central Asia. For five years they travelled through India, Tibet, Sikkim, Mongolia, Chinese Turkestan and Altai.

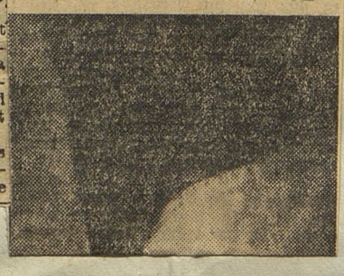
After the expedition, the family settled down in Naggar, Kulu. Though Europe and America had always wanted the presence of this genius, it was the beckoning of the Himalayas that he turned to. The reason for this may be traced to his childhood days. As a child, when he lived in his father's estate called Iswara, it was a picture of a mountain hanging on a wall that always fascinated him. It was that which drove him to explore the Himalayan ranges. He later discovered that the picture was that of Mt Kanchenjunga.

To Roerich, the Himalayas were a source of constant joy and inspiration. His paintings reveal the sublimity of the Himalayan landscapes. At a commemorative exhibition held in 1947, the year Roerich died, the late Pandit Jawaharlal Nehru said, "When you look at these paintings, so many of the Himalayas, you seem to catch the spirit of those great mountains which have towered over the Indian plain and been our sentinels for ages past. They remind us so much in our history, our thought, our cultural and spiritual heritage so much not merely of the India of the past but of something that is permanent and eternal about India, that we cannot help feeling a great sense of indebtedness to Nicholas Roerich who has enshrined that spirit in these magnificent canvases."

An altruist, Roerich's dream was to bind humanity into one brotherhood. He was ever conscious of the dangers of war and persisted in his efforts to strive for world peace and unity. In order to engage people to pursue the joy of art and preserve their historical heritage, rather than divert their energy to destruction, he started the Roerich Pact and the Banner of Peace. On April 15, 1935, representatives of 21

A potrait of Nicholas Roerich by his son Svetoslav Roerich.

"From Beyond" b



Blood being categorised in
in a blood

though broad blood groupings, and numerous sub-types have been identified. For transfusion purposes, the effort is to find compatible rather than merely similar blood types. Needless to say, incompatible blood can be lethal to the recipient.

The only cure for this situation is legislation. If the Government bans the purchase or sale of 'commercial' blood, the shady blood banks will have to close. The professional sellers, anaemic and diseased as most of them are, will have no market.

People like the middle-aged man who recently claimed that he had sold his blood "150 times" and made over Rs 1,500 doing it, and proudly displayed about 80 recent punctures marks on his arms will hopefully be replaced by voluntary donors who decide to give their blood once or twice a year without expecting to be

ECONOMIC TIMES

6th October 1974.

Nicholas Roerich
—Savant & artist

Economic Times 6/10/74

The birth centenary of Nicholas Roerich falls on October 9. Mystic-dreamer, master-painter and world-citizen, Nicholas Roerich was one of the outstanding personalities of this or any other century.

Unquestionably one of the greatest and most interesting of the world's master artists, his large canvases run to several thousands, and each one a masterpiece of daring composition, pulsating colour-harmoney and massive effect. "Himalayan" is the word not only for his soul but for his art as well.

He was as daring a pioneer as mystic, poet, thinker and scientist; and his output as a writer was as great as it was voluminous. From his mountain retreat in Kulu, he kept himself in touch with every progressive idea and movement in the outer world and often guided them with wisdom and practical help.

His versatility was amazing and his capacity for work was prodigious: his interest in small things was as great as in big things, and as enthusiastic. Whether he painted a gorgeous Himalayan landscape or wrote a short message to a school magazine, he gave it the same attention and care, a trait of true greatness. He resembled the late Dr. Annie Beasant in this respect.

India had a special place in his affection, and to India he looked for the spiritual regeneration of the world. Hence his home in the land of the rishis, the Himalaya.

NICHOLAS ROERICH — from a portrait by Svetoslav Roerich

SACRED CAVES by Nicholas Roerich

"On of the greatest intuitive minds of the age," was the tribute paid to Roerich by Maxim Gorky, himself another immortal. The late Annie Beasant hailed him as "a painter of titanic stature and a revealer of the hidden beauty of nature." He certainly belonged to that mighty brotherhood of creative geniuses like El Greco, Leonardo da Vinci and Michael Angelo, bringers of light to a dark world.

Pandit Nehru said of him: "When I think of Nicholas Roerich I am astounded at the scop and abundance of his activities and creative genius. A great artist, a great scholar and writer, archaeologist and explorer, he touched and lighted up so many aspects of human endeavour. The very quantity is stupendous—thousands of paintings and each one of them a great work of art. Whe you look at these paintings, so many of them of the Himalayas, you seem to catch the spirit of those great mountains which have towered over the Indian plain and been our sentinels for ages past. They remind us of so much in our history, our thought, our cultural and spiritual heritage so much not merely of the India of the past but of something that is permanent and eternal about India, that we cannot help feeling a great sense of indebtedness to Nicholas Roerich who has enshrined that spirit in these magnificent canvases."

"N A V S H A K T I"
BOMBAY

(Free Press Group)

6TH OCTOBER 1974

माझा पिता
निकोलस रोरिक
एक हिमालयाचे रंग मिसळलेले चरित्र

एका खरोखर विलक्षण जीवनाला श्रध्दांजली अर्पण करताना शब्द अपुरे पडतात. ज्यावेळी मी माझ्या पित्याचे स्मरण करतो आणि त्याच्या उल्लेखनीय कर्तृत्वाच्या आणि आपल्या सांस्कृतिक जीवनाला दिलेल्या ठेव्याच्या पलिकडे त्याच्या आणि माझ्या प्रदीर्घ घनिष्ट संबंधाचे स्मरण करतो त्यावेळी त्यांचे असाधारण व्यक्तिमत्व माझ्या डोळ्यासमोर उभे राहते. ते दयाळू आणि शांत होते. आपल्या वेळेपैकी एकही क्षण ते वाया घालवत नसत. ताण आणि सांहोळा या दोन्ही वेळी ते पूर्णपणे समतोल असत. आपल्या सहकाऱ्यांच्या कल्याणाचा नेहमी विचार करत व नेहमी सहाय्यास तयार असत. त्यांचे व्यक्तित्व म्हणजे थोर चरितार्थाचेच उदाहरण होय. अशा थोर चरिताला आपले जीवन म्हणजे श्रेष्ठ सेवावृत्तीचाच एक उदात्त पैलू असतो.

आपल्या हयातीमध्ये त्यांनी आपल्याकडे असलेल्या महान देणग्या मुक्त हस्ताने वाटल्या. त्यांनी जी महान देणगी दिली आहे, तिचे मूल्य कळण्यास प्रदीर्घ कालावधी लोटावा लागेल. ज्यावेळी मला माझ्या पित्याचे स्मरण होते त्यावेळी त्याने मला शब्दापलिकडच्या प्रेमाचा आणि आदराचा ठेवा दिला आणि आजही अनेक मार्गांनी मला तो मिळत आहे याची जाणीव होते.

तो महान देशभक्त होता. त्याचे मातृभूमीवर प्रेम होते. असे असूनही तो साऱ्या जगाचा होता, आणि सारे विश्व त्याची कर्मभूमी होती. प्रत्येक वंश हा त्यांना बंधु-वंश वाटे. प्रत्येक राष्ट्रामध्ये त्यांना वेगळे स्वारस्य आणि आगळे महत्व वाटे. प्रत्येक धर्म त्यांच्या लेखी कॅवल्याकडे नेणारी वाट होती आणि जीवन हे भविष्याचा मार्ग खुला करणारे द्वार आहे.

त्यांचे 'गुप्त धन' हे चित्र त्यांनी अर्पण केलेल्या महान ठेव्याचे आणि त्यांच्या आगळ्या जीवनाचे भव्य प्रतीक होय. सौंदर्याचा साक्षात्कार घडवण्यासाठी त्यांचा प्रत्येक खटाटोप होता आणि त्यांची चित्रकला, साहित्य व सार्वजनिक जीवन यामध्ये त्यांच्या विचारांना पूर्णपणे आकार मिळाला

आहे. त्यांच्या चित्रकलेच्या विषयामध्ये उदात्त रंग आणि संगतीमधून चितारलेल्या अध्यात्मिक विचारांची विलक्षण चित्रावली दिसून येते.

त्यांच्या जीवनातील उत्तरार्ध या जगातील सर्वात मोठी पर्वतराजी हिमालयामध्ये व्यतित झाली. ज्ञानाच्या शोधात या पर्वतराजीमध्ये जे असंख्य शोधक आले त्यांच्या आध्यात्मिक आकांक्षा आणि कहाण्या या विलक्षण पार्श्वभूमीवर त्यांनी चितारल्या.

हिमालय हा त्यांच्या सर्जनशील आनंदाचा अखंड झरा होता. त्यांच्या असंख्य चित्रामधून या उत्तुंग शिखरांमधील अविभाज्य भाग म्हणून गणल्या गेलेल्या वेगवेगळ्या भाववृत्तींचे अजोड हृदयस्पर्शी नाट्य आपल्याला सामोरी येते.

माझ्या पित्याप्रमाणे या पर्वतराजी कोणीही रेखाटल्या नाहीत. त्यांच्या चित्रामधून हिमालय आपले रंग, सौंदर्य आणि हिमालय या शब्दामधील अव्यक्त भव्यता यांचे विश्वास बसणार नाही असे आपले ऐश्वर्य आपणास अर्पण करतो. खरोखरच, त्याने पर्वतांचा राजा म्हणून नाव कमावले आहे. ते योग्यच होय. त्यांच्या सर्व चित्रांतून आणि लेखनामधून एका महान संदेशाचा धागा आढळतो. हा संदेश शिक्षकाचा असून त्यामध्ये आपल्या शिष्यांना जागृत होण्याचा आणि नवे आणि चांगले जीवन, सौंदर्य आणि पूर्वता याच्या जीवनासाठी धडपडण्याचा संदेश दिला आहे.

प्लेटोच्या शब्दामध्ये, त्यांनी त्याचे असे वर्णन केले आहे की,

स्वेटोस्लाव रोरिक

'सुंदर प्रतिमांकडून आपण सुंदर विचाराकडे जाऊ. सुंदर विचाराकडून सुंदर जीवनाकडे जाऊ. आणि सुंदर जीवनाकडून आपण केवळ सौंदर्याकडे जाऊ'.

माझ्या माता व पित्यामध्ये आगळा समतोलपणा होता आणि दोन अत्यंत एकसंध व्यक्तींचा मिलाप होता. त्यांनी जीवनाचे महान उद्दिष्ट गाठले आहे आणि आपल्या मार्गाने जाऊन समर्पण वृत्ती आणि सार्थकता याचे आदर्श बनले आहेत.

कलावंताला श्रेष्ठत्व क्वचितच प्राप्त होते. परंतु महान कलावंतात थोर माणूसही असणे ही गोष्ट आढळणे अत्यंत कठीण. माझा पिता आणि माता यांचा जीवंत आदर्श आणि मार्गदर्शन मला लाभले आणि त्यांची तेजस्वी प्रतिमा मला नेहमी स्फूर्तीचे आणि सुखाचे निधान झाली. यामुळे मी स्वतःला भाग्यवान समजतो.

आपण माझ्या पित्याची पहिली जन्मशताब्दि साजरी करताना एक गोष्ट जाणवते की आज त्या महान जीवनासाठी आपल्या कृतज्ञतेची पहिली ज्योत प्रज्वलित करत आहोत. या ज्योतीमधून अधिक कृतज्ञतेच्या व मान्यतेच्या अधिक तेजस्वी ज्योती प्रज्वलित होतील व आपला भवितव्याचा मार्ग प्रज्वलित करतील.

"Navshakti" - 6-10-74
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हिमालयाच्या कुशीत विसावलेला थोर चित्रकार

निसर्गरम्य कुलूच्या खोऱ्यात, हिमशिखरांशी स्पर्धा करणाऱ्या देवदार वृक्षांच्या सळाशी नागर या ठिकाणी एक मोठी चौकोनी शिला तिचे वंशज जाणारांचे लक्ष वेधून घेतल्याखेरीज राहात नाही. या शिलेवर खोदलेला मजकूर वाचून तर तो अधिकच प्रभावित होऊन जातो. त्या मजकूराचा भावार्थ पुढीलप्रमाणे आहे :— 'निकोलस रोएरिच-भारताचा एक थोर रशियन मित्र येथे विसावला आहे....' त्या शिलेवर हा मजकूर आहे ती शिलाही आहे थेथलीच-आसमंतातल्या शिखरांतच एका पहाडातून तुटून पडलेली. हिमालयाच्या कुशीत चिरनिद्रा घेतलेल्या त्याच्या भाटाचे स्मारक होण्याचे भाग्य त्या शिलेला लाभले आहे. वरीस १०० वर्षांपूर्वी जन्मलेल्या एका महान तपस्व्याचे पार्थिव अवशेष त्या शिलेखाली आहेत. १९४७ पासून ही शिला तिथे आहे. त्या वर्षी निकोलस रोएरिच यांनी हृषिकेशची यात्रा संपवली.

दि. ९ ऑक्टोबर १९७४ हा निकोलस रोएरिच यांचा जन्म-शताब्दीचा दिवस आहे. त्या निमित्ताने भारताच्या या थोर मित्राच्या कार्याचे स्मरण करणे अगदी उचित असे ठरणार आहे.

विशेष म्हणजे प्रो. निकोलस रोएरिच यांचे व्यक्तिमत्व एकांगी नव्हते. ते बहुविध होते. एकाच विषयात ते कधी रमले नाहीत. ज्ञानाच्या आणि कलेच्या नानाविध क्षेत्रांत त्यांना रस वाटत असे. अध्यात्म विषयाचे त्यांना आकर्षण होते. ते थोर देशभक्त होते. पण मातृभूमीवर त्यांचे जितके प्रेम होते तितकेच ते अखिल मानव जातीवरही होते. विश्वबंधुत्व हा त्यांचा उपजत स्वभावच होता. ते एक संशोधक, पुराणकालीन वस्तूंचे संग्राहक, तत्वज्ञानाचे अभ्यासू होते. पण त्यांचे सगळ्यात मोठे कार्य म्हणजे त्यांच्या कुंचल्यातून साकारलेली चित्रे. ही चित्रेही काही थोडी-थोडकी नाहीत. चांगली ७ हजारांच्या घरात आहेत. ह्या चित्रांची संख्या जशी अफाट आहे त्याचप्रमाणे या चित्रांच्या विषयांची व्याप्तीही फार मोठी आहे.

सुरुवातीच्या त्यांच्या चित्रकृतींत १९ व्या शतकातील आदर्शांचा ठसा जाणवत असला तरी चित्रकलेतील परिवर्तनानंतरच्या त्यांच्या अनेक चित्रकृतींत मानवाच्या ठायी निर्माण होणाऱ्या उच्च आशा-आकांक्षांची ओढ सहजगत्या दृष्टीस पडते. मनातील आदर्शांचा पाठलाग दूर झाल्यानंतर त्यांनी त्यांच्या कल्पनेत अंतरस्थान दिले ते हिमालयाला. उत्तुंग हिमालय हा त्यांच्या कुंचल्याचा मग कायमचाच विषय बनला. हिमालयावर त्यांचे प्रेम जडले. हिमालयाचा ध्यास घेऊन त्यांनी चित्रित केलेल्या अनेकानेक कृतींमुळे त्यांना सारे ओळखू लागले ते 'मास्टर ऑफ दि माउंटन्स' म्हणूनच. एक थोर चित्रकार म्हणून ते जगमान्य झाले होते. त्यांच्या या श्रेष्ठपणाचा पुरावा म्हणजे जगातल्या ख्यातनाम अशा सगळ्या व्यक्तिसमर्थकांच्या त्यांच्या चित्रकृती आढळतात. अनेक खाजगी चित्रसंग्रहांतूनही त्या असत करण्यात आलेल्या आहेत. प्रावणकोर मेथे तर त्यांच्या चित्रसंग्रहासाठी एक स्वतंत्र इमारतच आहे.

रशियन कुटुंबात जन्म

ते जन्माने रशियन होते. इ. स. १८७४ मध्ये रशियातील सेंट पिटर्सबर्ग या ठिकाणी त्यांचा जन्म झाला. त्यांचे वडील बॅरिस्टर होते. पिटर दि ग्रेट याच्या काळात रशियात स्थायिक झालेल्या एका व्हायकिंग घराण्यात ते जन्मले होते. त्यांच्या आईचे घराणे तर कलाक्षेत्रातील रशियात वास्तव्य असलेल्या घराण्यांपैकी एक होते. रोएरिच यांच्या समकालीन व्यक्तींमध्ये विख्यात लेखक लिओ टॉलस्टॉय, नट आणि निर्माते कॉन्स्तान्त्झ्की अशा अनेक नामवंतांचा समावेश होता. रवीन्द्रनाथ टागोरांना तर रोएरिच यांच्या कलाविषयी आणि मानवतावादी दृष्टिकोनाविषयी विशेष आस्था होती. दिगंत कीर्तीचे शास्त्रज्ञ आइनस्टाइन हे न्यूयॉर्कमधील रोएरिच म्युझियमच्या सल्लागारांपैकी एक सन्मानीय सल्लागार होते. अमेरिकेचे अध्यक्ष रुझवेल्ट आणि त्यांच्या पत्नी एलेनॉर रुझवेल्ट यांचा रोएरिच यांच्या कार्याशी निकटचा संबंध होता. भारताचे राष्ट्रपती डॉ. राधाकृष्णन यांनी तर रोएरिच यांच्या 'आँप आँफ आर्ट' या पुस्तकाला प्रस्तावना लिहिली आहे. रोएरिच यांच्या बहुविध जीवनाचे वर्णन शब्दांत करणे कठीणच आहे. संशोधक, कलावंत, तत्वज्ञ, मानवतावादी, कवी या साऱ्यांचा संगम त्यांच्या व्यक्तिमत्वात झालेला होता आणि या प्रत्येक वैशिष्ट्यांचा इतर वैशिष्ट्यांपासून अलगरीत्या विचार करणे म्हणजे रोएरिच यांच्यावर अन्याय करणारेच ठरेल. तरीसुद्धा या विविध वैशिष्ट्यांपैकी काहींच्या मुलभूत बाबींबद्दलची त्यांच्या विशाल व्यक्तिमत्वाची थोडीफार कल्पना येऊ शकेल.

ते उत्तम चित्रकार असल्याचा उल्लेख पूर्वी केलाच आहे. पण आपल्या चित्रनिर्मितीसाठी त्यांनी त्यांच्या जगण्या पुराणवस्तुसंशोधन वृत्तीचा आणि इतिहासकाराचाही पुरेपूर उपयोग करून घेतला होता. शेकडो घेवडी तर 'हिमालय' या एकाच विषयात ते मग्न झाले होते. चित्र-प्रकारातील भित्तीचित्रे हा त्यांचा विशेष होता. कडाख रंगे, स्पॉलेन्स्क नकिकच्या तालिकांतील थेथील चर्चचे त्यांनी रंगविलेले भित्तीचित्र या त्यांच्या चित्रकृती विशेष मानल्या जातात. भित्तीचित्रांप्रमाणेच मोहकाक प्रकारातल्या चित्रकृतींतही त्यांची सांगलीच गती होती.

रंगसूचीसाठी त्यांनी केलेली कामगिरीही अशीच मोलाची होती. रंगांच्या सगळ्याच संगीतिकांना त्यांच्या नेहमीची जोड मिळाली होती. कवी वृत्तीच्या रोएरिच यांनी आपल्या कल्पाला वृत्तीचा आविष्कार प्रामुख्याने चित्रांमधून व्यक्त केला हे जरी खरे असले तरी त्यांना असलेली गूढाची ओढ व्यक्त करण्यासाठी काव्याचाही त्यांनी कितपतच सहजतेने आश्रय घेतलेला आढळतो.

रोएरिच यांच्याविषयी बोलताना पंडित जवाहरलाल नेहरू म्हणाले होते, मी जेव्हा रोएरिच यांच्या व्यक्तिमत्वाचा विचार करतो तेव्हा त्यांच्या विविध क्षेत्रांतील सर्वसमावेशी प्रतिभेमे आश्चर्यकारक अचंबा होऊन जातो. एक थोर कलावंत, लेखक, संशोधक इत्यादी विविध भूमिकांतून मानवी जीवनाच्या अनेक पैलूंवर त्यांनी प्रकाश टाकला आहे. त्यांच्या चित्रकृती संख्येने तर प्रचंड आहेतच, पण कलाकृती म्हणूनही त्या थोर आहेत. त्यांच्या चित्रकृतींकडे विशेषत: हिमालयाच्या त्यांच्या कुंचल्यातून उतरलेल्या चित्रकृतींकडे 'पाहिले' म्हणजे हिमालयाच्या महानतेची कल्पना आल्याखेरीज राहात नाही. रोएरिच यांची हिमालयविषयक चित्रे पाहिली की भारताच्या थोर सांस्कृतिक इतिहासाची आपणास आठवण होतेच. पण त्याचबरोबर भारतीय संस्कृतीतील चिरंतनाचे अमरत्वाचेही स्मरण होते. आपल्या असंख्य अशा चित्रकृतींतून ही जाणीव करून देणाऱ्या रोएरिच यांचे भारतीय संदर्भ खरोखरच महान आहेत.

रवींद्रनाथांनी रोएरिच यांची चित्रे पाहून त्यांना लिहिले होते, तुमची चित्रे पाहून मी पुरा भारावून गेलो. ती पाहून मला एका शोधाची जाणीव झाली आणि जी होणे अगदी साहजिकच होते ती म्हणजे प्रत्येकाने पुन: पुन्हा समजून घेतले पाहिजे की, सत्य हे अमर्याद-अमर्याद आहे. तुमच्या चित्रांतून कोणत्या कल्पनांचे मूळ होते हे मी शब्दांत वर्णन करून पाहण्याचा प्रयत्न कुठे लागलो खरा, पण त्यात मी अपयशी ठरलो. हे असे शब्दांच्या कारण म्हणजे शब्दांत वर्णन करता येते ते सत्याचा एखादा पैलू आणि चित्रांच्या साधनातून सत्याचे जे दर्शन घडते तिथे शब्दांना शिरकाव करताच येत नाही. कलेचे श्रेष्ठत्व आपल्या मनाचे डोळे भूत करण्यात आणि ती सर्वसी आपली झाली पाहिजे असे वाटण्यात असते. म्हणूनच एखाद्या चित्रकृतीची थोरवी नेमकी कशात आहे हे शब्दांत मात्र आपणास वर्णन करता येऊ नये, पण ती पाहाताच तिचे महत्व मात्र जाणवावे असेच असते.

'ब्लेसेड विंचार'— प्रो. निकोलस रोएरिच यांच्या कुंचल्यातून उतरलेली एक चित्रकृती.

संगीताचीही उत्तम जाण आहे. एखाद्या कलेचा दुसऱ्या कलेत पूर्णपणे आविष्कार करता आला तर ही फसली, असे समजावे. तुमच्या चित्रांतली पुराणवस्तुता मलाही जाणवते, पण ती शब्दांत मात्र व्यक्त करता येत नाही. तुमची कला स्वातंत्र्याचा अभिमान बाळगणारी आहे म्हणूनच ती थोर आहे.

रोएरिच यांची भारतातली एक महत्वाची कामगिरी म्हणजे पहिलेच हिमालयातील मानवी वंश, भाषा, वनस्पती आणि प्राणी यांबाबतची त्यांनी पाहाणी केली. या कामी त्यांनी त्यांच्या मुलास म्हणजे संशोधक जॉर्ज रोएरिच यांसही कामास लावले होते. त्यांशिवाय जगातील अनेक संस्कृतिक संस्थांशी त्यांचा संबंध होता. कलांना उत्तेजन देणाऱ्या रशियातील इम्पिरियल सोसायटीचे ते प्रमुख होते. 'वर्ल्ड ऑफ आर्ट' या प्रसिद्ध संस्थेच्या पहिल्या अध्यक्षपदाचा मान त्यांना मिळाला होता. स्त्रियांसाठी आर्किटेक्चरचा पहिला अभ्यासक्रम तयार करण्यातही तेच अग्रेसर होते.

अमेरिकेत त्यांनी आंतरराष्ट्रीय कलाशिक्षक केन्द्रे उघडली. रोएरिच म्युझियमचे ते सन्मानीय अध्यक्ष होते. या म्युझियमच्या यूरोप, अमेरिका आणि पौर्वात्य देशांत पुढे ठिकठिकाणी शाखा उघडण्यात आल्या. संस्कृती हाच शांतीचा मूलाधार शील असल्यामुळे यावर त्यांची श्रद्धा होती. या भूमिकेतूनच त्यांनी सांस्कृतिक ठेव्याच्या रक्षणासाठी आंतरराष्ट्रीय करारावर पुरस्कार केला. हा करार रोएरिच यांचा करार' म्हणून संबोधला जातो. त्यांच्या या करारास ३५ देशांनी मान्यता दिली आणि त्यात सेरस सहभागी होता.

कलाशिक्षक केन्द्राचे पहिले मंदिर म्हणून १९१७ मध्ये त्यांना रशियात बोलावण्यात आले होते. पण त्यांचे मन अशा कृत्रिमवातावरणात गुरफटून राहाणारे मनस्वान त्यांनी त्या पदाचा स्वीकार केला नाही. त्यानुसाच उत्तरार्धात ते हिमालयाशी पण एकरूप झाले होते. अशा या तपस्व्याने हिमालयाच्या कुशीत— कुलूमध्ये इ. स. १९४७ साली आपला देह ठेवला.

महाराष्ट्र टाइम्स

MAHARASHTRA TIMES 6th Oct. 1974

महाराष्ट्र टाइम्स

6-10-74

महाराष्ट्र टाइम्स

ಪ್ರಜಾವಾಣಿ

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ನೇತ್ರ ಪರೀಕ್ಷಕರು

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ಕನ್ನಡಪ್ರಭ

ಸಂಪಾದಕ: ಕೆ. ಎಸ್. ರಾಮಕೃಷ್ಣಮೂರ್ತಿ

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Painting contest

BANGALORE, Oct. 6

"Why kerosene shortage" was the theme of the Nicholas Roerich birth centenary children's on-the-spot painting organised by the Mysore Pradesh Chitrakala Parishat at the Glass House today.

Nicholas Roerich's son, Mr. Svetslov Roerich, inaugurated the competition, and recalled his father's abiding love of India. Mrs. Devika Rani Roerich was present.

Nicholas Roerich
—Savant & artist

NICHOLAS ROERICH
— from a portrait by Svetoslav Roerich

The birth centenary of Nicholas Roerich falls on October 9. Mystic-dreamer, master-painter and world-citizen, Nicholas Roerich was one of the outstanding personalities of this or any other century.

Unquestionably one of the greatest and most interesting of the world's master artists, his large canvases run to several thousands, and each one a masterpiece of daring composition, pulsating colour-harmoney and massive effect. "Himalayan" is the word not only for his soul but for his art as well.

He was as daring a pioneer as mystic, poet, thinker and scientist; and his output as a writer was as great as it was voluminous. From his mountain retreat in Kulu, he kept himself in touch with every progressive idea and movement in the outer world and often guided them with wisdom and practical help.

His versatility was amazing and his capacity for work was prodigious: his interest in small things was as great as in big things, and as enthusiastic. Whether he painted a gorgoeous Himalayan landscape or wrote a short message to a school magazine, he gave it the same attention and care, a trait of true greatness. He resembled the late Dr. Annie Beasant in this respect.

India had a special place in his affection, and to India he looked for the spiritual regeneration of the world. Hence his home in the land of the rishis, the Himalaya.

SACRED CAVES by Nicholas Roerich

"On of the greatest intuitive minds of the age," was the tribute paid to Roerich by Maxim Gorky, himself another immortal. The late Annie Beasant hailed him as "a painter of titanic stature and a revealer of the hidden beauty of nature." He certainly belonged to that mighty brotherhood of creative geniuses like El Greco, Leonardo da Vinci and Michael Angelo, bringers of light to a dark world.

Pandit Nehru said of him: "When I think of Nicholas Roerich I am astounded at the scop and abundance of his activities and creative genius. A great artist, a great scholar and writer, archaeologist and explorer, he touched and lighted up so many aspects of human endeavour. The very quantity is stupendous—thousands of paintings and each one of them a great work of art. Whe you look at these paintings, so many of them of the Himalayas, you seem to catch the spirit of those great mountains which have towered over the Indian plain and been our sentinels for ages past. They remind us of so much in our history, our thought, our cultural and spiritual heritage so much not merely of the India of the past but of something that is permanent and eternal about India, that we cannot help feeling a great sense of indebtedness to Nicholas Roerich who has enshrined that spirit in these magnificent canvases."

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MALAYALA MANORAMA

TUESDAY, OCTOBER 8, 1974.

Malayala Manorama 1974 October 8 Tuesday

റോറിച്ച് ചിത്ര പ്രദർശനം

തിരുവനന്തപുരം: പ്രസിദ്ധ ചിത്രകാരനായ നിക്കോളസ് റോറിച്ചിന്റെ ചിത്രങ്ങളുടെ ഒരു പ്രത്യേക പ്രദർശനം ഒക്ടോബർ 9 മുതൽ 13 വരെ തിരുവനന്തപുരത്തു നടത്തുന്നതാണ്. ഒക്ടോബർ 9-ാംനു-യാണ് ഈ വിശ്രുത കലാകാരന്റെ ജന്മശതാബ്ദി ലോകമെമ്പാടും കൊണ്ടാടുന്നത്.

മ്യൂസിയം അനക്സ് ഹാളിൽ നടത്തുന്ന ഈ പ്രദർശനത്തിൽ റോറിച്ച് വരച്ച ആറു ചിത്രങ്ങളും ചണ്ഡിഗറിലെ ആർട്ട് ഗ്യാലറിയിൽനിന്നും ശേഖരിച്ച ഏതാനും ചിത്രങ്ങളുടെ ഫോട്ടോഗ്രാഫുകളും റോറിച്ചിനെ സംബന്ധിക്കുന്നതും അദ്ദേഹത്തിന്റെ ജീവചരിത്രം, നേട്ടങ്ങൾ മുതലായവയെക്കുറിച്ചുള്ളതുമായ ഏതാനും ഗ്രന്ഥങ്ങളും ഉൾപ്പെടുന്നു.

റഷ്യയിലെ സെന്റ് പീറേഴ്സ്ബർഗ്ഗിൽ 1874-ൽ ജനിച്ച റോറിച്ച് 25 വർഷക്കാലം ഇന്ത്യയിൽ താമസിച്ചിരുന്നു. 1947-ൽ കുലു താഴ്വരയിൽ വച്ചാണ് അദ്ദേഹം നിര്യാതനായത്. ശാസ്ത്രകാരൻ, തത്വചിന്തകൻ, ചിത്രകാരൻ, പുരാവസ്തുഗവേഷകൻ, ഗ്രന്ഥകാരൻ, വിദ്യാഭ്യാസ വിചക്ഷണൻ എന്നീ വിവിധ നിലകളിൽ പ്രശസ്തനായിരുന്നു അദ്ദേഹം. ലോകത്തിലെ വിവിധ ഭാഗങ്ങളിലുള്ള മ്യൂസിയങ്ങളിൽ അദ്ദേഹത്തിന്റെ ചിത്രങ്ങളും പ്രദർശിപ്പിച്ചിട്ടുണ്ട്. ഏകദേശം 7000 ചിത്രങ്ങളും അദ്ദേഹം വരച്ചിട്ടുണ്ട്. റോറിച്ചിന്റെ ചിത്രങ്ങളില്ലാത്ത ഒരു മ്യൂസിയവും റഷ്യയിലില്ല. ന്യൂയോർക്ക് സിറ്റിയിൽ ഒരു 29 നിലക്കെട്ടിടം മുഴുവൻ റോറിച്ചിന്റെ ചിത്രങ്ങളാൽ സമലംകൃതമാണ്. അത്യന്തം മായ ആദർശങ്ങളും തത്വങ്ങളും പുലർത്തിവന്ന അദ്ദേഹം യൂറോപ്പ്, ഏഷ്യ, അമേരിക്ക തുടങ്ങിയ വിവിധ രാജ്യങ്ങളിൽ പൊതുവെയും മദ്ധ്യേഷ്യയിലെ പർവതപ്രദേശങ്ങളിൽ പ്രത്യേകിച്ചും പര്യടനം നടത്തുകയുണ്ടായി. പത്തു വയസ്സായപ്പോൾതന്നെ അദ്ദേഹം പുരാവസ്തുഗവേഷണത്തിൽ വ്യാപൃതനായി. ശിലായുഗത്തിലെ 75,000 പുരാവസ്തുക്കൾ അദ്ദേഹം സംഭരിച്ചു. ഈ യുഗത്തിലെ ഏറ്റവും മഹത്തായ അന്തർജ്ഞാനി എന്നാണ മാക്സിംഗോർക്കി അദ്ദേഹത്തെ വിശേഷിപ്പിച്ചിട്ടുള്ളത്.

കലയ്ക്കും സർഗ്ഗവൃത്തിക്കും സമർപ്പിതമായിരുന്ന അദ്ദേഹത്തിന്റെ ജീവിതം. ആയിരക്കണക്കിനു് ഉപന്യാസങ്ങൾക്കും ലേഖനങ്ങൾക്കും പുറമേ, അദ്ദേഹം 30 ഗ്രന്ഥങ്ങളും രചിച്ചിട്ടുണ്ട്.

അദ്ദേഹം ആലേഖനം ചെയ്തിട്ടുള്ള ഹിമാലയത്തിന്റെ ഉദാത്തമായ പ്രകൃതിദൃശ്യങ്ങൾ വിശ്വവിജ്ഞാനങ്ങളത്രേ.

ഇന്ത്യയിൽ അലഹബാദ്, ബനാറസ്, ചണ്ഡിഗർ, തിരുവനന്തപുരം മ്യൂസിയങ്ങളിലാണ റോറിച്ചിന്റെ ചിത്രങ്ങൾ ഉള്ളത്.

Tel: 263451

INTERNATIONAL CLIPPING SERVICE

Bombay

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Subject :

Indian Express, Vijayawada
- 8 OCT 1974

PM's tribute to Roerich

NEW DELHI, Oct. 8 (UNI) Prime Minister Indira Gandhi today described noted painter Nicholas Roerich as "a combination of modern savant and ancient rishi."

In a tribute to Roerich on the occasion of his birth centenary tomorrow, she said he was one of the most impressive people she had met.

"He was a combination of modern savant and ancient rishi. He lived in the Himalayas for years and seemed to have captured the spirit of the mountains, portraying their ever changing moods and colours. Nicholas Roerich's work has inspired many new trends among our own painters.

"The centenary celebrations provide an occasion for us to pay tributes to this great artist and philosopher who made India his home".

PTI from Bangalore reports: A special Russian plane will carry some of Roerich's paintings from Bangalore to Moscow shortly for an exhibition at the Tretyakoc gallery as part of world-wide centenary celebrations of the Russia's "many sided genius' beginning tomorrow.

The 325 paintings that would be carried to Russia would also include the works of his son, Mr. Svetoslav Roerich, who is "carrying the torch lit by his father".

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Tel: 263451

INTERNATIONAL CLIPPING SERVICE

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8 NOV 1974

THE GREATNESS OF NIKOLAI ROERICH

According to a UNESCO decision, the birth centenary of Nikolai Roerich (1874-1947), an outstanding Russian painter, scholar and public figure, will be observed on November 9.

The International Convention on the Protection of Cultural Treasures in Case of Armed Conflict was adopted on May 14, 1954 in the Hague. It was an elaboration of the Roerich Pact. The idea of the pact, like many other things created by Roerich, outlived the remarkable Russian painter and took on the form of international law.

Roerich, the painter, is inseparable from Roerich, the humanitarian Roerich, the patriot from Roerich, the internationalist. A painter and writer, poet and historian, philosopher and traveller, every hour of his life was dedicated to his native country, to friendship among nations and to peace.

Forty-two years out of the 73 that Roerich lived were spent in Russia; the rest-20 years in India, more than 10 travelling about Europe, America, Africa and Asia.

Jawaharlal Nehru more than once noted the scope and variety of Roerich's activity and his creative genius. Nehru regarded him a great painter, a great scholar and writer, archaeologist and explorer, who touched on and developed many aspects of human endeavour.'

The University of Paris address said in part: 'With the help of his literary works, lectures, investigations, pictures and multilateral activity, Nikolai Roerich called on the world to adopt the doctrine of universal brotherhood His peace propaganda was widely recognised.'

LIFE

Nikolai Roerich was born in St. Petesburg in the family of a notary. He studied at the Academy of Arts and the Department of Law at the St. Petersburg University.

Fame come to Roerich early in life and was his constant companion to the very end. His exhibitions were invariably a success. As one American paper put it, each exhibition created a sensation. Museums and the owners of private pictures galleries dreamed of buying the creations of the Russian painter.

Art critics divide Roerich's works into several periods. But the 'Russian period' was the great fountainhead and lasted throughout his lifetime. Roerich painted the shrines of Tibet But everywhere and in everything he sought something of his very own and believed that art should unite people and make them worthy of the just and happy life that lay in store for all mankind. 'Lenin's is truly great in his call to move ahead, to eternal dialectics. This mobility, fearlessness and the offensive agaist ignorance are the behests of a genuine cretor.'

POEMS

Roerich's pictures can be compared to poems with lyrical subjects and great philosophical depth. The names of his pictures illustrate the fact very well When Yuri Gagarin returned from his history-making flight, he said that space shone with a vivid colours of Roerich's pictures.

When still a schoolboy, Nikolai Roerich was drawn to Asia, the teaching of its ancient philosophers, its remarkable works of art, monuments of ancient times. He was indignant with those who put up an artificial barrier between Asian and European culture. Together with his wife, the great-granddaughter of Kutuzov, the famous Russian field marshal and his sons, the painter realized his long-time dream and travelled to the very centre of Asia, following in the footsteps of the Russian explorers Semyon Tyan-Shansky and Przhevalsky. He passed through India, Sikkim, Tibet, Mongolia and 'heard the heartbeat of Asia, as he put it.

Roerich's expedition gathered the most valuable ethnographic material and various interesting collections, studied Indian works of art and the Mongolian and Tibetan epos. In the middle of 1926 the travellers crossed the Soviet border and Roerich went to Moscow to

BY

Gavriil Petrosyan

discuss his further route. There he met, Georgy Chicherin and Anatoly Lunacharsky, the People's Commissars of Foreign Affairs and Education. From Moscow Roerich went to the Altai after that the expedition navigated the deserts of Gobi and Tibet.

HARDSHIPS

The expedition experienced many hardships. The British colonial authorities who regarded Roerich an "emissary of the Soviets" put numerous obstacles in his path. The Chinese an administration was even more brazen, it arrested all the members of the expedition. Only the energetic interference of the Soviet consul made it possible for Roerich's group to continue on its way.

The materials and collections that the expedition had gathered required processing and systematization. The discoveries it had made had to be brought to the knowledge of the world public. Thanks to the support of Indian, European and American scientists, Roerch founded the Himalaya Research Institute in India. In the United States he was instrumental in founding the Master Institute of United Arts and an art gallery. Roerich defined the purpose of the institute in the following words: "Art will bring people together. So let us make it accessible to everyone" Among the members of the organizations connected with Roerich's educational activities were such famous scientists and artists as Einstein, Stokowsky, Tagore, Zuloaga, to name but a few.

WW II

Roerich was in India when World War II broke out. He had been living there since 1935 after he had completed his expedition, working on the material he had collected. He enjoyed great popularity and respect in India for his support of the liberation movement of the Indian people and his love and knowledge of the country's culture and art.

Nikolai Roerich never once doubted the Soviet people would triumph over the forces of fascism. He said as much to the press and in his pictures immediately following Hitler's treacherous attack on the USSR. The pictures he produced were Igor's Campaign, The Partisans, and "The Conqueror".

He was the one to initiate the American-Russian cultural association whose members included Ernest Hemingway, Rockwell Kent and Charlie Chaplin.

Scarcely had the last salvoes of World War II died away, when Roerich started to make preparations to move to the USSR. But that was not to be, sickness confined him to bed. By the time the preparations for departure were completed he was dead The pictures he had bequeathed to his native land were brought to the Soviet Union by his son Yuri

Please see page 7

Surcharge of 5 paise for air delivery in Delhi, Calc
Aurangabad, Nagpur, Goa & Mangalore and 2 paise i

FREE PRESS JOURNAL

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Nicholas' paintings to be flown to Moscow

BANGALORE, Oct. 8. (PTI): special Russian plane will arry some of Nicholas Roerich's aintings from Bangalore to loscow shortly for an exhibition the Tretyakoc gallery as part f world-wide centenary celebra-ons of the Russia"s 'many sid-l genius' beginning tomorrow.

The 325 paintings that would e carried to Russia would also clude the works of his son, r Svetoslav Roerich, who is arrying the torch lit by his ther."

Mr Svetoslav told a Press con-rence here today that in many untries, particularly the USSR, e USA, the UK and India, holars and academicians would ther at meetings and exhibi-ns to pay homage to his fa-er who was an artist, scien-t, author explorer, poet and ucator.

In India, where Mr Nicholas ent his last days, nation-wide ebrations would mark the casion, Mr Svetoslav said.

The celebrations at Kulu, ere Nicholas was cremated, uld begin with temple music, folk dances and a 'havan' at Nicholas samadhi. The road leading to Nichola's house would also be named after the Russian painter. The Government of India would bring out a Roerich centenary stamp tomorrow which would be released at Naggar-Kulu, Mr Svetoslav said.

The Soviet Union, he said, was publishing commemorative volumes on Nicholas and releasing medals, stamps, post-cards and films. A bronze plaque with Nicholas' image and a symbol of his 'banner of peace' had been placed on the summit of the Altai mountains in Siberia, where the second highest peak had been named after Nicholas. 'Iswara', his old country house near Leningrad, was being developed into a museum, he said.

Prime Minister Indira Gandhi today described Nicholas Roerich who made India his home, as a "combination of modern savant and ancient Rishi."

In a message from Delhi on the occasion of the birth centenary of the painter, which falls tomorrow (Wednesday), Mrs. Gandhi says that Nicholas Roerich's work has inspired many new trends among Indian painters.

Mrs Gandhi's message said: "My father and I were privileged to know Nicholas Roerich. He was one of the most impressive people I have met. He was a combination of modern savant and ancient Rishi. He lived in Himalayas for years and seems to have captured the spirit of the mountains, portraying their ever changing moods and colours. Nicholas Roerich's work has inspired many new trends among our own painters.

"The centenary celebrations provide an occasion for us to pay tribute to this great artist and philosopher who made India his home."

NICHOLAS ROERICH

IN Naggar, Kulu, stands a large rectangular stone with the inscription "on December 13, 1947 here was cremated the body of Nicholas Roerich — the great Russian friend of India. Let there be peace".

Roerich came to India over 50 years ago and after travelling all over the country, visited the Himalaya. He was so taken up by its beauty that he decided to settle in

Nicholas Roerich

the hills. He chose Naggar, a quiet village near Manali, as his abode.

In his own words, "nowhere is there such glimmer, such spiritual satiety as amidst the precious snows of the Himalayas". In the beginning, when Roerich started travelling in the mountains, capturing it in its various moods and forms in his paintings, many people thought he was either a Russian or an American spy in the guise of a painter. But he went about painting the Himalaya unconcerned with what others had to say about him.

From his earliest schooldays Roerich was a great admirer of the Italian masters of the Renaissance, Leonardo da Vinci and Michel Angelo. At 18, he became interested in archaeology. It is said that some of the theatre sets designed by him for "Prince Igor", produced by Diaghilev in Paris, have no parallel. Unfortunately, many murals designed by him were destroyed in the wars and now only their reproductions exist.

Even before he visited India, Roerich was influenced by Oriental philosophy. He had read translations of Vivekananda's writings on Sri Ramakrishna, and Tagore's poetry. At an exhibition on Indian art held at Paris he contributed an article in which he said that "beauty still lives in India; beckons to us the greater Indian path" —the path which he took later.

Softspoken and kind, the Russian could face hardship with remarkable calm. During one of his expeditions he was not allowed to proceed by the local officials. He had to spend the winter at a height of 16,000 feet without proper winter equipment. His pack animals perished for want of protection and fodder. He, however, continued with his work and produced many wonderful Himalayan paintings.

Roerich was responsible for an international pact for the protection of cultural treasures in times of war and strife. Known as the Roerich Pact it was the basis of the Hague Treaty signed by all leading countries.

About 27 volumes of his writings and 7,000 paintings form part of private collections, museums and libraries the world over.

To honour this great Russian friend of India, the Posts and Telegraph Department is issuing out a special commemorative stamp on the occasion of his birth centenary on October 9. A special function will be held at the Roerich Art Gallery in Naggar to be followed by an exhibition on October 11 at Kulu and later in Simla.

PM pays homage to Roerich

NEW DELHI, Oct. 8 (UNI)—Prime Minister Indira Gandhi today described a noted painter, Mr Nicholas Roerich, as "a combination of modern savant and ancient rishi."

In a tribute to Roerich on the occasion of his birth centenary tomorrow, she said he was one of the most impressive persons she had met.

"He was a combination of modern savant and ancient rishi. He lived in the Himalayas for years and seems to have captured the spirit of the mountains portraying their ever-changing moods and colours. Nicholas Roerich's work has inspired many new trends among our own painters.

"The centenary celebrations provide an occasion for us to pay tribute to this great artist and philosopher who made India his home."

In India, where he lived and painted for many years till his death in 1947, special exhibitions will be organised at different centres, including Bangalore.

The Posts and Telegraphs Department will release a special commemorative stamp at Naggarkulu where the artist spent his last days.

DECCAN HERALD

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60

Roerich birth centenary

By A Staff Reporter

BANGALORE, Oct. 8. — The stage to celebrate the birth centenary of the great Russian artist, Nicholas Roerich, is set and will commence on a grand scale tomorrow, the date of his birth.

Russia, the country of his birth, America where he lived and created his masterpieces for over two decades and India where he spent his last 25 years, are vying with one another to pay homage to this many-faceted genius who enriched the cultural life of each of these countries by his manifold contributions.

Besides world-wide exhibitions of his paintings and books on a variety of subjects, Russia is planning symposia by Roerich-scholars and art historians and full-length documentaries on the man and his work are being filmed.

Dr. Svetoslav Roerich, his son and an accomplished artist himself, on the eve of his departure to Russia to participate in the festive celebrations, told newsmen here this morning that Leningrad which houses the largest of his father's collection of paintings and books, will be the centre of the year-long celebrations. The Russian Museum there, he said, will collaborate with several academies to conduct month-long exhibitions on various aspects of his life.

The exhibition will move to Moscow by the end of November, when 185 paintings of Dr. Svetoslav Roerich will also be displayed with those of his illustrious father. Moscow will also see for the first time in this exhibition the late Professor's Himalayan studies as also some of his historic paintings with a Russian background, executed during World War II, which are "almost prophetic in their content and value," he said.

PEOPLE'S RESPONSE

The Russian Government, he said, is also planning a full-length film on Prof. Nicholas Roerich. The documentary covering the Russian and American period of his life is already complete and the film unit's arrival is awaited in India to cover his last 25 years.

But what has given much happiness to Dr. Svetoslav Roerich is the way the Russian people have responded to the event. He said the collection of his writings has run into its third edition of 200,000 copies each and post-card size reproductions of his paintings have been sold like hot cakes. "The way the people at large in Russia have responded to register their affection and regard for my father is phenomenal," he said.

The Bangalore-based artist was happy that the United States was also planning to produce a documentary film similar to the one planned in Russia. But he seemed to pay greater importance to the celebrations in India, "the philosophy and natural beauty of which attracted him most."

In India, the celebrations will include an exhibition of the Professor's paintings in his Kulu Valley home. Besides, the Government of India is issuing commemorative stamps to honour one on whom the people and the Government had lavished love and affection befitting a sage.

In Bangalore, Governor Mohanlal Sukhadia will inaugurate the celebrations at the Hotel Asoka at 6-15 p.m. tomorrow when Smt. Sudha Sukadia will distribute prizes to children who participated in the "On-the-spot painting contest." Industries Minister S. M. Krishna will open an exhibition of paintings by Prof. Nicholas Roerich.

P M's tribute to Nicholas Roerich

NEW DELHI, Oct. 8. — Prime Minister Indira Gandhi today described noted painter Nicholas Roerich as "a combination of modern savant and ancient rishi".

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"The centenary celebrations provide an occasion for us to pay tribute to this great artist and philosopher who made India his home".—UNI.

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-9 OCT 1974

EYES SPARKLING WITH THOUGHT

Leaves from the diary of Nikolai Roerich

THE family of the painter Nikolai Roerich whose birth centenary will be observed this year was among those who laid the foundations of Indo-Soviet cultural ties. Half a century ago, in 1923, the Roerichs first came to India, and from then on their lives were dedicated to the promotion of cultural cooperation between the two countries. A good deal of effort, as well as courage at times, was necessary to build Indo-Soviet friendship during the early years, for, India was then a colony. In 1942, after his release from British prison, Jawaharlal Nehru and his daughter, Mrs Indira Gandhi, visited the Roerichs in Kulu in the Himalayas. Together they thought of setting up an Indo-Russian cultural association.

In 1942 the Roerichs sponsored the publication of the magazine News from the Soviet Union. During the grim war years they arranged art exhibitions and publication to raise funds for the Soviet and Indian Red Cross Societies. The Roerichs made friends with many outstanding people of India. They came together because of their ardent love of peace and profound mutual interest in the centuries-old culture of the Soviet Union and India. The humanist painter Nikolai Roerich and his son, Soviet Orientalist Yuri Roerich, put all their efforts into this noble cause. Painter Svyatoslav Roerich, who now lives in India, is continuing the work of his father and brother. Let us open some pages of Nikolai Roerich's diary carefully preserved in the Yuri Roerich memorial flat in Moscow. They are being published for the first time.

India has always been a wonderful fairyland, and so it will remain. India's inexhaustible potentialities have gven rise to its contradictions and extremes which light up the eternal fire of men's strivings, quests and exploits. Travellers usually notice a great similarity with the sweeping Russian plains and the opportunities available. The Indians feel quite at home in Russia, just as the Russians do in India. Note the historical fact that the Russian envoy Prince Dolgoruky once appeared at Emporor Akbar's court, and its special significance. In every one, from the illustrious Tagor, Jagadish Bose, Dayananda Saraswati, and Rammohan Roy to the most inconspicuous itinerant sadhu, you will find deep thinking. The ancient Vedas, the Marvellous Bhagwadgita, the Upanishads and the Puranas reveal a prodigious depth of thought.

One face which India shows to restless travellers in is that of its bazaars, caravans and street bustle... But behind this motley countenance there rises yet another one, truly great, which is revealed by the caves of Elephanta, Ajanta, and Ellora. The Buddhist relics, Sarnath, Buddh Gaya, the Ceylonese Anuradhapura, Kandi, and many other monuments also speak volumes for the tremendous energy that went into them.

Travelling in India, like travelling in the Russian plains, you never know when you will encounter someone most remarkable. Among the numerous pilgrims it is not easy to pick out the one with a great soul and a fine message. We were fortunate enough to come across pilgrims who were striking in their diversity. Rich caravans of Tibetan geshe often failed to create that impact which was unexpectedly created by the most plain-looking lama in rags. The Western proverb "fine feathers make fine birds" does not hold true in Asia for it is not fine clothes that matter here, but eyes sparkling with thought. O beautiful India! (1937).

Nikolai Roerich's centenary falls on October 9

Enumerating many Indian publications which carried articles on Russia, Roerich records: They are all our friends!

"Whenever I think of Nikolai Roerich I cannot but marvel at the richness and diversity of his work and his creative genius. A great artist, a great scholar and writer, archaeologist and traveller, he dealt with so many aspects of human endeavour. The number of his paintings, is in itself astounding—thousands of them, and each is a magnificent work of art. Looking at these canvasses, many of which depict the Himalayas, you seem to grasp the spirit of these majestic mountains which, rising high above Indian plains, have for centuries been our guards. His paintings remind us of many things from our history, our thinking, our cultural and spiritual heritage, much of what is not only the past of India, but something immortal and lasting; and we feel indebted to Nikolai Roerich for having brought this out in

Jawaharlal Nehru
December 1947

More than a thousand articles, essays and appeals have gone through their hands. During the past 10 years the Scholar alone has featured upwards of a hundred article annually. Facts about the culture, art, and latest achivements of the Russian people are disseminated throughout India in English, Hindi, Urdu, Gujarati and Tamil. Who read them And where? Under what bamboo or banana trees and in what huts were they listened to? Unpleasant things were not mentioned. Only good ideas were communicated. My kind regards to these invisible friends. January 31, 1941.

What a pity India has no opera house. As a means of getting to know each other, it would be useful to show some Russian operas in India. The Indian public would appreciate. The Snow Maiden, Tsar Sultan, the Golden Cockerl, Ruslan and Lyudmila and Sadko... The Snow Maiden would be the most understandable of all: Lel is nothing else but Krishna Lila while the Snow Maiden and Kupava are gopis. Tsar Berendei would also be within the grasp of Indian audiences. Every one knows the festival of the sun. The great Russian playwright Ostrovsky expressed delicate and sublime feelings, but the text should be properly translated. The fairy-tale magic should be preserved. But who would be able to convey the melody of Russian in a foreign language?

It is essential to give India a good idea of Russian art and of the intense feelings of the Russian people. Composer Rimsky-Korsakov would be appreciated here. There should be wide-ranging activities to open the door to art. This is the only way to genuine fraternity between peoples... India in turn has much to show to Moscow a stage version of the Mahabharata, dramas of Kalidasa, Asvagosha's dialogues, Numerous dances, plays based on Tagore's creations, and so forth...Strong ties between peoples are all the more valuable, ties which cannot be described, yet are feasible. Every sprout of sincere friendship should be treasured for the sake of future cooperation. Treasured, protected and nursed! Sanskrit and Russian have so much in common! (April 6, 1942.)

TO MOSCOW

(Letter to Boris Roerich, the painter's brother) My dear Borya,

A happy and victorious New Year to you! Yesterday I sent you a New Year issue of the local magazine 'News From the Soviet Union' which has been published in Delhi since November last and which won wide popularity right from the start Our country arouses interest and sympathy everywhere. I'am going to display my painting "Guerillas", or "Tidings for Tiron the Warrior". Our exhibition will probably be put up in February in Delhi for raising funds for the Russian army. Everyone should contribute his money, knowledge and labour for the glory of his homeland. (1943.)

No wonder one hears quite a few Sanskrit words in gypsy songs and fortune-telling: gypsies hail from India. What is much more surprising is that the songs of some secs in Russia contained even whole Sanskrit chants, though greatly distorted. Why is this? True, from times immemorial there has been a temple of the eternal fire in Baku, at which Indian 'Sadhus' always lived. This was the temple of the big fire, whereas a similar one, of the small fire, still stands here, in Kangra. This means that from the earliest times some links had been established. It is vital that these links should be studied. It is not a matter of ethnography or philology, but something deep-rooted and more significant. There are so

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many Sanskrit roots in Russian. Some answers have been found but they have been accidental and incomplete and buried in the dust of unexplored book-shelves. One only has to peep into these depths and find answers to searching questions.

It is gratifying to see India's interest in all that is Russian. This interest not only spells their confidence in Russian might, but something kindred and intimate to us. The magazine 'News From the Soviet Union' is readily bought and is awaited in the most unexpected corners of India. The heart of India is drawn to boundless Russia, and the great Indian magnet attracts Russian hearts. Indeed, the Altai and the Himalayas are two magnets, two balances and two foundations. It is so wonderful to see the vitality of Indo-Soviet relations. There is beauty in the Indo-Soviet magnet. One heart communicates with the other. (March 29, 1949.)

VICTORY

A "Victory" exhibition is being organised in Moscow. Glory to the artists who have commemorated on canvas the great victory of the Russian people! Heroic realism reflects the exploits of our victorious army. In the far-away Himalayas we are rejoicing and sending our love. In the rays of the rising sun we see the celebrations in Moscow, this festival of the hearts of peoples. I should like to send for the exhibition my "Victory", "Guerillas", and "Warriors Have Woken Up".

The cultural exchange will bring new friends and evoke warm friendly feelings. "Reciprocity is the soul of agreement", as the old saying goes Russian art is following the broad straights path of heroic realism. This smooth road has a lot of paths running towards all the peoples. Rusty locks have been removed. A united striving for cooperation has come about.

Victory! Victory! And so many victories lie ahead.

May 24, 1945,
The Himalayas.

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Deccan Chronicle, Secunderabad

9 OCT 1974

Celebrations

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BANGALORE: Nation-wide celebrations will mark the birth centenary tomorrow of Prof Nicholas Roerich, renowned Soviet Painter, explorer and author.

In India, where he lived and painted for many years till his death in 1947, special exhibitions will be organised at different centres, including Bangalore. The Posts and Telegraph Department will release a special commemorative stamp at Naggar-Kulu where the artist spent his last days.—UNI.

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Deccan Herald, Bangalore
-9 OCT 1974

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Roerich birth centenary

By A Staff Reporter

BANGALORE, Oct. 8. — The stage to celebrate the birth centenary of the great Russian artist, Nicholas Roerich, is set and will commence on a grand scale tomorrow, the date of his birth.

Russia, the country of his birth, America where he lived and created his masterpieces for over two decades and India where he spent his last 25 years, are vying with one another to pay homage to this many-faceted genius who enriched the cultural life of each of these countries by his manifold contributions.

Besides world-wide exhibitions of his paintings and books on a variety of subjects, Russia is planning symposia by Roerich-scholars and art historians and full-length documentaries on the man and his work are being filmed.

Dr. Svetoslav Roerich, his son and an accomplished artist himself, on the eve of his departure to Russia to participate in the festive celebrations, told newsmen here this morning that Leningrad which houses the largest of his father's collection of paintings and books, will be the centre of the year-long celebrations. The Russian Museum there, he said, will collaborate with several academies to conduct month-long exhibitions on various aspects of his life.

The exhibition will move to Moscow by the end of November, when 185 paintings of Dr. Svetoslav Roerich will also be displayed with those of his illustrious father. Moscow will also see for the first time in this exhibition the late Professor's Himalayan studies as also some of his historic paintings with a Russian background, executed during World War II, which are "almost prophetic in their content and value," he said.

PEOPLE'S RESPONSE

The Russian Government, he said, is also planning a full-length film on Prof. Nicholas Roerich. The documentary covering the Russian and American period of his life is already complete and the film unit's arrival is awaited in India to cover his last 25 years.

But what has given much happiness to Dr. Svetoslav Roerich is the way the Russian people have responded to the event. He said the collection of his writings has run into its third edition of 200,000 copies each and post-card size reproductions of his paintings have been sold like hot cakes. "The way the people at large in Russia have responded to register their affection and regard for my father is phenomenal," he said.

The Bangalore-based artist was happy that the United States was also planning to produce a documentary film similar to the one planned in Russia. But he seemed to pay greater importance to the celebrations in India, "the philosophy and natural beauty of which attracted him most."

In India, the celebrations will include an exhibition of the Professor's paintings in his Kulu Valley home. Besides, the Government of India is issuing commemorative stamps to honour one on whom the people and the Government had lavished love and affection befitting a sage.

In Bangalore, Governor Mohanlal Sukhadia will inaugurate the celebrations at the Hotel Asoka at 6-15 p.m. tomorrow when Smt. Sudha Sukadia will distribute prizes to children who participated in the "On-the-spot painting contest." Industries Minister S. M. Krishna will open an exhibition of paintings by Prof. Nicholas Roerich.

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National Herald, Delhi.

-9 OCT 1974

Prof. Nicholas Roerich, from a Portrait by Svetoslav Roerich. Today, October 9, is the birth centenary of the great artist, author and explorer. (see Page 5).

'Modern savant and ancient rishi'

NEW DELHI, Oct. 8 (PTI)—The Prime Minister, Mrs. Gandhi, today described the Russian-born painter, Nicholas Roerich who made India his home, as a "combination of modern savant and ancient rishi".

In a message on the occasion of the birth centenary of the painter, which falls tomorrow (Wednesday), Mrs. Gandhi says that Nicholas Roerich's work has inspired many new trends among Indian painters.

Mrs. Gandhi's message said: "My father and I were privileged to know Nichoras Roerich. He was one of the most impressive people I have met. He was a combination of modern savant and ancient rishi. He lived in the Himalayas for years and seems to have captured the spirit of the mountains, portraying their ever changing moods and colours. Nicholas Roerich's work has inspired many new trends among our own painters. "The centenary celebrations provide an occasion for us to pay tribute to this great artist philospher who made India home".

TIMES OF INDIA

DELHI.

OCTOBER 9, 1974.

Mrs. Gandhi's tribute to Roerich

NEW DELHI, October 8: Mrs. Indira Gandhi today described painter Nicholas Roerich as "a combination of modern savant and ancient rishi."

In a tribute to Roerich on the occassion of his birth centenary tomorrow, she said he was one of the most impressive people she had met. "He lived in the Himalaya for years and seems to have captured the spirit of the mountain, portraying their everchanging moods and colours. Roerich's work has inspired many new trends among our own painters." —UNI.

Times of India Delhi Oct 9 74

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Dated 9 OCT 1974

આજે ચિત્રકાર રોઇરીચની ૬૧૪ જન્મ-શતાબ્દિની દેશવ્યાપી ઉજવણી

બેંગલોર, તા૦ ૮: (યુ. એન આઈ.): નામાંકિત રશિયન ચિત્રકાર, શોધક પ્રવાસી અને ગ્રંથકર્તા પ્રોફેસર નીકોલસ રોઈરીચની જન્મ શતાબ્દિની આવતી કાલે દેશવ્યાપી ઉજવણી કરવામાં આવશે.

પ્રોફેસર નીકોલાસ રોઈરીચના ચિત્રકાર પુત્ર મી૦ સ્વેટોસ્લાવ રોઈરીચે પત્રકારોને આજે અહીં કહ્યું હતું કે સોવિયેટ યુનિયન, ભારત, ગ્રેટ બ્રીટન, અમેરિકા વગેરે ઘણા દેશો એમની જન્મ શતાબ્દિની આવતી કાલે ઉજવણી કરશે અને એ મહાન કલાકારને અંજલિ આપશે જેનાં અમૂલ્ય ચિત્રો દુનિયાની અનેક ચિત્ર ગેલેરીઓમાં સ્થાન પામ્યાં છે.

૧૯૪૭ માં એમનું મરણ થયું ત્યાં સુધી ઘણાં વરસો સુધી ભારતમાં રહી એમણે કલાની ઉપાસના કરી હતી. બેંગલોર સહિત અહીં ઘણાં સ્થળોએ ખાસ એમનાં ચિત્રોનાં પ્રદર્શનો ભરવામાં આવશે પોસ્ટ અને ટેલિગ્રાફ ખાતું એ કલાકારે પોતાના જીવનના છેલ્લા દિવસો જ્યાં વીતાવ્યા હતા એ નાગાર કુલુ ખાતે એમની યાદગીરીમાં એક ખાસ ટપાલ ટિકિટ બહાર પાડશે.

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Janashakti Bombay
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રોરિકની જન્મશતાબ્દી ભારતમાં ય ઉજવાશે

બેંગ્લોર, તા. ૮: (યુ. એન. આઈ.): ખ્યાતનામ સોવિયેત ચિત્રકાર, પ્રવાસી અને લેખક પ્રો. નિકોલસ રોરિચની શતાબ્દી સમગ્ર દેશમાં ઉજવાશે.

જેમના કેનવાસ વડે વિશ્વમાંની ઘણી આર્ટ ગેલેરીઓ શુશોભિત છે તેવા મહાન કલાકારને સોવિયેત સંઘ, ભારત, અમેરિકા અને બ્રિટન સહિતે ઘણા દેશો અંજલિ આપી રહ્યા છે એમ પ્રો. રોરિકના પુત્ર સ્વેતોસ્લાવ રોરીચે આજે અહીં પત્રકારોને જણાવ્યું હતું.

ભારતમાં બેંગ્લોર સહીત જુદા જુદા સ્થળોએ કે જ્યાં તેઓ ૧૯૪૭માં તેમના મૃત્યુ સુધી ઘણા વર્ષો રહીને ચિત્રકામ કરતા રહ્યા હતા ત્યાં ખાસ પ્રદર્શનો યોજવામાં આવશે. કલાકારે તેમના અંતિમ દિવસો જ્યાં પસાર કર્યા હતા તે નાગરકુલુમાં તાર-ટપાલ ખાતું ખાસ ટપાલ ટીકીટ બહાર પાડશે.

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URMIK VISHWABHARTI BOMBAY

Dated 9 OCT 1974

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महान चित्रकार निकोलस रोएरिच को इंदिराजी की श्रद्धांजलि

नयी दिल्ली, ८ अक्तूबर । आज प्रधानमन्त्री श्रीमती इंदिरा गांधी ने प्रसिद्ध चित्रकार निकोलस रोएरिचको आधुनिक सावन्त और प्राचीन ऋषिका समन्वित रूप बताया ।

श्री रोएरिच को उनकी जन्म शताब्दी के अवसर पर जो कल है, श्रद्धांजलि अर्पित करते हुए श्रीमती गांधीने कहा कि उनकी जिन प्रतिभा वान लोगोंसे भेंट हुई उनमें से एक श्री रोएरिच थे । वे आधुनिक सावंत और प्राचीन ऋषिका मिश्रण थे । वर्षों तक हिमालय पर रहने के बाद उनके मित्रों से ऐसा लगता था कि उन्होंने पर्वतों की भावना जीत ली है ।

श्रीमती गांधीने कहा कि जन्म शतीके अवसर पर हमें इस महान कलाकार एवं दार्शनिक को श्रद्धां जलि अर्पित करनेका अवसर मिला है, जिसने भारत को अपना घर बनाया था ।

यू एन आई

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Navbharat Times, Bombay

-9 OCT 1974

जन्म-शताब्दी पर

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रोरिक को इंदिराजी की श्रद्धांजलि

नयी दिल्ली, ८ अक्तूबर (भा). प्रधानमंत्री श्रीमती इंदिरा गांधी ने चित्रकार निकोलाई रोरिक को उनकी जन्म शताब्दी के अवसर पर श्रद्धांजलि अर्पित की है.

उन्होंने कहा है कि जिन लोगों से मैं मिली हूं, उनमें वे सबसे प्रभावशाली व्यक्तियों में से थे. वे आधुनिक बुद्धिजीवी और प्राचीन ऋषि का मिश्रण थे. निकोलाई रोरिक की कृतियों ने हमारे चित्रकारों को अनेक नयी प्रवृत्तियों की ओर प्रेरित किया है.

श्रीमती गांधी ने कहा है कि शताब्दी समारोह से हमें रूस में जन्मे उस महान कलाकार और दार्शनिक को श्रद्धांजलि अर्पित करने का अवसर मिला है जिसने भारत को अपना घर बनाया.

विश्व-विख्यात रूसी चित्रकार, अन्वेषक और लेखक रोरिक की जन्म-शताब्दी बुधवार से सारे देश में मनायी जा रही है.

पत्र सूचना कार्यालय

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इंदिराजी की रोरिक को श्रद्धांजलि

नई दिल्ली, ८ अक्तूबर (भारती)। प्रधानमंत्री श्रीमती इन्दिरा गांधी ने चित्रकार निकोलाई रोरिक को उनकी जन्म शताब्दी के अवसर पर श्रद्धांजलि अर्पित की है।

उन्होंने कहा है कि वे उन सबसे अधिक प्रभावशाली व्यक्तियों में से एक थे जिनसे मेरी भेंट हुई है। वे आधुनिक बुद्धिजीवी और प्राचीन ऋषि का मिश्रण थे। निकोलाई रोरिक की कृतियों ने हमारे चित्रकारों को अनेक नई प्रवृत्तियों की ओर प्रेरित किया है।

श्रीमती गांधी ने कहा है कि शताब्दी समारोहों से हमें महान कलाकार और दार्शनिक को श्रद्धांजलि अर्पित करने का अवसर मिला है जिसने भारत को अपना घर बनाया।

पसूका—44

P.I.S. 44

K/J(D)24PIB—30,000—13-10-72—GIPS

पत्र सूचना कार्यालय

भारत सरकार

1. पत्र का नाम	आज	VIR PRATAP Jullundur
2. प्रकाशन स्थान	वाराणसी	
3. तारीख		9 OCT 1972

प्रधानमन्त्री द्वारा निकोलस रोरिक को श्रद्धांजलि

नई दिल्ली, 8 अक्तूबर—(यू. न्यू.) प्रधानमन्त्री श्रीमती गांधी ने प्रख्यात चित्रकार स्वर्गीय निकोलस रोरिक को श्रद्धांजलि देते हुए कहा कि उनका समस्त व्यक्तित्व एक प्राचीन महर्षि व आधुनिक संतों के गुणों से ओत प्रोत था।

प्रधानमन्त्री स्वर्गीय रोरिक की प्रथम जन्म शताब्दी के अवसर पर अपने उद्‌गार प्रकट कर रही थीं।

स्वर्गीय चित्रकार के बेटे श्री स्वेतोस्लाव रोरिक ने बंगलौर में संवाददाताओं को बताया कि दुनिया भर में विशेषतः रूस, ब्रिटेन, अमरीका और भारत में श्री निकोलस रोरिक को श्रद्धांजलियां दी जा रही हैं और उनके चित्र विश्व की गैलरियों को सुशोभित कर रहे हैं।

प. सू. का. 87
GMGIPND—Job II (N.S)—23 PIB—4-3-72—45,000

Loka Darshana, Daily, Belgaum
9-10-74

ಪರ್ವತಗಳ ಪ್ರಭು ನಿಕೋಲಾಸ್ ರೋರಿಚ್

ಸೌಂದರ್ಯದಲ್ಲಿ ನಾವು ಒಂದಾಗಿ ಇರುತ್ತಿದ್ದೆವು ಸುಂದರತೆಯಿಂದಲೇ ನನ್ನ ಸ್ಫೂರ್ತಿಯು ಸೌಂದರ್ಯದಿಂದಲೇ ನನ್ನ ಗೆಲವು.

ನಿಕೋಲಾಸ್ ರೋರಿಚ್

ರಷಿಯನ್ ಸಂಜಾತ, ವಿಶ್ವ ವಿಖ್ಯಾತ ಕಲಾವಿದ ನಿಕೋಲಾಸ್ ರೋರಿಚ್ ಅವರ ಜನ್ಮ ಶತಾಬ್ದಿಯನ್ನು ಇದೇ ಅಕ್ಟೋಬರ್ ೯ ರಂದು ಆಚರಿಸಲಾಯಿತು. ಸೈಬೀರಿಯಾದ ಅಲ್ಟಾಯ ಪರ್ವತ ಶ್ರೇಣಿಗಳಲ್ಲಿನ ಅರಣ್ಯದ ಅತ್ಯುನ್ನತ ಶಿಖರಕ್ಕೆ ಈ ಸಂದರ್ಭದಲ್ಲಿ ನಿಕೋಲಸ್ ರೋರಿಚ್ ಅವರ ಹೆಸರನ್ನಿಡಲಾಗುವುದೆಂಬುದು ಜನ್ಮ ಶತಾಬ್ದಿಯ ಅಂಗವಾಗಿ ನಡೆಯಲಿರುವ ವಿಶೇಷ ಸಮಾರಂಭಗಳಲ್ಲಿ ಒಂದು.

ನಿಕೋಲಾಸ್ ರೋರಿಚ್ ಅವರದು ವೈವಿಧ್ಯಮಯ ಬದುಕು. ಅವರು ಕಲಾ ಪ್ರಪಂಚದ ಗುರು, ಲೇಖಕ, ಚಿತ್ರಗಾರ, ಡಾಕ್ಟರಿನಿಕ, ಕವಿ, ಶೋಧಕ ಮತ್ತು ಅನುಪಮ ಮಾನವತಾವಾದಿ.

ರೋರಿಚ್ ಅವರ ಜೀವನದ ಹಿರಿಮೆಯ ಬಗ್ಗೆ ಪ್ರಸ್ತಾಪಿಸುತ್ತ ದಿ. ಪ್ರಧಾನಮಂತ್ರಿ ಜವಾಹರಲಾಲ ನೆಹರು ಅವರು ನಿಕೋಲಾಸ್ ರೋರಿಚ್ ಅವರ ಕಾರ್ಯ ಚಟುವಟಿಕೆಗಳ ಕ್ಷೇತ್ರ ವಿಸ್ತಾರವನ್ನೂ ಅವರ ಸೃಜನಶೀಲ ಪ್ರತಿಭೆಯನ್ನೂ ಕಂಡು ನಾನು ತುಂಬ ಪ್ರಭಾವಿತನಾಗಿದ್ದೇನೆ ಎಂದು ಹೇಳಿದ್ದಾರೆ.

ಅನಿಬೆಸೆಂಟರ ದೃಷ್ಟಿಯಲ್ಲಿ ನಿಕೋಲಾಸ್ ರೋರಿಚ್ ಒಬ್ಬ ಮೇರು ವ್ಯಕ್ತಿತ್ವದ ಕಲಾವಿದ. ಅವಿತುಕೊಂಡಿರುವ ಪ್ರಕೃತಿ ಸೌಂದರ್ಯದ ಪ್ರದರ್ಶನವೆಕ್ಸ್‌ಪೆಂಗೆರ್‌ಕೆ ಈ ಕಲಾವಿದನನ್ನು ಸಮಕಾಲೀನ ಜಗತ್ತಿನ ಅತ್ಯಂತ ವಿವೇಚನಾಶೀಲ ವ್ಯಕ್ತಿ ಎಂದು ಕರೆದಿದ್ದಾರೆ. ಈ ಮಹಾನ್ ಕಲಾವಿದ ತಮ್ಮ ಹಿಂದೆ ೭೦೦ ವರ್ಣಚಿತ್ರಗಳನ್ನು ಬಿಟ್ಟು ಹೋಗಿದ್ದಾರೆ. ಇವುಗಳೆಲ್ಲ ತೈಲಚಿತ್ರಗಳೆ.

ಸೌಂದರ್ಯದ ಆರಾಧಕ

ನಿಕೋಲಾಸ್ ರೋರಿಚ್ ಅವರು ಸೌಂದರ್ಯವನ್ನು ಗಾಢವಾಗಿ ಚಿಂತಿಸುತ್ತಿದ್ದರು. ಕಲೆಯನ್ನು ಆಳವಾಗಿ ಪ್ರೀತಿಸುತ್ತಿದ್ದರು. ಅವರ ಈ ಗುಣವಿಶೇಷದಿಂದಾಗಿ ಅವರು ಕಲಾಕೃತಿಗಳು ಕಾಲದ ಇತಿಮಿತಿಗಳನ್ನು ಅವರವೆನಿಸಿದೆ. ಅವರು ತಮ್ಮದೇ ಆದ ಶೈಲಿಯನ್ನು ರೂಪಿಸಿದರು. ಲಿಯೋನಾರ್ಡೋ, ಲೆಂಬ್ರಾಂಚ್, ಡ್ಯೂಕರ್ ಮತ್ತು ಬ್ಲೇಕ್ ಇವರೇ ಮೊದಲಾದ ಕಲಾವಿದರಂತೆ ನಿಕೋಲಾಸ್ ತಮ್ಮದೇ ಆದ ವ್ಯಕ್ತಿತ್ವವನ್ನು ಬೆಳೆಸಿಕೊಂಡರು. ಅವರು ಚಿತ್ರದ ಕುಂಚಿನಿಂದ ಮೂಡಿಬಂದ ಪ್ರತಿಯೊಂದು ವರ್ಣಚಿತ್ರವೂ ಕೃತಿ ಹಿರಿಯ ಕಲಾಕೃತಿಯೆನಿಸಿತು. ಈ ಕಲಾಕೃತಿಗಳಲ್ಲಿ ವರ್ಣಗಳ ವೈವಿಧ್ಯದ ಮಿಡಿತವಿತ್ತು. ಪರಿಣಾಮ ಗಾಢವಾಗಿದ್ದಿತು. ಅವರ ಕಲಾಪ್ರಪಂಚ ಹಿಮಗಿರಿಯಷ್ಟೆ ಭವ್ಯವಾಗಿದ್ದಿತು.

ನಿಕೋಲಾಸ್ ರೋರಿಚ್ ೧೯೨೪ ರಲ್ಲಿ ಪಂಚಾಬಿನ ಕುಲು ಕಣಿವೆಯಲ್ಲಿ ನೆಲೆಸಿದವರು. ಆಗ ಅವರಿಗೆ ೬೪ ವಯಸ್ಸು. ಕಣ್ಮನಗಳನ್ನು ತಣಿಸುವ ಹಸಿರು ಹುಲ್ಲುಗಾವಲುಗಳು, ಬೆಳ್ಳಿ ಮೋಡಗಳ ಕಣ್ಣಾಮುಚ್ಚಾಲೆಯು ನಿಸರ್ಗ ಸೌಂದರ್ಯದ ಮಡಿಲಲ್ಲಿ ತಮ್ಮ ಅಂತಿಮ ದಿನದವರೆಗೂ ಅಂದರೆ ೧೯೪೭ ರವರೆಗೂ ಬದುಕು ಸಾಗಿಸಿದರು. ಭಾರತದ ಬಗ್ಗೆ ಅವರಿಗೆ ಅಗಾಧವಾದ ಮಮತೆಯಿದ್ದಿತು. ರಷಿಯದ ಪೀಟರ್ಸ್‌ಬರ್ಗ್‌ನಲ್ಲಿರುವ ಈಶ್ವರ ಎಸ್ಟೇಟ್‌ನಲ್ಲಿ ಬಾಲ್ಯದ ದಿನಗಳನ್ನು ಕಳೆದಾಗಿನಿಂದ ಈ ಬಾಂಧವ್ಯ ಬೆಳೆದು ಬಂದಿತು.

ತಮ್ಮ ಹಿರಿಯ ವಯಸ್ಸಿನ ನಂತರ ಅವರು ಭಾರತದ ಬಗ್ಗೆ ಅನೇಕ ಕಲಾಕೃತಿಗಳನ್ನು ಪ್ರಬಂಧಗಳನ್ನೂ ಬರೆದರು. ಶ್ರೀಕೃಷ್ಣ, ಲಕ್ಷ್ಮಿ, ದೇವಸ್ತ್ರಿ, ದಮಯಂತಿ ಇತರೇ ಮೊದಲಾದವುಗಳನ್ನು ಕುರಿತ ಕೃತಿ ರಚಿಸಿದರು. ಅವರ ಭಾರತದ ಸ್ವಪ್ನಗಳು, ಮಾಲಿಕ್ ಕಲಾ ಪ್ರಪಂಚದ ಇನ್ನೊಂದು ಹಿರಿಮೆ.

ಓಂಕಾರ ನಾದದ ಹಿರಿಮೆ

ಭಾರತದ ಧರ್ಮಮಾರ್ಗ ಮತ್ತು ಗಾಯಿತ್ರಿ ಕುರಿತು ನಿಕೊಲಾಸ್ ರೋರಿಚ್ ಪ್ರಬಂಧಗಳನ್ನು ರಚಿಸಿದರು. ಅವರು ತಮ್ಮ ಅಲ್ಟಾಯ್ ಹಿಮಾಲಯದ ನಾನಾ ಪರ್ವತ ಪುಕ್ತಿಗಳ ಕಡೆಗೂ ಹೋಗುತ್ತಿದ್ದರು. ಅಕ್ಟೋಬರ್ ಹೊತ್ತಿಗೆ ಕುಲು ಕಣಿವೆಗೆ ವಾಪಸಾಗುತ್ತಿದ್ದರು.

ನಿಕೋಲಾಸ್ ರೋರಿಚ್ ಅವರು ಹಿಮಾಲಯದ ಬಗ್ಗೆ ರಚಿಸಿರುವ ವರ್ಣಚಿತ್ರಗಳಲ್ಲಿ ಭವ್ಯವಾದ ಹಿಮಾಲಯವತ ಶ್ರೇಣಿ ಮಾನವ ಭಾವತ್ತು ವಿಸ್ಮಯ ನಡುವಣ ಸಂಬಂಧವನ್ನು ಕರಿತು ಕಲಾವಿದನ ಕಲ್ಪನೆಯ ಮೂರ್ತರೂಪ ನೆಹರೂ ಅವರು ಈ ಕೃತಿಗಳ ಬಗ್ಗೆ ಪ್ರಸ್ತಾಪಿಸುತ್ತ ಈ ಕಲಾಕೃತಿಗಳು ನಮ್ಮ ಇತಿಹಾಸ, ನಮ್ಮ ವಿಚಾರಧಾರೆ ನಮ್ಮ ಸಾಂಸ್ಕೃತಿಕ ಮತ್ತು ಆಧ್ಯಾತ್ಮಿಕ ಪರಂಪರೆಯನ್ನು ನಮ್ಮ ಕಣ್ಣುಮುಂದೆ ತಂದು ನಿಲ್ಲಿಸುತ್ತವೆ. ಈ ಕಲಾಕೃತಿಗಳಲ್ಲಿ ಭಾರತದ ಭವ್ಯತೆಯನ್ನು ಸೆರೆಹಿಡಿದು ನಿಲ್ಲಿಸಿರುವ ಹಿರಿಯ ಕಲಾವಿದ ರೋರಿಚ್ ಅವರಿಗೆ ನಾವು ಚಿರಋಣಿ ಎಂದು ಹೇಳಿದ್ದಾರೆ.

ರೋರಿಚ್ ಅವರ ಹಿಮಾಲಯ ಭವ್ಯವಾದದ್ದು, ನಿಗೂಢವಾದದ್ದು, ನಿಕೋಲಾಯ್ ರೋರಿಚ್ ಅವರ ಮಗ ಸ್ವೆಟೋಸ್ಲಾವ್ ರೋರಿಚ್ ಅವರೂ ಸಹ ತಂದೆಯಂತೆ ಸುಪ್ರಸಿದ್ಧ ಕಲಾವಿದ. ತಮ್ಮ ತಂದೆಯ ಕಲಾಕೃತಿಗಳ ಬಗ್ಗೆ ಪ್ರಸ್ತಾಪಿಸುತ್ತ ಹಿಮಾಲಯ ಪರ್ವತ ಶ್ರೇಣಿಯ ವರ್ಣಚಿತ್ರಗಳ ಮೂಲಕ ನಿಕೋಲಾಯ್ ರೋರಿಚ್ ಜ್ಞಾನಾರ್ಜನೆಗಾಗಿ ಹಿಮಗಿರಿಗೆ ಬಂದ ಅಸಂಖ್ಯಾತ ಸತ್ಯಶೋಧಕರಿಗೆ ಸಂಬಂಧಿಸಿದ ದಂತಕತೆಗಳು ಮತ್ತು ಅಧ್ಯಾತ್ಮಿಕ ಆಸೆ ಆಕಾಂಕ್ಷೆಗಳನ್ನು ತಿಳಿಯಪಡಿಸಿರುವ ನಿಕೋಲಾಯ್ ರೋರಿಚ್ ಅವರ ವರ್ಣಚಿತ್ರಗಳಲ್ಲಿನ ವರ್ಣ ವೈವಿಧ್ಯ ಸೌಂದರ್ಯ ಮತ್ತು ಸ್ಪಂದನೆ ಅವರಿಗೆ ಪರ್ವತಗಳ ಪ್ರಭು ಎಂದು ಖ್ಯಾತಿಯನ್ನು ತಂದುಕೊಟ್ಟಿದೆ ಎಂ

ಹೀಗೆ ಪುಟಕ್ಕೆ

74

The Tribune
Chandigarh-20
Oct. 9, 1974

Roerich Inspired Many New Trends

— *Mrs. Gandhi*

NEW DELHI, Oct. 8 (PTI)—Prime Minister Indira Gandhi today described Russian-born painter Nicholas Roerich, who made India his home, as a "combination of modern savant and ancient rishi".

In a message on the occasion of the birth centenary of the painter, which falls tomorrow (Wednesday), Mrs. Gandhi says that Nicholas Roerich's work has inspired many new trends among Indian painters.

Mrs. Gandhi's message said:

"My father and I were privileged to know Nicholas Roerich. He was one of the most impressive persons I have met. He was a combination of modern savant and ancient rishi. He lived in the Himalayas for years and seems to have captured the spirit of the mountains, portraying their ever-changing moods and colours. Nicholas Roerich's work inspired many new trends among our own painters.

"The centenary celebrations provide an occasion for us to pay tribute to this great artist and philosopher who made India his home".

Tel: 263451

INTERNATIONAL CLIPPING SERVICE

Bombay

Client :

Subject :

Hindustan Times, Delhi

- 9 OCT 1974

678

PM pays homage to Roerich

NEW DELHI, Oct. 8 (UNI)—Prime Minister Indira Gandhi today described a noted painter, Mr Nicholas Roerich, as "a combination of modern savant and ancient rishi."

In a tribute to Roerich on the occasion of his birth centenary tomorrow, she said he was one of the most impressive persons she had met.

"He was a combination of modern savant and ancient rishi. He lived in the Himalayas for years and seems to have captured the spirit of the mountains portraying their ever-changing moods and colours. Nicholas Roerich's work has inspired many new trends among our own painters.

"The centenary celebrations provide an occasion for us to pay tribute to this great artist and philosopher who made India his home."

In India, where he lived and painted for many years till his death in 1947, special exhibitions will be organised at different centres, including Bangalore.

The Posts and Telegraphs Department will release a special commemorative stamp at Naggarkulu where the artist spent his last days.

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INTERNATIONAL CLIPPING SERVICE

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Subject :

National Herald, Lucknow

- 9 OCT 1974

PM Pays Tributes To Roerich

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"The centenary celebrations provide an occasion for us to pay tribute to this great artist and philosopher who made India his home."—PTI.

Tel: 263451

INTERNATIONAL CLIPPING SERVICE

Bombay

Client :

Subject :

Indian Express, Ahmedabad
- 9 OCT 1974

Indira's tribute to Roerich

678

NEW DELHI, Oct. 8.

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The centenary celebrations provide an occasion for us to pay tribute to this great artist and philosopher who made India his home."—UNI.

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Tel: 263461

INTERNATIONAL CLIPPING SERVICE

Bombay

Subject :

Skylines, Hydrabad.

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Indira's tributes to Nicholas Roerich

NEW DELHI, Oct. 8

Prime Minister Indira Gandhid today described noted painter Nicholas Roerich as a combination of modern savant and ancient rishi.

In a tribute to Roerich on the occasion of his birth centenary tomorrow, she said he was one of the most impressive people she had met. The centenary celebrations provide an occasion for us to pay tribute to this philosopher, who made India his home, she added.

BANGLORE : Nation-wide celebrations will mark the birth centenary tomorrow of Prof. Nicholas Roerich, renowned Soviet painter, explorer and author.

Mr. Svetoslav Roerch, son of Prof. Nicholas Roerich and an eminent painter himself, told newsmen here today that many countries, particularly the Soviet Union, India, the U.S.A. and Britain, are paying homage to the great artist whose canvass adorn a number of art galleries the world over.

In India, where he lived and painted for many years till his death in 1947, special exhibitions will be organised at different centres, including Bangalore. The posts and Telegraph Department will release a special commemorative stamp at Naggar-Kulu where the artist spent his last days.

The Soviet Union was leec, brating the centenary in a big way, he said. Publication of commemorative volumes on the artist, release of albums of his paintings and a documentary on his life, to be filmed also in India, were some of the highlights, he added.—UNI

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PM's tributes to Roerich

NEW DELHI, Oct. 8

Prime Minister Indira Gandhi today described noted painter Nicholas Roerich as 'a combination of modern savant and ancient rishi'.

In a tribute to Roerich on the occasion of his birth centenary tomorrow she said he was one of the most impressive people she had met.

He was a combination of modern savant and ancient rishi. He lived in the Himalaya for years and seems to have captured the spirit of the mountains, portraying their ever-changing moods and colours. Nicholas Roerich's work has inspired many new trends among our own painters.

The centenary celebrations provide an occasion for us to pay tribute to this great artist and philosopher who made India his home.

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P M's tribute to Nicholas Roerich

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PM's tribute to Nicholas Roerich

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BANGALORE, Oct 8 (UNI).

Nation-wide celebrations will mark the birth centenary tomorrow of Nicholas Roerich, renowned Soviet painter, explorer and author.

Mr Svetoslav Roerich, son of Nicholas Roerich, and an eminent painter himself, told newsmen here today that many countries, particularly the Soviet Union, India, the United States and Britain, are paying homage to the great artist whose canvas adorned a number of art galleries the world over.

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The posts and telegraph department will release a special commemorative stamp at Naggar-Kulu where the artist spent his last days.

The Prime Minister, Mrs Indira Gandhi, has described Nicholas Roerich as "a combination of modern savant and ancient rishi."

In a tribute to Roerich she said he was one of the most impressive people she had met.

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Roerich Centenary Celebrations from To-day

BANGALORE, Oct 8

The birth centenary of Nicholas Roerich, world renowned Russian artist, scientist, author, explorer and poet, will be celebrated in India and the Soviet Union from to-morrow (Oct 9)

Dr Roerich's son, Mr Svetoslav Roerich, himself a noted painter, told newsmen to-day that the Governor, Mr Mohanlal Sukhadia, would inaugurate the celebrations at Hotel Ashoka here to-morrow The Industries Minister, Mr S M Krishna, would inaugurate an exhibition of paintings done by the great master

Exhibitions of Nicholas Roerich's paintings would be held in Chandigarh, Varanasi, Trivandrum, Allahabad, Calcutta and Naggar-Kulu (Himachal Pradesh) A postage stamp on Roerich would be released to-morrow at Naggar-Kulu where Nicholas Roerich lived for a number of years. All India Radio would broadcast a special programme

The former Chief Justice of the Madras High Court, Dr. P V Rajamannar, will preside over the celebrations at the Soviet Cultural Centre in Madras

In the Soviet Union, an exhibition entitled "Nicholas Roerich, the public and cultural worker" was being inaugurated to-day at the House of Friendship in Moscow To-morrow the jubilee celebration of Nicholas Roerich's paintings would be inaugurated at the Russian Museum in Leningrad. The country house of Nicholas Roerich near Leningrad, "Iswara", would be renovated and turned into a memorial. Throughout October exhibitions and special lectures would be held in Soviet cities A full length film, a biography, a stamp and a centenary medal would be released. Dr. Roerich's poems and articles would be republished. The second highest peak in the Altai mountains in Siberia would be named after him.

A special Soviet plane will shortly take 400 paintings of Nicholas Roerich for display in Soviet cities. Mr. Roerich would himself be going to the Soviet Union by the end of this month. Some of his paintings would also be taken by the same plane for display at the Tretyakov Gallery in Moscow

Nicholas Roerich, born at St. Petersburg (now Leningrad) in 1874, was one of the most famous artists of his generation. He was educated to become a lawyer but took to fine arts and had made a name by the turn of the century.

Fascinated by the beauty of the Himalayas, he came to India in 1923 with his wife and two sons, Georges and Svetoslav. He extensively explored Siberia, Mongolia, Tibet and the Himalayas. He wrote over 30 books. Nicholas Roerich died in 1947 at Kulu.

His son, Georges, was a scholar in Sanskrit and worked with the eminent linguist, Dr. Rahul Sanskrityayan Mr Svetoslav Roerich and his wife, Mrs Devika Rani, the famous film actress, have settled down in Bangalore

PM's Tribute

NEW DELHI, Oct. 8.

The Prime Minister, Mrs. Indira Gandhi, to-day described the noted painter, Nicholas Roerich as "a combination of modern savant and ancient Rishi."

In a tribute to Roerich on the occasion of his birth centenary tomorrow she said he was one of the most impressive people she had met.

"He lived in the Himalayas for years and seems to have captured the spirit of the mountains, portraying their ever changing moods and colours Nicholas Roerich's work has inspired many new trends among our own painters

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midweek miscellany

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Budding artists

A KIDDIES' do is perhaps the happiest place to be in... as long as you don't have a headache. And the painting competition held for children at Lalbagh this past Sunday was one of the nicest functions of its kind.

Little children in all shapes, sizes, colours, garbs and temperaments scrambled into the Glass House and sprawled with abandon on the ground along with their paint-brushes and ideas. These charming fragments of humanity often pop up with the most adult ideas and reveal just how sharp an impact the everyday miseries of life have on their tiny lives. One child was most seriously sketching on the dismal theme "Kerosene shortage." Another had taken the trouble to find out how the famous artist Nicholas Roerich looked and was intently sketching his face.

A little girl had captured a train emerging from a tunnel while a chubby little miss was managing to paint with her right hand and clutch a precious sandwich in another. A handsome long-haired lad lost interest in his project after applying a few dais of colour to the paper and with great difficulty managed to catch an ant which was hovering around him. In great glee he exhibited this trophy to his busy friend who, however, hushed him aside and asked not to be disturbed.

There was a chatter and a clamour with thousands of tiny voices piping "mummy....miss....teacher...." while others with bent heads were splashing around optimistic colours and strokes.

If there were two discordant notes at all they were the loudspeaker and the adults. The loudspeaker blared away a continuous stream of instructions which no one understood, let alone followed, and thoroughly disturbed the mini-artists some of whom were more intent on mimicking the announcer than painting. The adults, on the other hand, were overly conscious that their precious offspring should win the prizes and, instead of allowing the kids to let themselves go and enjoy themselves, clung like limpets to the trellis of the Glass House, (some even walked in past the protesting volunteers) and, with hoarse shouts and gesticulations, shouted "instructions" and made a thorough nuisance of themselves.

Roerich paintings for Moscow

By A Staff Reporter

BANGALORE, Oct. 8

The Soviet Union will shortly send a special plane to Bangalore to airlift certain rare and unexhibited paintings of Nicholas Roerich, whose birth centenary is being celebrated all over the world tomorrow.

The plane will also take back over 300 canvases, painted by Prof. Nicholas Roerich's son, Svetoslav Roerich, who has settled down in Bangalore. The paintings will be displayed in Moscow.

Mr. Svetoslav Roerich told newsmen here today that several countries, notably the Soviet Union, India, the USA and Britain would hold special functions to honour the memory of his father who was a multi-facted personality in that he was artist, scientist, explorer, author, prophet, humanist etc. Nicholas Roerich had a special feeling for India and he settled down and died at Naggar in the Kulu valley in 1947.

Governor Mohanlal Sukhadia will inaugurate the Roerich centenary celebrates at Hotel Ashoka, Bangalore tomorrow evening. He will also release a souvenir. Industries Minister S. M. Krishna will declare open a special exhibition of paintings by Nicholas Roerich.

BIRTH CENTENARY OF

Professor NICHOLAS K. ROERICH

on 9th October 1974

We join the world community in paying our homage to the great artist, philosopher, writer, poet, explorer, archaeologist and above all the great Humanist.

RANDHIR TRADING CORPORATION, BANGALORE-2.

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My Father

678

By Svetoslav Roerich

(Published by the Roerich Museum, New York 1974 Nicholas Roerich 1874-1974)

How to describe in mere words, how to define and how to pay tribute to a truly extraordinary Life. When I think of my Father, when I recall my long intimate association with him outside of and above all his remarkable achievements and contributions to our cultural life, stands out his own unique personality. Kind and patient, never wasting even a moment of his time, perfectly balanced in stress and felicity, always helpful and always mindful of the welfare of his associates, his personality stands out as a complete example of the "Superior Man" for whom life has assumed the sublime aspect of greater service.

All his life he gave out freely of his prodigious gifts and it will indeed take a long time to fully appreciate and evaluate the great contributions made by him. When I think of my Father, I am filled with the inexpressible riches of love and regard, for all he gave and continues to give me in an infinite way.

He was a great patriot and he loved his Motherland, yet he belonged to the entire world and the whole world was his field of activity. Every race of men was to him a brotherly race, every country a place of special interest and of special significance. Every religion was a path to the Ultimate and to him life meant the great gates leading into the Future.

His beautiful painting the "Hidden Treasure" is perhaps a profound symbol of his own great contributions and his own unusual life. Every effort of his was directed towards the realisation of the Beautiful and his thoughts found a masterful embodiment in his paintings, writings and public life. The subject matter of his paintings reveals a wonderful pageant of transcendental thought cast in sublime colours and compositions.

The latter half of his life was closely associated with the greatest range of this, our world, the Himalayas. Against this wondrous background he revealed to us the legends and the spiritual aspirations of the countless searchers after Truth who came to these mighty ranges in search of wisdom.

The Himalayas were a source of constant creative joy to him and in thousands of studies he revealed to us a matchless, breathtaking panorama of the infinite moods which are such an integral part of these lofty peaks.

No one has ever portrayed mountains like my Father. From his canvasses the Himalayas radiate upon us all their unbelievable wealth of colour, beauty and the inexpressible majesty of the great concept for which the very word Himalayas stands. Truly he earned the name given to him "THE MASTER OF THE MOUNTAINS." Through all his paintings and writings runs the continuous thread of a great message, the message of the Teacher calling to the disciples to awaken and strive towards a new life, a better life, a life of Beauty and Fulfilment. He fully exemplified the words of Plato:

From Beautiful images we shall go to Beautiful thoughts,
From Beautiful thoughts to a Beautiful life
And from a Beautiful life to absolute Beauty.

Both in my Father and Mother there was the unique balance and harmony of two perfectly synchronised beings who realised the great ideal of life and lived the chosen path as a perfect example of dedication and fulfilment.

It is rare for an artist to achieve greatness, but for a great artist to be an even greater Man is indeed something which can be found only with the greatest of difficulty. Fortunate indeed I was to have the living example and guidance of my Father and Mother and their radiant image always remains my greatest inspiration, my great source of happiness.

Though we are now celebrating my Father's first Birth Centenary I know that in the vista of time every Centenary will be marked by ever greater awareness and appreciation. Today we are only kindling the first flame of our tribute to a great life to be followed by ever brighter flames of gratitude and recognition leading into the distant beckoning future.

Nehru with Nikolai Roerich in the 40's.

When I Think

When I think of Nicholas Roerich I am astounded at the scope and abundance of his activities and creative genius. A great artist, a great scholar and writer, archaeologist and explorer, he touched and lighted up so many aspects of human endeavour. The very quantity is stupendous—thousands of paintings and each one of them a great work of art. When you look at these paintings, so many of them of the Himalayas, you seem to catch the spirit of those great mountains which have towered over the Indian plain and been our sentinels for ages past. They remind us of so much in our history, our cultural and spiritual heritage so much not merely of the India of the past but of something that is permanent and eternal about India, that we cannot help feeling a great sense of indebtedness to Nicholas Roerich who has enshrined that spirit in these magnificent canvases.

—JAWAHARLAL NEHRU

(Nicholas Roerich Memorial Exhibition, Dec. 1947.)

Truth is Infinite

"Your pictures profoundly moved me. They made me realise one thing which is obvious and yet which one needs to discover for oneself over and over again: it is that Truth is infinite. When I tried to find words to describe to myself what were the ideas which your pictures suggested, I failed. It was because the language of words can only express a particular aspect of Truth, and the language of pictures finds its domain in Truth where words have no access. Each art achieves its perfection when it opens for our mind the special gate whose key is in its exclusive possession. When a picture is great we should not be able to say what it is, and yet we should see it and know. It is the same with music. When one art can fully be expressed by another then it is a failure. Your pictures are distinct and yet are not definable by words—your art is jealous of its independence because it it great."

—RABINDRANATH TAGORE

(In a letter, London, 1920)

Nagpur Times

Phones: {Office: 22035 / Newsroom: 26770

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VOL. XXVI, NO. 273 NAGPUR, WEDNESDAY, OCTOBER 9, 1974 Price: TWENTYFIVE PAISE

Centenary Of Prof. Nicholas Roerich

By Svetoslav Roerich

In the Kulu Valley, the Ancient Kuluta, at Naggar, in the full view of the snowy peaks, amidst Deodars and Blue Pines stands a large rectangular stone. The inscription reads: "On December the Thirteenth 1947 here was cremated the body of Nicholas Roerich—the great Russian friend of India—Let there be peace". The stone stands like an altar fashioned by the sole hand of nature which gave it an almost perfect shape of a rectangle. It is a fragment of a rock which detached itself from a cliff nearby as if to provide a seal over the spot where the BARD of the Himalayas was cremated, to mark the place of his physical dissolution. Today the Ninth of October, falls the Hundredth Birth Anniversary of my Father Nicholas Roerich. I shall say a few words about my Father:

Our late Prime Minister Jawaharlal Nehru inaugurating Father's Exhibition of paintings said:

Astounding

"When I think of Nicholas Roerich I am astounded at the scope and abundance of his activities and creative genius. A great artist, a great scholar and writer, archaeologist and explorer, he touched and lighted up so many aspects of human endeavour. They very quantity is stupendous— thousands of paintings and each one of them a great work of art. When you look at these paintings so many of them of the Himalayas you seem to catch the spirit of those great mountains which have towered over the Indian plain and been our sentinels for ages past. They remind us of so much in our history, our thought, our cultural and spiritual heritage so much not merely of the India of the past, but of something that is permanent and eternal about India, that we cannot help feeling a great sense of indebtedness to Nicholas Roerich who has enshrined that spirit in these magnificent canvasses."

Whenever I think of my Father, I see before me his serene and thoughtful face. His kind violet-blue eyes which at times would become quite dark. I can hear his quiet voice, he never raised his voice and all his countenance reflected that wonderful composure of mind and of self which were the very foundation of his character. It was the composure of a Superior Man, grave and yet kind, thoughtful with a remarkable and happy sense of humour.

In all his movements there was a measured harmony. He never hurried yet his output was prodigious. When he painted or when he wrote he did so with quiet deliberation. When he wrote in his large and clear handwriting he never corrected or changed his sentences or words, least of all his thoughts.

From his earliest school days he held before himself the transcendental ideals of the great Italian masters of the Renaissance. Leonardo da Vinci and Michael Angelo. Already as a student he would write about these great ideals, this unique dedication in the search and service of the beautiful.

He began his archaeological researches and excavations when only eighteen years old. The forty-three years he spent in Russia were a most remarkable example of human dedication and achievement. He was at the head of leading art and educational institutions and organised and took part in scores of other organisations and activities. With all that he painted thousands of paintings, executed murals and mosaics for public buildings and churches, designed settings for Operas and Ballets, wrote his books and essays on Art and Archaeology, his short stories, fairy tales and poems, and conducted researches in Archaeology, History and Art. He also found time to assemble remarkable collections of Art and Archaeology, which were among the best in Russia.

Some of the settings he designed for the theatre like Prince Igor and the Sacre du Printemps produced by Diaghilev in Paris have since become classics of the stage.

A Loss

It is a tragedy that most of the great murals he executed have not survived the ravages of wars and now remain for us only in reproductions and in their origial sketches. Recognition and fame came very early in life to my Father. When he finally embarked on his World Travels he was only 43 and was already a World Figure with a tremendous record of achievement to his credit.

Philosophy, the Great Oriental thought attracted him from his earliest days. The books on Shri Ramakrishna, of Swami Vivekananda and others were published in Russia at the beginning of the century. The poems of Tagore were beautifully translated into Russian by the Great Lithouanian Poet Baltrushaitis. At that time an exhibition of Indian Art was organised in Paris by the Russian Art Connoisseur Golubev. Father dedicated one of his articles to this exhibition and concluded it with the following significant words:

"Beauty still lives in India:
Beckons to us the Great Indian Path."

This "Path" was to take him later to India to discover for himself and through him for others the beauties of this land, to paint as no one has painted before him the grandeur, the sublime beauty and inner meaning of the Himalayas. His studies in Philosophy and Oriental thought were a constant background in his guest for Self-Realisation. This quest runs like a golden thread through his entire life.

The question that may naturally arise. Has he found what he was searching for? Have his expectations been fulfilled? Yes, a thousand times Yes! Out of her innermost recesses Life laid before him her transcendental gifts, she made his life infinitely rich in its scope, revelations and sublime contacts.

Identified

He travelled far and wide not only throughout Russia, Europe and the New World, but also Asia and his extensive expeditions took him across Central Asia, Mongolia, Tibet, China and Japan. My mother was his constant companion, herself a student of Philosophy and an author of many books. She shared with father all his aspirations and took part in all his work. Many of her thoughts are immortalised in his canvasses, many books are dedicated by him to her. So close was their creative association that at times it is very difficult to draw the line of their mutual influence and inspiration.

Father loved India, the Himalayas and dedicated to them many books, essays and thousands of his canvasses. That "GREAT INDIAN PATH" which beckoned to him from his early days became a reality when he came to India. He could contact the very sources of the great philosophies, of ancient transcendental thought. He travelled throughout India and the Himalayas and finally settled at Kulu where he lived and worked till his death in 1947. He always visualised and hoped for a closer cooperation between India and Russia.

One of his endeavours which has quite a special significance was his International Pact for the Protection of Cultural Treasures in times of war and strife. This Pact known as the ROERICH PACT became a reality yet in father's life time, and has now been made the basis for the Treaty signed at the Hague Convention in 1954 by all the leading countries.

His life can be best summarised as a ceaseless quest, a quest after knowledge, self-realisation and synthesis through concentrated creative activity and service.

—(By courtesy of All India Radio)

"JANASHAKTI" - (FREE PRESS GROUP)

9TH OCTOBER 1974

લિયાનાર્ડો દ વિન્સીના સમકક્ષ

માનવસંસ્કૃતિનું પ્રતીક

મહામાનવ નિકોલસ રોરિક

પૃથ્વીનો આ વિશાળ પટ યુગે યુગે 'મહામાનવ'ના પગલાંથી પુનિત બનતો હોય છે. આવા જ એક 'મહામાનવે' આજથી ત્રણ દાયકા પહેલાં હિમાલયની ગોદને તેમના પુનિત પગલાંથી પાવન કરી હતી. એ 'મહામાનવ' હતા નિકલસ કોન્સ્ટનટિનોવિક રોરિક. લિયોનાર્દો દ'વિન્સીની જેમ નિકલસ રોરિક પણ બહુશ્રુત પ્રતિભાના સ્વામી હતા. તેઓ વિન્સીની જેમ વિશ્વના એક શ્રેષ્ઠ ચિત્રકાર હતા એટલું જ નહિ પુરાવિદ શોધક, કવિ, લેખક, સંગીતકાર, વિજ્ઞાની, ફિલસુફ, શિક્ષણ શાસ્ત્રી અને છેવટે માવતાવાદી તરીકે પણ તેમનું પ્રદાન અગ્રગણ્ય હતું. સર્વતોમુખી પ્રતિભા અને અલૌકિક તેજસ્વીતાને કારણે રોરિક તેમના જમાનામ એક જીવંત દંતકથા બની ગયા હતા અને છતાં ૭૩ વર્ષના જીવનકાળ દરમિયાન રોરિક માનવીની લગભગ તમામ સાંસ્કૃતિક અભિલાષાના જીવંત પ્રતીક બની રહ્યા.

રોરિકનું જીવન અને તેમની સિદ્ધિઓ અતિમહાન હતી. તેમની સર્જનાત્મક શકિતઓનો ફલક એટલો વિશાળ હતો કે ભાગ્યે જ કોઈ એની બરોબરી કરી શકે. અલબત્ત, એમના સમકાલીનો પણ એટલા જ મહાન હતા. મહાન લેખક ટોલસ્ટોય, નૃત્યકાય નિજિન્સ્કી, નામાંકિત અભિનેતા-નિર્માતા સ્ટ્રાવિન્સ્કી, ઉપરાંત ભારતના ડો. રાધાકૃષ્ણન, પંડિત જવાહરલાલ નહેરૂ અને રવિન્દ્રનાથ ટાગોર જેવા 'મહામાનવો' જોડે રોરિકને સારા સંબંધો હતા.

રોરિકનો જન્મ રશિયામાં સેન્ટ પિટર્સબર્ગ ખાતે ૯ ઓકટોબર ૧૮૭૪માં થયો હતો. (આજે તેમની જન્મશતાબ્દી છે.)તેમને નાનપણથીજ પુરાતત્વ શાસ્ત્ર અને શોધખોળોમાં રસ હતો અને ટુંક સમયમાં જ તેઓ રશિયાના આગેવાન પુરાવિદ બન્યા હતા. રશિયામાં જ નહિ એશિયાઈ દેશોમાં પણ તેમને પુરાતત્વીય સંશોધન કર્યા હતાં.

રોરિકના પિતા બેરિસ્ટર હતા અને પોતાનો પુત્ર પણ તેમને પગલે બેરિસ્ટર બને એવી તેમની મનોકામના હતી. અલબત્ત, રોરિકને બેરિસ્ટર બનવામાં રસ નહોતો છતાં તેમણે પિતાનું દિલ ન દુભાય તે માટે કાયદાની કોલેજમાં દાખલ થયા હતા અને સાથો સાથ કળા, ઈતિહાસ અને ભાષાશાસ્ત્રોના અભ્યાસક્રમોમાં જોડાયા હતા.

૨૩ વર્ષની ઉંમરે તેઓ શાહી કોલેજમાં પુરાવિદના પ્રાધ્યાપક બન્યા. ૧૮૯૭માં યુનિવર્સિટી છોડી તે પહેલાં તેમણે 'ધી મેસેન્જર' નામે તેમનું પ્રથમ ચિત્ર દોર્યુ હતું આ ચિત્રે તેમને ભારે નામના અપાવી.

૧૯૦૨ થી ૧૯૦૪ દરમિયાન તેમણે સમગ્ર રશિયાનો પ્રવાસ ર્ક્યો હતો. પ્રવાસ દરમિયાન દેશના પ્રાચીન સ્મારકો અને સ્મૃતિઓની થઈ રહેલી દુર્દશા નિહાળી તેઓ ભારે વ્યથિત બન્યા હતા. તેઓ દેશના સાંસ્કૃતિક વારસો, દેશનો ભુતકાળ સાચવવા માગતા હતા અને તેથી તેમણે એ વારસાને મૂર્તિમંત્ર કરવાં સંખ્યાબંધ ચિત્રો દોર્યા. તેમણે તેમના જીવનકાળ દરમિયાન ૭૦૦૦થી પણ વધુ ચિત્રો દોર્યા છે.

પણ તેમના ચિત્રોમાં ઉત્તુંગ પહાડો અને ભવ્ય પર્વતમાળા જીવંત કરતા ચિત્રોએ જ તેમને વિશેષ પ્રસિદ્ધિ અપાવી અને તેઓ 'માસ્ટર ઓફ ધી માઉન્ટેઈસ' તરીકે ઓળખાવા લાગ્યા.

પહાડોનું આ ખેંચાણ જ રોરિકને છેવટે હિમાલયમાં ખેંચી લાવ્યું અને તેમણે કુલુ ખીણમાં નગ્ગર ખાતે વસવાટ કર્યો અને જીવનના અંત સુધી તેમણે હિમાલયની ગોદમાં શાશ્વત શાંતિનો આનંદ માણ્યો. હિમાલય તેમને માટે સદૈવ આનંદ અને પ્રેરણાનો અખૂત સ્રોત હતો.

રોરિક એક સારા લેખક પણ હતા. તેમણે વિશ્વના આગેવાન સામયિકોમાં અનેક લેખો લખ્યા છે. અને ૩૦ ગ્રંથો પણ પ્રસિદ્ધ કર્યા છે. તેઓ મહા વિદ્વાન અને આગેવાન શિક્ષણશાસ્ત્રી પણ હતા.

ભારત પ્રત્યે રોરિકને ઊંડું માન હતું. તેમના લખાણોમાં તેમની ચિત્રોમાં ભારત પ્રત્યેની તેમના તીવ્ર લાગણીઓના દર્શન થયા વિના રહેતા નથી.

નિકોલસ રોરિકનું તેમના પુત્ર સ્વેટોસ્લાવ રોરિકે દોરેલું તૈલચિત્ર

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Nicholas Roerich

Nicholas Roerich, whose birth centenary falls today, was a many-sided genius. In all his work, he sought the infinite behind the finite, he played with visions and colours, he lived so intimately with Creation that he seemed to be one of its moving spirits. He had the insight of a seer and the wisdom of a prophet. Several countries claim him, the Soviet Union, where he was born and spent his early years, the United States, where he was active for some years, Britain, where he lived and worked in 1919 and 1920, and India, where he lived for the rest of his life and with whose unaging spirit he achieved identity. It is not surprising that his birth centenary is being celebrated with enthusiasm in all these countries and more. Maxim Gorky described him as "one of the greatest intuitive minds of the age" and Jawaharlal Nehru said, "I am astounded at the scope and abundance of his activities and creative genius". He was outstanding in everything he did. He belongs to the whole world, and it is no detraction from his universality to say that, among the binding links between India and the Soviet Union, he is among the strongest.

From the beginning till his last days in his mountain retreat in Kulu, not far from the Himalayas amidst whom his spirit dwelt and whose spirit he expressed in immortal images and colours, in his universality, his closeness to life at all points, and his intimacy with the colours of Creation, he was unique. He bridged pre-Revolution Russia and post-Revolution Russia and could have been chamberlain in the Czar's court or the Soviet Union's first minister of fine arts. But he was dedicated to his art, and to the Indian people in the last years of his life, he was a **maharishi** expressing the spiritual heritage of the ancient Indian **rishis.** He was heir to a great tradition through his parents and was a contemporary of eminent men as different as Tolstoy, who was interested in Roerich's paintings, Nijinsky, with whom Roerich worked in ballet, Igor Stravinsky, with whom Roerich collaborated in the composing of the **Rite of Spring.** Diaghilev, for whose ballet Roerich designed, Picasso, Matisse, Beecham, Einstein and Nehru. He painted over 7,000 paintings dealing with a wide range of subjects, was an outstanding mural painter, designed many settings for opera and ballet, and was a poet with his pen as with his brush. He was also an archaeologist, scientist, traveller and explorer, collector, enriching everything that he touched. For instance, he excavated the Viking and Slavic burial mounds on his father's estate in northern Russia and was elected to his country's Archaeological Society before he went to the university; he was commissioned by the U.S. Government to search the Gobi desert for drought-resisting plants to help the parched land in **America's** dust bowl and set up the Himalayan Research Institute to serve as a base for scientific studies of the Himalayan mountain region; he went with a five-year expedition through the mountain areas of Central Asia. As author, mystic, and philosopher, he is among the great educators and humanitarians the world has known, dear to the Soviet Union and to India, two countries which are so close to each other, and dear to many others. The Roerich centenary is an occasion for rejoicing, for a renewal of the human spirit in all its aspects.

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THE RUSSIAN WHO NEVER WENT BACK

CONTRIBUTED

678

IN the 20's, a Russian traveller came to India. He was in his early fifties, but youthfully active Nature and painting were-in that order-his primary passions. He had an important message for the people The message of universal peace Having lived through the agonies of World War I, he knew what miseries an armed conflict brings in its wake. Trekking through the forest-infested hills, he reached Kulu in Himachal Pradesh —The Valley of gods So enchanting was its beauty that he decided to settle down finally here and have his permanent home in the foothills of the Himalayas. The tireless traveller was Nicholas Roerich whose birth centenary is being celebrated on October 9.

Like Nature itself, Roerich's own person had a spell-binding effect on those who knew him, came into his contact, read his writings or looked at his paintings. Although he employed various media to give expression to his sublime thoughts, feelings and ideas, he was at his best whenever he communicated through the canvas which was very often He executed nearly 7000 pieces in oil and tempera. Many are outstanding masterpieces, possession of which had been the envy of art lovers.

In Roerich's compositions "the Himalayan theme" is treated in all its aspects. The series symbolize the artist's concept of man's relationship with the Cosmos His Himalayas is majestic and mystifying. This theme flows through the paintings like the haunting, lingering melody of the mountain flute, now loud, now fair.

A GIANT

According to his son, Svetoslav Roerich, also a noted artist, through the Himalaya series, his father "had revealed the legends and the spiritual aspirations of the countless searchers after Truth who came to these mighty ranges in search of wisdom." They portray affirmation and sureness. The series earned Prof. Nicholas Roerich the apt title of "the master of mountains."

Whatever theme Roerich chose or appealed to him, he poured it on the canvas, flawlessly portraying his own experiences. Indian themes like Sri Krishna, Lakshmi, Devasari, Damayanti and the like also find place in Roerich's works These are better known as "Dreams of India" series. In these, he emerges as a highly sensitive, eloquent artist who takes the viewer on a voyage of the world he saw, dreamt and visualised

In the realm of arts, Roerich was a giant. He won acclaim as a philosopher, poet, explorer, archaeologist, writer and humanist. He spent his childhood in Petersburg in the Soviet Union where he grew up in the family estate called "eswara"—God. As he stepped into his early 30's he dedicated many of his paintings and essays to India He admired India's ancient wisdom that had been distilled through centuries of experience and knowledge. The Indian thought held its sway on Roerich till his end in the Kulu retreats in 1947

WORLD WAR

To Roerich, art symbolized a soothing touch to the tormented humanity. Art, said he, is to create beauty "Through beauty we gain victory, through beauty we unite, and through beauty we pray", was his unbending belief.

In the aftermath of World War, I Roerich saw the urgency establishing and preserviolable. The Pact was signed the famous Roerich Pact and Banner of Peace which had provisions for safeguarding places of educational, scientific, religious and cultural significance. In times of war, these were to be deemed inviolable The Pact was signed in White House in Washington on April 15, 1935 by the representatives of 21 governments. The ceremony was attended by President Roosevelt of America

The famous Roerich Expedition to Central Asia in 1923 made history. It lasted for five years The Expedition travelled through the hazardous passes in Tibet, Sikkim, Mongolia, Chinese Turkestan and Altai Its basic aim was to undertake a systematic study of the religion, languages and culture of the Central Asian people

MORE MATURE

The Roerich who emerged from this gruelling expedition was now intellectually more mature Back in Kulu he founded the Urusvati Himalayan Research Institutes with the avowed aim of studying and examining the results of the great exploration Each year as the summer set in, expedition squads would go out in all directions, wander into the Tibetan vales and trek through the virgin mountain zones. They returned to Kulu before fall to report the result of the visit.

As a befitting tribute to the memory of this great artist and torch bearer of world peace and friendship, Government of India is issuing special commemorative stamp Bharat Kala Bhawan in Varanasi and the Municipal Museum in Allahabad are being named after him Soviet Union too is marking the occasion by large scale celebrations Prof. Nicholas Roerich whose "creative genius and scope and abundance of activities" astounded the late Jawaharlal Nehru, didn't belong to a single country. He belonged to the entire world

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/FEATURE/

THE RUSSIAN WHO NEVER WENT BACK

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BEFITTING TRIBUTE

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Nicholas' paintings to be flown to Moscow

BANGALORE, Oct. 8. (PTI): A special Russian plane will carry some of Nicholas Roerich's paintings from Bangalore to Moscow shortly for an exhibition at the Tretyakoc gallery as part of world-wide centenary celebrations of the Russia"s 'many sided genius' beginning tomorrow.

The 325 paintings that would be carried to Russia would also include the works of his son, Mr Svetoslav Roerich, who is "carrying the torch lit by his father."

Mr Svetoslav told a Press conference here today that in many countries, particularly the USSR, the USA, the UK and India, scholars and academicians would gather at meetings and exhibitions to pay homage to his father who was an artist, scientist, author explorer, poet and educator.

In India, where Mr Nicholas spent his last days, nation-wide celebrations would mark the occasion, Mr Svetoslav said.

The celebrations at Kulu, where Nicholas was cremated, would begin with temple music, folk dances and a 'havan' at Nicholas samadhi. The road leading to Nichola's house would also be named after the Russian painter. The Government of India would bring out a Roerich centenary stamp tomorrow which would be released at Naggar-Kulu, Mr Svetoslav said.

The Soviet Union, he said, was publishing commemorative volumes on Nicholas and releasing medals, stamps, post-cards and films. A bronze plaque with Nicholas' image and a symbol of his 'banner of peace' had been placed on the summit of the Altai mountains in Siberia, where the second highest peak had been named after Nicholas. 'Iswara', his old country house near Leningrad, was being developed into a museum, he said.

Prime Minister Indira Gandhi today described Nicholas Roerich who made India his home, as a "combination of modern savant and ancient Rishi."

In a message from Delhi on the occasion of the birth centenary of the painter, which falls tomorrow (Wednesday), Mrs. Gandhi says that Nicholas Roerich's work has inspired many new trends among Indian painters.

Mrs Gandhi's message said: "My father and I were privileged to know Nicholas Roerich. He was one of the most impressive people I have met. He was a combination of modern savant and ancient Rishi. He lived in Himalayas for years and seems to have captured the spirit of the mountains, portraying their ever changing moods and colours. Nicholas Roerich's work has inspired many new trends among our own painters.

"The centenary celebrations provide an occasion for us to pay tribute to this great artist and philosopher who made India his home."

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Bombay

Client :

Subject :

Kannada Prabha, Bangalore

10 OCT 1974

618 ರೋರಿಚ್ ಶತಾಬ್ದಿ

ಬೆಂಗಳೂರು, ಅ. 9— ವಿಶ್ವವಿಖ್ಯಾತ ರಷ್ಯನ್ ಕಲಾವಿದ ಚಿತ್ರಕಾರ ನಿಕೋಲಾಸ್ ರೋರಿಚ್ ಅವರ ಜನ್ಮ ಶತಾಬ್ದಿ ಅಂಗವಾಗಿ ಸೋವಿಯೆತ್ ಯೂನಿಯನ್‌ನಲ್ಲಿ ಭಾರಿ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ಏರ್ಪಡಿಸಲಾಗಿದೆ.

ಜನ್ಮ ಶತಾಬ್ದಿಯ ಅಂಗವಾಗಿ ಲೆನಿನ್‌ಗ್ರಾಡ್‌ನಲ್ಲಿ ಏರ್ಪಡಲಿರುವ ಚಿತ್ರ ಪ್ರದರ್ಶನದಲ್ಲಿ ಅವರ ಪುತ್ರ ಸ್ವೆತಸ್ಲಾವ್ ರೋರಿಚ್ ಅವರಿಂದ ಸುಮಾರು ಮುನ್ನೂರು ಚಿತ್ರಗಳನ್ನು ರಷ್ಯದ ವಿಶೇಷ ವಿಮಾನವೊಂದು ಬೆಂಗಳೂರಿನಿಂದ ಒಯ್ಯಲಿದೆ.

ಶ್ರೀ ಸ್ವೆತಸ್ಲಾವ್ ರೋರಿಚ್ ಈಗ ಬೆಂಗಳೂರಿನಲ್ಲೇ ಇದ್ದಾರೆ. ಅವರೂ ಕಲಾವಿದ - ಚಿತ್ರಕಾರರೇ.

ರೋರಿಚ್‌ರ ಜನ್ಮಶತಾಬ್ದಿ ಈಗ ರಷ್ಯ, ಅಮೆರಿಕ, ಬ್ರಿಟನ್ ಮತ್ತು ಭಾರತಗಳಲ್ಲಿ ಆಚರಿಸಲ್ಪಡುತ್ತಿದೆ. ರೋರಿಚ್ ಕಲಾವಿದರಾಗಿದ್ದಂತೆಯೇ ವಿಜ್ಞಾನಿಯೂ ಹೌದು, ಸಂಶೋಧಕರೂ ಕೂಡ ಮತ್ತು ಸಾಹಿತಿಯೂ ಸಹ.

ಶ್ರೀ ರೋರಿಚ್‌ರಿಗೆ ಭಾರತ ಎರಡನೇ ಮನೆ. ಅವರ ಜೀವನದ ಗಣನೀಯಭಾಗ ಕಳೆದಿದ್ದು ಕಾಶ್ಮೀರದ ಕುಲು ಕಣಿವೆಯ ನಗ್ಗಾರದಲ್ಲಿ. ಅಲ್ಲಿ ಅವರ ಮನೆಯೂ ಇದೆ, ಸಮಾಧಿಯೂ ಇದೆ.

ರೋರಿಚ್‌ರ ವರ್ಣಮಯ ಜೀವನದ ಬಗ್ಗೆ ಸೋವಿಯೆತ್ ರಷ್ಯಾ ಒಂದು ಚಲನಚಿತ್ರವನ್ನು ತಯಾರಿಸುತ್ತಿದೆ.

ಭಾರತದಲ್ಲಿ ರೋರಿಚ್ ಸ್ಯಾಂಪ್ ಬಿಡುಗಡೆ, ಕುಲು ಕಣಿವೆಯಲ್ಲಿ ಕಾರ್ಯಕ್ರಮಗಳು ಏರ್ಪಾಟಾಗಿವೆ.

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ಖ್ಯಾತ ಕಲಾವಿದ ಕ್ಕಿ ರೋರಿಚ್ ಶತಮಾನ ಉತ್ಸವಾಚರಣೆ

ಬೆಂಗಳೂರು, ಅ. 9—ಭಾರತದ ಮಿತ್ರ ರಷ್ಯಾದ ಪೆಸರಾಂತ ಕಲಾವಿದ ನಿಕೊಲಾಸ್ ರೋರಿಚ್ ಅವರ ಹುಟ್ಟುಹಬ್ದ ಶತಮಾನೋತ್ಸವವನ್ನು ಇಂದು ಇಲ್ಲಿ ಆಚರಿಸಲಾಯಿತು.

ಶತಮಾನೋತ್ಸವವನ್ನು ಉದ್ಘಾಟಿಸಿ ಭಾಷಣ ಮಾಡಿದ ರಾಜ್ಯಪಾಲ ಶ್ರೀಮೋಹನ್‌ಲಾಲ್‌ಸುಖಾಡಿಯಾ ಅವರು ಆಧ್ಯಾತ್ಮಿಕ ಸೌಂದರ್ಯದ ಸೊಬಗನ್ನು ವಿಶ್ವಕ್ಕೆ ನೀಡಿದ ಮಹಾಪುರುಷ ಶ್ರೀ ರೋರಿಚ್ ಅವರ ಜ್ಞಾಪಕಾರ್ಥವಾಗಿ ಲಲಿತಕಲಾ ಅಭಿವೃದ್ಧಿ ಸಂಸ್ಥೆಯೊಂದನ್ನು ರಚಿಸುವುದು ಉತ್ತಮವೆಂದು ಹೇಳಿದರು.

ಶ್ರೀ ರೋರಿಚ್ ಅವರ ಕಲಾ ಪ್ರತಿಭೆಯನ್ನು ಮುಕ್ತಕಂಠದಿಂದ ಪ್ರಶಂಸಿಸಿದ ಶ್ರೀ ಸುಖಾಡಿಯಾ ಅವರು ರಷ್ಯದ ಇಂಪೀರಿಯಲ್‌ಕೋರ್ಟ್ ಚೆಂಬರ್ಲಿಯನ್ ಸ್ಥಾನವನ್ನು ಸಹ ಒಪ್ಪದೆ ಕಲಾ ಅಭಿವೃದ್ಧಿಗಾಗಿ ಶ್ರಮಿಸಿದ ಮಹಾನ್ ವ್ಯಕ್ತಿ ಎಂದರು.

ನ್ಯೂಯಾರ್ಕಿನಲ್ಲಿ ಶ್ರೀ ರೋರಿಚ್ ಅವರು ಸ್ಥಾಪಿಸಿರುವ ಸಂಸ್ಥೆಯ ದರಲ್ಲಿ ಉತ್ತಮ ಸಂಸ್ಥೆಯೊಂದನ್ನು ಸಾ ಪಿಸಿ, ಅಲ್ಲಿ, ಸಂಗೀತ, ನಾಟ್ಯ, ಚಿತ್ರಕಲೆ, ನಾಟಕ ಹಾಗೂ ಶಿಲ್ಪಕಲೆಯ ತರಗತಿಗಳನ್ನು ನಡೆಸುವ ವ್ಯವಸ್ಥೆ ಇರಬೇಕು ಎಂದರು.

ಡಾ॥ ಸೆಟೆಸ್ಲೋವ್ ರೋರಿಚ್ ಅವರು ಭಾವಾವೇಶದಿಂದ ಮಾತನಾಡಿ ತಮ್ಮ ತಂದೆಯವರ ಧ್ಯೇಯೋದ್ದೇಶಗಳು ಹಾಗೂ ಸಂದೇಶಕ್ಕೆ ಎಲ್ಲವರ್ಗದ ಜನತೆಯಿಂದ ಬಂದ ಪ್ರೋತ್ಸಾಹಕ್ಕೆ ತಾವು ಋಣಿಯಾಗಿರುವುದಾಗಿ ಹೇಳಿದರು. ಬಾಲ್ಯದಿಂದಲೂ ಭಾರತದ ಬಗ್ಗೆ ಪ್ರೀತಿ ಆದರಗಳನ್ನು ಹೊಂದಿದ್ದ ಪ್ರೊಫೆಸರ್ ರೋರಿಚ್ ಅವರು ಇಂದು ಇಲ್ಲಿ ಇದ್ದಿದ್ದರೆ ಅವರ ಧ್ಯೇಯಕ್ಕೆ ಜನರು ತೋರಿಸಿರುವ ಪ್ರೋತ್ಸಾಹವನ್ನು ಕಣ್ಣಾರೆ ಕಾಣಬಹುದಾಗಿತ್ತು ಎಂದರು.

ಆರಂಭದಲ್ಲಿ ಕೈಗಾರಿಕಾ ಮಂತ್ರಿ ಶ್ರೀ ಎಸ್. ಎಂ. ಕೃಷ್ಣ ಅವರು ನಿಕೋಲಾಸ್ ರೋರಿಚ್ ಅವರ ಚಿತ್ರಕಲೆಗಳ ಪ್ರದರ್ಶನವನ್ನು ಉದ್ಘಾಟಿಸಿ ರಾಜ್ಯಪಾಲರು ಸ್ಥಾಪಿಸಿದ ಮಾದರಿಯ ಸಂಸ್ಥೆಯೊಂದನ್ನು ಸಾ ಪಿಸಲು ಸರ್ಕಾರ ಮತ್ತು ಕಲಾಭಿಮಾನಿಗಳು ಶ್ರಮಿಸಬೇಕು ಎಂದರು. ...

ಉತ್ಸವವನ್ನು ಏರ್ಪಡಿಸಿದ್ದ ಮೈಸೂರು ಚಿತ್ರಕಲಾ ಪರಿಷತ್ತಿನ ಅಧ್ಯಕ್ಷೆ ಶ್ರೀಮತಿ ಕೆ. ಎಸ್. ನಾರತ್ನಮ್ಮನವರು ಆರಂಭದಲ್ಲಿ ಸ್ವಾಗತ ಭಾಷಣ ಮಾಡಿ ಪರಿಷತ್ತು ನಿರ್ಮಿಸಬೇಕೆಂದಿರುವ ಕಲಾಭವನಕ್ಕೆ ಸರ್ಕಾರ ಸಹಾಯ ಮಾಡಬೇಕು ಎಂದು ಮನವಿ ಮಾಡಿದರು.

ಪರಿಷತ್ತು ಏರ್ಪಡಿಸಿದ್ದ ಸ್ಥಳದಲ್ಲಿಯೇ ಚಿತ್ರ ಬಿಡಿಸುವ ಸ್ಪರ್ಧೆಯಲ್ಲಿ ಗೆದ್ದವರಿಗೆ ಶ್ರೀ ಸುಖಾಡಿಯಾ ಅವರು ಬಹುಮಾನ ವಿತರಣೆ ಮಾಡಿದರು.

ಪರಿಷತ್ತಿನ ಕಾರ್ಯದರ್ಶಿ ಶ್ರೀ ಎಂ.ಎಸ್. ಗುಂಡೂರಾವ್ ಅವರು ವಂದನಾರ್ಪಣೆ ಮಾಡಿದರು.

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INTERNATIONAL CLIPPING SERVICE

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Client :

Subject :

Janmabhoomi, Bombay.

10 OCT 1974

પ્રો. રોરિક શતાબ્દી ઉજવતું મુંબઇ : ખાસ ટપાલ ટિકિટ બહાર પડી

મુંબઈ, તા. ૧૦: બુધવારે મુંબઈમાં સાત આર્ટ સોસાયટીઓ અને ગેલેરીઓ તરફથી વિશ્વ વિખ્યાત રશિયન ચિત્રકાર, લેખક, પુરાતત્ત્વવેત્તા અને માનવતાવાદી પ્રોફેસર નિકોલસ રોરિક શતાબ્દી ઉજવાઈ હતી.

ભારતમાં પોતાનું જીવન હિમાલયની અનંત નિસર્ગલીલાને ચિત્રાંકિત કરવામાં વિતાવનાર આ રશિયન કલાકારને ભાવભરી અંજલિ અર્પતા રાજ્યપાલ શ્રી. અલી યાવર જંગે કહ્યું હતું કે પ્રોફેસર રોરિકની કલાકૃતિઓમાં વિચાર, અનુભૂતિ અને પ્રેરણાનો સમન્વય દૃષ્ટિગોચર થાય છે. તેમણે ભારતને તેમજ વિશ્વને પોતાની કળા દ્વારા અનોખું પ્રદાન કર્યું છે.

સર્વશ્રી કે. જે. ખંડાલાવાલા, કે. કે. લેબ્બર, બી. સદવાલકર, કુ. પીરોઝા પી. ક્રોફ વગેરેએ પ્રાસંગિક પ્રવચનો કર્યાં હતાં.

આ પ્રસંગે પ્રોફેસર રોરિક શતાબ્દી ટપાલ ટિકિટનો પ્રકાશન વિધિ પણ રાજ્યપાલે કર્યો હતો. પોસ્ટ માસ્તર જનરલ શ્રી વી. ઈ. અરૂણાચલમે તે રજૂ કરી હતી.

આ સમારંભમાં જોડાયેલી સંસ્થાનોમાં ભુલાભાઈ મેમોરીઅલ ઈન્સ્ટિટ્યૂટ, આર્ટ સોસાયટી ઓફ ઈન્ડિયા, આર્ટિસ્ટસ સેન્ટર, એશિયન આર્ટસ એન્ડ કલ્ચર સેન્ટર, બોમ્બે આર્ટ સોસાયટી, ધ સીમરોઝા આર્ટ ગેલેરી અને મ્યુઝીઅમ સોસાયટીનો સમાવેશ થતો હતો.

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INTERNATIONAL CLIPPING SERVICE

Bombay

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Subject :

Vishalaandhra: Vijayawada.

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మహా కళాకారుడు రోరిక్

శత జయంత్యుత్సవ సందర్భంగా శ్రీమతి గాంధీ నివాళి

న్యూఢిల్లీ, అక్టోబరు 8

ప్రఖ్యాత చిత్రకారుడు నికొలస్ రోరిక్ "ఆధునిక పండితుడు, ప్రాచీన రుషి మేలు కలయిక" అని ప్రధాని శ్రీమతి గాంధీ నేడిక్కడ నివాళి అర్పించారు.

రేపు రోరిక్ శతజయంత్యుత్సవ సందర్భంగా ఆమె ఒక సందేశమిచ్చారు: తనను ఎంతో ముగ్ధురాల్ని చేసిన వ్యక్తులలో రోరిక్ ఒకరని ఆమె అన్నారు.

"ఆయన ఆధునిక పండితుడు ప్రాచీన రుషి మేలుకలయిక హిమాలయాలలో ఏళ్ళ తరబడి నివసించారు. ఆ పర్వతాల సందేశంలో రోరిక్ తాదాత్మ్యం చెందారు. విరంతర పరిణామ శీలమైన వాటి భావనలు రంగులను ఆయన చిత్రించారు. మనదేశ చిత్రకారులలో కూడా అనేక నూతన ధోరణులకు ఆయన ఉత్తేజం కలిగించారు."

"భారతదేశాన్ని తన స్వగృహం చేసుకున్న యీమహోత్తర కళాకారుడు,తత్వజ్ఞాత్రవేత్త శతజయంత్యుత్సవ సందర్భంగా జోహార్లర్పిద్దాం" అన్నారు.

ప్రపంచమంతటా ఉత్సవాలు

ప్రఖ్యాత సోవియట్ చిత్రకారుడు, పరిశోధకుడు, రచయిత అయిన రోరిక్ శతజయంత్యుత్సవం రేపు భారత్‌లోనూ,ప్రపంచమంతటా జరగనున్నది.

ఆయన కుమారుడు గొప్ప చిత్రకారుడైన స్వెతస్లావ్ రోరిక్ నేడు బెంగుళూరులో పత్రికలవారితో మాట్లాడారు.

ప్రధానంగా సోవియట్, భారత, అమెరికా బ్రిటన్‌లలో తన తండ్రి శతజయంత్యుత్సవాలు పెద్దఎత్తున జరగనున్నాయన్నారు. నికొలస్ రోరిక్ కాన్వాసులు ప్రపంచమంతటా అనేక గ్యాలరీలలో ఉన్నాయని ఆయన అన్నారు.

1947 వరకూ నికోలస్‌రోరిక్ భారత్‌లోనే జీవించారు. చిత్రించారు. ఇక్కడే మరణించారు. ఆయన స్మృత్యర్థం తంతితపాలాశాఖ ప్రచురించే తపాలా బిళ్ళను నాగర్‌కోయిల్‌లో విడుదల చేస్తారు. రోరిక్ తన అఖరు దినాలను కులూ లోయలోనే గడిపారు.

మాస్కోలో ప్రదర్శన

ఇంతవరకూ ఎక్కడా ప్రదర్శించబడని తన తండ్రి చిత్రాలతో పాటు తాను సృష్టించిన 300 చిత్రాలను త్వరలో మాస్కో త్రెత్యకోవ్‌గాలరీలో ప్రదర్శనకు పంపనున్నామని స్వెతస్లావ్ రోరిక్ తెలిపారు.

సోవియట్‌లో తన తండ్రి జీవితంపై గ్రంథాలు, ఆయన చిత్రాల ఆల్బమ్‌లు, ఆయన జీవితంపై డాక్యుమెంటరీ చిత్రాలు ప్రదర్శించబడునున్నారని చెప్పారు.

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Northern India Patrika, Allahabad

10 OCT 1974

ROERICH PRAISED BY MRS. GANDHI

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NEW DELHI, Oct. 8. (PTI).

Prime Minister Indira Gandhi today described the Russian-born painter, Nicholas Roerich who made India his home, as a 'combination of modern savant and ancient rishi'.

In a message on the occasion of the birth centenary of the painter, which falls to-morrow (Wednesday), Mrs. Gandhi says that Nicholas Roerich's work has inspired many new trends among Indian painters.

Mrs. Gandhi's message said: "My father and I were privileged to know Nicholas Roerich. He was one of the most impressive people I have met. He was a combination of modern savant and ancient rishi. He lived in the Himalayas for years and seems to have captured the spirit of the mountains, portraying their ever changing moods and colours. Nicholas Roerich's work has inspired many new trends among our own painters.

"The centenary celebrations provide an occasion for us to pay tribute to this great artist and philosopher who made India his home'.

पत्र सूचना कार्यालय

भारत सरकार

1. पत्र का नाम — आज

2. प्रकाशन स्थान — वाराणसी

3. तारीख — 10 OCT 1974

DAINIK JAGRAN
Kanpur

रोरिक जन्मशती मनाई गई

(कार्यालय संवाददाताद्वारा)

इलाहाबाद, ९ अक्टबर । अपने अनुपम आकर्षक चित्रों द्वारा सत्य एवं सौन्दर्य का उदघाटन करनेवाले विश्व प्रसिद्ध चित्रकार निकोलस रोरिक की आज यहां स्थानीय प्रयाग संग्रहालय में प्रथम जन्मशती धम धाम से मनायी गयी।

इस अवसर पर आयोजित एक समारोह में स्वर्गीय रोरिक कोअपनी अपनी श्रद्धांजलियां अर्पित करते हुए वक्ताओं ने बताया कि रोरिक ने अपने जीवन के अमूल्य १७ वर्षइलाहाबाद में ही रह कर बिताए।इस महान कलाकार अध्येता, लेखक तथा पुरातत्व वेत्ता व अन्वेषक ने मानव जीवन के अनेक पक्षों को स्पर्शकिया। रोरिक द्वारा १९३३ के आसपास प्रयाग संग्रहालय के एक कक्ष में बनाये गयी डेढ़ दर्जन से अधिकपेंटिंग आज भी मौजूद हैं।

प्रयाग संग्रहालय के निदेशक श्री सतीशचन्द्र काला ने रोरिक का२० वीं शदी का सबसे उत्तम कलाकार बताया। श्री काला ने बताया कि रोरिक में भारतीय संस्कृति, दर्शन एवं धर्म की भावनायें कूट कूट कर भरी थी। उन भावनाओं का प्रत्यक्ष दर्शन उनके चित्रों मेंआज भी किया जा सकता हैं। इस अवसरपर रोरिक की स्मृति में डाक तारविभाग द्वारा एक रुपये का विशेष डाक टिकटजारी किया गया।

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'उरुस्वती' का ऋषि रोरिक

हिमालय में कितना जबर्दस्त आकर्षण है, इसे कोई भुक्त-भोगी ही जानता है। भारत में ऐसे बहुत कम लोग होंगे, जिन्हें हिमालय ने कभी अपनी ओर आकर्षित न किया हो। हिमालय भारत के केवल भूगोल और इतिहास का ही निर्माण नहीं करता, बल्कि स्मरणातीत काल से वह भारत की अन्तरात्मा के साथ जुड़ा है। हिमालय की इसी मोहिनी ने रूस में जन्मे-पले, यूरोप और अमरीका में प्रौढ़त्व को प्राप्त हुए, आधुनिक बुद्धि-जीवी और प्राचीन ऋषि को अपने व्यक्तित्व में समाहित करने वाले, निकोलस रोरिक को अपनी ओर आकर्षित किया था। यह आकर्षण इतना जबर्दस्त सिद्ध हुआ कि विश्व भ्रातृत्व और विश्व शान्ति का उपासक यह विश्व-नागरिक अन्त में हिमालय का ही होकर रह गया।

रोरिक बहुमुखी प्रतिभा के धनी थे। यद्यपि अधिक ख्याति उनके चित्रकार रूप को मिली, पर पुरातत्वज्ञ, अन्वेषक, दार्शनिक, लेखक और कवि के रूप में भी उनका योगदान इतना अधिक है कि यदि उनके लेखन का संकलन किया जाय तो वह लगभग ३० जिल्दों में समाएगा। विश्वशान्ति के लिए उनकी ललक 'रोरिक पैक्ट' से और 'शान्ति पताका' से ध्वनित होती है। विश्व की समस्त कलाकृतियों और सांस्कृतिक संस्थाओं की रक्षा के लिए ६३ देशों ने सन १९३५ में जिस अन्तर्राष्ट्रीय समझौते पर हस्ताक्षर किए थे उसी का नाम रोरिक पैक्ट है। युद्धों की निरर्थकता को द्योतित करने वाली और विश्व-शान्ति की प्रेरणा प्रतीक है उनके द्वारा स्थापित शान्तिपताका। कला के विभिन्न अंगों में नए सिरे से जीवन डालने के लिए उन्होंने अनेक अन्तर्राष्ट्रीय कला संस्थाएं और कला-केन्द्र स्थापित किए थे। जिस हिमालय ने उन्हें अपने पास खींच कर सदा के लिए बंधक बना लिया उसकी भी वनस्पतियों, भाषाओं, नृवंशों और पुरातत्व की खोज के लिए उन्होंने कुल्लू के नगर नामक स्थान पर, जो उनका स्थायी निवास था, हिमालयन इंस्टीट्यूट और 'उरुस्वती' की स्थापना की थी। हिमालय को समग्र रूप में समझने के लिए ही उन्होंने मध्य एशिया का लगातार पांच साल तक भ्रमण किया था और पुरातत्व सम्बन्धी अद्भुत सामग्री संकलित की थी।

देवतात्मा हिमालय के अंस-रंग को जितनी पूर्णता से इस कलाकार ने आत्मसात किया उसके कारण उसे अनायास 'हिमालय की आत्मा का चितेरा' कहा जा सकता है। हिमालय उनके लिए शाश्वत आनन्द और अक्षय प्रेरणा का स्रोत था। उनके द्वारा निर्मित कुल चित्रों की संख्या ७००० से ऊपर है और उनमें अधिकांश का विषय हिमालय है। हिमालय की उदात्तता, रहस्यात्मकता और आध्यात्मिकता उनके चित्रों में इस खूबी से उतरी है कि जिसने हिमालय का कभी दर्शन नहीं किया उसे भी हिमालय के सान्निध्य की अनुभूति हुए बिना नहीं रहती। ९ अक्तूबर को उनका शतवार्षिक जन्म दिवस है। इस अवसर पर भारत सरकार उनकी स्मृति में डाक टिकट जारी कर रही है। १९७४ में जब उनका स्वर्गवास हुआ तब उनकी कुछ कलाकृतियों का प्रदर्शन किया गया था। उस अवसर पर पं. नेहरू ने कहा था :

'जब तुम इन चित्रों की ओर, जिनमें से अधिकांश हिमालय से सम्बद्ध हैं, देखते हो, तब तुम्हें ऐसा लगता है कि तुमने उन पर्वतों की आत्मा को पकड़ लिया है जो भारत के मैदानों पर मीनार की तरह छाये हैं और युग-युगान्तर से हमारे प्रहरी रहे हैं। हमारे इतिहास, हमारे चिन्तन, हमारी संस्कृति और हमारी आध्यात्मिक विरासत का वे इस कदर स्मरण कराते हैं कि उसका संबंध केवल भारत के अतीत के साथ नहीं रहता, बल्कि भारत में जो भी कुछ शाश्वत और नित्य है उससे जुड़ जाता है। तभी हमें लगता है कि रोरिक का हम पर कितना ऋण है जिसने इन चित्रों में उस आत्मा को उंडेल दिया है।'

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10 OCT 1974

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कलाकार निकोलस रोरिक

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निकोलस रोरिक संसार में एक महान चिन्तनशील कलाकार के रूप में अवतरित हुए. इन जैसे बहु-प्रतिभा तथा ठोस व्यक्तित्व के कलाकार विरले ही देखने को मिलते हैं. संगीत, नाटक, कविता, दर्शन, इतिहास, पुरातत्व तथा विज्ञान में रोरिक की विशेष अभिरुचि थी. सनातन संस्कृतियों के तत्व, विश्व-बन्धुत्व तथा लोक कल्याण की भावना से ओतप्रोत उनके चित्र एक स्थायी सृष्टि का आभास देते हैं. उनके चित्रों में धार्मिक, नैतिक तथा आदर्शवादी भावनाओं का विचित्र समन्वय देखने को मिलता है. उन्होंने विश्व के अनेक देशों में भ्रमण किया और वहां जो कुछ भी उन्हें सुन्दर लगा, उसे उन्होंने बड़ी श्रद्धा एवं उदार भावना से अंकित किया. रोरिक को प्रायः रंगों के जादूगर कहा जाता है. वास्तव में रंग ही उनके चित्रों की शक्ति तथा जीवन है. अपने जीवन काल में रोरिक ने लगभग ७००० चित्रपट अंकित किये जो इस समय विश्व के अनेक संग्रहालयों, संस्थाओं तथा निजी संग्रहों में सुरक्षित हैं.

निकोलस रोरिक का जन्म सन् १८७४ में रूस के सेंट पीटर्स नामक

—डा० सतीश चन्द्र काला

नगर में हुआ था. उनकी पैतृक इस्टेट का नाम "ईश्वर" था जो सघन वनों तथा पोखरों के कारण अति मनोहर तथा रोमांचकारी पाना जाता था. "ईश्वर" निकटवर्ती क्षेत्रों में अनेक सक स्थल तथा अवशेष रोरिक का ध्यान पुरातन खिंचा. उन्होंने ोड़ाई भी की और वस्तुएं प्राप्त कीं. ाम् युगीन सभ्यता के उन्हें आदि मानव के तथा कर्मठ व्यक्तित्व की मिली. सरल, निर्मम तथा की चहल पहल से दूर आदि नव में भी विलक्षण कला चेतना ी. रोरिक के प्रारम्भिक चित्रों में शिकारी, चट्टान, गुफा तथा निर्जन स्थलों में नाविक आदि का जो चित्रण हुआ है वह निश्चित ही उनके पुरातत्व ज्ञान के फलस्वरूप है.

रोरिक बाल्यकाल से ही चित्रकला में रुचि रखते थे. कालान्तर में वे पीटर्सबर्ग एकेडेमी आफ फाइन आर्ट्स के कला अध्यापक कुइन्दजी के सम्पर्क में आये. कुइन्दजी उस काल के माने जाने वाले कलाकारों में थे. परन्तु उनका कोई विशेष असर रोरिक पर नहीं पड़ा. सन् १८९७ ई०० में एकेडेमी ने पीटर्सबर्ग में एक विशाल प्रदर्शनी आयोजित की जिसमें रोरिक के भी कई चित्र प्रदर्शित हुए. इनमें "दूत" नामक चित्र की बड़ी प्रशंसा हुई. बाद में इस चित्र को ट्रेटकोव गैलरी के लिये क्रय कर लिया गया. कला स्नातक के रूप में रोरिक की यह सर्वप्रथम विजय थी. युवा अवस्था में रोरिक ने रूस के प्राचीन स्मारकों, भवनों तथा गिरजाघरों की कला तथा स्थापत्य का विशद अध्ययन किया. फलस्वरूप उनके सभी प्रारम्भिक चित्र रूसी परम्पराओं पर आधारित रहे. एक लम्बे अरसे तक वाईजाई-टीन कला के प्राच्य रंग विधान की छाप रोरिक के चित्रों पर पड़ती रही. उन्होंने रूस के नगरों के विभिन्न रूपों का भी चित्रण किया. ऐसे चित्र रूस की मध्ययुगीन संस्कृति के जीते जागते उदाहरण हैं. रूस की लोककथाओं से भी उन्हें बड़ी प्रेरणा मिली. 'वियांड दि सी ऐंअर आर कन्ट्रीज' तथा उनकूडा नामक चित्रों में रूसी ग्रामीण जीवन के अल्लहड़पन का निरूपण हुआ है. प्रारम्भिक चरण के चित्रों में "स्लेव्ज यलडर्स आर मीटिंग" 'गेस्ट्स फ्राम वियांन्ड दि सी', 'आई डॉल्स विल्डिंग दि शिप' विशेष उल्लेखनीय हैं.

कालान्तर में रोरिक की ख्याति रूसी सीमा के बाहर फैली. सन् १९०७ ई० में रोरिक के चित्रों की एक बृहत प्रदर्शनी, पेरिस में आयोजित हुई. सन् १९०९ और १९१० के बीच रोरिक ने इटली, जर्मनी, हालैंड तथा इंगलैंड की यात्रा की. स्थान स्थान पर उनके चित्रों की प्रदर्शनियां आयोजित हुईं, कलाकारों तथा कला संस्थानों से भी उनके सम्पर्क बढ़े. जनता को उनके चित्रों में रहस्य तथा शान्ति के तत्व दीख पड़े. रोरिक ने सन् १९१२ के बाद जो चित्रपट बनाये उनमें भविष्यवाणी के संकेत हैं द्वितीय महासमर के भयावह गर्जन तर्जन तथा प्रलयकारी विध्वंस की आशंका से रोरिक का देव तुल्य शरीर कांप उठा. इस अंतर्द्वन्द्व से प्रेरित सबसे अच्छा चित्र 'लॉस्ट एंजिल' है. चित्र में अग्नि ज्वाला में डूबे भूमिखंड के ऊपर उड़ते बादलों के मध्य शांति दूत दोनों हाथ उठाये खड़ा है. 'कानफ्लेग्रेशन', 'एक कांसल इन फ्लेमसड्रम्ड सिटी' आदि चित्र भविष्यवाणी के अनुरूप हैं.

सन् १९२० में शिकागो आर्ट इन्स्टीट्यूट के तत्कालीन डाइरेक्टर डा० रोवर्ट हर्ष ने रोरिक के अमेरिका में चित्र प्रदर्शनी करने का आमंत्रण दिया. रोरिक के चित्रों की कुल २९ प्रदर्शनियां अमेरिका में आयोजित हुईं. रोरिक के चित्रों के अनूठे विषय तथा कुशल रंग विधान को देख कर अमेरिका के लोग अचंभित हो गये. लोगों ने उन्हें कला के क्षेत्र में युग प्रवर्तक तथा शान्ति प्रहरी की संज्ञा दी. सन् १९२३ ई० में न्यूयार्क में रोरिक संग्रहालय की स्थापना की गयी. इस २९ मंजिले भवन में लगभग १००० चित्र प्रदर्शित हैं. न्यूयार्क की भौतिकतावादी संस्कृति को यह संग्रहालय चुनौती है. एक प्रसिद्ध आलोचक ने कहा है—

"रोरिक चित्रों द्वारा मानव को भय, संशय, लोभ तथा संकीर्ण भावनाओं से मुक्त कर उसे स्वर्ग के द्वार तक पहुंचाने में सफल हुए हैं."

कलाकार निकोलस रोरिक

रोरिक को अमेरिका तथा यूरोप में बड़ा सम्मान मिला और उनकी कला की पत्र पत्रिकाओं में भूरि-भूरि प्रशंसा की गयी. परन्तु इन देशों की संस्कृति में रोरिक को सन्तोष तथा शान्ति नहीं दीख पड़ी. उनके मन में नाना प्रकार की क्रियायें-प्रतिक्रियायें उठती रहीं. एशिया, विशेषकर भारतीय संस्कृति की विशाल ज्ञान की विरासत से रोरिक परिचित थे. सन् १९२३ ई० में संत रोरिक ने ज्ञान तथा शान्ति के लिये एशिया की ओर प्रयाण किया. १९२४ से १९४० तक वे चीनी तुर्किस्तान. तिब्बत, मंगोलिया, काराकोरम, लद्दाख तथा भारत में भ्रमण करते रहे.

बीसवीं सदी में पश्चिम में अनेक मौलिक तथा प्रतिभाशाली चित्रकार जन्मे पर पूर्व के दर्शन तथा अध्यात्मवाद से वे अछूते ही रहे. गिरिराज हिमालय की ओर केवल पर्वतारोही मात्र आकर्षित होते हैं. रोरिक प्रथम विदेशी चित्रकार थे जिन्होंने हिमालय के अनुपम सौन्दर्य तथा अध्यात्म रूप को चित्रपट पर साकार किया. दिन रात हिमालय की पर्वत श्रेणियां जिन चित्र विचित्र रूपों में उभरती हैं तथा गगन चुम्बी शृंखलाओं के कगारों तथा घाटियों में छाया तथा प्रकाश का जो रहस्य खिलवाड़ है उसका स्पष्ट निरूपण रोरिक के चित्रों में हुआ है. रोरिक ने ठीक ही कहा है—

"यह सभी को ज्ञात है कि पर्वतों की चोटियों पर साधु निवास करते हैं. इन शृंगों पर ज्ञान की ज्योति प्रज्ज्वलित होती है. अनन्त काल से हिम अपनी धवलता की रक्षा कर रहा है. यहां पर मनुष्यों के विचार परंतन के चिंतन में लगते हैं."

मध्य एशिया तथा तिब्बत की अनेक चित्ताकर्षक दृश्यावलियां रोरिक ने अंकित की हैं. इन देशों में किसी समय बौद्ध धर्म का बोलबाला था. रोरिक ने मठों, स्तूपों, मूर्तियों, उत्कीर्ण लेख सहित चट्टानों तथा साधु, संतों के रंग बिरंगे पर्वतों की पृष्ठभूमि में अंकित किया है. रोरिक सूने पर्वतों के मध्य प्रायः मनुष्य, पशु या मूर्ति को भी चित्रण कर देते हैं. इन चित्रों से एक आध्यात्मिक ध्वनि प्रकट होती है. उनके द्वारा चित्रित लामाओं की आकृतियां भी बड़ी भावपूर्ण हैं.

'इकों आफ मंगोलिया', 'लाहुल', 'रिमेमबर' 'चिंतामणि', 'शैडो आफ दि टीचर तथा 'होर्स आफ लक' नामक चित्रों में रोरिक का तूलिका चातुर्य तथा रंग विधान पराकाष्ठा पर पहुंच गया है. ये चित्र मानव पटल पर अमिट छाप अंकित करते हैं.

भारतीय लोक कथाओं तथा धार्मिक ग्रंथों से भी रोरिक प्रभावित हुए. उन्होंने मैत्रेय, बुद्ध तथा नागार्जुन का बड़ी श्रद्धा से चित्रण किया. 'बुद्ध दि गिवर' में दुखवाद का पुट है. यह चित्र अजंता के उस चित्र की याद दिलाती है जिसमें भिक्षु पात्र लिये बुद्ध यशोधर तथा राहुल के सामने खड़े हैं. रोरिक ने स्लेव वंशभूषा में कृष्ण भगवान का भी चित्रण किया.

जीवन के अन्तिम चरण में रोरिक ने युद्ध के समय प्राचीन स्मारकों तथा कला कृतियों की रक्षा हेतु एक अभियान प्रारम्भ किया. १९२९ ई० में उन्होंने (त्रिविंद धर्म, कला विज्ञान) तीन फलकों से अलंकृत शांति पताका कल्पित की और विश्व के सभी देशों से उसे स्वीकार करने का अनुरोध किया. सन् १९३० ई० में लीग आफ नेशन्स की म्यूजियम समिति ने और १९३७ ई० में भारत ने भी इसे स्वीकार कर लिया. रोरिक ने कुलू घाटी में एक विज्ञान तथा साहित्यिक संस्थान भी स्थापित किया.

१३ दिसम्बर, १९४७ को विश्व के इस महान कलाकार ने कुलू की घाटी में अपनी इहलीला समाप्त कर दी. उनकी मृत्यु से भारतीय संस्कृति का एक अनन्य भक्त, विश्व-बन्धुत्व का प्रेरक, शांति का अग्रदूत कुशल तथा मौलिक कलाकार संसार से उठ गया. पिकासो ने अपने जीवन काल में २५००० के चित्र बनाये उनके चित्रों की शैली तथा विषयों पर यदा कदा विवाद खड़े हो जाते हैं. रोरिक ने भी ७००० के लगभग चित्र बनाये परन्तु उनकी कृतियों पर विवाद नहीं उठा. रोरिक की कला ईश्वरीय है जिसका मूल आधार 'सत्यं शिवम् सुन्दरम्' था. उनके चित्र निःसंदेह मनुष्य के 'मनुष्यत्व' को उभारते हैं.

Navabharat, Daily, Mangalore
10-10-74

ಬೆಂಗಳೂರಿಂದ ರಶ್ಯಕ್ಕೆ ರಶ್ಯನ್ ಕಲಾಕಾರನ ಕಲಾ ಚಿತ್ರಗಳು

ಬೆಂಗಳೂರು, ಅ. 9: ರಶ್ಯದಲ್ಲಿ ನಾಳೆಯಿಂ ದ ರಶ್ಯದ "ಪಲಪು ವಿಧದ ಕೌಶಲ್ಯಗಳ ಸಮಾ ರಂಭವನ್ನು ಜಾಗತಿಕ ಶತಕ ಸಮಾರಂಭದ ಅ ಗವಾಗಿ ಆಚರಿಸಲಿದ್ದು ಬೆಂಗಳೂರಿನಿಂದ ನಿಕ ಲಸ್ ರೋರಿಚ್ ಅವರ ಕಲಾ ಚಿತ್ರಗಳಲ್ಲಿ ಕೆಲ ವನ್ನು ವಿಶೇಷ ರಶ್ಯನ್ ವಿಮಾನದಿಂದ ಶೀಘ್ರ ವಾಗಿ ಸಾಗಿಸಲಾಗುವುದು.

ಒಟ್ಟಿಗೆ 325 ಕಲಾ ಚಿತ್ರಗಳನ್ನು ಕೊಂಡು ಹೋಗಲಿದ್ದು ಅವುಗಳಲ್ಲಿ ಕೆಲವು ಕಲಾಕಾರ ನ ಮಗನ ಕಲಾಚಿತ್ರಗಳೂ ಇವೆ. ಹಿಂದಿನ ಪ್ರತಿಭೆ ಯನ್ನು ಸಂತನು ಸ್ವೆಟೆಸ್ಲಾವ್ ಮುಂದರಿಸಿ ರುವನು.

ಮುಖ್ಯವಾಗಿ ಅಮೆರಿಕ, ಬ್ರಿಟನ್ ಮತ್ತು ಭಾರತದಲ್ಲಿ ಹಾಗೂ ಹಲವು ದೇಶಗಳಲ್ಲಿ ತನ್ನ ಪಿತನಿಗೆ ಗೌರವ ಸಲ್ಲಿಸಲು ಹಲವು ವಿದ್ವಾಂಸ ರು, ಕಲಾಕಾರರು, ವಿಜ್ಞಾನಿಗಳು, ಪರಿಶೋಧಕ ರು, ಕವಿಗಳು, ಹಾಗೂ ಶಿಕ್ಷಣ ತಜ್ಞರು ಸೇರುವ ರೆಂದು ಸ್ವೆಟೊಸ್ಲಾವರು ಪತ್ರಿಕಾ ಗೋಷ್ಠಿಯ ಲ್ಲಿ ಹೇಳಿರುವರು.

ಕೊನೆ ಆಯುಷ್ಯವನ್ನು ಭಾರತದಲ್ಲಿ ಕಳೆದ ತನ್ನ ಪಿತನ ಗೌರವಕ್ಕಾಗಿ ರಾಷ್ಟ್ರಾದ್ಯಂತ ಸಮಾರಂಭ ಜರಗುವುದೆಂದು ಅವರು ಹೇಳಿದ ರು.

ನಿಕಾಲಸ್ ಸಮಾಧಿ ಗೊಂಡ ಕುಲು ಕಣಿವೆ ಯಲ್ಲಿ ದೇವಳ ಸಂಗೀತ ಜಾನಪದ ನೃತ್ಯ ಹಾ ಗೂ ಪವನ ನಡೆಯುತಿದೆ. ನಿಕಾಲಸ್ ರ ಮನೆ ಗೆ ಹೋಗುವ ರಸ್ತೆಗೆ ಅವರ ಹೆಸರನ್ನಿಡಲಾಗು ವುದು.

ಭಾರತ ಸರಕಾರ ರೋರಿಚ್ ಶತಕ ಆಚರಿ ಚೀಟಿನ್ನು ನಾಳೆ ನಗ್ಗರ್- ಕಾಲುವಿನಲ್ಲಿ ಹೊರ ಡಿಸುವುದೆಂದು ಸ್ವೆಟೊಸ್ಲಾವ್ ಹೇಳಿದರು.

ಸೋವಿಯೆತ್ ರಶ್ಯವು ನಿಕಾಲಸ್‌ರ ಸ್ಮಾರಕ ಸಂಪುಟಗಳನ್ನು ಹೊರಡಿಸುವುದು ಮೆಡಲ್ ಸ್ಟಾಂಪ್ ಪೋಸ್ಟ್ ಕಾರ್ಡ್ ಮತ್ತು ಫಿಲ್ಮ್ ಗಳನ್ನು ಹೊರಡಿಸಲಿದೆ. ನಿಕಾಲಸ್ ಕೆತ್ತನೆ ಕಂಚಿನ ಫಲಕವನ್ನು ಅವರ ಶಾಂತಿ ಸಂದೇಶ ವಾಗಿ ಸೈಬೀರಿಯದ ಅತ್ಯುನ್ನತ ಶಿಖರ ಅ ಲ್ಟಾಯನಲ್ಲಿರಿಸಲಾಗಿದೆ. ಅವರ ಹಳೆ ನಾಡಮನೆ "ಈಶ್ವರ"ವನ್ನು ಮ್ಯೂಸಿಯಂ ಆಗಿ ಪರಿವರ್ತಿ ಸಲಾಗಿದೆ.

ಭಾರತ ಸರ್ಕಾರದ ವಾರ್ತಾ ವಿಭಾಗ

ಬೆಂಗಳೂರು

ಅರಣ್ಯ ಕಾಂತರ್ನೀತಿ ಪರಿಷ್ಕರಣೆಗೆ ಸಲಹೆ

ನವದೆಹಲಿ:ಅಕ್ಟೋಬರ್ 16, 1974.

ರಾಷ್ಟ್ರದಲ್ಲಿ ಬದಲಾದ ಸನ್ನಿವೇಶಗಳನ್ನು ಗಮನದಲ್ಲಿಟ್ಟುಕೊಂಡು ರಾಷ್ಟ್ರೀಯ ಅರಣ್ಯಕಾಂತರ್ನೀತಿಯನ್ನು ರೂಪಿಸಬೇಕೆಂದು ನಿನ್ನೆ ಇಲ್ಲಿ ವಿಚಕ್ಷಾಂತರಗೊಂಡ ಕೇಂದ್ರ ಅರಣ್ಯಮಂಡಳಿಯು ಎರಡುದಿನಗಳ ಸಭೆ ಶಿಫಾರಸುಮಾಡಿದೆ. 1927ರ ಭಾರತದ ಅರಣ್ಯ ಕಾನೂನನ್ನು ಪರಿಷ್ಕರಿಸಲು ಮಂಡಳಿ ತಿಳಿಸಿದೆ. ಈ ವಿಷಯಗಳನ್ನು ಪರಿಶೀಲಿಸಲು ಉಪ – ಸಮಿತಿಯೊಂದನ್ನು ರಚಿಸಲಾಗುವುದು.

ಅರಣ್ಯ ಸಂಪತ್ತಿನ ಸಂರಕ್ಷಣೆ ಮತ್ತು ಅಭಿವೃದ್ಧಿಗಾಗಿ ಜನತಾ ಸಹಕಾರ ಮತ್ತು ದೊಡ್ಡ ಸಂಖ್ಯೆಯ ಸಸಿಗಳನ್ನು ನೆಡಲು ಉತ್ತೇಜನ ನೀಡಿಕೆಗಳನ್ನು ಮಂಡಳಿ ಶಿಫಾರಸುಮಾಡಿದೆ. ಒಂದು ಮರ ಕಡಿದರೆ ಮತ್ತೊಂದು ಮರವನ್ನು ನೆಡಬೇಕೆಂದು ಮಂಡಳಿ ತಿಳಿಸಿದೆ. ಅರಣ್ಯಗಳು ಮತ್ತು ಅವುಗಳ ಸಮೀಪ ಪ್ರದೇಶಗಳಲ್ಲಿನ ಗುಡ್ಡಗಾಡು ಜನತೆಯ ಅಭಿವೃದ್ಧಿ, ಅಂತೂ ರಾಜ್ಯಸರ್ಕಾರಗಳಿಗೆ ಸಂಬಂಧಪಟ್ಟಿವೆ ಎಂದು ತಿಳಿಸಿರುವ ಮಂಡಳಿ ಈ ಜನತೆಗಾಗಿ ಕಲ್ಯಾಣ ಕಾಂತರ್ಕ್ರಮಗಳನ್ನು ಕೈಗೊಳ್ಳಬೇಕೆಂದು ಅಪೇಕ್ಷಿಸಿದೆ.

ಅರಣ್ಯ ಸೇವೆಯ ಸಿಬ್ಬಂದಿಯ ಸೇವಾ ಸಾಮರ್ಥ್ಯ ಬಿಜೆಸಲು ಕೆಲವೊಂದು ಸುಧಾರಣೆಗಳನ್ನು ಶಿಫಾರಸುಮಾಡಿದೆ.

ಮಾನವನಿಗೆ ಅಗತ್ಯವಾದ ನೈರ್ಮಲ್ಯ ವಾತಾವರಣ ಸೃಷ್ಟಿ ಮತ್ತು ಸಂರಕ್ಷಣೆ ವನ್ಯಜೀವಿ ಸಂಪತ್ತು ಮತ್ತು ಅರಣ್ಯ ಸಂಪತ್ತಿನ ಸಂರಕ್ಷಣೆ ಅತ್ಯಗತ್ಯವೆಂದೂ ಮಂಡಳಿ ಬೇಳಿದೆ.

(ಎಸ್ಕೆ:ಶಂ:ಎಂಎನ್ಎಸ್) ಕ– 2658 16–10–74

ಮುದ್ರಣಾಲಯದ ನೌಕರರಿಗೆ ದಬ್ಬರ ಮುಂಗಡಸಾಲ

ನವದೆಹಲಿ:ಅಕ್ಟೋಬರ್ 16, 1974.

ಕೇಂದ್ರ ಕಾಮಗಾರಿ ಮತ್ತು ವಸತಿ ಶಾಖೆಯು ರಾಷ್ಟ್ರವ್ಯಾಪ್ತ ವಿರುವ ಸರ್ಕಾರಿ ಮುದ್ರಣಾಲಯಗಳ ನೌಕರರಿಗೆ ಈವರ್ಷ ದಬ್ಬರ ಸಾಲವನ್ನು ನೀಡಲು ಕೇಂದ್ರ ಸರ್ಕಾರ ಒಪ್ಪಿದೆ. ವಿವಿಧ ಮುದ್ರಣಾಲಯಗಳಲ್ಲಿನ ಸುಮಾರು 15,000 ಮಂದಿ ನೌಕರರಿಗೆ ಈ ಸೌಲಭ್ಯ ದೊರೆಯಲಿದೆ.

(ಎಸ್ಕೆ:ಶಂ:ಎಂಎನ್ಎಸ್)

ಕ– 16–10–74

2659

BHARAT
DAILY, ALLAHABAD.
10.10.74.

विश्व के अमर चित्रकार रोरिक को श्रद्धांजलियां

(कार्यालय संवाददाता द्वारा)

प्रयाग, ९ अक्तूबर. आज सायंकाल यहां प्रयाग संग्रहालय के तत्वावधान में विश्व के महान चिन्तनशील कलाकार निकोलस रोरिक जन्मशती समारोह का आयोजन हुआ, जिसमें विश्व बंधुत्व और लोक मंगल की भावना के अमर चितेरे रोरिक को भाव भीनी श्रद्धांजलियां अर्पित की गयीं.

समारोह में मुख्य अतिथि के रूप में सुप्रसिद्ध कवयत्री श्रीमती महादेवी वर्मा ने भारतीय तथा आधुनिक चित्रकला की विभिन्न धाराओं तथा प्रवृत्तियों की विशद व्याख्या करते हुए कहा कि भारतीय कला में भाव तत्व प्रधान हैं तो पाश्चात्य कला में रूप तत्व. महान कलाकार रोरिक की कृतियों में दोनों तत्वों का अद्भुत सम्मिश्रण दिखाई पडता है रोरिक भारतीय चित्रकला के बहुत निकट थे.

समारोह की अध्यक्षता उत्तर प्रदेश के उच्चशिक्षा निदेशक डा. ए. पी मेहरोत्रा ने की. संचालन किया संग्रहालय के निदेशक डा. सतीश चंद्र काला ने.

इस अवसर पर प्रयाग के चित्रकारों की एक चित्र-प्रदर्शनी भी आयोजित की गयी है जिसमें डा. जगदीश गुप्त, इंदु रस्तोगी, शारदा दवे रजनी दवे, श्रीपत राय, बी. डी. पाण्डेय, श्याम अग्रवाल, रोमा मुकर्जी मीरा धर, रेणुका मुकर्जी आदि कलाकारों के चित्र प्रदर्शित हैं प्रदर्शनी पंद्रह अक्तूबर तक चलेगी.

THE TIMES OF INDIA, BOMBAY.

10th October 1974

Tributes to Roerich in centenary fete

By A Staff Reporter

The centenary of Prof. Nicholas Roerich, artist, writer, archaeologist and mystic, was celebrated by seven art societies and galleries in Bombay on Wednesday.

The governor, Mr. Ali Yavar Jung, paid tribute to the Russian artist who spent his life in India, painting the Himalayas in their endless moods.

The governor said Prof. Roerich had brought, thought, feeling and inspiration to his work and gifted India and the world with his art.

Others who joined in paying tributes were Mr. K. J. Khandalavala, Mr. K. K. Hebbar, Mr. B. Sadwalkar and Miss Pheroza P. Shroff.

A centenary stamp of Prof. Roerich was released on the occasion by the governor, the presentation being made by Mr. V. E. Arunachalam, postmaster-general.

The organisations associated with the function were the Bhulabhai Memorial Institute, the Art Society of India, the Artists Centre, the Asian Arts and Cultural Centre, the Bombay Art Society, the Cymroza Art Gallery and the Museum Society.

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Exhibitions

Roerich landscapes

Nicholas Roerich, whose birth centenary fell on Oct 9, was a prolific painter and his output is supposed to be over 7,000 paintings. Commemorative exhibitions are being held this month at many places in India, including Delhi (AIFACS, till Oct 14). During the first phase after he settled down in Naggar in Kulu there was a regular cult about him in this country. Roerich was deeply interested in the traditions of Chinese and Tibetan Buddhism and the appearance of the figures of monks in his paintings was enough to give them a spiritual halo. More painterly today seem his landscapes of Himalayan solitudes without this adventious help. The brush has sweep and power. the shapes are massively moulded, the composition is monumental. The lustre of the pigment, even after so many years, gives an aesthetic feel of the clear light and air of these altitudes. And the best of the paintings convey a mood too—a sense of intercommunion between man and nature.

H. M. Peddada (Triveni, till Oct 13) is a self-taught painter who has courageously fought against severe handicaps. He is a deaf-mute with an almost completely paralysed right arm. He has offered pleasant paintings of the folk and life of Rajasthan. He should probably be spared criticism, but since the foot and mouth artists have achieved better standards, he should also strive to achieve them His drawing is very weak.

Raji Vasishta (AIFACS, till Oct 16) dissipates what talent she has by attempting all sorts of styles and techniques—abstraction, realism and fantasy; dripped or scratched paint. She seems to be best in landscapes. The brush has moved with speed in 'Avenue,' loading the foliage of trees with rich pigment and sketching their stems with vigorous strokes of the dry brush.

K. C.

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Subject :

Statesman, Delhi

10 OCT 1974

Birth Centenary Of Russian Painter

678

By A Staff Reporter

The birth centenary of Nicholai Roerich, the Russian painter, was celebrated at the House of Soviet Culture in New Delhi on Wednesday with a film show.

Mr Nicholas Ustinov of the Soviet Information Department and Dr Joved Ashraf of Jawaharlal Nehru University spoke on the life of the artist, who lived and died in India

DECCAN HERALD

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Vol. XXVII No. 277 BANGALORE, THURSDAY, OCTOBER 10, 1974 CITY 8 PAGES 30 PAISE

City pays homage to Nicholas Roerich

By A Staff Reporter

BANGALORE, Oct. 9. — The City joined the country and the world at large to pay homage to the memory of Prof. Nicholas Roerich, the great artist and humanist whose birth centenary is being celebrated today.

Led by Governor Sukhadia, Industries Minister S. M. Krishna, Speaker K. S. Nagarathnamma and Dr. Svetoslav Roerich, son of the renowned artist, recalled the services of this "World Citizen" who travelled throughout the world in question of beauty and truth.

Hotel Asoka, scene of the festive occasion, was filled with people of all ages and groups, to participate in the celebrations got up by the Mysore Pradesh Chitrakala Parishat. An exhibition of paintings by Nicholas Roerich formed part of the celebrations.

Governor Sukhadia, who inaugurated the celebrations and released a souvenir, described Prof. Roerich as one who had captured the spirit of this country in his Himalayan studies. He said these paintings reminded "us so much of our history, our thoughts and our heritage, not merely of India of the past, but something of the permanent and eternal India."

The Governor was sure that Karnataka which had produced some of the greatest works of art and had appreciated things of aesthetic value, would consider having an institute on the lines of the one in New York to pay a permanent tribute to this great visionary. He was sure Dr. and Mrs. Roerich would extend their co-operation to set up such an institute.

Saluting the many "dimensional-genius," Mr. Krishna said he felt flattered that "we in Karnataka live with such an artistic couple like Dr. and Mrs. Roerich." He said they represented beauty and culture that the great artist conceived.

Referring to the close ties between India and Russia, Mr. Krishna said the foundation for this Indo-Soviet understanding was laid by Prof. Nicholas Roerich. He was happy that that foundation "we are continuing and trying to build an edifice between these two great people."

ART GALLERY

The Minister, who opened the painting exhibition, agreed with Speaker Nagarathnamma that the State did not have a permanent art gallery. He humorously remarked that the Speaker had a right to order him as a Minister, as she did in the House, to explore the possibilities of setting up such an art gallery.

Dr. Svetoslav Roerich said he was moved by the numerous messages he had received on the occasion. His father, he explained, was the originator of the International Pact for the protection of cultural treasures. By the adaption of this pact by all the countries of the world, it had become a reality, he said and added that "it will save many important cultural treasures from destruction."

Earlier, Smt. Sudha Sukhadia distributed prizes among children who participated in the "on-the-spot painting exhibition." More than 70 prizes were given away—many of them having been donated by Dr. Roerich.

Parishat Secretary Nanjunda Rao proposed a vote of thanks.

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BANGALORE
THURSDAY
OCTOBER 10, 1974.

Arts Institute in Memory of Roerich Suggested

BANGALORE, Oct. 9.

The Karnataka Governor, Mr. Mohanlal Sukhadia, to-day suggested the establishment of an institute of arts in Karnataka on the lines of the one founded by Nicholas Roerich, world renowned Russian artist, in New York.

Inaugurating the birth centenary celebrations of Nicholas Roerich here, under the auspices of the Mysore Pradesh Chitrakala Parishath, he said Karnataka had produced some of the greatest works of art and there had been a tradition in this State to appreciate things of aesthetic value. He, therefore, hoped the admirers of Nicholas Roerich and art lovers would collaborate in such a project. He was sure Mr. Svetoslav Roerieh, son of Nicholas Roerich and himself a gifted artist, and his wife, Mrs. Devika Rani Roerich, would be happy to lend their co-operation to such an institute, which was one of the great matter's cherished ideals.

Mr. S. M. Krishna, Industries Minister, declared open a week-long exhibition of the paintings of the great master. (according to the Parishat, Mr. Hari Kishor Kejariwal has lent the pieces of art for the exhibition.). He said it was necessary to set up a permanent art gallery in Bangalore. It was the primary responsibility of the Government to provide necessary funds and facilities for establishing such a gallery. However, he added that it was up to the art lovers to make an earnest effort in this regard.

Dr. Svetoslav Roerich said his father deeply loved India to which he was attracted from his early days. He spent his last years in the Kulu Valley. He said he was deeply moved by the numerous messages he had received on the occasion of the birth centenary of his father.

Both the Governor and the Minister were happy that the son of Nicholas Roerich and his wife were both settled in Bangalore

The Governor said Nicholas Roerich believed that art would unite all humanity and that art was for all. Mrs. Nagarathnamma, Assembly Speaker, said the Parishat was contemplating an art complex including a permanent gallery for traditional arts and paintings. Smt. Sudha Sukhadia gave away the prizes to the winners in the Children on-the-spot competition conducted on Oct. 6.

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Master-institute of art mooted

By A Staff Reporter

BANGALORE, Oct. 9.

Warm and rich tributes were paid to Nicholas Rodrich, Soviet artist, multi-facted personality and a special friend of India, whose birth centenary was celebrated here today.

Governor Sukhadia, who inaugurated the Roerich centenary celebrations, mooted the idea of setting up a master institute of United Arts to encourage simultaneously a variety of fine arts, as a fitting homage to the memory of a man who "opened for people all over the world a door to visual and spiritual beauty".

Mr. Sukhadia said admiration was particularly due to Prof. Roerich for his not seeking high office. A personality of international renown, despite the fact that he was offered a post at the Imperial Court of Russia, Prof. Roerich declined the honour in all humility and true dedication to art, he said.

Mr. Sukhadia said classes on music, dance, painting, sculpture and drama could be conducted under one roof to inculcate in students a respect for and understanding of crafts other than their own. It would be fitting if both the Government and art lovers could collaborate on this project, he said.

Dr. Svetoslav Roerich, said he had been deeply moved by the response from people in every walk of life to his father's ideals and message. A man who had a deep and abiding love for India from his early childhood, Prof. Nicholas Roerich would himself have been happy if he could s the response that had been evoked in people for the same ideals which he had striven for all his life, he said.

Dr. Roerich spoke of his father's burning passion to protect the art treasures from destruction during times of strife. This had come to fruction in an international pact which most countries had adopted and it had been responsible for the preservation of several international art treasures during the last world war, he said.

Earlier, Industries Minister Krishna, who inaugurated an exhibition of paintings by Nicholas Roerich, urged the Government and art lovers to make concerted efforts to set up an institute of the type suggested by Governor Sukhadia as a fitting tribute to the great artist.

The foundation for the Indo-Soviet treaty, which was signed recently, was truly laid long ago by Prof. Roerich himself, he said amidst applause.

Mrs. Sudha Sukhadia distributed prizes to the winners of the on-the-spot painting competition, organised by the Parishat as part of the Roerich Centenary celebrations. Mrs. Devika Rani Roerich was also present.

Speaker K. S. Nagaratnamma, president, Mysore Pradesh Chitrakala Parishat, welcomed the gathering. She pleaded for Government aid for an art complex which the Parishat planned to construct.

Mr. M. S. Nanjunda Rao, Parishat Secretary, proposed a vote of thanks.

"N. I. PATRIKA "

ALLAHABAD, 10TH OCTOBER 1974

Dr. Kala
Allahabad

N.I. PATRIKA ALLAHABAD
10.10.1974

Nicholas Roerich's birth centenary celebrated

(By A Staff Reporter)

Humanism, sense of spirituality, quest for beauty and eternal peace and, above all, devotion to India's rich and noble culture, reflected in the works of the universal painter and author Prof. Nicholas Roerich were recalled yesterday (Wednesday) at a function held to celebrate his birth centenary at the Allahabad Museum. Smt. Mahadevi Verma was the chief guest, and Dr. A.P. Mehrotra, Director of Education (Basic) presided.

Smt. Verma said that the speciality of Indian art was its spiritual quality and impressionism or imaginativeness, and for these reasons Indian art attracted a foreign artist like Prof. Roerich, who became subsequently an Indian, imbibing the soul of the country. With the inner vision for beauty of the vastness of nature in India, Roerich saw the beauty in the Himalayas.

Describing Roerich's treatment of beauty in the Himalayan landscape Dr. Mehrotra said that the artist was an Indian, heart and soul, and the artists should realise the importance of his contributions to art, and should follow the principles laid down by him in artistic pursuit.

Smt. Rajen Nehru said that Prof. Roerich was a great humanist, who wanted to love the world, and gave a message of joy to the suffering people through his paintings. His philosophical works were the creations of hard 'Tapasya", she added.

Shri S.K. Bose, Resident Editor, Northern India Patrika, said that Nicholas Roerich was not just a painter but a universal man equally admired in capitalist America, socialist Russia and non-aligned India. His paintings aspire after the condition of universality. To him art was the most universal medium of expression and he urged that all art must be brought under one roof.

Dr. Jagdish Gupta laid stress on Nicholas's deep insight into Himalayan beauty and the struggling mankind.

Earlier, Dr. S.C. Kala, Director of Allahabad Museum, gave an introduction to the life and works of Prof. Roerich, and at the end proposed a vote of thanks.

The Tribune
Chandigarh-20

Oct. 10, 1974

Exhibition Of Roerich's Paintings Inaugurated

From Our Correspondent

CHANDIGARH, Oct. 9.— Inaugurating an exhibition of paintings and photographs of Prof. Nicholas Roerich at the Government Museum and Art Gallery here Mr. N.P. Mathur, Chief Commissioner, Chandigarh, today urged Indian painters to take pride in their heritage and explore the vast potentialities of the country for artistic expression.

Dr. M.S. Randhawa, Vice-Chancellor of the Punjab Agriculture University, Ludhiana, was also present.

KULU: Himachal Pradesh Chief Minister Y. S. Parmar released commemorative stamps at Naggar near here today to celebrate the birth centenary yof Russian artist Nicholas Roerich.

Soviet Counsellor L. V. Mitokhin was also present.

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Roerich was in love with India

Our Staff Reporter

Glowing tributes were paid to the memory of Nikolai Roerich, the great Soviet painter, scholar, writer, archaeologist and traveller, whose birth centenary was celebrated at the House of Soviet Culture on Wednesday evening.

Speaking at the celebration meeting Mr N Ustinov from the Information Department of the USSR Embassy, said that Roerich was not only a great artist, a great humanist and a great explorer, but also a pioneer in building the bridge of friendship between India and the Soviet Union. Though born a Russian, he was passionately in love with India, which he made his second home.

It was in 1906 that Roerich drew his first two pictures on Indian themes, in which he boldly introduced two figures from the murals of Ajanta. Everything in the country attracted the painter — its ancient culture, the moral character of its people, Indian philosophy, epic poetry, and above all the beauty of its nature, the speaker said.

Observing that Roerich's paintings were highly appreciated by his contemporary Indian artists, like Asit Kumar Haldar and Bireswer Sen, Mr Ustinov pointed out that no other artist had been able to express the soul of the Himalayas as perfectly as Roerich.

Dr Javed Ashref of the Jawaharlal Nehru University observed that Roerich belonged to a generation of great Soviet intellectuals who made lasting contributions to so many fields of human activity, in art, theatre, music, and science.

The dominating feature of his paintings is a healthy humanism reflected even in his iconoclastic paintings Dr Ashref pointed out. Though he was a Russian, he did not remain a foreigner in India, but became part of the cultural and political life of the country, and fully sympathised with Indian people's struggle for freedom. He did not remain aloof from the developments in the Soviet Union either. In the early forties he was one of the organisers of the Association of the Friends of the Soviet Union, he said.

Mrs Yurlova of the House of Soviet Culture who presided over the function said a full length feature film on the life and work of Roerich was being prepared. It was expected to be ready for release by the beginning of next year.

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10 OCT 1974

Roerich birth centenary fete from today

BANGALORE, Oct. 8

Nation - wide celebrations will mark the birth centenary tomorrow of Prof. Nicholas Roerich renowned Soviet painter, explorer and author.

Mr Svetoslav Roerich son of Prof. Nicholas Roerich and an eminent painter himself, told newsmen here today that many countries, particularly the Soviet Union India the USA and Britain are paying homage to the great artist whose canvass adorn a number of art galleries the world over.

In India where he lived and painted for many years till his death in 1947 special exhibitions will be organised at different centres, including Bangalore. The Posts and Telegraphs Department will release a special commemorative stamp at Naggar-Kulu where the artist spent his last days.

Mr Roerich said a few of the unexhibited canvasses of his father's along with about 300 of his own paintings, would be flown to Moscow from here shortly for exhibition at the tretyakov gallery followed by exhibitions elsewhere The Soviet Union was celebrating the centenary in a big way, he said.

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The Mail

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Incorporating The Spectator 1836, The Madras Times 1860

THURSDAY, OCTOBER 10, 1974. MADRAS

The Mail

Incorporating The Spectator 1836, The Madras Times 1860

Artist, Explorer & Philosopher:

Roerich Centenary

The Russian Who Never Went Back

IN the 20's, a Russian traveller came to India. He was in his early fifties, but youthfully active. Nature and painting were—in that order—his primary passions. He had an important message for the people. the mes sage of universal peace.

Having lived through the agonies of World War I, he knew what miseries an armed conflict brings in its wake. Trekking through the forest-infested hills, he reached Kulu in Himachal Pradesh, the Valley of Gods. So enchanting was its beauty that he decided to settle down finally here and have his permanent home in the foothills of the Himalayas. The tireless traveller was Nicholas Roerich whose birth centenary is being celebrated on Oct. 9.

Like Nature itself, Roerich's own person had a spell-binding effect on those who knew him, came into his contact, read his writings or looked at his paintings. Although he employed various media to give expression to his sublime thoughts, feelings and ideas, he was at his best whenever he communicated through the canvas which was very often. He executed nearly 7,000 pieces in oil and tempera. Many are outstanding masterpieces, possession of which had been the envy of art lovers.

Flawless Depiction

In Roerich's compositions, "the Himalayan theme" is treated in all its aspects. The series symbolize the artist's concept of man's relationship with the Cosmos. His Himalayas is majestic and mystifying. This theme flows through the paintings like the hauting, lingering melody of the mountain flute, now loud, now faint.

According to his son Svetoslav Roerich, also a noted artist, through the Himalaya series, his father "had revealed the legends and the spiritual aspirations of the countless searchers after Truth who came to these mighty

Nicholas Roerich

ranges in search of wisdom". They portray affirmation and sureness. The series earned Prof. Nicholas Roerich the apt title of "the master of mountains."

Whatever theme Roerich chose or appealed to him, he poured it on the canvas, flawlessly portraying his own experiences. Indian themes like Sri Krishna, Lakshmi Devasari, Damayanti and the like also find place in Roerich's works. These are better known as "Dreams of India" series. In these, he emerges as a highly sensitive, eloquent artist who takes the viewers on a voyage of the world he saw, dreamt and visualised.

A Giant

In the realm of arts, Roerich was a giant. He won acclaim as a philosopher, poet, explorer, archaeologist, writer and humanist. He spent his childhood in Petersburg in the Soviet Union where he grew up in the family estate called "Iswara"—God. As he stepped into his early 30's he dedicated many of his paintings and essays to India. He admired India's ancient wisdom that had been distilled through centuries of experience and knowledge. The Indian thought held its sway on Roerich till his end in the Kulu retreats in 1947.

To Roerich, art symbolized a soothing touch to the tormented humanity. Art, said he, is to create beauty. "Through beauty we gain victory, through beauty we unite, and through beauty we pray", was his unbending belief.

World War

In the aftermath of World War I, Roerich saw the urgency of establishing and preserving world peace. He launched the famous Roerich Pact and Banner of Peace which had provisions for safeguarding places of educational, scientific, religious and cultural significance. In times of war, these were to be deemed inviolable. The Pact was signed in White House in Washington by the representatives of 21 Governments. The ceremony was attended by President Roosevelt of America.

The famous Roerich Expedition to Central Asia in 1923 made history. It lasted for five years. The expedition travelled through the hazardous passes in Tibet, Sikkim, Mongolia, Chinese Turkestan and Altai. Its basic aim was to undertake a systematic study of the religion, languages and culture of the Central Asian people.

The Roerich who emerged from this gruelling expedition was now intellectually more mature. Back in Kulu he founded the Urusvati Himalayan Research Institutes with the avowed aim of studying and examining the results of the great exploration. Each year as the summer set in, expedition squads would go out in all directions, wander into the Tibetan vales and trek through the virgin mountain zones. They returned to Kulu before fall to report the results of the visit.

Befitting Tribute

As a befitting tribute to the memory of this great artist and torch bearer of world peace and friendship, Government of India is issuing special commemorative stamp, Bharat Kala Bhawan in Varanasi and the Municipal Museum in Allahabad are being named after him. Soviet Union too is marking the occasion by large scale celebrations. Prof. Nicholas Roerich whose "creative genius and scope and abundance of activities" astounded and the late Jawaharlal Nehru, didn't belong to a single country. He belonged to the entire world.

THE CONTEMPORARY

Vol. XVIII - No. 10 OCTOBER 1974 NEW DELHI

NICHOLAS ROERICH

Correspondent

Birth Centenary of the artist, scholar, philosopher, falls on October 9, 1974. Govt. of India is issuing a stamp in his honour on this occasion. Special arrangements have been made in U.S.S.R. and other countries to pay homage to the great man

Editor.

There is among the few world figures one outstanding name, unifying the peaceful cultural aspirations of mankind and guiding it in all the multifaceted aspects of existence and that name is Nicholas Roerich, the true leader of World Culture.

Born in Russia Oct. 1874 Prof. Roerich received his training, as a lawyer, historian, archaeologist and at the Academy of Arts. He studied abroad as well as in Russia and he achieved world recognition as an artist at an early age. His paintings were exhibited throughout Europe and America and he was honoured by many governments and learned bodies. While only 31 he became Director of the Society for the Encouragement of Arts, a leading art organisation of that period. His scientific researches in archaeology and history made him prominent in that field and he carried out extensive excavations in Russia. He also achieved great fame in the Theatre and his stage settings have become classics of the stage. Since 1920 he had series of exhibitions throughout the world and he founded numerous societies dedicated to art and culture. Several Museums were dedicated to his art. And in spite of his enormous activities, as an organiser and educator, he painted a staggering number of paintings, well over 7000, besides large frescoes in Churches and public buildings. From India he started his famous Roerich Expedition to Central Asia, which took the best part of five years to complete—across Central Asia, Mongolia, Russia and Tibet, back again to this country in 1928, Here in India he founded a centre for the study of the Western Himalayas and the adjacent regions, while his cultural work throughout the world continued under the guidance of his countless followers. He was a member of half a dozen academics besides being President, Vice-President, Chairman and Honorary Member of a vast number of cultural Institutions and Organisations throughout the world.

His published works include some 27 volumes mostly dealing with Cultural and Philosophic and Pan-Human subjects.

The better known are : (1) Complete Works, (2) Flowers of Morya, (3) Adamant, (4) Altai Himalaya, (5) Paths of Blessing, (6) Realm of Light (7) Flame in the Chalice, (8) Heart of Asia, (9) Shambhala, (10) Fiery Stronghold, (11) Gates into the Future, (12) Beautiful Unity, (13) Himalayas—the Abode of Light and (14) Himavat.

Already since 1905 many paintings and essays by Roerich were dedicated to India, for instance, the paintings—"Devasari", "Lakshmi", "Shri Krishna" "Damayanti", "Dreams of India (series)". His early essays on India include "Indian Path", "Gayatri", etc.

In 1923 Prof. Roerich, his wife Madame Roerich, their sons, Svetoslav, a painter in the class of his father and George, a scientist and archaeologist came to India. He later married an Indian celebrity Devika Rani. At first they lived near Darjeeling, but later they established the Urusvati Research Institute in the Kulu Valley, where they still reside. Both in the East and West Himalayas, Prof. Roerich has painted along gallery of pictures that not only reflected the magnificent beauties of the hills but also embodied something of the spiritual history and legend with which they are associated.

In his essay "Tagore and Tolstoy", Roerich remembers with great enthusiasm his first meeting with Tagore. In the same article he recalls that Mme. Roerich's first ties with India were Rama Krishna and Vivekanand's books. In the Roerich family "The Bhagavat Gita" and Tagore's "Gitanjali" had always a place of honour and accompanied them on all journeys.

Since his coming to India Roerich has dedicated thousands of paintings to the sublime beauty of the Himalayas, to the sacred concepts of the ancient wisdom of India and his essays in the Indian maga-

zines are well known to all. Prof. Roerich concludes the chapter on India in his inspiring book "Altai Himalaya" as follows :—"We know thy fragrant essence, India. We know the depths and finesse of thy thoughts. We know the great Aum. which leads to the inexpressible heights. India, we know thy ancient wisdom".

In the Bharat Kala Bhawan in Benares and in the Municipal Museum at Allahabad, special halls have been dedicated to Prof. Roerich. Besides this Roerich's paintings are in the Bose Institute in Calcutta, in the Adyar Museum in Madras, in the collection of Rabindranath Tagore, in Santiniketan in the Sree Chitralayam Gallery of Travancore, where a special building is dedicated to his work, in the State Museums of Mysore, Hyderabad, Baroda, Indore, and other centers of India.

The Benaras Group containns, among others, the following painting, gems so typical of the creativeness of Roerich. "Star of the Hero", "Buddha—the Giver", "Kalki—Avatar", "Bhagwan Shri Ramkrishna". The Allahabad group include—"The Arhat", "Maitreya", "She who Leads". About these paintings O.C. Gangooly in the Pioneer, naming Roerich—"The Wizard of Eastern landscapes who sublimates realistic senses to the dizzy heights of divine dreamlands". The Bose institute is adorned by the painting. "The Santana". "The Source of Life"; in Madras is "The Messenger", in the Tagore collection "The Ruler".

Rabindranath Tagore wrote of the Art of Roerich that "It is jealous of its independence because it is great".

Beside his genius in Art, Roerich is an untiring worker for World peace. He dreamt of an International understanding and peace through Art and Beauty. He says—"Art is to create beauty, through beauty we gain victory, through victory we unite and through beauty we pray". He incorporated his ideal in the International Pact for the protection of Cultural Institutions, Monuments in time of war and civil commotions, which Pact became known as the "Roerich Pact" and was accepted by 33 nations and actually signed by 21 nations including the U.S.A. The emblem of the Pact is the Banner of Peace like the Red Cross but for the protection of cultural treasures of the world. Roerich himself says : "When the whole Earth will be covered by the Banner of Peace, protecting cultural treasures, there will be no field for War".

Nicholas Roerich has no home, no date, no nation—he belongs to no nation or epoch. He is a messenger from the Hierarchy itself, revealing that in Beauty all virtues are combined, no man with an evil thought can create, not unless he is seared by the fire, unless all the selfish and ordinary has been removed from his being. When such a divine searing by the fire takes place there results a Michael Angelo, a Leonardo. a Hokusai, a Nicholas Roerich.

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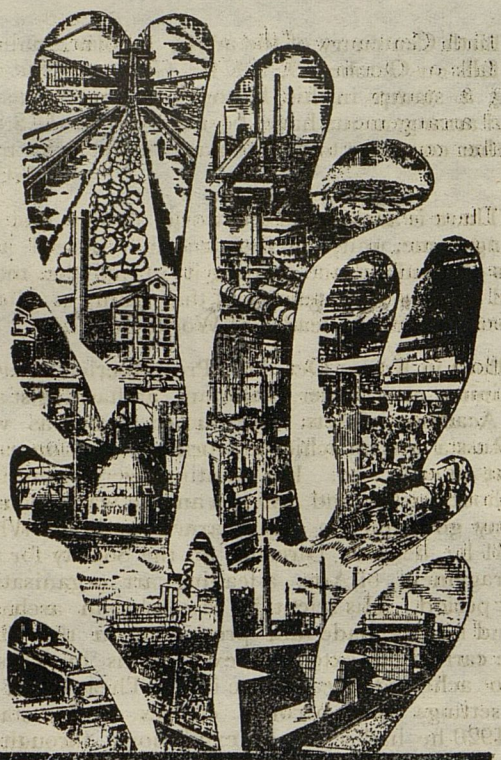

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NEHRU NUMBER

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(INDIA)

The Eternal Flame—Nicholas Roerich

Correspondent

"The gates of the 'sacred source' (Art) must be wide open for everybody, and the light of art will influence numerous hearts with a new love. At first this feeling will be unconscious, but after all it will purify human consciousness and how many young hearts are searching for something real and beautiful."

Roerich.

Commemorative activities of the 100th Anniversary of the birth of Nicolas Roerich, artist, scientist, author, explorer, poet philosopher and educator began on the 9th October, 1974 all over the world. The USSR has taken a leading role in organising the centenary celebration. In the township of upper Ouimon in the Altai mountains in Siberia the house where Prof. Nicholas Roerich, Mme Roerich and Dr. George Roerich stayed in 1926 has been proclaimed a National Monument and will house a Mueseum of local Handicrafts and a Library. A memorial plaque with the portrait of Prof. Nicholas Roerich has been put on the house and an Eternal Flame has been lit before it. Commemorative volumes on Nicholas Roerich has been published and medals, stamps, postcards and films have been released. A bronze plaque with the artists image and a symbol of his Banner of Peace has been placed on the summit of Altai Mountains in Siberia.

From Beyond

The second highest peak of mountains has been named after him and 'Iswara' his old country house near Leningrad is being developed into a Museum.

Compassion

Nicholas Roerich painted over 7,000 paintings. They dealt with a wide range of subjects. His early works were influenced by his archeological studies and were based on historical themes. Later paintings dealt with the higher aspirations of Man and were on a philosophical and religious note. He also painted sublime landscape of the Himalayan Mountains which he loved and which earned him the reputation 'Master of the Mountains'. Some of Roerich's paintings very interestingly showed a prophetic tendency. He was sensitive to the dark clouds which gathered over Europe, and his paintings preceding the world wars clearly indicated the conflict which were to come. Other paintings indicate the coming of a more enlightened human era.

Gurudev Tagore appreciating Roerich's paintings wrote to him "Your picture profoundly moved me. They made me realise that Truth is infinite. When I tried to find words to describe to myself what were the ideas which your picture suggested, I failed. It was because the language of words can only express a particular aspect of Truth.....When one art can fully be expressed by another, it is a failure. Your pictures are distinct and yet are not definable by words—your art is jealous of its independence because it is great".

NEHRU—A WORLD CITIZEN

H. N. BAHUGUNA

Chief Minister, Uttar Pradesh

Jawahar Lal Nehru's signal contribution to the country's freedom, his statesmanship and his unceasing efforts to transform a medieval society steeped in traditionalism and cultured conservatism into a modern, scientific and technically advanced nation are well recognised. For Nehru, his political career was not an end in itself. It was a means of serving his fellow human beings. His feeling for his fellow beings were not limited to his countrymen but embraced the whole world. He cared intensely for mankind's welfare and destiny.

If the verdict of history faithfully reflects the fundamental truth about Nehru, it will be his vision of a world community for which he will be remembered by posterity. Nehru's nationalism reflected an internationalism. He viewed India not in isolation but as part of a world community whose fortunes impinged on her almost as vitally as her internal problems did. His abiding interest in the outer world enabled Nehru to formulate an attitude of mind which he was able to translate as independent India's foreign policy.

Nehru freely gave his own and his nation's sympathy and friendship to the nations of Asia and Africa. He worked to make the countries of Asia and Africa, free and for their progress and prosperity. In his own words, "all the peoples of the world have a right to life and progress and the fulfilment of their destiny."

Nehru's concern for the world's outcasts, had been stimulated by his reading of history. It found expression when he attended the Conference—of League Against Imperialism in Brussels in 1927. Here he came in contact with men who were leading the fight against imperialism in the world. The conference gave him an opportunity to view things, including India's freedom struggle, in an international setting. Later, despite his pre-occupation with his own country's troubles, in Nehru's case, a nation was in the making, he took up the cause of the Chinese people. When Japan invaded China Nehru persuaded the Indian National Congress to condemn Japanese aggression and to send a medical mission to China.

For him war and aggression and colonialism, whether it existed in Africa or elsewhere, became anathema, as they represented the greed of nations and inhibited people from coming into their own. He vigorously campaigned throughout his life for the right of the subjugated people to chart their own future. He condemned fascism, when it rasied its head in Spain, Germany and Italy, and apartheid, which was an insult not only to the proud and ancient people of Africa but to civilisation itself. He welcomed the formation of the United Nations Organisation after the second world war, as it provided a forum for the nations to settle differences through discussion and not through armed conflict. He gradually developed the thesis of Panch-sheel, which included the concept of non-alignment, as a positive instrument for peace. He was also strongly critical of the arms race, or the race to destruction, and cold war in which certain big powers were indulging.

In India's external policy Nehru attached great importance to non-alignment with any particular block. For Nehru non-alignment formed a part of the broader policy of working for world peace and co-operation. He was an idealist and a thinker and like other great thinkers believed that national individualism will have to be replaced by "a collectivism which neither degrades nor enslaves."

Nehru was convinced that the quest for power politics had little meaning in the world of today and there was no alternative to world association, as the interests and activities of States over-flowed their boundries. Nehru's basic thinking on this is eloquently illustrated by his own writings. He says such association "can only be on a basis of equality and mutual welfare, on a pulling up of the backward nations and peoples to a common level of well-being and cultural advancement, on an elimination of socialism and domination."

This eloquently illustrates Nehru's thinking. His ardent desire to secure equality of all peoples. He was dealing not only with his people but with other peoples. He worked indefatigable for peace and freedom ; for the well being and future of large segments of humanity with generations of poverty and suffering behind them. This was Nehru's greatness.

An impoverished world was 'richer by Asia' and Nehru was the leader of a 'resurgent' continent.